

# AMS NEWSLETTER

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## Welcome to Boston in 2019!

**AMS Boston 2019**  
**31 October–3 November**  
[amsmusicology.org/page/boston](http://amsmusicology.org/page/boston)

In 1858, in *The Atlantic Monthly*, Oliver Wendell Holmes referred satirically to Boston's State House as "the hub of the solar system." Although he meant this as a jab at Boston's high opinion of itself, not only did the nickname stick, but ironically many Bostonians now refer to their city as "the hub of *the universe*." Although this is said tongue-in-cheek, it reflects a genuine pride among locals in all that their city has to offer: a rich history, an extraordinarily vibrant cultural life, and beautiful landscapes.

Boston is the largest city in New England and among the oldest cities in the country. Founded by English Puritan settlers in 1630, the city and its immediate environs later saw some of the key events of the American Revolution, including the Boston Massacre, the Boston Tea Party, the Battle of Bunker Hill, and the Battles of Lexington and Concord. It has been the site of many national firsts, including the

first public city park (Boston Common in 1634), the first public school (Boston Latin in 1635), the first free public lending library (1848), and the first subway system (1897). The AMS will visit Boston in the centennial year of one of the city's most bizarre events: the Great Molasses Flood of 1919, in which twenty-one people perished and 150 were injured when a large tank of molasses burst and flooded the streets of the city's North End.

Boston is known as an international center of higher education, research, and medicine. Harvard College was founded in neighboring Cambridge in 1636, the first of what would grow to be over one hundred colleges and universities in Massachusetts, at least thirty-five of which are located within the city of Boston itself. Other institutions in the area include the Massachusetts Institute of Technology, Boston University, Northeastern University, Brandeis University, Tufts University, Boston College, and Wellesley College. Boston is home to several institutions of higher learning devoted specifically to music, including the New England Conservatory (the oldest continuously operating, independent conservatory in the country), Boston Conservatory at Berklee, and the Berklee College of Music.

Boston is a fabulous city for classical music and the performing arts. In addition to the Boston Symphony Orchestra (BSO) and the Boston Pops, it is home to the Handel and Haydn Society (founded in 1818), Boston Baroque, the Boston Philharmonic, the Boston Chamber Music Society, the Boston Modern Orchestra Project, Boston Musica Viva, and numerous other ensembles, as well as the Boston Lyric Opera. It is also home to the Boston Youth Symphony Orchestras, one of the country's most well-regarded youth ensemble

## San Antonio Reflections

San Antonio's balmy climate, especially welcome to those from colder climes, was the congenial setting for the 2018 Annual Meeting, held jointly with the Society for Music Theory (SMT). This year, a new formula was tested: instead of two-hour sessions of four thirty-minute papers, we scheduled ninety-minute sessions of three twenty-minute papers, interspersed with ten-minute question periods. Future program committees will continue to assess the degree to which this is meeting the needs of both societies.

Certainly the increased number of time-slots can accommodate a wide array of topics. This year's presenters went beyond Europe and North America to survey topics such as music and the transatlantic slave trade; Japanese-colonized Korea; Beirut-based rappers; protest music of 1968; cassettes; music and women's labor; and no fewer than forty-nine presentations on Latin America. New methodological perspectives also emerged, as in the session on "Critical Race Theory and Music"; the fact that three session titles contained the word "rethinking"—whether of "blackness, desire, and political fantasy," the Enlightenment, or amateurism—affirmed these fresh approaches. Sessions such as these coexisted amicably with more traditional areas of inquiry: opera from all periods; chant; Notre Dame polyphony; medieval and early modern theory; Ockeghem; sixteenth- and seventeenth-century music; keyboard music of the eighteenth century; Haydn; Beethoven; and the nineteenth century, both long and short. The AMS remains a congenial setting for gatherings of the American Bach Society, the American Handel Society, the Mozart Society of America, and similarly oriented groups of other scholarly organizations.

A number of sessions were devoted to practical matters, such as "Contingent Labor in the Academy: Issues and Advocacy" or "Redefining Musicology Careers in the Twenty-First Century"; likewise, a distinguished panel of editors shared the insider's view on publishing

### In This Issue...

President's Message . . . . .	2
Treasurer's Message . . . . .	3
The Society's Finances . . . . .	3
Early Music Award . . . . .	5
Antokoletz Grant . . . . .	5
Recent Actions of the Board . . . . .	6
JAMS News . . . . .	6
AMS Public Lectures . . . . .	7
Awards, Prizes, Honors . . . . .	8
Elections 2019 . . . . .	12
San Antonio Post-Conference Survey	15
Committee News . . . . .	16
Study Group News . . . . .	20
News Briefs . . . . .	22
Papers Read at Chapter Meetings . . .	23
Obituaries . . . . .	30
Grants, Awards, Fellowships . . . . .	31

continued on page 6

continued on page 4

## President's Message

It is an honor—and a humbling challenge—to have been entrusted with the leadership of our Society at a time of rapid change, both in music studies and the wider world. It is humbling, too, to succeed Martha Feldman, whose leadership over the last two years has been inspired and inspiring. Humbled, knowing I have already stumbled and that I will inevitably stumble again, I am consoled by the knowledge that no AMS president is alone in this work. Rather, the president is but one of many AMS leaders, guided and sustained by the ideas and generosity of an extraordinarily imaginative, perspicacious and deliberative board; by a Council that takes an ever-more active role in the Society's work; by the efficient, inventive, and compassionate leadership of our Executive Director Bob Judd and his able assistants; and by the generosity with which so many of you volunteer your time, ideas, and intelligence to the nitty-gritty, quotidian work that continually brings the AMS into being as a community. So let me begin by thanking you my predecessors, and thanking the board, Council and their officers, Bob, and all of you who do so much for the community committed to scholarship and critical thought about music that is the AMS.

**The AMS in the world.** We live in tumultuous times. Almost every institution any of us grew up with shudders with the continual shocks of rapid change (or corruption, or impending collapse). Public life, both real and virtual, is increasingly characterized by equally shocking acts of unkindness, interpersonal and intercultural disrespect, and violence—daily re-opening, in plain sight, the wounds of racism, sexism, homo- and transphobia, and xenophobia in ways that harm us all. And although daily life in this shocking, often unkind world is saturated with commodified musics, public discourse affords little value either to the complex and communal artistic work that produces music or to the critical thinking that seeks to understand artistic work's interaction with the world.

Yet we, people whose imaginations have been captured by music—in the way one's imagination has been captured when one says “I fell hopelessly in love”—we turn to music anyway, and to thinking about music. We do so even though we would almost certainly be richer in money, material possessions, and leisure if we turned our intelligences to some more conventional work.

When we turn to music anyway, with the irrepressible inquisitiveness and need to share what we know that makes us scholars, we bring into being a community that can be a

## Suzanne Cusick

refuge from the unkindness, violence, ignorance, and disdain that currently characterize public life. Just as importantly, we bring into being a community from which we can resist the darkest aspects of contemporary life—and their traces in our own history—by performing daily our respect, knowledge, and love for the artistic work we study, for the idea that critical thought is worth cultivating, and for each other.

Who is this “we?” “We” is you, the music scholars who constitute the AMS. *You* bring that into being whenever you share with someone else a source, an archival tip, a joyously discovered detail in a recorded performance, a moment from your teaching that shifted your own and your students' thinking in unforeseen, useful ways, as well as when you present your research publicly, in oral or written form, when you read and critique a colleague's drafts, when you mentor another. Those acts of support for each other are the way that we daily renew ourselves as a community that supports the scholarly study of music—a community that realizes the stated mission of the AMS.

“The AMS” as an institution provides infrastructure that enables our support for each other to reach beyond individual acquaintanceship circles. That infrastructure includes research, travel, subvention and fellowship funds that, last year, supported our community's intellectual life to the tune of \$250,000; such public platforms for the exchange of ideas as *JAMS*, *Musicology Now*, and the forum at Humanities Commons; and thought-provoking, welcoming national and chapter meetings that are rich with opportunities for intellectual exchange, professional development and mentoring, and the cultivation of rewarding social relationships grounded in our shared love for music and musical culture. “We”—that is, *you*—do good work in the world through the infrastructure “the AMS” has built over many decades.

**Upgrading the infrastructure: the annual meeting, communications, and member support.** Almost everyone who has spoken with me about the AMS over the last year has enthusiastically welcomed the ways the Society has changed in recent years, and has argued for continued change. You are emphatically asking for upgrades in our infrastructure that will transform us into a Society able to meet the changing needs of music scholars in the twenty-first century.

That transformation is well underway, perhaps most dramatically in the expansion of our annual meeting to accommodate nearly

twice as many presentations as it did only a few years ago. This change has both broadened and deepened the scope of our field, and welcomed into our community



scholars of music who might once have felt that the AMS was not a place for them. Expansion challenges communities, however, in practical, intellectual, and social ways. In response to the practical challenge, the Committee on the Annual Meeting and an *ad hoc* group of former Program Committee chairs are reviewing and revising that committee's procedures, meaning both to lighten its crushing workload and to ensure that every abstract be evaluated with utmost care. In response to the intellectual and social challenges, the same Committee will craft a new schedule for the annual meeting that will enable both occasions for community-wide intellectual experiences and opportunities for maintaining the web of professional and personal relationships on which a healthy community depends.

As our community opens itself to newcomers, new technologies, and new needs, we have also begun to transform the ways we communicate with each other. The AMS Forum at Humanities Commons platform is one such transformation, as were the transformation of the old AMS-L into the new, independent Musicology-L, and the creation of lecture series at the Library of Congress, the Rock and Roll Hall of Fame, and NYU. Other, more dramatic changes are in the offing, including the transformation of this *Newsletter* to an entirely digital form, beginning with the first electronic issue this summer. In addition, board committees are evaluating ways of using technology to enable virtual attendance at the annual meeting (or at least some of it) without sacrificing entirely the interactive, interpersonal benefits of non-virtual meetings; to suppress the sound bleed that so afflicts hotel conference spaces, and that prevents close listening to musical examples; and to expand publication possibilities by creating an online journal that would be distinct from and qualitatively equivalent to *JAMS*. Last but not least, the board and several committees are actively seeking ways to expand the research, travel, and mentoring support we offer all our members, particularly the growing number whose circumstances are precarious because

*continued on page 4*

*AMS Newsletter*

## Treasurer's Message

As I reported in San Antonio, the fiscal year ending 30 June 2018 was a good year for the endowment, with an investment return of +7.4% that brought the portfolio to a total of \$7.48 million. As of 31 December, halfway through the new fiscal year, our losses during the recent extreme volatility in the stock market (with the worst December since 1931) have shaved -6.2% from that gain.

Endowments, however, have a longer time-perspective than do any of us as individuals, their ultimate goal being to exist in perpetuity. The AMS endowment stands at the beginning of this road, having started to invest in a meaningful manner in the stock market only in the mid-1990s. Twenty years ago we had over \$1.5 million, and ten years ago a bit above \$3 million. Today we stand at \$7 million. This despite having suffered during 2001 and 2008, two of the three worst bear markets of the last hundred years.

As Suzanne Cusick explains in her President's Message, the finances of our Society divide into two separate components, the

## James Ladewig

operating budget and the endowment. While we have recently come to face challenges in our operating funds, we are fortunate to have benefited from strong long-term performance within the endowment.

During our AMS 50 and OPUS capital campaigns, we raised the large part of the principal that forms the foundation of our endowment. These campaigns also established the majority of our present endowed programs, which have now grown to three fellowship programs, eleven travel and research grant programs, fifteen awards, ten publication subvention funds, and three endowed lecture series. During those campaigns, our operating income regularly covered our operating expenses, so no fundraising was deemed necessary in that area. But that has now changed. Over the years we have received a smaller amount in unrestricted contributions that can be used for any purpose, including to support the operations and the administration of the Society. What we will especially

need in the future will be charitable donations that are unrestricted in nature.

Before concluding, I cannot help but mention a great milestone achieved within one of our endowed programs, the M. Elizabeth C. Bartlet Fund for Research in France. The following is a wonderful example of the great effect one individual can have upon many scholars of future generations. Before Elizabeth tragically passed away in 2005, she bequeathed to the AMS all future royalties from her edition of Rossini's *Guillaume Tell*. Last year we received approximately \$24,000, which brings the total royalties from her bequest to over \$260,000, an amount that will continue to increase. Her generosity will provide income to give over \$11,000 this year to doctoral students and others pursuing post-doctoral research in France.

We thank all benefactors of our Society who, like Elizabeth Bartlet, have found the generosity in their hearts to include the AMS in their charitable giving. If you, too, have the resources large or small to join their ranks, we will all be forever grateful.

## The Society's Finances

A year ago I wrote about our deficit for the fiscal year ending 30 June 2017 (FY 2017), and advised that the Board of Directors would be working to improve our financial situation. Since then we have undergone a financial audit for FY 2017 (available at [amsmusicology.org/page/financial](http://amsmusicology.org/page/financial)), and our FY 2018 audit is currently in progress.

The auditor reported that the finances of the society were healthy. So why did I sound an alarm? Because the Society did not adhere to its self-imposed restrictions. In FY 2017 our target unrestricted endowment draw\* was \$106,500 (4.5 percent of a three-year moving average), and we overspent our target by \$123,000.

This is tantamount to a 9.7 percent draw, over twice our target. Since the endowment performance in FY 2017 was very strong, and we had cash reserves in place, we were able to receive a clean bill of health. We not only survived, we increased net assets by 8.6 percent. But our cash reserves are now depleted.

How does the picture look for FY 2018? The audit is underway, so it is premature to speak in detail, but at this time it appears to be similar to FY 2017. Our FY 2018 core revenue (dues and library subscriptions to *JAMS*) was \$276,000, a decline of 4.5 percent. Fortunately, the endowment performance in FY 2018 was again strong, but it is clear that we continued to live beyond our means. At last November's meeting the Board of Directors

## Robert Judd

made a number of decisions to rein in expenses. These include:

- Eliminate face-to-face meeting of the Annual Meeting Program Committee (savings: \$10,000)
- Reduce Board of Directors expenses (savings: \$1,000)
- Make the printed Annual Meeting *Program and Abstracts Book* available as an add-on at additional cost (savings: \$5,000)
- Move the *AMS Newsletter* to electronic only (savings: \$7,000)
- Cease support for the AMS-Newberry Library Short-Term Fellowship (savings: \$1,500)
- Reduce the Annual Meeting Performance Committee budget (savings: \$2,000)
- Reduce support for a delegate to attend NASM (savings: \$1,500)
- Scale back the Annual Meeting guest speaker grant program (savings: \$1,500)
- Develop and implement a plan to deduct the cost of managing the endowment from the endowment itself
- Create a new dues structure

The savings amounts itemized here total \$29,500, and are all slated to be implemented by FY 2021.

Meanwhile, we anticipate significant new expenses in the near future: funding for the journal assistant editor, generously underwritten in full by host institutions for many years, must now be partially provided by the Society.

At the same time, the board wants to actually *reduce* the endowment draw in preparation for leaner times in future. The work to establish a balanced operating budget ready to meet the opportunities and challenges ahead is the board's top priority.

*\*"Endowment draw": the amount withdrawn from endowment funds annually. If the endowment value is \$1,000 when averaged over the past three years, the annual draw would be \$45 if our target is 4.5 percent. The endowment draw is intentionally untethered from actual endowment earnings, and using a three-year average helps avoid large fluctuations in the draw that might occur because of stock market volatility.*

### End-of-Year Appeal

At its last meeting, the Development Committee decided to adopt a practice employed by many non-profit organizations and launch the first year-end appeal for funds to support the Society's administrative activities and operations. A letter from President Cusick was sent to members in mid-December, and by mid-January the total amount contributed to the Society's Annual Fund reached nearly \$30,000, from seventy donors. We are very gratified and encouraged by this result. Thanks are due to all those who made it possible.

## President's Message

*continued from page 2*

of infrastructural shrinkage in the institution known loosely as “the academy.”

**Maintenance, upgrades, and money.** Every innovation, every institutional response to changes in the way that the world at large supports (or doesn't support) our work, asks more work for our already stretched paid staff, and puts new strain on our operating budget. During the summer of 2018, five task forces of the board worked long and hard to think of ways to meet your changing, growing needs in a fiscally responsible way. Their reports, published elsewhere in this *Newsletter* and on our website, have effectively set the agenda for the changing infrastructure outlined above. But what about the money? Treasurer Jim Ladewig and Executive Director Bob Judd each respond to that question elsewhere in this issue. Here's my take.

The AMS uses the same business model as most scholarly societies. In that model operating expenses—the costs of infrastructure—are paid from dues, conference registration fees, library subscriptions, and a few smaller revenue streams. Fellowships, subventions, travel/research grants, awards, and special lectures are paid for by the income from endowments, income that legally can be spent only for the purposes designated by their donors. Thanks to your generosity, the OPUS campaign in the 2000s, and Jim Ladewig's excellent stewardship, the AMS is relatively well endowed for our size. But our operating budget no longer quite meets our infrastruc-

## San Antonio Reflections

*continued from page 1*

in journals. Study Groups examined a plethora of topics, whereas seminars, now in their second year, explored “Time in Opera” and “On the Academic Pipeline.” The second Committee on Women and Gender Endowed Lecture was given by Bonnie Gordon: a thought-provoking talk entitled “Feminist Noise.” It complemented the AMS President's Endowed Plenary Lecture, given this year by Dwandalyn R. Reece of the National Museum of African American History and Culture, in conversation with Guthrie Ramsey. While illuminating the role of musical objects in historical narratives, they suggested combining music with museum work to Society members on the job market.

The Performance Committee (Laurie Stras, chair; Christina Baade, Ivan Raykoff, Kevin

ture's needs, let alone leave us extra revenue to support new initiatives. We need to be smart, frugal, and generous with each other if the AMS is to make the changes you and your board want to see over the next few years—especially our ongoing efforts to make our community more open and welcoming, to play a more important part in public culture, and to help support the scholarly lives of our precarious members.

Perhaps the most important Board Task Force of summer 2018 was the one devoted to AMS' fiscal health. Many of its recommendations have already been implemented. These include freezing as many budget allocations as we could so as to minimize budget cuts; energetically seeking ways to combine resources with our sister societies (SMT, SEM, SAM, and CMS); reviving the end-of-the-year annual giving letter that you all received from me in December; and resolving to create and publicize guidelines for planned giving. Elsewhere in this *Newsletter* you will find advice about how my fellow seniors can still deduct our charitable contributions to AMS under the new tax law. On behalf of the board, but really on your behalf, I ask each of you who is able to be generous financially to consider giving to the AMS, and to earmark a substantial portion of whatever you might give for the operating fund that supports our infrastructure.

I ask, too, for your forbearance with ways that the board may change our membership and registration fees—“the revenue stream” on which we, like our peer societies, must depend. Some of us have been working since last June to devise a new, income-based slid-

Salfen) assembled an excellent array of concerts. Performances showcased Brazilian music for piano and guitar, percussion as a queer tool of resistance, and the music of New Spain at the nearby San Fernando Cathedral, along with other repertoires.

Throughout the meeting, a strong sense of “jointness” prevailed: seven AMS-SMT sessions reflected points in common between our two disciplines, whether treating Debussy, hip hop, or the “San Antonio sound” in Tejano music, as did musicologist Carolyn Abbate's keynote address for SMT, on “Lightness, Improvisation, and What Is Knowable.”

Strolling along San Antonio's celebrated River Walk led many of us to sample various culinary traditions—not to mention numerous flavors of margaritas—and experience two community events: the Día de los Muertos (Day of the Dead), observed at a carnival in nearby Hemisphere Park, and the Tenth Annual Diwali Festival, the Hindu cel-

ing scale that we could apply to both. We are trying to find a genuinely sweet spot that would enable us to lower dues and registration charges for our most precarious members, raise them for our well-to-do members, and generate more revenue for both our current infrastructure and the improvements we believe you want and need.

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However necessary in this moment, asking you for alms and forbearance feels like a somber place to end. I end instead by asking of you what you already freely give—your energy; your inventive, problem-solving ideas; your willingness to serve on one of the forty-five (!) committees that keep the infrastructure of our community strong; your innovative, insightful scholarship; your lively, respectful engagement with each other's ideas even when you disagree; your manuscripts for *JAMS*, your abstracts for the annual and chapter meetings, your blog posts for *Musicology Now*; your mentoring of each other; your bookmarking of our website, so that you can know and even participate in changes to our infrastructure; your honest critiques of the ideas we, your elected leaders, propose; your commitment to participate in the spring elections. Most of all, your ongoing commitment to co-creating every day a virtual space in the world that values and engages critically music's sometimes shattering, sometimes joyous capacity to transform, renew, challenge, and refresh us, both individually and in our relationships with each other. Thank you for all of that, and for the honor of working with you toward an ever-renewed AMS.

—Suzanne G. Cusick

ebriation of light over darkness and thanks to which fireworks exploding against the night sky could be glimpsed.

My colleagues on the Program Committee deserve the Society's thanks for their hard work putting the program together: Linda Austern, James Buhler, Emily Dolan, David Metzger, Jennifer Saltzstein, and 2019 chair Holly Watkins.

Please join us later this year in Boston. If you've never participated in the Annual Meeting Buddy Program, which pairs first-time attendees with regulars, consider signing up next year. Equally hospitable are the yearly receptions and university-sponsored festivities.

What changes will future Annual Meetings bring? How can we make it even more inclusive? It's *our* conference. Your views on any aspect of the program matter a great deal. Please don't hesitate to make them known.

—Carol A. Hess

*AMS Newsletter*

## New for 2019

### Early Music Award

Through the generosity of an anonymous donor, the AMS is pleased to announce this new award. It will honor each year a substantial, single-author work of scholarship on music before 1550. Nominations may be accepted for publications in a variety of formats: articles, books, and scholarly editions with significant editorial commentaries are all eligible for consideration.

Work published during the preceding three calendar years will be eligible for consideration. The nomination deadline is 1 May, in accordance with other AMS awards. See [amsmusicology.org/page/EarlyMusic](http://amsmusicology.org/page/EarlyMusic) for full details.

### Antokoletz Grant

The Elliott and Juana Antokoletz Endowment was established in 2018. The driving force behind the endowment was Juana Antokoletz as a memorial to her husband Elliott; when she died in summer 2018, the Antokoletz family requested that the

endowment be renamed to include her name as well. This endowment generates funding for the Elliott Antokoletz Grant, which will be awarded for the first time this year.

The grant supports research in twentieth-century music. It is a memorial to Elliott Antokoletz (1942–2017), one of the foremost scholars and teachers of twentieth-century music, whose work, insights, and phenomenal accomplishments emphasizing the creative aspects of music inspired decades of students. The award will be made annually to one or more doctoral students at or graduates of universities in the United States and Canada to conduct doctoral or post-doctoral musicological research on twentieth-century music.

Eligible applicants must currently attend or have graduated from a doctoral program in a North American university. If they seek to conduct research for their dissertation, they must have completed all other requirements for the Ph.D. If they seek to conduct post-doctoral research, they should have

completed the Ph.D. within the past five years. Preference will be given to applicants whose home institutions do not offer financial support for musicological research, and to music-centered approaches to creativity in twentieth-century music (composition, improvisation, performance).

The Antokoletz Grant joins the seven existing travel and research grants already offered by the AMS, all with an application deadline of 1 April. See [amsmusicology.org/page/Antokoletz](http://amsmusicology.org/page/Antokoletz) for full details.



Elliott Antokoletz

## San Antonio Reflections Part II

By Kevin Salfen, chair of AMS  
*Local Arrangements*

I had determined from the outset that during the 2018 Annual Meeting I would attend sessions in as many different formats as possible. And that's what I did. Jumping between four different papers during the first Thursday session, I kept admirably on schedule even with the twenty-minute format, hearing about Cécile Chaminade and Debussy, gospel vamps, and Schoenberg. Later that afternoon I sat in on a seminar session on opera in which the panelists, who had read one another's papers in advance, launched into a themed conversation that kept returning to concepts of entrapment and release and the thickness and thinness of time. Later I had the pleasure of hearing Dwandalyn R. Reece of the National Museum of African American History and Culture give the AMS President's Endowed Plenary Lecture about music and curation, featuring among many riches some memorable photos of the museum's recreation of George Clinton's P Funk Mothership. That evening I attended a session on interdisciplinarity in teaching and learning sponsored by the AMS Pedagogy Study Group. Four sessions in four formats, featuring as diverse

an array of topics as of voices, and I hadn't even made it past Thursday! Without detailing each of my conference days, I note generally that they also included film screenings, concerts (of Brazilian jazz, nineteenth-century castrato repertory, and music from New Spain, each in evocative locations), a terrific Diwali celebration, a mini-workshop on minimizing implicit bias, special interest group meetings, and, naturally, a plenitude of paper sessions on everything from Elizabeth Maconchy to Ravi Shankar, *Forbidden Planet* to New York Pro Musica.

I find myself wondering if most AMS/SMT San Antonio 2018 attendees had an experience that was similarly diverse while being completely different in specifics. It seems to me that one of the finest accomplishments of this most recent meeting was that, because of the organization's earnest attempt to encourage variety, structurally through the twenty-minute paper format and the promotion of multiple session formats and also in other, more personal ways, we were all able to follow our own distinctive "stories" over four days in ways that were meaningful and that provided opportunities to learn and to contribute. Instead of forcing hesitant participants into pre-

determined paths for the ideal twenty-first-century musicologist, instead of applying the glossy coat of a single cosmopolitanism, San Antonio 2018 seemed to represent an opportunity for each AMS and SMT member to connect a changing discipline with the fascinating human beings who are changing it.

Reports I've received suggest that I wasn't the only one to leave the meeting feeling that it had accomplished something special. AMS President Suzanne Cusick recently wrote to convey positive comments that had reached the board. The hotel was convenient and comfortable, the Riverwalk charming; performances by local and regional artists were enjoyed, as was the ample and affordable food. But Suzanne also wrote, "So many people have commented on an intangible quality—a warm, emotionally open 'vibe'—that seemed to suffuse the meeting." I can attest to that special quality being owed in part to San Antonio, a city I not only live in but love, but all AMS and SMT members also contributed to that "vibe," to a hopeful openness at a historical moment often portrayed as hopeless and closed. Writing as I am during (another) government shutdown, I am encouraged by

*continued on page 6*

## Recent Actions of the Board of Directors

The Board of Directors took the following actions between April 2018 and January 2019:

- Approved the budget for fiscal year 2019.
- Approved a reduction in the endowment draw policy from 4.5% to 4.25% in 2019 and 4.0% in 2020.
- Approved an additional allocation of \$2,667 for the 2019 fiscal year to support the *JAMS* editorial assistant, with plans to budget \$8,000 per annum for the editorial assistant in 2020, 2021, and 2022.
- Approved a number of cost-cutting measures (see p. 3).
- Approved the imposition of a recurring administrative fee on the endowment.
- Approved a transfer of \$34,500 from the endowment to reimburse the operating budget for past and current expenditures for the treasurer's honorarium.
- Approved a one-time transfer of \$23,000 from the Greenberg quasi-endowment (funds previously shifted from the operating funds to support the Greenberg prize) back to the operating budget.
- Approved incoming *JAMS* Editor-in-Chief Kevin Karnes's nominations for the positions of *JAMS* review editor and digital media editor: Gurminder Bhogal and Jeffers Engelhardt; and Karnes's nominations for *JAMS* editorial board
- Approved an increase in the number of concurrent sessions at the Annual Meeting from nine to ten beginning in 2019.
- Agreed to direct the AMS statisticians to develop a base-line survey of the membership and their career profiles.
- Changed policy to restrict publication subventions to authors who are members of the AMS.
- Accepted a proposal from an anonymous donor for a new endowed prize for scholarship on music before 1550.
- Approved a new AMS Policy on Harassment ([amsmusicology.org/page/harassment](http://amsmusicology.org/page/harassment))
- Confirmed its prior decision to cease sponsorship of AMS-L by 31 December 2018 and facilitate migration of the list to a different site.
- Approved a funding request from the Committee on Career-Related Issues to give honoraria to three local non-academic speakers for participating in Boston sessions.
- Approved the Publication Committee's subvention recommendations of 26 November 2018.
- Approved a proposal from Holly Watkins, the chair of the 2019 Annual Meeting Program Committee, to revise the manner in which free-standing paper proposals are evaluated and selected.

## JAMS News

By the time you read this, *JAMS* will have completed the transition to the online submission management system *ScholarOne* for articles (colloquies and reviews of books and media are still handled via email—see the submission guideline website for details). I am especially grateful to Editorial Assistant Liz Elmi for collaborating so closely with the University of California Press and the vendor to tailor the system to our workflow. The new system should improve the experience for authors, peer reviewers, and the editorial team. It will also render author-generated data regarding demographics and a folksonomy of keywords to give the Society a better sense of who submits their work to *JAMS* and how they describe their own scholarship.

We received 111 submissions in calendar year 2018; over thirty of them were in response to our call for submissions for a special issue on music, race, and ethnicity.

The present editorial team will hand over day-to-day operations to our successors on 1 March, although we will continue working on volume 72 (2019), including the special issue, which is slated for publication at the end of the year. Incoming Editor-in-Chief Kevin Karnes and I will write a joint report for members later this year.

—Joy H. Calico, *Editor-in-Chief*

## San Antonio Reflections Part II

*continued from page 5*

a different piece of feedback, this from one of my first-year students who, after hearing me describe the conference, decided to risk it and found himself in his first paper session: “Timbre Analysis”! He later wrote me: “I am glad I attended this meeting, because it gave me a sense of belonging.”

As we head into the spring semester, I find myself thinking about how the lessons of a “warm, emotionally open” AMS/SMT meeting, one that can give a freshman hearing about the analysis of timbre a “sense of belonging,” might inform the way I teach and engage in research. How many experiments in format should I allow myself and encourage from my students? What can “repertory” mean to me in 2019? How can I cultivate a sense of openness with depth and a classroom where the fascinatingly different thrives, where people can gather, exchange ideas, *and* walk their own paths? I look forward to continuing to search for such a place, with the AMS Annual Meeting as a source of inspiration and challenge and as an opportunity to share my own ever-evolving perspective.

It remains for me to convey the gratitude of the Local Arrangements Committee—myself, Mark Brill, Elizabeth Dyer, Kimberly Montford, Carl Leafstedt, and Drew Stephen. Thank you for visiting our city. We are delighted that you enjoyed your stay and would always welcome you back. Until Boston, be well!

## Boston 2019

*continued from page 1*

programs. Emmanuel Music performs an ongoing Bach cantata series on Sundays at Emmanuel Church. Symphony Hall, built in 1900 and home to the BSO and Pops, was one of the first concert spaces designed according to scientific principles of acoustics, and it is still considered one of the finest halls in the world. On any given evening or weekend in Boston, one may find numerous musical events to choose from, often including free professional-grade concerts at New England Conservatory's Jordan Hall or at other neighboring academic institutions.

Although some things have changed since the last time the AMS met in Boston (1998), much remains the same, including the crisp New England autumn air, perfect for a walk along the Charles River or on the Boston Common. The AMS venue, the Westin Waterfront Hotel, is located in the Seaport District, convenient to South Station, Logan Airport, and many transportation options.

Please watch the conference website for updates. If you plan to schedule a meeting or reception at the conference, please contact Katie VanDerMeer at the AMS office as soon as possible. We look forward to welcoming the AMS to Boston in 2019!

—Jacquelyn Sholes



## 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, 16 April 2019. Katherine K. Preston (College of William and Mary) will present "Americans' Forgotten Love Affair with Opera."



Katherine K. Preston

operas themselves.

"Most scholarship on American opera performance history has focused on foreign-language companies, which has reinforced the image of operagoers as wealthy and elite. But this scholarship mostly dismissed opera in English translation as nonexistent or insignificant. A careful examination of periodicals, newspapers, scrapbooks, memoirs, diaries, and performing materials (including the stellar collection of

Preston describes the lecture as follows: "Nineteenth-century Americans loved to poke fun at European opera. Blackface minstrels created burlesques, wags published satires, and Mark Twain likened attending opera to visiting the dentist. This suggests that the popular modern image of opera as bombastic, pretentious, and affected has a long lineage. But a closer look at the evidence suggests that nineteenth-century Americans enjoyed both the lampoons and the

periodicals and serials at the Library of Congress) reveals clearly that opera audiences during the period included tens of thousands of regular middle-class Americans who flocked to performances of operas in English, at 'popular' prices, and as spectacle and entertainment. Many of the vernacular opera companies, furthermore, were managed by women impresarios or artistic directors.

"My talk will reveal a completely forgotten but important chapter in American cultural history. I will briefly describe how foreign-language opera became elite, exclusive, and the target of satire. But my principal focus will be the important English-language troupes of the 1870s and 1880s, whose female managers created an American audience for English-language opera and supplied those audiences with the entertainment they craved. The paper will be accompanied by copious illustrations and should appeal to anyone interested in opera, women's studies, theatre history, or American cultural history."

Katherine K. Preston is the Bottoms Professor of Music, Emerita at the College of William & Mary. Her books include *Music for Hire* (1992), *Opera on the Road* (1994), and three editions, including *George Bristow's Symphony No. 2, 'The Jullien'* (2011) and the co-edited *Emily's Songbook: Music in 1850s Albany* (2011). Her most recent monograph, *Opera for the People: English-Language Opera and Women Managers in Late Nineteenth-Century America* (2017) is part of the series AMS Studies in Music, and is the inspiration for her lecture. The recipient of many fellowships, she is Past President of 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, 8 May 2019. S. Alexander Reed (Ithaca College) will present "There Is No Pilot: How Laurie Anderson's *Big Science* Diagnosed a World Beyond Control."



S. Alexander Reed

Historically, it is among the first western documents to recognize this state of affairs, newly emergent in the early 1980s—no surprise, given that stylistically, the album collides new wave, new age, and 'new music,' opening a whole discourse of what 'new' meant just before the 'end of history.'

"Investigating musical examples from across the album (bolstered by the context of Anderson's other work), this talk engages with mu-

Reed describes his lecture as follows: "The 1982 LP *Big Science* helped establish Laurie Anderson as the decade's premier art/pop crossover. The album dazzled and bewildered audiences with its uneasy staging of individual facelessness amid corporate familiarity, its dry humor, its aesthetics both icy and quaint, and its vital engagement with gender, geography, technology, and embodiment.

"This lecture highlights the ways Anderson's breakthrough speaks per-

sistently to our experience of a world where, media, governments, and corporations operate seemingly with a mind of their own. Through this lens, *Big Science* asks what happens when power wields itself—when our systematic enterprises become so recursive and mediated that they no longer serve us, but instead we serve them.

sic, lyrics, and production to illuminate how Anderson raises questions that are downright metascientific. What kind of knowledge is communicated in a poem, a proof, a plan, or a pickup line? Who gets to decide which is which? How is that authority granted?"

"Unpacking the questions *Big Science* raises reveals it as not merely a document of the 1980s, but a work that the twenty-first century renders more troublingly relevant every day."

S. Alexander Reed is the author of the ARSC-prizewinning book *Assimilate: A Critical History of Industrial Music*, and co-author of a 33 1/3 book on They Might Be Giants' *Flood*. Alex has published on post-punk and avant-garde musics in *Perspectives of New Music*, the *Journal of Musicological Research*, the *Journal of Popular Music Studies*, *Popular Music and Society*, the *Journal of Popular Music Education*, and *ImageText*. He is founder of the AMS Popular Music Study Group, and has taught at New York University, the University of Florida, and the College of William and Mary. He is now Associate Professor of Music at Ithaca College. He holds a doctorate from the University of Pittsburgh. With his bands SEEMING and ThouShaltNot, Alex has released six albums, appeared on MTV and CW, and has toured internationally.

### Fall 2019 Lectures

The two series continue in fall 2019. Further details will be published at the website and in a future *Newsletter*.

Are you 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. See [amsmusicology.org/page/RRHOFMlecturesandamsmusicology.org/page/lc\\_lectures](http://amsmusicology.org/page/RRHOFMlecturesandamsmusicology.org/page/lc_lectures) for details.

## Awards, Prizes, and Honors

### Honorary Member

**Margaret Murata** is Professor Emerita of Music at the University of California, Irvine. She received the A.B., A.M. and Ph.D. degrees in music from The University of Chicago (1967, 1971, 1975) and served as vice-president of the AMS from 1994 to 1996, heading the steering committee for the 2000 joint meeting of sixteen North American musical associations in Toronto, Canada. She edited the Baroque volume of the revised *Strunk's Source Readings in Music History* (1998) and contributed the chapter on secular vocal music to the *Cambridge History of Seventeenth-Century Music* (2005). She was named an Honorary Member of the Society for Seventeenth-Century Music in 2014 after having served as its president in 2000–03 and, with Alexander Silbiger, having founded the Web Library of Seventeenth-Century Music. The Rotary Clubs of Italy awarded her the decennial International Galileo Galilei Prize in the History of Italian Music in 2017.

Murata's research has focused on theater, opera and cantata in Baroque Rome, including a catalogue, *The Barberini Music Manuscripts*, edited with Lowell Lindgren (2018); publications on the singer-composer Marc'Antonio Pasqualini (1980, 2003, 2014, 2016); *Operas for the Papal Court* (1981); numerous essays on Italian cantatas (1980–2017); and explorations of the cultural transformation of Baroque can-



Margaret Murata

tatas and opera arias into the *arie antiche* of the nineteenth- and twentieth centuries (1998, 1999, 2004, 2008).

### Corresponding Members

**Juan-José Carreras** is Professor Titular of the history of music at the Universidad de Zaragoza, where he founded the program in musicology. He has been a visiting scholar at Wolfson College, Cambridge, Università degli Studi di Firenze, Universitat de Girona, Royal Holloway College, the British Academy, Universidad Complutense de Madrid, City University of New York, and the École normale supérieure. His research has focused on opera, musical patronage, institutional history, nationalism, historiography, and the history of concepts from the eighteenth to twentieth century, fields in which he has organized international conferences and trained doctoral students. In eighteenth-century studies, he has edited a major Spanish cantata source, *El Manuscrito Mackworth de Cantatas Españolas* (2004) and various co-edited volumes, including *Music in Spain during the Eighteenth Century* (1998, with Malcolm Boyd); *Concierto Barroco: Estudios sobre música, dramaturgia e historia cultural* (2004, with Miguel-Ángel Marín); *Música y cultura urbana en la Edad Moderna* (2005, with Andrea Bombi and Miguel-Ángel Marín), and *Polychoralities. Music, Identity, and Power in Italy, Spain, and the New World* (with Iain Fenlon). Directing a select group of researchers, Carreras's interest in the Spanish long nineteenth century has recently resulted in *La música en España en el siglo XIX* (2018), the first broad survey of the subject since 1984.

Carreras has actively fostered international musicological cooperation in Spain and abroad. A member of the editorial boards of *Il Saggiatore Musicale* (since 1994), *Early Music* (since 1995), *Early Music History* (since 2001) and the *Revista Portuguesa de Musicologia* (since 2014), he has also served on the advisory boards of the *Journal of the Royal Music Association* (2009–12), *Eighteenth-Century Music* (2004–07), *Cuadernos de Música Iberoamericana* (2005–15), and *Revista de Musicologia* (1994–97).

**Daniel K. L. Chua** is the Mr. and Mrs. Hung Hing-Ying Professor in the Arts and Professor of Music at the University of Hong Kong. He received the B.A. and



Jose Carreras

Ph.D. in musicology from Cambridge University. Before joining the University of Hong Kong as head of the School of Humanities, he was a Fellow and the Director of Studies at St. John's College, Cambridge, and later Professor of Music Theory and Analysis at King's College, London. He was a Visiting Senior Research Fellow at Yale (2014–15), a Henry Fellow at Harvard (1992–93), and a Junior Research Fellow at Cambridge (1993–97). He is the recipient of the 2004 Royal Musical Association's Dent Medal. He is currently the President of the International Musicological Society (2017–22).



Daniel Chua





Elzbieta Witkowska-Zaremba

Chua has written widely on music, from Monteverdi to Stravinsky, but is particularly known for his work on Beethoven, the history of absolute music, and the intersection between music, philosophy, and theology. His publications include *The 'Galitzin' Quartets of Beethoven* (1994), *Absolute Music and the Construction of Meaning* (1999), *Beethoven and Freedom*, (2017), "Rioting With Stravinsky: A Particular Analysis of the Rite of Spring" in *Music Analysis* (2007), and "Listening to the Self: *The Shawshank Redemption* and the Technology of Music" in *19th-Century Music* (2011). He currently is working on a post-human theory of music inspired by NASA's Voyager project. He was an editor of *Music & Letters* (2004–10), and serves on numerous advisory, editorial, and governing boards and committees.

**Elzbieta Witkowska-Zaremba** received her M.A. in musicology (1969) and classical philology (1972) from the Warsaw University. She was awarded the Ph.D. degree

(1979) from the Polish Academy of Sciences Institute of Art. During the years 1982–83 she studied at the Centre d'études supérieures de civilisation médiévale, Université de Poitiers. She obtained a Visiting Fellowship at the University of Exeter (1985) and research grants from the Herzog August Bibliothek in Wolfenbüttel (1987 and 1989). She received her Dr. Habil. degree in 1991 and ten years later was named Professor at the Polish Academy of Sciences Institute of Art in Warsaw, where she has been a director since 2007. She is a member of the Polish Academy of Sciences and the Academia Europaea.

Her main area of research is Latin music theory of the late medieval and early modern era, which includes producing critical editions of music treatises, among others treatises by Georgius Libanus (1984), Sebastianus de Felstin (1991), *Musica speculativa* by Johannes de Muris (1992), two anonymous Prague organ treatises from the fifteenth century (2001) and treatises from the Tabulatura Joannis de Lublin (2015). During the years 1993–97 she led an international project covering musical notation in Polish sources from the eleventh to the sixteenth centuries. From 2003 to 2015 she was editor-in-chief of the quarterly *Muzyka* published by Polish Academy of Sciences Institute of Art. Together with Michael Bernhard she co-edited the multi-volume *Traditio Iohannis Hollandrini* (2010–16), a collection of Central-European chant treatises from the fifteenth and sixteenth centuries.

### AMS Awards and Prizes

The **Otto Kinkeldey Award** for a book of exceptional merit by a scholar beyond the early stages of her or his career was presented to **Karol Berger** (Stanford University) for *Be-*

*yond Reason: Wagner contra Nietzsche* (University of California Press).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of her or his career was presented to **Seth Brodsky** (University of Chicago) for *From 1989, or European Music and the Modernist Unconscious* (University of California Press).

The **Music in American Culture Award** for a book of exceptional merit that both illuminates some important aspect of the music of the United States and places that music in a rich cultural context was presented to **Nancy Yunhwa Rao** (Rutgers University) for *Chinatown Opera Theatre in North America* (University of Illinois Press).

The **Claude V. Palisca Award** for best edition or translation was presented to **Michael Ochs** for *Joseph Rumshinsky: Di goldene kale* (A-R Editions).

The **Ruth A. Solie Award** for a collection of essays of outstanding merit was presented to **Severine Neff** (University of North Carolina at Chapel Hill), **Maureen Carr** (Pennsylvania State University), and **Gretchen Horlacher** (Indiana University), eds., for *The Rite of Spring at 100* (Indiana University Press).

The **Robert M. Stevenson Award** for outstanding scholarship in Iberian music, including music composed, performed, created, collected, belonging to, or descended from the musical cultures of Spain, Portugal, and all Latin American areas in which Spanish and Portuguese are spoken, was presented to **Clinton D. Young** (University of Arkansas at Monticello) for *Music Theatre and Popular Nationalism in Spain, 1880–1930* (Louisiana State University Press, 2016).

The **H. Colin Slim Award** for an outstanding article by a scholar beyond the early stages of her or his career was presented to **Jennifer Saltzstein** (University of Oklahoma)

*continued on page 10*



Karol Berger  
Kinkeldey Award Winner



Seth Brodsky  
Lockwood Award Winner



Nancy Yunhwa Rao  
MAC Award Winner



Michael Ochs  
Palisca Award Winner



Severine Neff  
Solie Award Winner



Maureen Carr  
Solie Award Winner



Gretchen Horlacher  
Solie Award Winner



Clinton D. Young  
Stevenson Award Winner

## Awards

*continued from page 9*

for “Rape and Repentance in Two Medieval Motets,” *Journal of the American Musicological Society*.

The **Alfred Einstein Award** for an article of exceptional merit by a scholar in the early stages of her or his career was presented to **Sean Curran** (Trinity College, University of Cambridge) for “Hockets Broken and Integrated in Early Mensural Theory and an Early Motet,” *Early Music History*.

The **Roland Jackson Award** for an article of exceptional merit in the field of music analysis was presented to **Clare Bokulich** (Washington University in St. Louis) for “Contextualizing Josquin’s *Ave Maria . . . virgo serena*,” *The Journal of Musicology*.

The **Noah Greenberg Award** for outstanding contributions to historically aware performance and the study of historical performing practices was presented to **Rebecca Cypess** (Rutgers University) for the project “Sisters, Face to Face: The Bach Legacy in Women’s Hands.”

The **Paul A. Pisk Award** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **Jessica Gabriel Peritz** (University of Chicago)

for “Luigia Todi’s Timbre: The Enlightening ‘Social Utility’ of Female Voice in 1790s Italy” and to **Caitlin Schmid** (Harvard University) for “*Ice Music, Ice Cello, Iced Bodies*: Reinterpreting Charlotte Moorman’s Avant-Garde (1972–2018)”.

The **Thomas Hampson Award** supporting research and publication in classic song was presented to **Louise Toppin** (University of Michigan) and **Marquita Lister** (Morgan State University) for their research project “The Art Songs of African Poets and Arranged Spirituals for a New Generation.”

The **AMS Teaching Award** for outstanding work in innovative teaching in the music history/music appreciation classroom was presented to **Erinn Knyt** (University of Massachusetts Amherst) for “Teaching Music History to Graduate Students,” *Journal of Music History Pedagogy* (2016).

The inaugural **H. Robert Cohen/RIPM Award** for a work of scholarship of exceptional merit based upon eighteenth-, nineteenth-, and twentieth-century periodical literature related to music was presented to **Douglas Shadle** (Vanderbilt University) for *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise* (Oxford University Press, 2015).

The inaugural **Judy Tsou Critical Race Studies Award** for an outstanding musicological

work in the field of critical race and/or critical ethnic studies was presented to **Marta Robertson** (Gettysburg College) for “Ballad for Incarcerated Americans: Second Generation Japanese American Musicking in World War II Camps,” *Journal of the Society for American Music*.

## Other Awards, Prizes, and Honors

**Michael Accinno** (University of California, Riverside) was selected to participate in the NEH Summer Institute “Global Histories of Disability” at Gallaudet University in Washington, D.C.

**Margaret Bent** (All Souls College, University of Oxford) received the Guido Adler Prize from the International Musicological Society Directorate in 2018 for lifetime research on early music.

**Karen Desmond** (Brandeis University) received a NEH Digital Humanities Advancement Grant for “An Online Music Editor for Late Medieval Polyphony Project Description.”

**Christopher Amos** (Carnegie Hall Corporation) received a NEH Digital Projects for the Public Prototyping Grant for “A History of African-American Music: Interactive Digital Timeline.”



Jennifer Saltzstein  
Slim Award Winner



Sean Curran  
Einstein Award Winner



Clare Bokulich  
Jackson Award Winner



Rebecca Cypess  
Greenberg Award Winner





Jessica Peritz  
Pisk Award Winner



Caitlin Schmid  
Pisk Award Winner



Louise Toppin  
Hampson Award Winner



Marquita Lister  
Hampson Award Winner

**Basil Considine** (Minneapolis, Minn.) and Elissa Edwards received the 2018 Society for American Music's Digital Lectures in American Music Award for a project devoted to Eliza Eichelberger Ridgely (1803–67).

**Karen M. Cook** (University of Hartford) received an ACLS Project Development Grant for *Non Est Minimo Dare Minus: The Fracturing of Rhythm in the Late Medieval Period*.

**Sean Curran** (Trinity College, University of Cambridge) received the Royal Musical Association's 2018 Jerome Roche Prize for "Hockets Broken and Integrated in Early Mensural Theory and an Early Motet," *Early Music History* (2017).

**Ryan Ebright** (Bowling Green State University) received an ASCAP Deems Taylor/Virgil Thomson Award for his article "'My Answer to What Music Theatre Can Be: Iconoclasm and Entrepreneurship in Steve Reich and Beryl Korot's *The Cave*,'" *American Music* (2017).

**Annegret Fauser** (University of North Carolina at Chapel Hill) received an ASCAP Deems Taylor/Virgil Thomson Award for her book *Aaron Copland's Appalachian Spring* (2017).

**Tina Frühauf** (RILM/Columbia University) received a DAAD Visiting Professorship to teach at the Munich Hochschule für Musik und Theater. With faculty in Munich she also

will organize the symposium "Jewish Music in South Germany—History, Exile, Continuance," 12–13 July 2019 at the Musikwissenschaftliches Institut.

**Giuseppe Gerbino** (Columbia University) received an NEH fellowship for his book project *Music and Mind in the Renaissance*.

**Inga Mai Groote** (University of Zurich) received the Royal Musical Association's 2018 Dent Medal.

**Andrew J. Hicks** (Cornell University) received an ASCAP Deems Taylor/Virgil Thomson Award and the Society for Music Theory's Emerging Scholar Award for *Composing the World: Harmony in the Medieval Platonic Cosmos* (2017).

**Julie Hubbert** (University of South Carolina, Columbia) received an NEH fellowship for her book project *Technology, Listening, and Labor: Music in New Hollywood Film*.

**Lewis Lockwood** (Harvard University) received the Guido Adler Prize from the International Musicological Society Directorate in 2018 for lifetime contributions to musicological research.

**Pamela Potter** (University of Wisconsin, Madison) received an NEH fellowship for her book project *Development of Berlin as a Music Metropolis, 1880–1961*.

**Anne MacNeil** (University of North Carolina at Chapel Hill) and Deanna Shemek received a NEH Digital Humanities Advancement Grant for the design and production of a 3D environment re-creation of Isabella d'Este of Mantua's art and music studiolo.

**Claudio Vellutini** (University of British Columbia) received an Insight Development Grant from Canada's Social Sciences and Humanities Research Council for research on his project "Entangled Histories: Opera and Cultural Networks between Vienna and the Italian States, 1815–1848."

**Francesca Vella** (University of Cambridge) received the *Music & Letters* 2017 Westrup Prize for her article "Jenny Lind, Voice, Celebrity" (2016).

**Alejandro Vera** (Pontificia Universidad Católica de Chile) received the 2018 Casa de las Americas Musicology Award for his book *El Dulce Reato de la Musica. La Vida Musical en Santiago de Chile Durante el Periodo Colonial*.

**Anna Zayaruznaya** (Yale University) received the Society for Music Theory's Outstanding Publication Award for "Intelligibility Redux: Motets and the Modern Medieval Sound," *Music Theory Online* (2017).



Erinn Knyt  
Teaching Award Winner



Douglas Shadle  
Cohen/RIPM Award Winner



Marta Robertson  
JTCRS Award Winner

**Correction**

The August 2018 *AMS Newsletter* published an erroneous listing for the Pacific Northwest Chapter's Best Student Paper award. The award was given to **Sophia Maria Andricopulos** for the paper "'Latin-ish': Carlos Santana in *Rolling Stone* 1969–1977." We regret the error.

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## AMS Elections 2019

Officers and members of the Board of Directors are elected each year according to the procedures set forth in the Society's bylaws. In 2019, the board presents to the membership two candidates for president and secretary and six candidates for director-at-large (two officers and three directors are to be elected). The balloting is electronic and available at the AMS website (login required); a paper ballot may be obtained from the office upon request. Voting closes 1 May. Results are announced in early June.

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

### Candidates for President

#### DANIELLE FOSLER-LUSSIER

Professor of Music, Ohio State University  
[music.osu.edu/people/fosler-lussier.2](http://music.osu.edu/people/fosler-lussier.2)

**Degrees:** PhD, UC Berkeley, 1999; BA, Univ. of Pennsylvania, 1991

**Research areas:** Musical diplomacy; Cold War politics; women in U.S. musical organizations

**Publications:** *Music in America's Cold War Diplomacy* (California, 2015); Database of Cultural Presentations, [musicdiplomacy.org/database](http://musicdiplomacy.org/database) (2015); "Music Pushed, Music Pulled: Cultural Diplomacy, Globalization, and Imperialism," *Diplomatic History* (2012); "Cultural Diplomacy as Cultural Globalization: The University of Michigan Jazz Band in Latin America," *JSAM* (2010); *Music Divided: Bartók's Legacy in Cold War Culture* (California, 2007)

**Awards:** Ohio State Univ. Libraries, TOME Open Monograph Initiative Subvention (2018); AMS Publication Subvention (2014); NEH Fellowship (2011–12); Princeton Society of Fellows (2000–03); AMS 50 Dissertation Fellowship (1998–99)

**Administrative experience:** Society for American Music Board of Directors (2016–19); Area Head for Musicology, Ohio State Univ. (2014–16)

**AMS activities:** Board of Directors (2016–18); Slim Award Committee (2013–15; Chair, 2015); Council Committee on Corresponding and Honorary Members (2011); Council (2008–10); Cold War and Music Study

Group, founding member; elected Member-at-Large (2006–09)

#### STEVE SWAYNE

Jacob H. Strauss 1922 Professor of Music,  
Dartmouth College  
[music.dartmouth.edu/people/steve-swayne](http://music.dartmouth.edu/people/steve-swayne)

**Degrees:** PhD, UC Berkeley, 1999; MDiv, Fuller Theological Seminary, 1984; AB, Occidental College, 1978

**Research areas:** 20th-century American music; musical theater and opera; music, neuroscience, and ethics

**Publications:** "A Tale of 2 Cultures: We Live in a Stadium, but Need a Sanctuary," *Pacific Standard* (2014); *Orpheus in Manhattan: William Schuman and the Shaping of America's Musical Life* (Oxford, 2011); "William Schuman, World War II, and the Pulitzer Prize," *MQ* 89 (2006); *How Sondheim Found His Sound* (Michigan, 2005); "Sondheim's Piano Sonata," *JRMA* (2002)

**Awards:** ASCAP Deems Taylor Awards, Nicolas Slominsky Award for Outstanding Musical Biography in the Concert Music Field (2012); NEH Fellowship (2008–09); Music Library Assoc., Dena Epstein Award for Archival and Library Research in American Music (2008); AMS Publication Subvention (2004); Woodrow Wilson National Fellowship Foundation Career Enhancement Fellowship for Junior Faculty from Underrepresented Groups (2002–03)

**Administrative experience:** Interim director, Montgomery Fellows Program, Dartmouth (2019); chair, Music Department, Dartmouth (2013–16); Director of Campus Ministries, Seattle Pacific University (1986–90)

**AMS activities:** Council Secretary, Board of Directors (2015–19); *JAMS* Editorial Board (2011–15); Performance Committee (2011–14; Chair, 2013); Council (2009–12)

### Candidates for Secretary

#### LYDIA HAMESSLEY

Professor of Music, Hamilton College  
[hamilton.edu/academics/our-faculty/directory/faculty-detail/lydia-hamessley](http://hamilton.edu/academics/our-faculty/directory/faculty-detail/lydia-hamessley)

**Degrees:** PhD, Univ. of Minnesota, 1989; MA, Univ. of Minnesota, 1983; BMusEd, Texas Lutheran Univ., 1979

**Research areas:** Dolly Parton; folk and traditional musics in the US; gender and Southern Appalachian music; the history of the banjo; early music revivals in the US in the early 20th century

**Publications:** *Unlikely Angel: The Songs of Dolly Parton* (Illinois, forthcoming); "Within Sight: Three-Dimensional Perspectives on Women and Banjos in the Late Nineteenth Century," *NCM* (2007); "Peggy Seeger: From Traditional Folksinger to Contemporary Songwriter," in *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music*, ed. Hisama and Allen (Rochester, 2007); "A Resisting Performance of a Traditional Appalachian Murder Ballad: Giving Voice to 'Pretty Polly,'" *Women & Music* (2005); co-ed. (with E. Barkin), *Audible Traces: Gender, Identity, and Music* (Carciolfoli, 1999)

**Awards:** Hamilton College: Samuel & Helen Lang Prize for Excellence in Teaching (2013); Class of 1962 Outstanding Teaching Award (2007); Class of 1963 Faculty Fellowship (2001; 2010); Hamilton College Kirkland Endowment Course Development Grant (1991); ACLS Travel Grant to International Conferences (1990)

**Administrative experience:** Society for American Music, Program Committee (2015–16; Chair, 2016); Society for American Music, Service and Awards Committee (2018–21); Hamilton College, Faculty Chair (2012–14); Feminist Theory & Music Conference (inaugural program chair, 1991; co-chair, 2013); *Women and Music: A Journal of Gender and Culture*, editorial board (1995–99)

**AMS activities:** President, New York State-St. Lawrence Chapter (2014–16); NYSSL program committee (2018; Chair, 1994 & 2012); Founding co-chair, LGBTQ Study Group (1990–96); Council (1996–99); Chair, Philip Brett Award Committee (1997–98)

#### ROBERTA MONTEMORRA MARVIN

Professor of Musicology, University of Massachusetts Amherst  
[umass.edu/music/member/roberta-m-marvin](http://umass.edu/music/member/roberta-m-marvin)

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

**Research areas:** 19th-century Italian opera; music in Victorian Britain; reception history; music and politics; text criticism



**Publications:** co-ed. (with C. Bashford), *The Idea of Art Music in a Commercial World, 1800–1930* (Boydell, 2016); *The Politics of Verdi's 'Cantica'* (Royal Musical Association Monographs, 2014); "Idealizing the Prima Donna in Mid-Victorian London," in *The Arts of the Prima Donna in the Long Nineteenth Century*, ed. R. Cowgill & H. Poriss (Oxford, 2012); *Verdi the Student–Verdi the Teacher* (Istituto Nazionale di Studi Verdiani, 2010); "Verdian Opera Burlesqued: A Glimpse into Mid-Victorian Theatrical Culture," *COJ* (2003)

**Awards:** NEH Summer Stipends (1993, 2003, 2010), Fellowship (2004–05); American Philosophical Society Franklin Research Grants (1992, 2007); Bogliasco Foundation Fellowship (2003–04); Howard Foundation Fellowship (2002–03); Fulbright Fellowships (1988, 1993)

**Administrative experience:** Chair, Dept. of Music & Dance, Univ. of Massachusetts Amherst (2016–present); Associate Dean, International Programs, Univ. of Iowa (2010–12); Associate General Editor (2006–present) and Editorial Board (2014–present), *The Works of Giuseppe Verdi*; Director, Opera Studies Forum, Univ. of Iowa (1999–2016); Board of Directors, North American British Music Studies Association (2010–12)

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

## Candidates for Director-at-Large

### JOY H. CALICO

Cornelius Vanderbilt Professor of Music, Vanderbilt University  
blair.vanderbilt.edu/bio/joy-calico

**Degrees:** PhD, Duke Univ., 1999; MMus, Univ. of Illinois, 1992; BMus, Baylor Univ., 1988

**Research areas:** Cold War cultural politics; 20th- and 21st-century opera; Schoenberg; Brecht; digital humanities

**Publications:** "Genre Designation as Ambiguating Force: Olga Neuwirth's *Lost Highway* as Opera," *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft* (2018); "Noise and Arnold Schoenberg's 1913 Scandal Concert," *Journal of Austrian Studies* (2017); "Music in Avant-Garde Magazines," *Journal of Modern Periodical Studies* (2017); *Arnold Schoenberg's*

*A Survivor from Warsaw in Postwar Europe* (California, 2014); *Brecht at the Opera* (California, 2008)

**Awards:** NEH (Institute Instructor, 2018; Summer Stipend, 2005); Exceptional Book in Jewish Studies and Music, AMS Jewish Studies and Music Study Group (2015); ACLS Frederick Burkhardt Fellowship (2009–10); Howard Fellowship (2008–09); American Academy in Berlin Fellowship (2005)

**Administrative experience:** Vanderbilt Univ.: Director, Max Kade Center for European and German Studies (2013–16), Director of Undergraduate Studies, European Studies (2013–16); German Studies Assn.: Executive Board (2014–16), Co-coordinator, Music and Sound Studies Network (2012–16); Modern Languages Assn.: Executive Committee, Discussion Group on Opera (2012–16)

**AMS activities:** Editor-in-Chief, *JAMS* (2017–19); Einstein Award Committee (2013–15); Chair, Cold War and Music Study Group (2010–12); Council Nominating Committee (2011); Annual Meeting Program Committee (2009)

### EMILY I. DOLAN

Gardner Cowles Associate Professor of Music, Harvard University (until July 2019); Associate Professor and Chair of Music, Brown University (after July 2019)  
scholar.harvard.edu/eidolan/bio

**Degrees:** PhD, Cornell Univ., 2006; MA, Cornell Univ., 2003; BA, Univ. of Minnesota, 1999

**Research areas:** 18th- and 19th-century music; instruments; aesthetics; technology; history of science

**Publications:** co-ed. (with A. Rehding), *The Oxford Handbook of Timbre* (Oxford, 2019); "Music as an Object of Natural History," in *Sound Knowledge*, ed. Davies and Lockhart (Chicago, 2017); ed., *Vocal Organologies and Philologies* (*Opera Quarterly* 33, no. 3–4, 2017); *The Orchestral Revolution: Haydn and the Technologies of Timbre* (Cambridge, 2013); "Toward a Musicology of Interfaces," *Keyboard Perspectives* (2013)

**Awards:** Radcliffe Institute for Advanced Study Fellow (2009–10); Penn Humanities Forum, Faculty Fellow (2008–09); Deutscher Akademischer Austausch Dienst Grant (2008); Alvin H. Johnson AMS 50 Dissertation Fellowship (2005)

**Administrative experience:** Harvard Univ., Director of Undergraduate Studies, 2018–19;

Harvard Initiative for Learning and Teaching Grant Committee (2017–18); Univ. of Pennsylvania: Undergraduate Chair (2013–14), College House Fellow (2012–14), Penn Humanities Forum Postdoctoral Fellowship Committee (2007–09; 2012–14)

**AMS activities:** Program Committee (2018); Pisk Prize Committee (2015–17; Chair, 2017); *JAMS* Editorial Board (2017–present); Council Nominating Committee (2012); Council (2010–12)

### NINA SUN EIDSHEIM

Professor of Musicology, University of California, Los Angeles  
schoolofmusic.ucla.edu/people/nina-eidsheim/

**Degrees:** PhD, UC San Diego, 2008; MFA, CalArts, 2001; BM, Conservatory of Agder, Norway, 1999

**Research areas:** Critical race studies; voice studies; sound studies; American studies; 20th- and 21st-century music

**Publications:** co-ed. (with K. Meizel), *The Oxford Handbook of Voice Studies* (Oxford, forthcoming); *The Race of Sound: Listening, Timbre, and Vocality in African American Music* (Duke, 2019); "Maria Callas's Waistline and the Organology of Voice," *OQ* (2017); *Sensing Sound: Singing and Listening as Vibrational Practice* (Duke, 2015); "Marian Anderson and 'Sonic Blackness' in American Opera," *American Quarterly* (2011)

**Awards:** ACLS Charles A. Ryskamp Research Fellowship (2015–16); The UC President's Faculty Research Fellowship in the Humanities (2015–16); Woodrow Wilson National Fellowship (2011–12); Cornell Univ., Society for the Humanities (2011–12); UC Humanities Research Center Residency Research Group (2011)

**Administrative experience:** UCLA, Dept. of Musicology, Director of Graduate Studies (2018–19); UCLA, Alpert School of Music: Director of Postdoctoral Fellowships Program (2017–present), Special Assistant to the Dean (2017–19), Associate Dean (2016–17); UCLA Center for the Study of Women, Board of Directors (2017–19)

**AMS activities:** Co-chair, Committee on Race and Ethnicity (2018–21); Council (2017–20); Committee on Cultural Diversity (2013–15)

*continued on page 14*

## Candidates

*continued from page 13*

### CHARLES HIROSHI GARRETT

Professor of Musicology, University of Michigan  
smt.d.umich.edu/about/faculty-profiles/  
charles-garrett/

**Degrees:** PhD, UCLA, 2004; MA, UCLA, 2000; BM, Columbia Univ., 1998

**Research areas:** United States; 20th and 21st centuries; jazz; popular music; cultural theory

**Publications:** ed., *The Grove Dictionary of American Music*, second edn (2014); “Pranksta Rap: Humor as Difference in Hip-Hop,” in *Rethinking Difference in Music Scholarship* (Cambridge, 2015); co-ed. (with Ake and Goldmark), *Jazz/Not Jazz: The Music and its Boundaries* (California, 2012); *Struggling to Define a Nation: American Music and the Twentieth Century* (California, 2008); “Chinatown, Whose Chinatown? Defining America’s Borders with Musical Orientalism,” *JAMS* (2004)

**Awards:** University of Michigan, Faculty Recognition Award (2014); Prose Award for Best Multivolume Reference Work in Humanities and Social Sciences (2013); Society for American Music, Irving Lowens Memorial Book Award (2008); Society for American Music, Wiley Housewright Dissertation Award (2008); Alvin H. Johnson AMS 50 Dissertation Fellowship (2003)

**Administrative experience:** President, Society for American Music (2015–17); Chair, Department of Musicology, University of Michigan (2014–16); Member, Board of Trustees, Society for American Music (2008–11)

**AMS activities:** Publications Committee (2017–20); Membership and Development Committee (2013–16); Howard Mayer Brown Fellowship Committee (2009–2013); Chair, 2010–13); Corresponding and Honorary Members Committee (2009); Council (2007–9)

### NALINI GHUMAN

Professor of Music, Mills College  
inside.mills.edu/academics/faculty/mus/  
nalinig/nalinig.php

**Degrees:** PhD, UC Berkeley, 2003; MA, Univ. of Oxford, 2000; MMus, King’s College London, 1996; BA, Univ. of Oxford, 1995

**Research areas:** 20th-century British music; Indian music and Indian music in the West, 19th and 20th centuries; postcolonialism; migration; women and gender

**Publications:** “The Musicking Body: Maud MacCarthy,” in *The Music Road: Coherence and Diversity in Music from the Mediterranean to India*, ed. R. Strohm (Proceedings of the British Academy, forthcoming); “An Imperial Leitmotif: Elgar’s *Pageant of Empire*,” in *Exhibiting the Empire: Cultures of Display and the British Empire*, ed. J. McAleer and J. MacKenzie (Manchester, 2015); *Resonances of the Raj: India in the English Musical Imagination, 1897–1947* (Oxford, 2014)

**Awards:** Frederick A. Rice Professorship, Mills College: Endowed Chair (2015–18); *BBC Music Magazine’s* Book of the Month (for *Resonances of the Raj*, Nov., 2014); Meg Quigley Women’s Studies Research Fellowship, Mills College (2011–12); National Society of Collegiate Scholars, Honorary Lifetime Award: Distinguished Member (2012); Alvin H. Johnson AMS 50 Dissertation Fellowship (2001–02)

**Administrative experience:** Chair, Music Department, Mills College (2016–18); Advisor, Society for Asian Art, San Francisco (2013–present); Co-chair, Diversity and Social Justice Committee, Mills College (2009–12); Fulbright Scholarship Selection Committee, Mills College (2011–present)

**AMS activities:** Kinkeldey Award Committee (2019–21); Chair, Council Nominating Committee (2018); Committee on Cultural Diversity (2015–18); Council (2015–2018)

### ALEJANDRO L. MADRID

Professor of Music, Cornell University  
music.cornell.edu/alejandro-l-madrid

**Degrees:** PhD, Ohio State Univ., 2003; MMus, Univ. of North Texas, 1999; MFA, SUNY-Purchase, 1995; BM, Boston Conservatory, 1992

**Research areas:** Latinx music; long twentieth century; masculinities; neoliberalism; postnationalism

**Publications:** *In Search of Julián Carrillo and Sonido 13* (Oxford, 2015); co-auth. (with R. Moore), *Danzón. Circum-Caribbean Dialogues in Music and Dance* (Oxford, 2013); ed., *Transnational Encounters. Music and Performance at the U.S.-Mexico Border* (Oxford, 2011); *Sounds of the Modern Nation. Music, Culture and Ideas in Post-Revolutionary Mexico* (Temple, 2009); *Nor-Tec Rifa! Electronic Dance Music from Tijuana to the World* (Oxford, 2008)

**Awards:** Dent Medal (2017); AMS Robert Stevenson Award (2014, 2016); ASCAP Béla Bartók Award (2014); AMS Ruth Solie Award

(2012); IASPM Woody Guthrie Book Award (2009)

**Administrative experience:** Co-Editor, *Twentieth-Century Music* (Cambridge, 2019–present); Series Editor, *Currents in Latin American and Iberian Music* (Oxford, 2015–present); Cornell Univ.: College of Arts and Sciences, Academic Records Committee (2017–18), Budget Advisory Committee (2015); Dept. of Music, Director of Undergraduate Studies (2016–18)

**AMS activities:** Chair, Board Nominating Committee (2019); Committee on Honorary and Corresponding Members (2017); Committee on the Status of Race and Ethnicity in the Profession (2016–17); Council (2015–18); Solie Award Committee (2015–17; Chair 2017)

### Please vote!

AMS 2019 voting is open until 1 May. Please review the election materials and candidates and cast your vote.

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

### AMS Council Election

The annual AMS Council election is open to every member. Nominations for AMS Council closed in mid-January. The Council Nominating Committee is now reviewing nominations and preparing a slate of candidates to be approved by the Board of Directors at their next meeting. The election itself is scheduled for mid-May and will be available to members for only two weeks. Members will receive email notices accordingly.

**Details:** [amsmusicology.org/page/council](http://amsmusicology.org/page/council)

### AMS Membership Totals 2018

Current total membership (as of 31 December 2018): 3,119 (2017: 3,343).

2017 members who did not renew: 546

Institutional subscriptions: 720 (760)

#### Breakdown by membership category

- Regular, 1,367 (1,490)
- Sustaining, 9 (11)
- Low Income, 348 (379)
- Student, 783 (862)
- Emeritus, 379 (357)
- Joint, 49 (65)
- Life, 72 (70)
- Honorary and Corresponding, 95 (91)
- Complimentary, 17 (18)

# AMS San Antonio Post-Conference Survey

Following the 2018 Annual Meeting, a short survey devoted to the conference was sent to all AMS and SMT members, 4,132 individuals altogether. 1,434 responses were received. There were a total of 906 valid responses from meeting attendees, an overall response rate of 48.3% with margin of error +/- 2.8%, or put another way, nearly 95% accuracy. The remainder of responses were from AMS members who chose not to attend the meeting. Responses are summarized below.

**Did Not Attend (Why?).** The most frequent reason given was the expense (44.2%), followed by “too busy” (34.0%). Three responses received similar percentages: timing of the meeting (18.1%), meeting location (17.9%), and “rarely attend meetings” (16.6%).

The remaining 31.3% of non-attendees provided a variety of reasons such as illness, concerns about the quality/content of the program, and not having a paper accepted.

**How much of the meeting?** Most attendees were present for Thursday (85.9%), Friday (98.0%) and Saturday (96.4%) (all three days: 83.0%). 56.8% attended Sunday, 18.2% attended Wednesday pre-conference events (Project Spectrum: 7.3%; Staging Witches: 2.2%; Mendelssohn: 1.1%).

**Concerts.** Attendance at concerts was as follows: Austin Baroque Orchestra (6.3%), Art of the Castrato (2.3%), Percussion as Queer Tool (1.1%), Perrachio Piano Music (1.0%), Brazilian music for Piano and Guitar (0.7%).

**Balance.** 82.6%, indicated that the balance between panel discussions and papers was “about right,” 11.1% indicated too

many panels/not enough papers, and 6.3% the opposite.

**Online Resources.** 77.6% of respondents used the online program PDF, 50.4% used online announcements, 38.7% used the conference app, and 23.6% used pre-circulated material. The most dramatic change from last year was the use of online handouts: 67.3%, compared to 10.4% in 2017. At least one online resource was used by 95.9% of respondents.

**Twenty-Minute Papers.** 81.1% were “very” or “somewhat” satisfied/in favor; 9.4% were neutral, and 9.5% were “very” or “somewhat” dissatisfied/opposed.

**Joint meetings.** Attendees were asked about AMS and SMT continuing to meet jointly every two years. Very or somewhat satisfied/in favor: 79.4%, neutral: 14.4%, very or somewhat dissatisfied/opposed: 6.2%. Responses from AMS and SMT members were not significantly different.

**Liked Most.** 79.9% of participants responded. This year, simple word frequency analysis was performed, removing common stop words. Looking at single words, the most common were: papers (138), location (98), conference (82), topics (79), sessions (68), hotel (59), variety (58), diversity (56), colleagues (55), and shorter (41). Looking at “bi-grams” (two-word combinations), the most common were: San Antonio (37), shorter papers (26), conference hotel (12), paper sessions (12), 20-minute [papers] (20), pre-conference (11), wide variety (8) and project spectrum (7).

**Would Change.** 77.4% of participants responded. Again, simple word frequency analysis was performed, removing common stop words. Looking at single words, the most common were: sessions (171), papers (136), time (95), conference (71), panels (67), evening (57), hotel (46), session (42), and paper (38). Looking at bi-grams, the most common were: evening sessions (29), [30- or 20-] minute papers (25), paper sessions (12), conference hotel (9), sound bleed (9), concurrent sessions (8), and “fewer evening” [events] (8).

**Overall Satisfaction.** 91.8% were very or somewhat satisfied, 6.2% neither satisfied nor dissatisfied, and 2.0% very or somewhat dissatisfied.

Demographic information collected from respondents follows.

**Career Stage.** 52.8% primarily teaching or research; 24.2% student; 8.9% retired; 5.0% independent scholar; 3.7% other educationally affiliated position; and 5.3% other.

**Gender:** 48.1% male; 46.6% female; 1.8% other; 3.6% no response.

**Combined Race/Ethnicity:** The survey included standard US Census questions on race and ethnicity. 7.8% identified themselves as Spanish, Hispanic, or Latino, 88.5% did not, and 3.7% did not answer. 86.1% identified as white; 6.5% as Asian; 1.5% as black/African American; 1.0% as American Indian/Alaska Native; 0.3% as Native Hawaiian; and 4.6% as another race/ethnicity.

—Evan Cortens

## Senior Members: New Way to Reduce Taxes with Charitable Contributions

If you have reached 70½ years of age and need to withdraw the taxable Required Minimum Distribution from your retirement account, you can now make your charitable contribution from that distribution and it will be excluded from your taxable income. These “Qualified Charitable Distributions” (QCD) are not required to be itemized, because they reduce your adjusted gross income: especially beneficial in light of the new itemization rules under the new tax reform. A lower AGI could help avoid the 3.8% Medicare surtax, reduce taxable Social Security benefits, and increase the amount of other deductible expenses. There are rules and limitations, so (as always) be sure to consult your tax advisor. The AMS is a 501(c)(3) nonprofit fully eligible for charitable contributions; whatever your age, your contributions to the AMS benefit musicologists young and old.

## Small Meetings Survey

For the first time in recent memory, AMS committee members were asked to evaluate their committee meetings. Seventy-six responses were received; questions were based on a five-point scale.

**Pre-meeting communications.** 4.5/5. Chairs were encouraged to send agendas and identify key issues well ahead of the meeting.

**Meeting logistics** (facilities, catering). 3.85/5.

**Overall meeting rating.** 4.26/5.

**Takeaways.** Pre-meeting planning and post-meeting communication (minutes and action agenda) are appreciated by attendees. Inadequate facilities and catering is an annoyance. More time to communicate as a committee is desirable. To that end: the AMS has an account with the videoconferencing tool zoom.us and can facilitate web-based committee meetings. Those interested should contact the AMS office.

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## Committee News

### AMS-Music Library Association Joint RISM Committee

At the San Antonio Annual Meeting the AMS-MLA Joint RISM Committee received a report from Paul Sommerfeld of the Library of Congress (LC) on its renewed RISM activity as well as the preparation of a bibliography of pre-1750 publications, both print and manuscript, which will be compared with holdings in the RISM database to update LC information. The entire project could potentially include up to 1,000 items. This is encouraging news, and we hope to work more closely with LC as the project unfolds.

Sarah Adams, director of the U.S. RISM Office at the Eda Kuhn Loeb Music Library at Harvard University, reported that in 2018 478 new U.S. records were added to the database, mostly those held at the Houghton Library, the Music Library, and the Harvard Theatre Collection. The Moravian Music Foundation has entered 374 manuscripts records from its significant holdings. In addition, libraries can now update holdings information for print editions, as well as enter data for new imprints that did not appear in A/I. Over 5,300 of the database entries include digital images.

—James P. Cassaro

### Committee on the Annual Meeting

At the end of the San Antonio Annual Meeting, the Committee on the Annual Meeting (CAM) gathered feedback through the members of the Committee: outgoing (Georgia Cowart, chair, Todd Decker, Tammy Kernodle, and Andrew Weaver), continuing (Bonnie Gordon and Bob Judd, *ex officio*), and incoming (Judy Tsou, chair, Abigail Fine, Phil Ford, and Stephan Pennington). From the informal feedback, the new twenty-minute paper format was welcomed by most members. The shorter papers enabled us to present more research on broader and more diverse topics. The alternative formats also met with positive response. The endowed lectures were enthusiastically received, especially Dwandalyn Reece's "interview" with Guthrie Ramsey during the President's Endowed Plenary Lecture. The evening sessions, however, were poorly attended. The committee is considering moving the evening sessions to earlier in the day and leaving evenings free for socializing and networking.

As reported a year ago, CAM and the AMS office have been surveying software programs for abstract review. The software has now been chosen to aid the abstract submission and re-

view of paper proposals, beginning with the 2019 Annual Meeting. The Program Committee has also streamlined their reviewing process in order to deal with the large number of submitted proposals. Furthermore, President Suzanne Cusick has created a task force consisting of CAM members and program chairs to create a different and more inclusive model for conference proposal reviews beginning in 2020. The task force will report to the board in April.

One successful initiative at the San Antonio meeting was the new attendees' meeting; the room was packed. Led by Vice President Georgia Cowart, President Martha Feldman, incoming President Suzanne Cusick, incoming Vice President Judy Tsou, and Executive Director Bob Judd were there to welcome and speak to individuals. The attendees made many connections among their peers. This event will be repeated at the next Annual Meeting. The board's Meet and Greet, initiated in Rochester, continued in San Antonio. Many good ideas were relayed to CAM and the board. This, too, will continue in Boston.

This year, CAM approved the guest speaker funding applications from the Committee on Race and Ethnicity and the Music and Dance Study Group for the Boston meeting. More details about these speakers appear in their reports (below). As always, CAM welcomes your feedback and comments. Please send them to [ams@amsmusicology.org](mailto:ams@amsmusicology.org) (with the subject line: For CAM).

—Judy Tsou

### Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) is planning to host four panel sessions at the Boston meeting. In "Academic Job Interview Practices outside of North America: The How and the Why," we aim to serve North-American-trained musicologists considering academic positions outside of North America. Faculty members working or who have worked in a variety of international institutions will share their knowledge of job search practices in other parts of the world and will field questions. In the session "Time to Write" we will explore strategies for maintaining scholarly productivity while being employed outside academia. The session "Career Fluidity in Musicology" will examine ways in which scholars have built careers inside, outside, and around traditional academic jobs, focusing especially on those who have left and re-entered academia and those who work in allied fields. The subcommittee on

contingent labor's session will take the form of a roundtable and workshop titled "What Can I Do?: The Future of Musicology." It will include lightning talks by administrators, department chairs, school of music directors, senior faculty, and others who advise graduate students, followed by small group discussions. We are also coordinating the ever-popular Conference Buddy Meet-Up, as well as the Job Materials Workshop (formerly called the Career Bootcamp), at which we welcome CVs and cover letters from those applying for both academic and non-academic jobs. If you are on the job market, please plan to send us your materials—a call will go out closer to the time of the annual meeting—and join us at this workshop!

—Margaret Butler

### Chapter Activities Committee

The chapter fund, administered by the Chapter Activities Committee, is reaching more members than ever these days, providing academic and professional development to the Society's regional chapters through support of student representatives to travel to the Annual Meeting and chapter special events. This year, eight of fifteen chapters have sought and received support for chapter activities. Notable is the number of requests submitted for joint regional meetings both within and across societies. The Allegheny, Capital, and Mid-Atlantic chapters of AMS held a joint meeting last fall; the Rocky Mountain Chapter will gather with their regional counterparts of Society for Music Theory and Society for Ethnomusicology in El Paso, with a keynote address on border music planned; and the Pacific Northwest Chapter will meet jointly with the Pacific Northwest Chapter of the College Music Society. Specially themed meetings received support, among them the Greater New York Chapter's "Business of Music Day" with its excellent post-meeting summary available online, the New York State-St. Lawrence Chapter for unusual expenses, and the Midwest Chapter for the keynote speaker at their fall meeting. The committee is particularly excited to help fund these joint ventures that bring together scholars from our related disciplines, and to support the other imaginative ways that chapters serve their memberships. A little funding is going a long way in helping important grass-roots efforts within the chapters to increase the vibrancy of our professional lives where we live them.

—Mary Paquette-Abt



## Communications Committee

To begin with the most important item: we are tremendously grateful to outgoing chair Roger Freitas for steering a complex set of subgroups through a period of change and transformation on almost all fronts during his two-year term. The Communications Committee oversees the AMS blog *Musicology Now*, the *Newsletter*, the AMS-L / Humanities Commons Forum (HC), the Library of Congress and Rock & Roll Hall of Fame and Museum lecture series, and more general AMS communications matters. Its work is dependent on a large number of volunteers, and we always need more. At present we especially need help on the burgeoning HC team. If you are interested, please contact the HC subcommittee chair Jim Zychowicz (jzychowicz@gmail.com).

Since August 2018, our sterling *Musicology Now* editorial team has published ten posts. Several on music education, including the closing installment in *MN*'s "Teaching Music and Difference" series, graced the August blog. AMS members also posted on archival finds, on music and sexuality, on listening to animals, and on commemorative music at the state funeral of Senator John McCain. With a new article appearing nearly every week, 2018 was nevertheless a quiet year, and more submissions will be very welcome. Under the new executive editorship of Susan Thomas, who took over in November, the team of Brandi Neal, Marysol Quevedo, and Christopher J. Smith look forward to increased activity in 2019, and invite writers to follow the simple directions to contributors posted at the *Musicology Now* website.

The Library of Congress/AMS lecture series continues in April 2019, with Katherine Preston (College of William & Mary) considering the prevalence of English-language opera productions in the United States in the nineteenth century, debunking the myth that only the elite attended operatic productions. The lecture, titled "Americans' Forgotten Love Affair with Opera," relies extensively on the LC Music Division's music periodical holdings.

The Rock and Roll Hall of Fame and Museum /AMS lecture series will continue with S. Alexander Reed (Ithaca College) speaking on Laurie Anderson. The lecture, entitled "There is No Pilot," illustrates how her 1982 breakthrough *Big Science* speaks persistently to our experience of a world where technology, media, governments, and corporations seemingly operate with minds of their own. The album, Reed continues, "collided new wave, new age, and 'new music,' opening up a whole discourse of what 'new' might mean in the era of New Coke and the 'end of history.'" For

further details and updates, see [amsmusicology.org/page/LClectures](http://amsmusicology.org/page/LClectures) and [amsmusicology.org/page/RRHOFMlectures](http://amsmusicology.org/page/RRHOFMlectures). Details of the upcoming lectures in our two series are found on p. 7. We are grateful to Simon Morrison and his subcommittee, and to Caitlin Miller at the Library of Congress and Jason Hanley at the RRHOFM for their continuing work in putting on these valuable lecture series.

AMS-L has now transitioned to the independent Musicology-L discussion list. Warmest thanks are due to the former AMS-L moderating team of Nathaniel Lew, Blake Howe and Mike D'Errico, and to Bob Judd for transferring everyone and ensuring there was no more than a dark hour or two between the closing of the old list and the launch of the new one.

Membership of the AMS HC Forum continues to grow, with numbers now at over 875. Recent discussion topics include "Musicology of the Non-West," which has generated a fascinating discussion on disciplinary boundaries. Another, on "Artist—Musician Friendships," points toward creating an impressive list of musicians who formed important relationships with visual artists. There is much potential for more activity on the forum; see [amsmusicology.org/page/Forum](http://amsmusicology.org/page/Forum) for access information. User preferences can be adjusted easily for the forum experience to be set up similarly to the AMS-L (by selecting "Email Options" and "All Email"). Users can also share their work with colleagues through the site.

As reported on p. 32, in future the *AMS Newsletter* will be published online, and with greater regularity, to ensure timely dissemination of news and information. James Parsons will move to editing the new resource. We thank him for his years of service and look forward to the new format taking shape under his guidance. Deadlines for content will be published online shortly.

—Katharine Ellis

## Membership and Professional Development Committee

The Membership and Professional Development Committee (MPD) serves as a central node for the needs of AMS constituents. It is an umbrella committee with members representing six Society committees or entities: Board of Directors, Council, Cultural Diversity, Women and Gender, Graduate Education, and Career-Related Issues. It is designed to promote a spirit of inclusivity and diversity within the society and to address the myriad professional realities of those who work as musicologists. At the San Antonio Annual Meeting the committee renewed its commit-

ment to thinking holistically about training graduate students for future careers, while also committing to forming panels that move away from "alt-ac" positions and more toward an expansion of the definition of "professional musicology." In looking forward to Boston, we are considering panels that utilize best practices for linking academy and industry partners. We also hope to encourage the society, and particularly graduate degree granting institutions, to discuss the advantages—both ethical and professional—for expanding what graduate training looks like and what doors such degrees might open for graduates.

The Society has provided travel grants to those who attend the Annual Meeting and do not have institutional financial support since 2004; in 2015, we were able to expand that support through use of the Keitel/Palisca Endowment, and the MPD is happy to report that similar support is in place for the Boston meeting this fall. Please check the website for the updated eligibility criteria. The application deadline is 1 July 2019.

—Kimberly Francis

## Committee on the Publication of American Music

The Committee on the Publication of American Music (COPAM) serves as the editorial board for *Music in the United States of America* (MUSA), a series of critical editions published under the auspices of the AMS by A-R Editions. November 2018 saw the publication of MUSA 29, Noble Sissle and Eubie Blake's *Shuffle Along*, edited by Lyn and Lawrence Schenbeck.

We expect three additional volumes to appear in the next two years: *John Cage: Solo for Piano, Second Realization* by David Tudor, edited by John Holzaepfel; *Aaron Copland: Appalachian Spring (Original Ballet Version)*, edited by Jennifer DeLapp-Birkett and Aaron Sherber; and *Stephen Sondheim: Follies, Orchestration* by Jonathan Tunick, edited by Jon Alan Conrad.

We encourage AMS members to investigate the many works published in the MUSA series, use the editions in class, and explore performances in consultation with the volume editors. It is easier than ever to access now that A-R Editions has developed a new digital distribution method ([www.rimo.com](http://www.rimo.com)), where the complete content of MUSA editions present and past are made available for PDF download.

Michael Ochs has been awarded the 2018 AMS Claude V. Palisca Award for an outstanding music edition for his edition *Joseph Rumshinsky: Di goldene kale* (MUSA 27; see

continued on page 18

## Committee News

*continued from page 17*

p. 9). This is the third MUSA edition to be thus honored.

In view of the well-publicized threat to the NEH last year, we celebrate the renewal of that agency's generous MUSA funding for another three-year period (October 2018 to September 2021). At the San Antonio Annual Meeting, we held a reception celebrating MUSA's thirtieth anniversary. A-R Editions proudly displayed the twenty-nine editions published to date, and we honored founding MUSA editor Rich Crawford, the wonderful staff at A-R, and the many musicologists who have contributed to this impressive project.

—Leta Miller

## Publications Committee

In Fall 2018, the Publications Committee awarded subventions to thirty-four books for a total of \$44,000. They include the following:

Abby Anderton, *Rubble Music: Occupying the Ruins of Postwar Berlin, 1945–1950* (Indiana University Press); supported by the AMS 75 PAYS Endowment

Jacqueline Avila, *Cinesonidos: Film Music and Identity in Mexican Cinema, 1896–1952* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Andrea Bohlman, *Musical Solidarities: Political Action and Music in Late Twentieth-Century Poland* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Ryan Bunch, *Oz and the Musical: Performing the American Fairy Tale* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Melissa D. Burrage, *Caught on America's Changing Cultural Battlefield: German Conductor Dr. Karl Muck in World War I* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

Jerome Camal, *Creolized Aurality: Guadeloupean Gwoka and Postcolonial Politics* (University of Chicago Press); supported by the AMS 75 PAYS Endowment

Thomas Christensen, *Stories of Tonality in the Age of François-Joseph Fétis* (University of Chicago Press); supported by the James R. Anthony Endowment

Sarah Collins, *Lateness and Modernism: Untimely Ideas about Music, Literature and Politics Between the Wars* (Cambridge

University Press); supported by the Manfred Bukofzer Endowment

Gabriela Cruz, *Grand Illusion: Phantasmagoria in Nineteenth-Century Opera* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Kyle Gann, *The Arithmetic of Listening: Tuning Theory and History for the Impractical Musician* (University of Illinois Press); supported by the Dragan Plamenac Endowment

K. Dawn Grapes, *With Mornefull Musique: Funeral Elegies in Early Modern England* (Boydell & Brewer); supported by the Margarita M. Hanson Endowment

Emily H. Green, *Dedicating Music, 1785–1850* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

Nicole Grimes, *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge University Press); supported by the Lloyd Hibberd Endowment

Thomas Irvine, *Listening to China: Sound and the Sino-Western Encounter, 1770–1839* (University of Chicago Press); supported by the Gustave Reese Endowment

Jake Johnson, *Mormons, Musical Theater, and Belonging in America* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Hyun Joo Kim, *Colors in Black and White: Liszt's Representations of Instrumental Sounds on the Piano* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

Lornell Kip, *Country Music in Washington, D.C.* (Oxford University Press); supported by the Donna Cardamone Jackson Endowment

Michael Lasser, *City Songs and American Life, 1900–1950* (University of Rochester Press); supported by the John Daverio Endowment

Harry Liebersohn, *Music and the New Global Culture: From the Great Exhibitions to the Jazz Age* (University of Chicago Press); supported by the Joseph Kerman Endowment

Laura Lohman, *Hail Columbia! American Music and Politics in the Early Nation* (Oxford University Press); supported by the Claire and Barry Brook Endowment

Tracy McMullen, *Haunthenticity: Musical Replay and the Fear of the Real* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

John Near, *Widor's Maxims on Organ Performance Practice and Technique* (University of

Rochester Press); supported by the James R. Anthony Endowment

Mitchell Ohriner, *Flow: Expressive Rhythm in the Rapping Voice* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Benjamin Piekut, *The World is a Problem: Henry Cow and the Vernacular Avant-Garde* (Duke University Press); supported by the Manfred Bukofzer Endowment

James Porter, *Beyond Fingal's Cave: Ossian in the Musical Imagination* (Boydell & Brewer); supported by the Otto Kinkeldey Endowment

Marianna Ritchey, *Co-opting Classical Music: Neoliberalism and Contemporary Practice* (University of Chicago Press); supported by the AMS 75 PAYS Endowment

Marie Rolf, *Claude Debussy: biographie critique by François Lesure* (University of Rochester Press); supported by the James R. Anthony Endowment

Tes Slominski, *Trad Nation: Gender, Sexuality, and Race in Irish Traditional Music* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

Kenneth Smith, *Desire in Chromatic Harmony: A Psychodynamic Exploration of Fin-de-Siècle Tonality* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Vincent Stephens, *Rocking the Closet: Queer Male Musicians and the Power of Sexual Ambiguity* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Joshua Tucker, *Making Music Indigenous: Popular Music in the Peruvian Andes* (University of Chicago Press); supported by the Lloyd Hibberd Endowment

Christopher Washburne, *Latin Jazz: The Other Jazz* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Laura Watson, *Paul Dukas: Composer and Critic* (Boydell & Brewer); supported by the James R. Anthony Endowment

David Yearsley, *Sex, Death, and Minuets: Anna Magdalena Bach and Her Musical Notebooks* (University of Chicago Press); supported by the Margarita M. Hanson 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 intended 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 ([amsmusicology.org/page/pubs\\_subvention](http://amsmusicology.org/page/pubs_subvention)). Deadlines are 15 August and 15 February each year.

—Anna Maria Busse Berger

### Committee on Race and Ethnicity

The Committee on Race and Ethnicity (CRE) is in its second year and a number of its projects have been realized, with more underway. The Committee's work continues to engage its mandate in the areas of scholarship, atmosphere, pedagogy, professional development, and governance.

We were especially pleased to present the inaugural Judy Tsou Award in Critical Race Studies to Marta Robertson at the AMS 2018 Annual Meeting (see p. 10). Her article tells a sensitive and nuanced story about the “hybridity” of Japanese-American music practiced in World War II incarceration camps. By using complementary methodologies, Robertson captures the “dual cultural commitment to both traditional Japanese and home front patriotic American principles.” Twenty-three submissions were received: eleven books and twelve articles.

The CRE hosted Professor George Lipsitz for its annual lecture at the San Antonio Annual Meeting. An internationally recognized historian of the United States in the twentieth century, Lipsitz studies race, urban culture, social movements, and activism, and has been in continuous dialogue with music, musicians, and music scholarship for decades. In San Antonio he presented a talk entitled “‘The Danger Zone Is Everywhere’: Why Talking about Race and Music Matters Now.” The event was well-attended, and given the political, social and cultural circumstances we live in now, the tenor of the conversation was at times tense and emotional. This event continues in 2019, with political theorist Nancy Love slated to speak. Among Love's books are *Trendy Fascism: White Power Music and the Future of Democracy* (2016), *Musical Democracy* (2006), and *Doing Democracy: Activist Art and Cultural Politics* (2013). Her work is in dialogue with and has

influenced music scholars, but she was selected by the committee particularly because her analyses, especially of how race frames modern culture and aesthetics and affects democracy, can help to foster our Society's ongoing efforts to engage with issues of race and ethnicity in scholarship.

The special issue on race and ethnicity for *JAMS*, a collaboration between the CRE and the outgoing *JAMS* editorial team and Editorial Board, is scheduled to appear at the end of 2019. This has been a very important project for the Committee, and we thank outgoing editor Joy Calico for this meaningful effort. We expect the significance of this issue to be felt for decades to come.

The CRE is encouraged by the efforts of a number of bodies to address issues of race and ethnicity and questions of diversity, and is pleased to be in dialogue, most notably with the Committee on Cultural Diversity. In addition, a number of CRE members took part in the 2018 pre-conference symposium “Diversifying Music Academia: Strengthening the Pipeline” organized by Project Spectrum. The thoughtful concern shown at this event with diversifying music scholarship was felt and appreciated throughout the meeting. As the issues we work on are complex and of long standing, we need as many bodies as possible to be involved.

Judy Tsou has stepped down as co-chair due to her new role as the Society's vice president. We thank her for her service to both the planning and CRE Committees. Nina Eidsheim has begun the three-year co-chair position, while co-chair George Lewis continues.

—Nina Eidsheim and George Lewis

### Committee on Technology

The Committee on Technology hosted a session at the 2018 San Antonio Annual Meeting, supported by the AMS Fund for Guest Speakers. Carl Stahmer, Director of Data and Digital Scholarship, University Library, University of California, Davis, in his talk “More than Scores: Musicology and Metadata,” focused on the importance of metadata for musicological projects, including best practices for collaboration, pedagogy, and publication. Lightning rounds of small-group discussions facilitated by members of the committee followed Stahmer's talk, and generated enthusiasm for further community building within the AMS around digital scholarship.

The committee's work for the coming year will continue to focus on issues of community-building and support for musicologists engaged in digital research and teaching. We will host a session on digital resources, access, and support at the 2019 Annual Meeting, and this year will develop a public-facing online presence for digital musicology. Finally, the AMS Board has asked our committee, in partnership with volunteers from the AMS Council, to report recommendations having to do with the Annual Meeting and technology. The Committee looks forward to contributing to the ongoing discussion about how to increase access to the Society's research and scholarship.

—Karen Desmond

#### Committees: FAQ

*Who is on which committee?*

Over three hundred members serve on committees. They're all listed at the website ([amsmusicology.org/page/committees](http://amsmusicology.org/page/committees)).

*How do I write to a committee?*

Send an email to [ams@amsmusicology.org](mailto:ams@amsmusicology.org) and identify which committee it's to go to, and the office will forward it.

*How do I volunteer for a committee?*

Send your offer and CV to the chair of the Committee on Committees, Martha Feldman ([rore@uchicago.edu](mailto:rore@uchicago.edu)) or to the AMS office.

*How long are committee terms?*

They vary, from one to four years. For specifics, visit the AMS Handbook (at the website), where terms are identified.

*I'm on a committee. When does it meet?*

Nearly all committees meet at the Annual Meeting, and their meeting times remain stable from year to year. Consult last year's program to see the committee meeting times.

*When does my committee term end?*

The office sends notices to all committee members every year identifying which year of service members are in. If you can't locate it and need to know, write to the AMS office. Nearly all committee terms run from Annual Meeting to Annual Meeting.

*I chair a committee. Is there an easy way to communicate with the committee members?*

The AMS website has a “Group” function that in effect gives committees their own private website. It is ideal for internal communication.

## Study Group News

### Cold War and Music Study Group

The Cold War and Music Study Group (CWMSG) sponsored two events at the 2018 Annual Meeting. The group hosted an evening panel on Friday 2 November entitled “Screening Cold War Music on Film,” featuring three excerpts from documentary films that circulated in Cold War contexts, and curated and introduced by three presenters. Philip Gentry discussed Shirley Clarke’s *Bridges-Go-Round* (1958) and *The Connection* (1961); Eduardo Herrera focused on Fernando “Pino” Solanas’s *La hora de los hornos* (*The Hour of the Furnaces*, 1968); and Chérie Rivers Ndaliko contextualized Raoul Peck’s *Lumumba: La mort du prophète* (*Lumumba: Death of a Prophet*, 1990). Kevin Bartig moderated reactions from the audience, using these excerpts to launch a broader discussion about the global documentary film practices in the context of the Cold War. The CWMSG also convened a brown-bag lunch to facilitate informal conversation among its members and to reach out to scholars new to our work. The lunch was attended both by longstanding and new members of the study group, and we will continue these gatherings at future Annual Meetings.

Shortly before convening in San Antonio, the CWMSG held elections for a new executive committee. On behalf of the entire CWMSG, we offer our thanks to the outgoing committee, Andrea Bohlman, chair; Lisa Cooper Vest, Anicia Timberlake, Michael Uy, and Alyssa Wells. The incoming committee consists of Martha Sprigge, chair; Hyun Kyong Hannah Chang, Anne Searcy, Gabrielle Cornish, and Mackenzie Pierce, all of whom will serve a two-year term until 2020. We would be delighted to hear from those interested in becoming involved in our group. In 2019, we continue our efforts to invite conversation among scholars across musicology’s subdisciplines and geopolitical routes. To join our email list and learn more about our activities, please visit our web site: [www.ams-net.org/cwmsg](http://www.ams-net.org/cwmsg).

—Martha Sprigge

### History of Theory Study Group

At the 2018 Annual Meeting the History of Theory Study Group hosted a well-attended evening session with two round-table discussions on the theme of Women in the History of Music Theory. The first, “Glyn, Kinkel, Lee, and Newmarch at Work,” cen-

tered on papers by Rachel Lumsden, Daniel Walden, and Kristin Franseen. The second, “Where Credit Is Due,” featured papers by Nancy Yunhwa Rao, August Sheehy, and Michael Scott Cuthbert. In conjunction with the SMT History of Theory Interest Group, we also presented a workshop on tonal spaces led by Suzannah Clark. We currently are planning events for 2019, and we invite members to share ideas for future panels via our website’s contact page. New members are always welcome (please register your interest by completing the short form at [bit.ly/2HbMcvT](http://bit.ly/2HbMcvT)).

For more information and bibliographical resources, see [historyofmusictheory.wordpress.com](http://historyofmusictheory.wordpress.com), which hosts an active blog curated and edited by Stephanie Probst and Leon Chisholm. Recent posts include “Rhythm, Number, and Heraclitus’ River” (David Cohen) and “Storms in Chang-an: On the Music Debate of Kai-huang Period” (Rujing Huang). We invite blog submissions from scholars in all career stages; if you’d like to test out an idea, publicize a recent or upcoming event, or summarize an ongoing research project, please visit our contact page. To learn more about our activities, join our mailing list, and read or submit blog posts, please visit [historyofmusictheory.wordpress.com](http://historyofmusictheory.wordpress.com), follow us on Twitter (@CorpsSonore), or find us at [facebook.com/groups/historyofmusictheory/](https://facebook.com/groups/historyofmusictheory/).

—Andrew Hicks

### LGBTQ Study Group

The LGBTQ Study Group voted to amend its bylaws in 2018, altering roles and terms of board members to incorporate a rotating leadership structure. Incoming co-chair (Shana Goldin-Perschbacher), co-chair elect (Ryan Dohoney), and two new members-at-large (Gayle Murchison and Tiffany Naiman) began terms at the 2018 Annual Meeting. At the meeting our study group presented a panel, “New Work in LGBTQ Studies,” featuring papers by David McCarthy, Joe Nelson, Larissa Alice Irizarry, and Lee K. Tyson. Study Group members also participated in the SMT’s Queer Resource Group Panel on trans studies in music. The Philip Brett Award proceedings were delayed last year and so the 2018 and 2019 winners will be announced at the 2019 Annual Meeting. At the open board meeting, initiatives to improve LGBTQ experience at annual meetings were discussed and outgoing co-chair Stephan Pennington and members-at-large Chris Nickell and Kyle

Kaplan were thanked. The annual party was attended by several hundred AMS participants and featured a performance by the San Antonio-based drag king troupe Los MEN-tirosos. The 2019 Annual Meeting will mark the thirtieth anniversary of the Study Group with events dedicated to its history as well as scholarship and pedagogy by its members. For information about the Study Group, please visit [ams-lgbtq.org](http://ams-lgbtq.org). All are welcome to join our listserv at [ams-lgbtq@virginia.edu](mailto:ams-lgbtq@virginia.edu) and follow our group on social media at [facebook.com/AMSLGBTQ/](https://facebook.com/AMSLGBTQ/).

—Shana Goldin-Perschbacher

### Ludomusicology Study Group

At the Annual Meeting in San Antonio, the Ludomusicology Study Group (LSG) hosted a thought-provoking interactive poster session in which presenters set up stations with demonstrations of various games and programs associated with their ludomusical research. It included:

- Jesse Kinne, “Demonstration of Family Tracker Chiptuning Software”
- Karen Cook, “Medievalisms and Emotions in Video Games”
- Kevin R. Burke, “Game Genie: The NES Transcription Enhancers”
- Dan Tramte and Stephen Lucas, “Audio-Only Game Demonstration: Found Ambiance”
- Ryan Thompson, “Live Demonstration of XSplit Broadcaster Software for Capture and Streaming”

During our business meeting we elected Elizabeth Hambleton to serve alongside Dana Plank as group co-chair, Jesse Kinne as webmaster, and Lisa Golas Scoggin as a member-at-large.

The LSG always welcomes new members. Write to [gamemusicstudies@gmail.com](mailto:gamemusicstudies@gmail.com) to learn more about our activities and upcoming conferences or to join the mailing list.

—Dana Plank

### Music and Dance Study Group

The Music and Dance Study Group (MDSG) offered two events at the 2018 Annual Meeting. Our evening panel, “Digital Scholarship in Music and Dance,” was moderated by David Day and included presentations by Todd Decker on “Quantifying Screen Dance: New Perspectives from Timecode Data” and Tina Frühauf on “Researching Dance on a Virtual Floor: Methodological Approaches in the Digital Age.”

At our business meeting we elected Julia Randel as incoming co-chair to serve with



Chantal Frankenbach. We are grateful to outgoing co-chair Matilda Ertz for her two years of service. Megan Varvir-Coe was re-elected secretary-treasurer.

For the Boston 2019 Annual Meeting, the internationally renowned dance historian Millicent Hodson and art historian Kenneth Archer will speak about their three decades of work reconstructing the choreography and designs for Stravinsky's ballet works. Hodson and Archer's research has resulted in numerous reconstructions and publications that link Stravinsky's music with the dance productions for which it was created. They will give two presentations at the 2019 meeting:

- A keynote address, "Sacrificial Situations: Ritual and Ordeal in the Music, Dance, and Design of Three Stravinsky Productions." This talk will describe Hodson and Archer's researched reconstructions of three Stravinsky works, demonstrating the original design and dance with reference to *Le Sacre du Printemps*, *Le Chant du Rossignol*, and *Persephone*. A panel discussion with respondents will follow.
- An alternative session titled "Nijinsky's *Le Sacre du printemps* and Balanchine's *Le Chant du rossignol*: Rhythmic Complexities and Choreographic Counterpoint." This movement workshop is open to all AMS members as an opportunity to experience Vaslav Nijinsky and George Balanchine's approaches to rhythm and their means of visualizing Stravinsky's scores through counterpointed groups of dancers. No dance background is required.

As always, we invite dance-research enthusiasts to join our group, like our Facebook page, and visit our website or Google Group (see [amsmusicology.org/page/mdsg](http://amsmusicology.org/page/mdsg)). If you would like to add your name to the Study Group's listserv, please contact Megan Varvir-Coe ([meganvarvircoe@gmail.com](mailto:meganvarvircoe@gmail.com)). You may also wish to peruse the database of bibliographic sources relating to dance music ([atom.lib.byu.edu/dancemus](http://atom.lib.byu.edu/dancemus)) maintained by member David Day (to add to it, write to [David\\_Day@byu.edu](mailto:David_Day@byu.edu)). For updates to our website, write to [matilda.ertz@louisville.edu](mailto:matilda.ertz@louisville.edu). Information about conferences, cross-society liaisons, and ideas for future events can be posted to the Google group or sent to Chantal Frankenbach ([cfranken@csus.edu](mailto:cfranken@csus.edu)) and Julia Randel ([jrandelr@uclayton.edu](mailto:jrandelr@uclayton.edu)).

—Chantal Frankenbach

## Music and Disability Study Group

At the San Antonio Annual Meeting the Music and Disability Study Group co-hosted an evening panel session with the SMT Music and Disability Special Interest Group and the AMS Ecocriticism Study Group entitled "Music, Disability, and the Environment: Bridging Scholarship with Activism." The panel featured lightning talks from six AMS, SMT, and SEM affiliates that explored how disability and environmental activism can transform the intellectual, methodological, pedagogical, and institutional scope of our disciplines by drawing on their respective areas of expertise. Topics included the generative potential of ADHD in music history pedagogy; new developments in campus disability rights activism; the multifaceted role of sound as a practical, ethical, and creative phenomenon in clinics and hospitals; and the role of Twitter, as creative and intellectual ecosystem, in public musicology.

At the Study Group's business meeting, co-hosted with the SMT Music and Disability Special Interest Group, members expressed a desire to use the evening panel session at the 2019 Annual Meeting to forge a new model for musicological accessibility by showcasing new, creative presentation formats, live ASL interpretation, and the latest work in music and disability. Planning is underway, and we will solicit contributions through a call for papers. We also will be soliciting nominations for executive appointments for the 2019–21 term, including Co-chair, Social Media Officer, and Secretary. Please contact Jessica Holmes ([holmesjessica@ucla.edu](mailto:holmesjessica@ucla.edu)) for more information, and visit our Wordpress site for regular updates: [musicdisabilitystudies.wordpress.com](http://musicdisabilitystudies.wordpress.com).

—Jessica A. Holmes

## Popular Music Study Group

At the San Antonio Annual Meeting the Popular Music Study Group (PMSG) sponsored an evening panel entitled "Rethinking Amateurism," which included three papers and a keynote delivered by Karl Hagstrom Miller, author of *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow* (2010). The PMSG plans to host another evening session in 2019 with a special call for proposals forthcoming. The group also will sponsor, along with Amherst College and Northeastern University, an AMS pre-conference in Boston with

the theme "The Future of Pop: Big Questions Facing Popular Music Studies." Daniel Goldmark has again agreed to host the PMSG Junior Faculty Symposium at Case Western Reserve University, which will take place in summer 2020. PMSG thanks the mentors and presenters who participated in the 2018 workshops: Mike Alleyne, Lori Burns, Norma Coates, Andrew Flory, Daniel Goldmark, and Norm Hirschy. At the San Antonio PMSG business meeting members thanked Chair Albin Zak for his dedicated service and presented its 2018 Best Essay Award to Nicolette Rohr for her article "Yeah yeah yeah: The Sixties Scream-scape of Beatlemania" (*Journal of Popular Music Studies*). I was elected as Albin Zak's successor for a two-year term. Brian Wright continues as secretary.

—Andrew Flory

## Pedagogy Study Group

At the San Antonio Annual Meeting, the Pedagogy Study Group (PSG) sponsored an evening panel titled "Teaching and Learning through Interdisciplinarity," which addressed the undergraduate experience in a variety of settings. The presenters discussed and demonstrated pedagogical strategies such as online skills, games, and performance. Several of the panelists blended hands-on activities into their presentations, including a design-a-game session and a lesson on how to play a Renaissance tune on viola da gamba.

At the PSG business meeting, we dedicated a portion of the meeting to a roundtable discussion on "Listening Tests in the Digital Music Era." We debated the utility and relevance of the listening test, the various ways in which the test can be thwarted through technology (for instance, Shazam on an Apple watch), and ways to circumvent the technological "cheating" through technology and/or pedagogy.

Stephen Meyer concluded his editorship of the *Journal of Music History Pedagogy*. PSG thanks him for his thoughtful stewardship and strong advocacy over the past three years. He created an editorial environment that invited scholarship on the pedagogy of teaching music and music history. His successor, Sara Haefeli, shepherded her first issue to press (vol. 9, no. 1) in February. She continued to build on the goal of publishing scholarship based on "systematic inquiry into the principles of teaching and learning" ("A

continued on page 22

## CFPs and Conferences

The AMS posts Conference and CFP notices at three bulletin boards: see [amsmusicology.org/page/announcements](http://amsmusicology.org/page/announcements) for complete listings and information about subscribing to email notices. Over a hundred conference and CFP notices have been posted since the August 2018 *AMS Newsletter* was published; visit the website for full details.

### Study Group News

*continued from page 22*

Note from the Editor," *JMHP* 9/1, 3). *JMHP* continues to welcome not only submissions for article-length essays, but also shorter and more focused essays, roundtables, and other alternative-format ideas. See [ams-net.org/ojs/index.php/jmhp/](http://ams-net.org/ojs/index.php/jmhp/) for details.

The 2019 Teaching Music History Conference will take place 7–8 June at University of Missouri-Kansas City. This year's conference theme is "Connecting Classrooms and Beyond." Andrew Granade and Paula Bishop are organizing the conference, and Dan Blim chairs the program committee. Conference information can be found at [teachingmusichistory.com/teaching-music-history-conference-2019/](http://teachingmusichistory.com/teaching-music-history-conference-2019/).

The PSG evening panel at the Boston Annual Meeting will focus on questions and issues surrounding evaluation and assessment in the music history classroom. Terry Dean chairs the program committee. More information can be found at [teachingmusichistory.com/psg-evening-panel-at-ams-2019-call-for-proposals/](http://teachingmusichistory.com/psg-evening-panel-at-ams-2019-call-for-proposals/).

When not meeting at the AMS Annual Meeting or the Teaching Music History Conference, the PSG has an active online discussion in its Facebook group (AMS Pedagogy Study Group). Members ask for advice, offer solutions, and recommend resources. It is also a place where the fundamental structures and assumptions of music programs are often questioned and debated. We also have book reviews and blog posts on tips and techniques for the music history classroom on our website, [teachingmusichistory.com](http://teachingmusichistory.com). We invite you to join us in any of these places.

—Paula Bishop

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

### 75 years ago: 1943–44

- All lingering debts from the 1939 Congress were discharged.
- Publication of the 1939 Congress Proceedings was hindered by limitations due to World War II. The problem was surmounted when Anthony Seeger convinced the MENC to redirect its own War Production Board paper allocation for use by the AMS.
- Efforts to draw the Texas Musicological Society (twelve members) into the AMS as a regional chapter continued.
- President Glenn Haydon noted that the Society's membership growth was hindered by the requirement that applicants for membership provide two letters of support from sponsors.
- About twenty members attended the Annual Meeting (New York, December 1943); three papers were presented.

### 50 years ago: 1968–69

- Plans for the December 1969 Annual Meeting in St. Louis included the following innovations: holding simultaneous sessions, printing an abstract book, and charging conference registration fees.
- The board first considered the idea of issuing a semiannual print newsletter.

- Barry Brook volunteered to update the member directory to include the new USPS delivery field "ZIP Code."

### 25 years ago: 1993–94

- The series *AMS Monographs*, predecessor to *AMS Studies*, was announced.
- The Society began to collect member email addresses.
- The first volume of *MUSA* (music of Ruth Crawford, ed. Judith Tick and Wayne Schneider) was published.
- The Society began work on its Ethical Guidelines (published 1998).
- The Society ran a deficit of about \$30,000.
- The Program Committee received 297 submissions and selected 119, to be presented in five simultaneous sessions.
- The Hispanic Music Study Group was formed.
- Feedback on the fall 1993 meeting's twenty-minute papers was strongly positive, according to President Ellen Rosand.
- The board arranged for three people to take up the work previously done by Alvin Johnson, who was forced to resign suddenly due to ill health: Ruth Steiner (Executive Director), Rebecca Baltzer (Treasurer), and Jacqueline Bruzio (Associate Executive Director)

## News Briefs

The **Digital Mozart Edition**, a collaborative project of the Stiftung Mozarteum and Packard Humanities Institute, has launched the Digital Interactive Mozart Edition.

**Details:** [dme.mozarteum.at](http://dme.mozarteum.at).

The **RISM Central Office** and the **Bavarian State Library** have released a new version of the RISM online catalog. New features include an updated user interface, a mobile-friendly format, search capabilities in French, Italian, and Spanish, and an expanded incipit search.

**Details:** [opac.rism.info](http://opac.rism.info).

**Stanford University's Archive of Recorded Sound** has completed processing the Maria Callas Sub-Collection of the Robert Baxter Collection. Consisting of approximately fifty-six linear feet of material, it provides rich and detailed documentation of the life and work of Maria Callas. It consists of sound and video

recordings, books, periodicals, newspaper clippings, photographs, programs, and other materials. **Details:** [library.stanford.edu/blogs/stanford-libraries-blog/2018/11/maria-callas-materials-come-stanford](http://library.stanford.edu/blogs/stanford-libraries-blog/2018/11/maria-callas-materials-come-stanford).

**Yale University's Irving S. Gilmore Music Library** has completed an eighteen-month project, funded by the Grammy Museum, to preserve approximately 335 hours of non-commercial audio, predominantly from 1937 to 1956, featuring music by Charles Ives. The 436 recordings comprising the Charles Ives Rare and Non-Commercial Sound Recordings Collection are digitally available. **Details:** [web.library.yale.edu/news/2018/09/rare-charles-ives-recordings-now-available](http://web.library.yale.edu/news/2018/09/rare-charles-ives-recordings-now-available).

In 2018, A-R Editions became the first music publisher to provide electronic access to critical editions of music through their subscription service **Recent Researches in Music Online**. **Details:** [rrimo.com](http://rrimo.com).

## Papers Read at Chapter Meetings, 2017-18

Members are encouraged to communicate with presenters listed here regarding mutual research interests. Thanks are due to all members who participated in and organized chapter meetings last academic year. For the latest news on upcoming chapter meetings and events, see [amsmusicology.org/page/chapters](http://amsmusicology.org/page/chapters).

### Allegheny Chapter

23 September 2017  
Fairmont State University

- Gui Lee (Stony Brook University), "Commenting on the *Belle Époque* and Our Time Through Historical Styles: Joe Hisaishi's Original Score for *Howl's Moving Castle* (2004)"
- Phoebe Hughes (West Virginia University), "Morton Feldman's *The King of Denmark* (1964): Existentialism through Large-Scale Analysis"
- Peter Graff (Case Western Reserve University), "Staging Dual Patriotism: Cleveland's German-Language Theater and the Great War"
- Christopher Wilkinson (West Virginia University), "A 'Moment' in the History of Big Band Dance Music in West Virginia during the 1930s: the Pittsburgh Courier and George Morton"
- Codee Spinner (University of Pittsburgh), "Uncovering the Monstrous in Rameau's *Platée*, 1745"
- Ashley Sherman (University of Pittsburgh), "Creation of Interiority in Franz Schubert's *Einsamkeit*, D. 620"
- Claire Zavolta (Carnegie Mellon University), "*Summus Finis*: The Prevalence of Fate in the Chosen Texts of Carl Orff"
- Megan Woller (Gannon University), "Adaptation and the Musical Retelling of Arthurian Legend"

7 April 2018  
Youngstown State University

- Emily Theobald (University of Florida), "Sonorism and Urban Soundscape in Penderecki's *Pittsburgh Overture* (1967)"
- Ryan Harrison (Ohio University), "Perception and Ecocentric Performance Spaces: Environment in Matthew Burtner's *Aukslaq* and John Luther Adams's *Inuksuit*"

Bethany Goldberg (Youngstown State University), "Native Songbirds Take Flight: American Singers on the Italian Opera Stage During the Civil War"

Stephanie Ruozzo (Case Western Reserve University), "Many a New Day Will Dawn: Changing Models of Integration in Broadway's 'New Golden Age'"

Christopher Lynch (Duquesne University), "The Creation of the Operatic Museum in New York City: Taxes and *Figaro* at the Met in 1940"

Kirsten L. Speyer Carithers (Ohio State University/Capital University), "Hacking the Avante Garde: Cardew, Experimentalism, and the Culture Industry"

Laura Schwartz (University of Pittsburgh), "Confessions from the Killing Jar: 'Coming out' as Reclamation and Selfcare"

Paige Zalman (West Virginia University), "Performing Gender, Music, and Witchcraft in Early Modern England"

### Capital Chapter

14 October 2017  
Shenandoah University

Bonny Miller (Independent Scholar), "The Fair Transatlantic Sylph: Elise Peruzzi, née Eustaphiève"

Joanna Chang (Duke University), "'Tedious Elaboration?': The Remarkable Case of Emanuel Moór and his Prelude op. 71, no. 1"

Ronit Seter (Independent Scholar), "Beautiful without the Arrogance of Beauty: Kaija Saariaho's *L'amour de loin* (2000)"

Jessica Grimmer (University of Michigan), "From *Femme Idéale* to *Femme Fatale*: Contexts for the Exotic Archetype in Nineteenth-Century French Opera"

Cary Peñate (University of Texas at Austin), "From Wagner to the *Mulata*: a Dual Female Personality"

Samuel Brannon (Randolph-Macon College), "Sight, Sound, and Music Literacies during the Renaissance"

Rachel Short (Shenandoah University), "Do They Know They Are Dancing? Diegetic Movement in Ballet"

Laura Youens (George Washington University), "A Real-life Model for Verdi's Duke of Mantua"

Matthew Franke (Howard University), "Appalachian Folk Song as a Symbol of Whiteness in the Jim Crow South"

14 April 2018  
Howard University

Alanna R. Tierno (Shenandoah University), "My Bavarian Renaissance Wedding: A Reconstruction of the 1579 Fugger Nuptial Mass"

Ashley Sherman (University of Pittsburgh), "Grief and Transformation: The Lamenting Voice in Twentieth Century Solo Oboe Repertoire"

Nicole Steinberg (Towson University), "William Walton's Pursuit of Compositional Independence in the *Three Songs from Edith Sitwell*"

Lorenzo Vanelli (University of Bologna), "Themes and tropes in African American field hollers from the Jim Crow era"

Evangeline Athanasiou (University of Maryland, College Park), "The Baroque Voice: Perceptions of Baroque Solo Vocal Literature among Voice Students"

Andrea Copland (Peabody Institute), "Anderson and Adorno's Forgotten Posthorn: Power, Intragroup Violence, and the Politics of the Sublime in Mahler's Third Symphony"

Tom Owens (George Mason University), "Charles Ives and the Ragtime Topic"

Lars Helgert (Independent Scholar), "European Paternalism as Musical Migration: Saroni's Musical Times and Criticism of Musical Life in America and in New York City, 1849-1951"

Alexander Devereux (University of Maryland, College Park), "From Universalization to Eternalization: Peter Weiss's *The Investigation* and Frederic Rzewski's *The Triumph of Death*"

### Greater New York Chapter

23 September 2017  
AMS Office, New York University

Beverly Jerold (Princeton, N.J.), "Beethoven Reception as Affected by Performance"

Bruce MacIntyre (Brooklyn College), "Debussy as Critic: Crystal Ball for the Twentieth Century?"

continued on page 24

## Papers Read at Chapter Meetings

*continued from page 23*

Sasha Metcalf (Brooklyn Academy of Music), "How Critic Robert Brustein Positioned Philip Glass as the Future of American Theater"

Keynote: David Hurwitz (ClassicsToday.com), "'Acidy' Cassidy and the Birth of the Modern Record Review: 1942–50"

Luca Lévi Sala (New York University), "Cultural Purification: Musical Autarchy and Antisemitism in Italian Music Criticism of the 1930s"

Karen Uslin (Rowan University), "Critiques Under the Gallows: The Music Criticisms of Viktor Ullmann"

Jonathan Waxman (Hofstra University), "Music Critics as Program Note Annotators for Early Twentieth-Century American Orchestra"

Georg Burgstaller (RILM), "Damages: Heinrich Schenker's Reception as a Key to His Views on Music Criticism"

Solomon Guhl-Miller (Rutgers University), "How we got out of Critical Music Criticism and Why We Should Get Back into it"

### 27 January 2018 Columbia University

Lynette Bowring (Rutgers University), "Musicking or Musical Work? The Passamezzo from Improvised Formula to Composition"

Liu Ye (*Musical Instrument*), "The Piano Art in China since the Cultural Revolution (1966–76) and the Beginning of the 'Reform and Open Policy'"

Luca Levi Sala (New York University), "Muzio Clementi's Output beyond England: Dissemination, Issues of Authenticity, and Textual Problems in Vienna (1787–99)"

Danielle Bastone (Music in Gotham), "The Sublimity of Dussek's Suffering Queen of France"

Heather Platt (Ball State University), "'A Novel Affair': The Establishment of Lieder Recitals in Nineteenth Century America"

Reuben Phillips (Princeton University), "Brahms as Reader: Examining the Young Kreisler's Treasure Chest"

Jon Churchill (Duke University), "A Second Battlefield: Semantic Exchange in Vaughan Williams's *London* and *Pastoral Symphonies*"

21 April 2018

### New York University

Solomon Guhl-Miller (Temple University / Rutgers University), "Hearing the Greek Genera: Re-evaluating Tuning and Interpretation in Three Repertoires"

Jane Schatkin Hettrick (Rider University), "A Newly Discovered Contract for a Lutheran Organist in Vienna in 1824: Curiosity or Blueprint of 'A Well Regulated Church Music'?"

Stephen Allen (Rider University), "'Lateness' in Elgar's *The Severn Suite*"

Barry Wiener (New York, N.Y.), "Sibelius, Busoni and Ultramodernism"

Christopher Doll (Rutgers University), "Five Taken: The Rhythmic Influence of the Dave Brubeck Quartet on British-American Pop-Rock"

## Mid-Atlantic Chapter

21 April 2018

### Curtis Institute of Music

Woodrow Steinken (University of Pittsburgh), "Rethinking Tragedy Through Richard Strauss's *Elektra*"

Maria Ryan (University of Pennsylvania), "'Our people, I fear, are drifting too far away from the classics . . .': Singing Race, Class, and Gender in Philadelphia 1912–14"

Erin K. Maher (West Chester University / Delaware Valley University), "Gender and Narrative in Drum Corps International, 2017"

Edward Wang (College of New Jersey), "Transnationalism, Authenticity, and the Re-Appropriation of Cultural Identity in Tan Dun's *Marco Polo*"

Katherine Kaiser (Northampton Community College), "Voice in Piano Wire: Peter Ablinger's Letter from Arnold Schoenberg"

Larissa Irizarry (University of Pittsburgh), "Clémence's Lament: Processing Grief in *L'amour de loin*"

## Midwest Chapter

23–24 October 2017

### Roosevelt University

Siriana Lundgren (St. Olaf College), "The Musical Geography Project: Mapping as a Musicological Resource"

Devin Burke (University of Louisville), "The First Appearance of Lully's Music in Vienna? New Research on an Enigmatic Set of French Dances at the Court of Leopold I"

Steven Wilson (University of Illinois), "Toward a Philosophy of Noise in Music: Symbolism, Sonics, and Transgression"

Stephen Husarik (University of Arkansas), "Switching Colors and Developing Variations in the Second Movement of Beethoven's Piano Sonata no. 32 in C Minor, op. 111"

Terry Dean (Indiana State University), "Reflections of Tragedy in Prokofiev's Symphony no. 6 in E-flat Minor, op. 111"

Olivia Cacchione (Northwestern University), "'Tequila Makes Her Clothes Fall Off': Gender, Advertising, and Twenty-First Century Commercial Country Music"

Ayden Adler (DePauw University), "The Critical Response to Profitable Concerts: Arthur Fiedler and the Boston Pops Orchestra, 1930–50"

Jeremy Zima (Wisconsin Lutheran College), "Kultur vs. Zivilisation: Ernst Krenek's *Jonny spielt auf* as Composer Opera"

Richard Adams (Chicago, Ill.), "Vocal Music and Social Hierarchy in Marc-Antoine Charpentier's *Medée*"

Devon J. Borowski (University of Chicago), "Singing White Womanhood: Bach's *Kaffeekantate* and the Erotics of Enlightenment Cannibalism"

Keynote: Johann Buis (Wheaton College), "Two Truths and a Lie: Affirmations and Fallacies in Documenting Music History"

Allison Robbins (University of Central Missouri), "Entertaining with Troops: Female Impersonation in World War I Service Shows"

Solveig Mebust (University of Minnesota), "'Watch Out, Sofie, Lest You Sing': The Voice as a Marker of Adolescent Femininity in Camilla Collet's *Amtmandens Døtre*"

Erin Smith (Cleveland, Oh.), "'You'd Better Be Nice to Them Now': Tin Pan Alley's (Anti-)Suffrage Songs"

Elissa Harbert (DePauw University), "Unlikely Subjects: The Reception of History Musicals from 1776 to *Hamilton*"

Kendra Preston Leonard (Silent Film Sound & Music Archive / Newberry Library), "Nostalgia and Cultural Memory in Scoring for *The General* (1927)"

C.A. Norling (University of Iowa), "Midwestern Musical Uplift: Lowell Mason, Robert Hutchinson, and *The Boston Glee Book* in Iowa City"

**21–22 April 2018**  
**Ball State University**

Lesley Hughes (University of Wisconsin-Madison), “German, Upright, Tragic, and Heartfelt: Hindemith’s Path to *Mathis der Maler*”

April Pauline Morris (University of Western Ontario), “A Crisis of American Identity: Elie Siegmeister’s Vietnam War Works”

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

Steven A. Stofferahn and Thomas J. Johnson (Indiana State University), “Medieval Music Manuscript Fragments from the Binding of a 1502 Calepino Dictionary”

Peter Poulos (University of Cincinnati), “Myth, Mythology and the *Partitura delli sei libri de’ madrigali* of Carlo Gesualdo”

Amy L. Edmonds (Ball State University), “Using Google Trends to Analyze Changes in Popular Music Taste”

Matthew Leone (Indiana University), “Historiographies of Genius and Jan Ladislav Dussek’s Nineteenth-Century Reception”

Paul Abdullah (Case Western Reserve University), “Shakespeare via Italy: Rossini’s *Otello* in Restoration Paris”

Alexis Witt (Indiana University), “The Exotic Allure of Russian Giants, Swans, and Bats: Feodor Chaliapin and the Establishment of Russian Performance Networks in 1920s New York City”

Keynote: Susan Youens (Notre Dame University), “Reentering Mozart’s Hell: Schubert’s *Gruppe aus dem Tartarus*”

Siavash Sabetrohani (University of Chicago), “Rules Versus Music: How a Minor Seventh Interval Provoked a Long Debate in Berlin”

Stephen M. Kovaciny (University of Wisconsin-Madison), “Chabanon, Rameau, and the ‘Nerveux Système’”

Andrew Malilay White (University of Chicago), “The Genius and the Machine: Shifting Views of the Piano Exercise”

Bradley Spiers (University of Chicago), “The Imitation Game: Behaving Musically in the Age of Artificial Intelligence”

Eric Strother (Anderson University), “The Early Seeds of Duke Ellington’s Compositional Style as Demonstrated in *East St. Louis Toodle-Oo*”

Matteo Magarotto (Cornell University), “Representing Difference in Popular Music: Alienation and Disability in an Italian Setting of Masters’ *Spoon River Anthology*”

**New England Chapter**

**23 September 2017**

**University of New Hampshire**

Daniel Fox (Graduate Center, CUNY), “The Perceptual Origin of the Sublime in György Ligeti’s Violin Concerto”

Jason McCool (Boston University), “Who Tells Your Story? Dispatches from the *Hamilton: An American Musical* Moment”

Andrew Chung (Yale University), “The Force of Empathy in Ashley Fure’s *The Force of Things* (2016): Installation-Opera as Posthuman Ecocriticism”

Stephen Guerra (Yale University), “When Isochronous and Non-isochronous Meters Meet: Hemiola and Phrase Form in a Brazilian Samba-Jazz Recording”

Brent Wetters (Brown University), “Uphill and Down: Mahler’s Cycling Trips Through the Austrian Landscape”

**24 February 2018**

**Boston College**

Benjamin Safran (Temple University), “Hannibal Lokumbe’s *One Land, One River, One People* as Political Resistance”

Ewelina Boczkowska (Youngstown State University), “A Chopin Film and Uneasy Reconciliations Under Socialist Realism in Poland”

Evan MacCarthy (West Virginia University), “Padre Martini, Ugolino, and Late Medieval Music Theory in the Eighteenth Century”

Natasha Roule (Harvard University), “Armide, Lyon, and Networks of Opera in Eighteenth-Century France”

Martha Sullivan (Rutgers University), “Marino and Monteverdi’s *Meraviglia*: How the Sense of Touch Shaped the Book Seven Madrigals”

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

Justin Gregg (University of Hartford), “Sounds of Silence: Shostakovich’s Eleventh Symphony”

**21 April 2018**

**University of Massachusetts Amherst**

Heather DeSavage (University of Connecticut), “American Perspectives on the Fauré Centennial, 1945: The Writings of Aaron Copland, Elliott Carter, and Irving Fine”

Uri Schreter (Harvard University), “‘Snobs in Search of Exotic Color’: Blackness and Subversion in the Appropriation of Jazz in Interwar Paris”

Jeannette Jones (Boston University), “Musique Alexandrine: Guillaume Crétin’s Deposition and the French Royal Court”

Melissa Goldsmith (Westfield State University), “The Sweet Life, Song, and Sound: ‘Patricia’ in *La dolce vita*”

Erinn Knyt (University of Massachusetts-Amherst), “Ferruccio Busoni: Architect of Sound”

Allison Smith (Boston University), “Operatunistic Gains: Reconciling Public Perceptions of Opera in Contemporary England”

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

**14–15 April 2018**

**SUNY Fredonia**

David H. Miller (Cornell University), “The First International Webern Festival; or, It Happened at the World’s Fair”

April Pauline Morris (University of Western Ontario), “A Crisis of American Identity: Elie Siegmeister’s Vietnam War Works”

John Kapusta (Eastman School of Music, University of Rochester), “Ethel Merman, *Gypsy*, and the Birth of the Broadway ‘Belt’”

Stephanie Vander Wel (University at Buffalo), “Carolina Cotton’s Swinging Yodels and 1940s Okie Womanhood”

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

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

Gordon Root (SUNY Fredonia), “The Art of The Extended Refrain”

Keynote: Jamie Currie (University at Buffalo), “Deficient Media, Extraordinary Musics, Mozart, Distance—and the Art of Love”

Kimberly Francis (University of Guelph), “More than the CBC: The Elmer Eisler Singers, Shirley Verett-Carter, and Igor Stravinsky in Toronto, 1961–62”

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)”

Matteo Magarotto (Cornell University), “Representing Difference in Popular Music: Alienation and Disability in an Italian Setting of Masters’ *Spoon River Anthology*”

Rachael Lemna (Eastman School of Music, University of Rochester), “Strategizing the Female Body: Charlotte Moorman’s *Sky Kiss*”

*continued on page 26*



## Papers Read at Chapter Meetings

*continued from page 25*

### Northern California Chapter

10 February 2018

University of California, Berkeley

Kim Sauberlich (University of California, Berkeley), "The Lundu's Perils: Tabooed Encounters in Brazilian Dance"

Julia Simon (University of California, Davis), "The Significance of Cars in the Delta: Robert Johnson's *Terraplane Blues* (1936)"

Margaret Jones (University of California, Berkeley), "Built for Destruction: Traces of Use in a Seventeenth-Century Music Instruction Book"

Anthony Newcomb (University of California, Berkeley), "The New Roman Madrigal Style, 1570–1600"

Alyse G. Padilla (New York University), "Divas, Directors and the Reparative in Kusej's *Rusalka*"

Kelly Christensen (Stanford University), "The Sound and Love of Medieval Alterity in *L'Amour de loin*"

Alice Miller Cotter (University of California, Berkeley), "Undecided: John Adams on Girls of the Golden West"

28–29 April 2018

Stanford University

Jointly with Pacific Southwest Chapter

Papers listed with Pacific Southwest Chapter.

### Pacific Northwest Chapter

7–8 April 2018

University of British Columbia

Bertil van Boer (Western Washington University), "Advertizing Hype or Signal Achievement: The 1738 Schouwburg 'Concert of the Century' and the Popularization of the Early Symphony"

Justin Henderlight (University of British Columbia), "Marc-Antoine Charpentier's diverging harmonic approaches in *David et Jonathas* versus *Mors Saulis et Jonathae*"

Katharina Clausius (University of Victoria), "Imagi(n)g Opera: Pedagogies of Silence"

Jamie Meyers-Riczu (University of Alberta), "Franz Liszt's *Mazeppa* and the Aesthetics of Suffering"

Joseph Salem (University of Victoria), "Boulez, the Literal, and the Literary"

Sophia Maria Andricopulos (University of Oregon), "'Latin-ish': Carlos Santana in *Rolling Stone* 1969–1977"

Mark Samples (Central Washington University), "The Framing Effect of Promotion on Recordings Artists in the Pre-Digital Age: A Model for Analysis"

Holly Chapman (University of Oregon), "REZZ as a Master of Mass Manipulation: Navigation of the Industry Through Brand and Sound"

Chelsea Oden (University of Oregon), "The Cinematic Piano: Gender, Power, and the Romantic in Modern American Film Culture"

Stefan Honisch (Independent Scholar), "From Blind Virtuosity to Blindness as 'a Kind of Virtuosity in Itself': Of Prized Embodiments and International Piano Competitions"

Mark Martin (Independent Scholar), "Transgressing States: Sexuality and National Identity in Sibelius's *Lemminkäinen and the Maidens of Saari*"

Catherine Ludlow (University of Washington), "The Fading Garden of Lili Boulanger's *Clairières dans le ciel*"

Emily Loeffler (University of Oregon), "Melodic maps on the Neo-Riemannian torus and the mixed transmission of *Oh! Susanna*"

Rebecca Clarke (University of British Columbia), "Colors: Experimentation and Stylistic Diversity in the Music of Between the Buried and Me"

Jeff Warren (Quest University), "Pedal to the metal...or the Bon Iver: Music and Mountain Biking"

David Gramit (University of Alberta), "Settler Nostalgia and the Soundscape of Dispossession: Frank Oliver's *The Indian Drum*"

Olga Zaitseva (University of Alberta), "Preserving field recordings of Canadian-Ukrainian folklore for new performance"

### Pacific Southwest Chapter

30 September 2017

Occidental College

Cesar Favila (University of Chicago), "'Child that Music is Not for Me; Stop Enjoying It': Novohispanic Nuns Behaving and Misbehaving in the Choir"

Siu Hei Lee (University of California, San Diego), "The Music and Politics of Pierrot: Challenges to National and Gender Identities in France, 1885–1898"

Daniel Castro Pantoja (University of California, Riverside), "From Europhilia to Indigenismo: Uribe Holguín's *Bochica* and the Construction of an Indigenous Imaginary in Colombian Art Music"

Fusako Hamao (independent scholar, Santa Monica), "Unveiling Schoenberg's Japanese Connection"

William Weber (California State University Long Beach), "To Praise or to Criticize? Press Reports on the Concert spirituel, 1725–90"

Andrew J. Chung (Yale University), "What is Musical Meaning? Towards a Theory of Music as Performative Utterance"

Katherine Reed (California State University Fullerton), "Halloween Jack Comes to America: David Bowie's Lost *Diamond Dogs* Tour"

Landon Bain (University of California, San Diego), "'Something Just Broke,' and Stephen Sondheim's authorial voice in *Assassins*"

28–29 April 2018

Stanford University

Jointly with Northern California Chapter

Parkorn Wangpaiboonkit (University of California, Berkeley), "Swapping Complacency for Filicide: Exploring Operatic Masculinity Through Rethinking Aria Substitution"

Andressa Goncalves-Vidigal (University of California, Davis) "Exoticism, Desire, and Questions of Gender in Chaminade's *Sombbrero*"

Melanie Gudesblatt (University of California, Berkeley), "Animating Opera after Wagner"

Jonathan Spatola-Knoll (University of California, Davis), "Schubert's Rossini Complex"

Susan Bay (University of California, Berkeley), "Advice Fit for a King in *Rex Karole / Johannis genite*"

Malachai Bandy (University of Southern California), "Number, Structure, and Lutheran Symbol in Buxtehude's *Herr, wenn ich nur Dich hab* (BuxWV 38)"

Michael Accinno (University of California, Riverside), "'If sight be from our eyes withdrawn': John Sullivan Dwight, Blindness, and Music Education"

JoAnn Taricani (University of Washington), "*Rump Songs* (1660–62): A Web of Invisible Musical Paratext"

Jonathan Minnick (University of California, Davis), "Cyborgs and Cybernetics: Electro-Acoustic Characterization and Ecology in *Forbidden Planet* (1956)"

Kerry Brunson (University of California, Los Angeles), "Philip Glass's *Itaipú* and the Sound of the Sublime"

Joe Cadagi (Stanford University), "Piecing Together Ligeti's Unfinished *Alice in Wonderland*"

Kirsten Paige (University of California, Berkeley), "On the Politics of Performing Wagner Outdoors, 1909–59: Open-Air Opera and the Third Reich"

## Rocky Mountain Chapter

23–24 March 2018

University of Arizona

Jointly with Rocky Mountain Society for Music Theory and Society for Ethnomusicology Southwest Region

Kathy Acosta Zavala (University of Arizona), "War, Institutions, and Commissions: A Study of the 1943 League of Composers' War-Themed Commissions"

Jessica Berg (University of Arizona), "Challenging Bernstein's Impact on the Perception of Mahler's Music in America from 1911 to 1968"

Alexander Meszler (Arizona State University), "The Twenty-First Century Secular Church Organ: A Precedent at the Twentieth-Century Cathedral of Notre-Dame"

Michael Dekovich (University of Oregon), "Death Metal Dodecaphony: Partition Schemes in Ron Jarzombek's Twelve-Tone Music"

Demi Nicks (Florida State University), "Something 'Freakish': Broken Bodies in Ligeti's String Quartet no. 2"

Rina Sugawara (University of Minnesota), "Fantasia as Form: Logic and Freedom in Schoenberg's Phantasy for Violin and Piano Accompaniment, op. 47"

Jeremy L. Smith (University of Colorado, Boulder), "The Good Thief in Byrd and Tallis's *Cantiones quae ab argumento sacrae vocantur*: A Study in Musical Anagnorisis"

Alexandra Siso (University of Colorado, Boulder), "Hidden Prayers: Re-interpreting William Byrd's *Cantiones Sacrae* (1589)"

Deborah Kauffman (University of Northern Colorado), "The 'Pseumes de Mr de Noailles': *Cantiques spirituels* and the Court of Louis XIV"

Shaun Stubblefield (Northern Arizona University), "For What Purpose? J. Pachelbel's *Was Gott thut, das ist Wohlgetan* and Middle-Class Patronage"

Sara Everson (Florida State University), "A Gestural Basis for New-Music Analysis"

Jennifer Harding (Florida State University), "A Computational Approach to the Analysis of Olivier Messiaen's *Preludes* (1928–29)"

Joseph R. Jakubowski (Washington University in St. Louis), "Making the Spectral, Corporeal: Embodied Cognition and Expressive Performance in Grisey's *Prologue*"

Kelsey Fuller (University of Colorado, Boulder), "Seeing is Believing: Sámi Political and Environmental Activism in Popular Music Videos"

Regan Homeyer (University of New Mexico), "Sounding the Nile: Hamza El Din as 'Ethnographic Ear'"

Dan Kruse, Matthew Mugmon, and Brad Story (University of Arizona), "Soundscape: The University of Arizona's Remarkable Chimes and Echoes"

Julie Hedges Brown (Northern Arizona University), "Schumann's Chamber Music and His London Reception"

Jay Rosenblatt (University of Arizona), "Liszt, Wagner, and *Judaism in Music*"

Janice Dickensheets (University of Northern Colorado), "Ossianism, the Bardic Style, and Nineteenth-Century American Aesthetics in Dvořák's New World Symphony"

Glen Hicks (Arizona State University), "'Above All Other Nations': French Organ Encounters at the 1893 Chicago World's Fair"

Brett Clement (Ball State University), "Single-Tonic and Single-Scale Systems in Rock Music"

Don Traut (University of Arizona), "Sentential Structures in Rock Music"

Micheal Sebulsky (University of Oregon), "The Space Between: Connecting Narrative and Tonal-Center Relationships in the Music of Dave Matthews Band"

Matthew E. Ferrandino (University of Kansas), "Ternary Forms in Rock"

Adrienne Alton-Gust (University of Chicago), "'Todos me miran': Drag Performance in Undocumented LGBTQ Migrant Spaces"

Salvador Hernandez, Jr. (University of Florida), "Songs of Immortality: Exploring the Role of Death in Music"

Teresita Lozano (University of Colorado, Boulder), "The Holy Coyote: Ghost Smuggling *Corridos* and the Undocumented Migrant Experience"

Renata Yazzie (University of New Mexico), "Indigenizing Art Music: An Analysis of Connor Chee's Navajo Vocables for Piano"

Joel Schwindt (Boston Conservatory), "Why Striggio Was Not on Monteverdi's Side: *Orfeo* (1607), Academy Culture, and the Staging of the 'Artusi Controversy'"

Clémence Destribois (Brigham Young University), "Eric Chafé's Method of Seventeenth-Century Harmonic Analysis: Perspectives from Continuo Treatises"

Michael Ward (University of Colorado, Boulder), "Hybridity, Virtuosity, and the Forgotten Chamber Music of the French Violin School"

Mitchell Ohriner (University of Denver), "Metric Complexity, Lyric, and Groove in Selected Verses and Tracks of Eminem"

Matthew Stanley (University of New Mexico), "Toward Metric Stability: The Interplay of Meter, Syncopation, and Hemiola as Formal Process in Brahms's Violin Sonata No. 1 in G Major, op. 78"

Anna Fulton (St. Olaf College / Eastman School of Music, University of Rochester), "Temporality and Disembodiment in Alvin Lucier's *I am sitting in a room*"

Nancy Murphy (University of Houston), "'Old, Weird America': Metric Irregularities in Harry Smith's Anthology of American Folk Music"

Benjamin Cefkin (University of Colorado, Boulder), "Pleng Diaw: Teaching Virtuosity and Cultural Value Through Thai Music's 'Solo Repertoire'"

Richard Miller (University of Nevada, Las Vegas), "Transcribing the Now or Transcribing the History? Understanding the 1928 *Minzoku Geijutsu* Debate"

Tachinee Patarateeranon (University of Northern Colorado), "Organology in the Iconography of the Ramayana Epic and Instruments at the Courts of Southeast Asia"

Golriz Shayani (University of Northern Colorado), "No One Wants to Listen to Us: The Challenges of Female Iranian Musicians Performing Western Classical Music"

Maxine Fawcett-Yeske (United States Air Force Academy), "Music and Architecture in the Personal Performance Spaces of Frank and Olgivanna Lloyd Wright"

Daniel Obluda (University of Colorado), "Neo-Riemannian Analysis: A Bridge Linking Topic Theory and Film Music Scholarship"

Anne-Marie Houy-Shaver (Arizona State University), "Deep Ecology in Music: The Reduction in Hierarchical Structures in the Music of Pauline Oliveros"

Morgan Block (University of Arizona), "*Six Litanies for Heliogabalus*: John Zorn and the Theatre of Cruelty"

Faez Abdalla Abarca (University of Arizona), "Chromatic Evolution: V-of-iii as a Dominant Substitute in Felix Mendelssohn's Songs without Words"

continued on page 28

## Papers Read at Chapter Meetings

*continued from page 27*

Emily Barbosa (Indiana University), “Why Are the Roses so Pale? Closure in Fanny Mendelssohn Hensel’s op. 1, no. 3.”

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

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

Keith Waters (University of Colorado, Boulder), “Seventh and Ninth Chord Regions in Debussy and Ravel: The Tristan Genus and Other Spaces”

Mark McFarland (Georgia State University), “The Games of Debussy’s *Jeux*”

Josh Barbre (University of Arizona), “I Know You Want It’: How the ‘Blurred Lines’ Copyright Case Impacts the Sample-Based Tradition of Hip-Hop”

Zane Cupec (University of Colorado, Boulder), “Interdependence in Cuban *Batá* Drumming: Román Díaz and *L’ò dá fún Bàtá*”

Karen Mize (University of Denver), “Safe Space, Community, and Communalism in the Denver D.I.Y. Punk Scene”

Jessica Vansteenburgh (University of Colorado, Boulder), “Nemzeti Rockers’ Message of Unity for Szekeler Hungarians on the Festival Stage”

Keynote: John Roeder (University of British Columbia), “Comparing Musical Cycles Across the World”

Adriana Martinez-Figueroa (Arizona State University), “Women, War, and the Piano in Nineteenth-Century Mexico: Mexican Musical Life in the Newberry Library’s Collection of Piano Pieces”

Sabine Feisst (Arizona State University), “Fences as Sonic Bridges: Glenn Weyant’s Musical Activism at the U.S.-Mexico Border”

George Adams (University of Chicago), “Conceptualism, Minimalism, and Steve Reich’s Instrumental Music”

Jacy Pedersen (Texas Christian University), “A Theory of Closure in the Late Works of Sergei Prokofiev”

Kristina Knowles (Arizona State University), “Theorizing Silence”

Reiner Krämer (University of Northern Colorado), “Computationally Re-Imagining Mode Definitions in Glarean’s *Dodecachordon*”

Luke Dahn (University of Utah) “Fifth Amendments: Editorial ‘Corrections’ of Consecutive Fifths in the Bach Chorales”

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

## South-Central Chapter

23–24 March 2018

Warren-Wilson College

Holly Tumblin (University of Tennessee Knoxville), “The Ballroom Seduction: Music, Dance, and Society in Jane Austen Heritage Films”

Ellyn Washburne (University of Kentucky), “Realism and Romanticism in the Music of *Cold Mountain*”

Basil Considine (University of Tennessee Chattanooga), “Audience Awareness of the Censored Past in Donizetti’s *La fille du régiment*: Censorship, Coded Messages, and Government Propaganda”

Kathryn Caton (University of Kentucky), “Imagined Memory in Christopher Cerone’s *Invisible Cities*”

Cameron Steuart (University of Georgia), “Rediscovering the Music of Signora Corilla”

Isaac Maupin (University of Kentucky), “Immortalizing Otto Hess: Restoring Original Order to Long-Lost Jazz Photographs”

Laurie McManus (Shenandoah Conservatory/Shenandoah University), “Wagner Problems, Freudian Solutions: Wagner, Graf, and the Birth of Psychoanalytic Music Criticism”

Keynote: Sheila Kay Adams, “Traditions of Ballad Singing in Western North Carolina”

Alison Redman (University of Georgia), “Magical and Mysterious Resonances: Circularity in E. T. A. Hoffmann’s Kreisler Works and Robert Schumann’s *Kreisleriana*”

Jeremy Grall (Birmingham-Southern College), “Musical Borrowing and Signifyin’ in John Coltrane’s *Impressions*”

Jackson Harmeyer (University of Louisville), “Timbre and Melody in Three Cello Compositions by Kaija Saariaho”

Megan Murph (University of Kentucky), “R. Murray Schafer and The Book of Noise”

Tyler Kinnear (Western Carolina University), “The Aesthetics of Climate Change in Two Recent Concert Hall Works”

### Poster presentations:

Jessica Grimmer (University of Michigan), “French Provincial Conservatoires under the Nazi Occupation and Vichy Regime”

Erin Fulton (University of Kentucky), “Hymn Selection within the Thought and Polity of the Church of Christ, Scientist”

Koeun (Grace) Lee (Brevard College), “David Burge’s *Go-Hyang* (1994): Blending Contemporary and Korean Traditional Music”

Tara Jordan (University of Tennessee Knoxville), “Music of the Rebellion: Classical and Popular Music During the Syrian Civil War”

## Southeast Chapter

23 September 2017

University of North Carolina Wilmington

Kristen M. Turner (North Carolina State University), “Gershwin and Pre-War Aesthetics”

Annegret Fauser (University of North Carolina at Chapel Hill), “Imperialist Substitutions: Commemorating Beethoven in 1927 Vienna”

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

Keynote: Neil Lerner (Davidson College), “Sounds of Failure and Death in Early Video Games”

Benjamin Dobbs (Furman University), “Re-evaluating Early Triadic Thought: From Event to Object”

Patricia Sasser (Furman University), “‘To Think and Judge Independently’: Birgit Krohn and Amateur Music-Making in Late Nineteenth-Century Norway”

### Panel:

Diversity Issues in Music History Pedagogy: “Finding Points of Connection in the Classroom,” Candace Bailey (North Carolina Central University), Kunio Hara (University of South Carolina), Jocelyn Nelson (East Carolina University)

### Lecture-recital:

Thomas Heuner (East Carolina University), “The Art of the Seventeenth-Century Trumpeter: From the Battlefield of Europe to the Warfare of Love,” with members of *Amphion’s Echo*: Thomas Huener (Baroque trumpet), Jon Ward Shaw (soprano), John B. O’Brien (organ)

2–3 March 2018

University of South Carolina

Miguel J. Ramirez (East Carolina University), “White Australia Policy: The Musicians’ Union and the Immigration of Jewish Refugees in 1930s and ’40s Australia”

Kyle Kostenko (University of North Carolina at Greensboro), "RuPaul Reconsidered: Intersections of Gender, Sexuality, and Race in 'Supermodel (You Better Work)'"

Julian Duncan (Florida State University), "Poetics and Manifestos: The Nationalism of *Parade*"

Imani Mosley (Duke University), "'A Stuttering Primer for Infants': The Press and Public Reception of Benjamin Britten's *Gloriana* in the Coronation Year"

Jennifer Walker (University of North Carolina at Chapel Hill), "Sacred Sanctuary or Secular Stage? 'Les Grands oratorios à l'église Saint-Eustache' and the Religious Republic"

Siegwart Reichwald (Converse College), "Mendelssohn and the Reformed Tradition: Re-evaluating Sources within the Context of the Prussian Restoration Movement"

David Haas (University of Georgia), "Varieties of Russian Leitmotivic Usage, 1878–1915"

Karen E. H. Messina (Duke University), "Aural Agency: The Meaning of Diegetic Sound in Film and Opera"

Tim Page (University of Southern California), "Writing about Music in the Twenty-First Century"

## Southern Chapter

16–17 February 2018  
Louisiana State University

Katlin Harris (Louisiana State University), "A Musical Mirror: The Reflection of Schubert in the Spatial Relationships of the *Wanderer Fantasy*"

Joshua Neumann (University of Florida), "Dying between Tradition and Convention: Informatics and Operatic House Style"

Alice V. Clark (Loyola University New Orleans), "*Obediens usque ad mortem*: The Passion of Christ in the Fourteenth-Century French Motet"

Michael Palmese (Louisiana State University), "John Adams Recomposing Ives and Debussy"

Nate Ruechel (Florida State University), "The Influence of Jazz on Aaron Copland's Aesthetics"

Valerie Woodring Goertzen (Loyola University New Orleans), "Brahms's Concert Performances of Bach's Organ Works"

Charles E. Brewer (Florida State University), "*Balletti ad duos Choros* in Central Europe"

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

Jennifer Thomas (University of Florida), "Alexander Agrigola's *Si dedero*: A Modest Matrix"

Silvio J. dos Santos (University of Florida), "'Listen to Him!' Villa-Lobos's Indigenism in His Symphony no. 10 'Ameríndia'"

Leanny Muñoz (Louisiana State University), "Regionalism and Nationalism in Manuel de Falla's *Homenajes* (1939)"

Navid Bargrizan (University of Florida), "Narrative and *Mises-en-scène* in Manfred Stahnke's Postdramatic Theatrical Music"

Emily Theobald (University of Florida), "'The Guilty to be Judged': Penderecki's *Lacrimosa* and the Gdańsk Monument"

Ryan Ross (Mississippi State University), "Avoiding the Subject? Interrogating the Sparse Historiography of the Post-1950 Symphony"

## Southwest Chapter

7 October 2017  
Texas Tech University

Emily Hagen (University of North Texas), "The Early Baroque Singer as Actor: Portraying Emotion on the Venetian Opera Stage"

Stephen Husarik (University of Arkansas–Fort Smith), "Contrasting Fortepiano Colors and Developing Variations in Beethoven's Piano Sonata, op. 111"

Kim Pineda (Sam Houston State University), "The Blues: Going Medieval on your Assumptions"

Anne Wharton (Texas Tech University), "The Absence of Female Composers in the Development of Modern Dance"

Joanna Zattiero (University of Texas at Austin), "The Singing Charro, the Silver Screen Cowboy, and Valorization of Rural Life in an Age of Social and Technological Transition"

Carrie Evans (Texas Tech University), "The Song of the Sword-Dancer: Creating an 'Other' within *The Witcher III: Wild Hunt*"

Nicole Wesley (Texas State University) and Christopher J. Smith (Texas Tech University), "'To Wipe All Tears from Our Eyes': Devised Pedagogy and Practice-Based Research in the Teaching of History"

Bob Mondello (National Public Radio), "The Arts and the Outside World"

### Poster presentations:

Heather Beltz (Texas Tech University), "Bad, Bad Woman: An Analysis of Carmen and Her Role within Society"

Vern Falby (Peabody Conservatory) and James Dennis (Texas State University), "Thinking by Ear"

Brian Galica (Texas Tech University), "Singing Defiance: El Corrido de Gregorio Cortez"

Kimberlyn Montford and Kristina Kummerer (Trinity University, San Antonio), "An Unattributed Renaissance Gradual in the Trinity University Special Collections"

Nico Schüler (Texas State University), "Microtiming at the Beginning of Beethoven's Piano Sonata op. 2 no. 1, I"

Scott M. Strovas (Wayland Baptist University), "The American Music Wiki Cohort: Purging Textbooks from the Academy One Entry at a Time"

7 April 2018  
Collin College

Michael Lively and Mary Lena Bleile (Southern Methodist University), "Gesualdo's 'Moro Lasso' and the Freudian Repetition Compulsion"

Andrew Salyer (Independent), "'Solemnity and Gravity' in Anglican Church Music, c.1700"

Amy Onstot (University of Minnesota), "All the Pretty Little Horses: the Spectacle of Power in the Ladies' Carousel of 1743"

James W. Kirkpatrick (University of the Incarnate Word), "Folk Songs in Dame Ethel Smyth's Opera *The Boatswain's Mate*"

David Catchpole (Texas State University), "Immigrants, Indians, and Americans: Native American Imagery and the Formation of Identity in the Music of Victor Kolar (1888–1957)"

Luisa Nardini (University of Texas at Austin), "The Liturgical Other: Chant, Women, and Jews in Medieval Southern Italy"

Kimberly Beck Hieb (Texas A&M University), "Literary Theory, Constructing Musical Genre, and Communicating Meaning in the Early Modern Period"

### Poster presentations:

Koma Donworth (University of Birmingham [UK]), "Dr. Johann Christoph Pepusch (1667–1752): Musical Antiquarian and Savior of 'Old' Music"

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

### Panel:

"Preparing for a Career in Academia: Conferences, Publishing, and Job Search," Kimberly Harris, Kendra Leonard, Kevin Mooney, Aaron West

# Obituaries

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

Murray Bradshaw, 5 September 2018  
Nancy B. Reich, 31 January 2019  
Frank Retzel, 19 December 2018  
Arthur Satz, 10 November 2018

## James Haar (1929–2018)

James Haar died on 15 September 2018 in St. Louis, Missouri, the city of his birth. He was one of the foremost musicologists of his generation, and was a productive scholar, dedicated teacher, and devoted AMS member over a career spanning more than six decades.

Haar earned his B.A. at Harvard University in 1950 with an honors thesis on Frescobaldi's keyboard music. He completed the M.A. at the University of North Carolina at Chapel Hill, with a thesis on parody technique in Josquin's masses under the supervision of Glen Haydon (1954). His Harvard Ph.D. dissertation, "Musica mundana: Variations on a Pythagorean theme" (1961), was prepared under the guidance of John Ward and Nino Pirrotta. At Harvard he served in a variety of teaching capacities before going to the University of Pennsylvania (1967–69) and New York University (1969–77), where he chaired the Music Department. In 1978 he was appointed W. R. Kenan Jr. Professor of Music at the University of North Carolina at Chapel Hill, a position he held until his retirement in 1997. Until 2008 Haar continued to teach courses as a visiting scholar and to serve on dissertation committees. In 2009 he gave his last AMS Annual Meeting presentation, forty-nine years after his first.

His AMS service began in 1966 with a term as *JAMS* Editor-in-Chief. He was elected Vice President in 1973 and President in 1977, and also served for more than forty years on AMS committees, among them Publications, Finance, AMS 50, COPAM, and Kinkeldey. Few corners of the AMS have not benefited from his efforts and influence. In 1995 he was elected an Honorary Member. In 1987, he was honored with election to the American Academy of Arts and Sciences.

The majority of Haar's scholarship focused on the madrigal, a topic in which he had few peers. Approaching the subject as a series of case studies, each new article or essay illuminated another problem, the solution of which added to our understanding of the whole. His essays remain relevant today, serving as models of meticulous scholarly practice. In addition to his own publications, he was a Senior Consulting Editor for *The New Grove Dictionary of Music and Musicians* (1980), and served

on many other editorial boards. He continued to publish into his final years, with his last (co-authored) essays appearing in 2017.

Haar's teaching mirrored his scholarship, with high expectations of his students. He oversaw nearly thirty dissertations on topics ranging from medieval and Renaissance source studies to early Baroque violin music, Mannheim opera, Beethoven, and Richard Strauss. Always generous with his time, he was equally generous with his home, and frequently hosted parties with students and colleagues. A visit to Haar's residence was not complete without a tour of the garden, one of his favorite non-musical activities, and the high point of any party was watching him play four-hand piano with his students. He was the embodiment of the word "professor," and will be greatly missed.

—Scott Warfield

## Anthony Newcomb (1941–2018)

Anthony Newcomb, musicologist and long-time University of California, Berkeley faculty member, died at home in Berkeley, California on 18 November 2018, age 77. He was raised in the San Francisco Bay Area, attended Philips Exeter Academy (1955–58), Stanford University (1958–59), the University of California, Berkeley (B.A. in music, English, and economics, 1962), and Princeton University (Ph.D. in musicology, 1969). Prior to graduate work at Princeton, he studied harpsichord and organ with Gustave Leonhardt in Amsterdam as a Fulbright scholar. At Princeton he studied with Lewis Lockwood, Arthur Mendel, and Oliver Strunk. From 1968 to 1973 he served as instructor and assistant professor at Harvard University; in 1973 he joined the music faculty at the University of California Berkeley, where he remained until his retirement in 2005. He received the University of California, Berkeley Distinguished Teaching Award in 1989 and served as Dean of Humanities from 1990 to 1998, after which he also served as chair of the Departments of Art History (2000–02) and Music (2003–05). In 2005 he was appointed Gladys Arata Terrill Distinguished Professor in Music and Italian Studies, elected to the Berkeley Fellows society in 2007, and elected an AMS Honorary Member in 2009.

Tony initially trained with an eye to becoming an organist and conductor, starting with French conservatory-style musicianship lessons with Darius Milhaud in Oakland in the early 1950s and serving as first chorister

at Grace Cathedral in San Francisco. After a year of keyboard study in Amsterdam and European travels (1962–63) he was persuaded to study musicology at Princeton. At the suggestion of harpsichordist-scholar Ralph Kirkpatrick, Tony investigated the early musical influences on Girolamo Frescobaldi at the court of Alfonso II d'Este in late sixteenth-century Ferrara. (Research visits in Bologna and Modena in the late 1960s and early '70s also led to a part-time career in the wine-importing business in California.) His dissertation and subsequent two-volume study *The Madrigal at Ferrara 1579–1597* (Princeton University Press, 1980) drew on a richly detailed 1594 correspondence from Este courtier and musician Alfonso Fontanelli to Duke Alfonso II. Like many of his generation, Tony migrated into more modern repertoires after first proving himself in Renaissance scholarship. Studies of formal process as generating levels of meaning and expression in the music of Wagner reflected the early influence of Carl Dahlhaus on American musicology, and interest in aesthetics and critical interpretation led to innovative work on ideas of musical "narratology" in Schumann and Mahler in the later 1980s and early 1990s.

In addition to extensive university service throughout his time at the University of California, Berkeley, Tony served on numerous American Musicological Society committees, the Board of Directors, the *JAMS* editorial board, and Editor-in-Chief of the *Journal* from 1986 to 1989. In 1992 he was elected to the American Academy of Arts and Sciences. During his last two decades Tony returned to his original field of the late Renaissance Italian madrigal with complete, extensively annotated editions of the works of Alfonso Fontanelli, Luzzasco Luzzaschi, and Giovanni Maria Nanino (the latter with Christina Boenicke) published by A-R Editions between 1998 and 2018. An article on Nanino and the "new Roman style" of the 1580s will appear posthumously this year in *The Journal of Musicology*.

—Thomas Grey

## Donna S. Parsons (1966–2018)

Donna S. Parsons, a native Iowan and lecturer in popular music at the University of Iowa, died on 17 May 2018 after a short illness. She earned the B.M., M.A., and Ph.D. from the University of Iowa, the last degree in interdisciplinary studies with a concentration in music literature. She completed her dissertation, "Their Voices Sing True and Clear: British Women Musicians and their Literary Counterparts, 1860–1920," in 2001.

continued on page 31

AMS Newsletter



# 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)

**Elliot Antokoletz** (twentieth-century music)

**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 1 July*

## Awards

(deadlines 1 May except where noted)

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

**H. Robert Cohen/RIPM** (musical press)

**Early Music** (article or book [music before 1550])

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

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

**Thomas Hampson** (classic song) *deadline 15 August*

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

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

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

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

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

**Paul A. Pisk** (graduate student paper at Annual Meeting), *deadline 1 October*

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

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

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

**Teaching** (pedagogical scholarship)

**Judy Tsou Critical Race Studies** (article or book [critical race and/or critical ethnic studies])

## Fellowships

(deadlines 16 December)

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

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

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

## Other Grants

### 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: [amsmusicology.org/page/grants](http://amsmusicology.org/page/grants).

Grants range from small amounts to full-year sabbatical replacement stipends. A partial listing is presented here; see the website for additional opportunities.

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

### Donna S. Parsons

*continued from page 30*

Following that dissertation, a major focus of her University of Iowa work stemmed from teaching a class devoted to The Beatles, one she taught many times. She published a number of articles and reviews on music and Victorian literature in *Victorian Studies* and other journals, and taught several courses in the University of Iowa's School of Music and the University Honors Program. She received the university's Honors Program Teaching Award in 2013.

February 2019

- 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
- Council on Library and Information Resources
- Delmas Foundation
- Deutscher Akademischer Austauschdienst
- Emory University, Fox Center for Humanistic Inquiry
- French Ministry of Foreign Affairs: Chateaubriand Scholarship
- Fulbright U.S. Scholar Program
- The Getty Foundation
- Getty Library Research Grants
- Grammy Foundation
- Guggenheim Memorial Foundation Fellowships
- Harvard University Center for Italian Renaissance Studies
- Humboldt Foundation Fellowships
- Institute for Advanced Study, School of Historical Studies
- International Research & Exchanges Board
- Kurt Weill Foundation for Music
- Liguria Study Center for the Arts and Humanities
- Monash University, Kartomi Fellowship
- Music Library Association
- National Endowment for the Humanities
- National Humanities Center Fellowships
- Newberry Library Fellowships
- Northwestern University Library
- Rice University, Humanities Research Center
- Royal Musical Association
- Social Science Research Council
- University of London, Institute of Musical Research
- Yale Institute of Sacred Music

## American Musicological Society

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## AMS Newsletter Moves to Online-Only Format

This edition of the *AMS Newsletter*, vol. 49/1, will be the last one published in paper format. The *AMS Newsletter* began semiannual print publication in early 1971, and has continued in that format, essentially unchanged, ever since. But now, given opportunities through the new AMS website, and in order to ensure greater flexibility and timely posting of information, the print publication will transition to a regular series of articles and news items that cover the same subjects and doubtless more, distributed by email and on the web. James Parsons, now in his fifth year as our inestimable *Newsletter* editor, has kindly agreed to continue editing the new electronic resource; he and a small Communications Committee team are currently working out an annual calendar. Deadlines for content will be published at the AMS website shortly.

The new format has financial advantages for the Society through savings in production and distribution, but more importantly, it has advantages for members to receive more frequent and time-sensitive information, more quickly and more efficiently. The current array of information appearing in our newsletter:

- Annual meeting articles, calls for materials, and preliminary program
- Calls for fellowship, grant, award applications and nominations
- Election information
- Administrative communications (President, Treasurer, Executive Director)
- Papers read at chapter meetings
- Notices of upcoming sponsored events and lectures
- News from committees, study groups, and chapters
- Announcements of honors and awards presented and received
- Notices for upcoming conferences and other musicological events and news related to the discipline
- Financial reporting
- Obituary notices

will be distributed across the year in timely smaller packets, built more quickly, flexibly, and attractively. Final details are still being worked out, but the first issue of the new format is anticipated for late spring 2019.

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### Call for Boston Session Chairs

The Program Committee will select Boston session chairs in early May. To be considered, consult the list of sessions to be published at that time and complete the form.

**Details:** [amsmusicology.org/page/boston](http://amsmusicology.org/page/boston).

### Next Board Meetings

The next meetings of the Board of Directors will take place 27–28 April in Philadelphia and 30–31 October in Boston.

### Newsletter Address and Deadline

Items for publication in the *AMS Newsletter* should be sent to the editor:

#### James Parsons

*AMS Newsletter* Editor

Missouri State University

[jamesparsons@missouristate.edu](mailto:jamesparsons@missouristate.edu)

This issue of *AMS Newsletter* (ISSN 0402-012X) is the last to be published in print form until further notice. It is 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:

**[amsmusicology.org/page/newsletter](http://amsmusicology.org/page/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 or [ams@amsmusicology.org](mailto:ams@amsmusicology.org).

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### AMS New Books

104 titles have been added to the AMS New Books in Musicology list since August 2018. See [ams-net.org/feeds/newbooks](http://ams-net.org/feeds/newbooks) for details and information on submitting titles.