Breathtaking Vancouver: AMS/SMT 2016

3–6 November
www.ams-net.org/vancouver

Vancouver is awesome: a bustling, ethnically diverse city with a thriving arts scene and marvelous cuisine, where the glass of skyscrapers reflects the natural splendor of the coastal mountains, the rainforest, and the Salish Sea. This year, the AMS invites you to the heart of this beautiful city for the Society’s Annual Meeting to be held jointly with the Society for Music Theory from 3 to 6 November. As you plan your trip, I encourage you to visit the award-winning local blog vancouverisawesome.com for the latest news about attractions, great food, and craft beer. Now, it is my pleasure to introduce you to some Vancouver tourism and event highlights.

As you take in the conference proceedings planned by the Program Committee, chaired by Anne Stone (Graduate Center, CUNY), and the Performance Committee, chaired by Steven Zohn (Temple University), the Sheraton Vancouver Wall Centre’s floor-to-ceiling, wall-to-wall windows will offer spectacular views of the city and its surroundings. The hotel is located within walking distance of the Orpheum Theatre, home of the Vancouver Symphony Orchestra, the Vancouver Art Gallery with its famous Emily Carr collection, and the restaurants and boutiques of Robson Street and Yaletown. Departing every ten minutes, the C23 shuttle runs from the hotel to Yaletown and on to historic Chinatown, the location of the Dr. Sun Yat-Sen Classical Chinese Garden, named World Top City Garden by National Geographic. The Wall Centre is a mere 1.2 miles from Stanley Park with its seawall walkway and 1,000 acres of rainforest, and an inexpensive Aquabus trip from the artisan workshops, comedy improv theatre, and public market on Granville Island.

Local arts groups are planning extraordinary performances for the weekend of the AMS/SMT meeting. Early Music Vancouver will present renowned countertenor Bruce Dickey and Czech soprano Hana Blážíková along with early music stars from the Pacific Northwest including Monica Huggett and Stephen Stubbs in “Breathtaking,” a program exploring the countertenor’s ability to imitate the human voice. The concert will take place just three blocks from the Wall Centre at Christ Church Cathedral, Vancouver’s oldest surviving church. Music on Main, an organization that has attracted international attention for its innovative programming, will present its Modulus Festival. A multi-format celebration of music composed during the last fifty years, the Modulus Festival features a variety of informal and intimate musical experiences. Past festivals have included collaborations with dancers, choreographers, world music performers, and the DOXA Documentary Film Festival. The festival’s main venue, the Yaletown Roundhouse Community Arts Centre, will exhibit Hall—and just about everyone else I spoke with—the meeting was a great success.

There are two events I long will associate with the Louisville eighty-first Annual Meeting of the American Musicological Society. The first was the presence in the Galt House Hotel of dozens of professional or highly practiced bodysiders, members of the group Kentucky Muscle, who were attending a competition in the hotel concurrent with our gathering. In stark and sobering contrast were the terrorist attacks that took place in Paris, France on Friday, 13 November. With so many of our members having connections to Paris, professional and/or personal, I was gratified to see that for the rest of the meeting people noticeably took time to contemplate how the world had changed, including several sessions that began with a moment of silence.

I want to thank the members of the Program Committee—Albin Zak, Anne Stone, Jonathan Bellman, Holly Watkins, Daniel Melamed, Roger Freitas—for participating every step of the way in the process of assembling the Louisville program. The Local Arrangements Committee, chaired by Seow-Chin Ong and with the great help of Caroline Ehman, organized a wonderful array of activities, both in the hotel and in and around the city, all topped off with the fortuitous occurrence of the New Music Festival simultaneously taking place on the University of Louisville campus! And as usual, Bob Judd, Al Hipkins, and their team made sure that everything went off with few hitches—and those that arose were deftly dispatched. According to long-time attendees, graduate students, first-timers, editors, and sales folk in the Exhibit Hall—and just about everyone else I spoke with—the meeting was a great success.

A wide range of program sessions and paper topics offered something for just about every taste or interest, whether the side-by-side discussions on Cole Porter and Ernst Bloch (Friday evening) or a single time slot that included sessions on nationalism, twentieth-century avant-garde music, performance practice, early modern Italy, and a half-dozen others.
President’s Message

Sitting down to write on New Year’s Eve, as I now do, emphasizes my sense of endings and beginnings. Of course, this moment for most scholars represents the precise middle of the year with a “New Year’s Day” not on 1 January, but rather on 1 July. The AMS observes that “academic” calendar for its financial accounting and other business matters, but in terms of our scholarly programs, a different cycle obtains in which our “New Year’s Eve” occurs at the annual Business Meeting when we celebrate that year’s prizes and awards. It is also at the conclusion of the Business Meeting that all committee and elected positions begin and end. And to a larger extent, the Annual Meeting concludes a year of preparation and publication that starts again with the submission of paper abstracts and prize nominations for the following year. With this moveable “AMS calendar” now poised between 2015 and 2016, I find myself reflecting on the state of AMS at the end of the old year and on the enormous changes that will occur in the new.

The Annual Meeting in Louisville served as a terrific conclusion to the Society’s 2015 programmatic year. One of the ironies of being President is that the crush of duties makes it difficult to attend as many papers as I would like. Those I did manage to hear were first-rate, and the many comments I heard during the meeting reinforced my sense that the Program Committee (Daniel Goldmark, Chair; Jonathan Bellman, Roger Freitas, Daniel Melamed, Anne Stone, Holly Watkins, Albin Zak) and Performance Committee (David Dolata, Chair; Catherine Gordon, Seow Chin Ong, Stephen Zohn) did a truly fine job. As I look through the program, I am once again impressed by its richness and diversity; many thanks to the hard-working committees and committee chairs for such a successful and substantive program.

Louisville itself put out a great welcome, and I was pleased that we were able to honor the city with lunchtime programs about music in Louisville. On Friday Michael Becker- man detailed the Louisville origin of Mildred Hill’s “Happy Birthday” and its genesis stemming from her research on Louisville street vendors’ sales cries, and on Saturday the AMS paid homage to the city and its orchestra with a presentation by Teddy Abrams, the conductor of the Louisville Orchestra, on its new web-based series, “Music Makes a City,” whose title pays homage to the extraordinary Commissioning Project of the Orchestra in the late 1940s and 1950s that led to as many as fifty-two new compositions a season. When the H. Charles Grawemeyer Award in music composition was established in 1985 in Louisville, therefore, it had a basis in an unusually strong tradition of new music in the city. Through a stroke of serendipity unanticipated five years ago when Louisville was chosen as our meeting site, the 2015 New Music Festival at the University of Louisville, celebrating the thirtieth anniversary of the Grawemeyer Award and featuring the 2003 Grawemeyer Award Winner Kaja Saariaho, ran concurrently with our meeting.

Clearly this was an opportunity not to be missed. Not only was the AMS able to provide a shuttle bus to major events at the New Music Festival, but the Program Committee, given the opportunity for the first time to create a session of its own making, chose to highlight the Festival with a panel entitled “Women Composing Modern Opera.” Among the composers whose work was to be discussed, Saariaho took pride of place. It seemed natural, therefore, for the AMS to extend an invitation to Saariaho to attend and participate in the panel, and we were thrilled with her acceptance, which helped to underscore the important relationship between musicology and contemporary composition and performance.

So much of interest and importance occurred at the Annual Meeting in Louisville that it is clearly impossible for me to refer to all of it, but one more session must be mentioned. The Committee on the History of the Society held an evening panel entitled “Making History: An AMS Oral History Panel” at which the panelists were asked to speak informally (without notes) on “AMS Milestones.” Many great moments were recalled (the Lowinsky-Kerman debate on “What is Musicology” more than once), but some recollections, I have to acknowledge, were not to the credit of AMS. Nevertheless, what I took away was a sense of how important the Society has been to its members (a question to the panelists to name a paper at an AMS meeting that changed their thinking brought fascinating responses) and how much the Society has changed over the last few decades to become more welcoming and inclusive. This last is very important to me. As it strives to support and maintain excellence in musico logical research and in all its societal activities, the AMS needs no other blinders. Let me paraphrase here what I said in Louisville: If you’re interested in how music works or the work music does, then you are welcome in the AMS. This pursuit of excellence in musicology without regard to subject or approach speaks to the importance of diversity and inclusiveness in our exploration of music and underscores the role music plays in human society.

As we move into 2016, we have specific things to which we can look forward. Primary among these is the move of the AMS Office to New York University. Our current arrangement at Bowdoin College ends officially on 30 June 2016, but we hope to have made our transition ahead of that other “New Year” on 1 July. We now know that we will be housed at 194 Mercer Street, just off Washington Square in the center of the NYU campus. The AMS was organized and founded in New York City, growing out of the disbanded New York Musicological Society, and incorporated in the State of New York. Gustave Reese, one of its founding members, its first Secretary, and the person who wrote to Otto Kinkeldey at Cornell to inform him that he had been elected in absentia as the first President of the Society (!), was a member of the NYU music faculty throughout his career. In some ways we are coming home. One of the exciting, new programs that will grow out of this affiliation is the addition of an AMS-NYU Lecture to the already established lectures at the Library of Congress and the Rock and Roll Hall of Fame and Museum.

But all new beginnings involve some leaving-taking. Bowdoin College has been a wonderful host, and we leave its beautiful campus with a sense of deep gratitude for the generosity and hospitality we received over the decade we were in residence. We also are saying goodbye to two wonderful and talented staff members who have chosen not to move to New York. Melissa Kapocius, Office Assistant, has already moved on. Al Hipkins, Office Manager, who has worked hand-in-hand with Bob Judd for seven years, is still holding down the Brunswick office as I write, but our parting will only come too soon. I want to express my deepest thanks to both Al and Melissa for extraordinary service to the Society. In our next Newsletter, we will be celebrating our new digs and introducing new staff, but for now, “We’ll tak’ a cup o’ kindness yet / For auld lang syne!”

—Ellen T. Harris

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AMS Newsletter
JAMS News

Joy H. Calico, Editor-in-Chief

The AMS is pleased to announce the appointment of Joy H. Calico as Editor-in-Chief of JAMS for a three-year term beginning with volume 70 (2017).

Joy H. Calico is Professor of Musicology and Director of the Max Kade Center for European and German Studies at Vanderbilt University, where she teaches courses in twentieth- and twenty-first century art music, opera of all periods, and European Studies. She earned her B.Mus. in Vocal Performance from Baylor University, her M.Mus. in Musicology from the University of Illinois at Urbana-Champaign, and her Ph.D. from Duke University. Her research interests include the interdisciplinary study of music and cultural politics in the Cold War, twentieth- and twenty-first-century opera, opera stagings, and historical sound studies. She is the author of two monographs, both from the University of California Press: Brecht at the Opera (2008) and Arnold Schoenberg’s A Survivor from Warsaw in Postwar Europe (2014). Calico’s research has been supported by grants from the ACLS, the American Academy in Berlin, the Berlin Program for Advanced German and European Studies, the DAAD, the Howard Foundation, and the NEH. She currently is writing a book about the history of opera since Salome. Calico has served the AMS as a member of the Council Nominating Committee, the Board Nominating Committee, and as the Chair of the Council.

Roland Jackson Award Established

Thanks to a generous bequest by long-time AMS member Roland Jackson, the American Musicological Society has instituted the Roland Jackson Award. It will recognize an article in the English language of exceptional merit in the field of music analysis by a scholar who is a member of the AMS or a citizen or permanent resident of Canada or the United States.

The award will be made according to three separate subject categories, in successive years, as follows:

- music from 1800 to the present
- music from 1600 to 1800
- music before 1600

To inaugurate the award in 2016, articles on music from 1800 to the present that were published in 2014 and 2015 are eligible. In the second year of the award (2017), articles on music from 1600 to 1800 published in 2014, 2015, and 2016 will be eligible. In the third year of the award (2018), articles on music before 1600 published in 2014, 2015, 2016, and 2017 will be eligible.

After the inaugural three-year period, the award will be made in each subject category once every three years, and articles published during the previous three years will be eligible.

The committee, consisting of five scholars, will choose a single winner from among all the candidates. The winner will receive a monetary prize and a certificate, conferred at the Annual Business Meeting and Awards Presentation of the Society by the chair of the committee.

Anyone may submit a nomination. Nominations, including self-nominations, must be submitted by May. To nominate work, visit www.ams-net.org/awards/jackson.php.

AMS Vancouver 2016

and Recreation Centre, was built in 1888 as a service facility for steam-engines. It houses Engine 374, the first passenger train to enter Vancouver.

Passenger trains and buses still regularly arrive in Vancouver from destinations along the West Coast, and the Vancouver International Airport offers daily non-stop flights to and from destinations all over North America, Europe and Asia. The SkyTrain will take you from the airport to City Centre Station a few blocks from the Hotel.

Welcome to Vancouver! Be sure to monitor the conference website for more information as the meeting approaches, and don’t forget to pack an umbrella. Vancouver’s gentle rain is best experienced from beneath one.

—Christina Hutten
Local Arrangements Chair

AMS Louisville 2015

(Friday afternoon). One particular highlight of the weekend was the “Women Composing Modern Opera” session which featured five talks from very different and stimulating points of view, as well as the participation of composer Kaija Saariaho, who stayed for the entire session and was extraordinarily forthcoming and candid in her comments to the panelists and audience members who asked questions.

And then there were the culinary pursuits. I don’t know how many people chose to eat in the restaurant at the top of the convention hotel’s Rivue Tower, but it had extraordinary views of the city and Ohio River, in addition to being a very slowly revolving room. (I personally only took a quick look and then left, for fear of getting . . . roomsick?) Fortunately, there were a wide variety of options within easy walking distance of the hotel, and I enjoyed seeing AMS members wandering the streets of downtown Louisville seeking out BBQ, bourbon, or breakfast (or possibly all three). And the extended lounge/bar that bridged the two hotel towers was really a unique part of the experience; I spent more than a few relaxing minutes watching people hurry on their way to or from sessions, or having a drink with friends.

I give my heartfelt thanks again to everyone who planned, took part in, and attended the meeting, and to all who helped make it such a success. On to Vancouver!

—Daniel Goldmark

Call for Vancouver Session Chairs

Interested in chairing a session at the AMS/SMT meeting? Visit www.ams-net.org/vancouver to volunteer.

Deadline: 1 April
Debra Lacoste, Digital and Multimedia Editor

The AMS is pleased to announce the appointment of Debra Lacoste as JAMS Digital and Multimedia Editor for a three-year term beginning with volume 70 (2017).

Project Manager and Principal Researcher of Cantus: A Database for Latin Ecclesiastical Chant, an online digital archive of medieval manuscript indices, Lacoste has been associated with Cantus since 1997. In April 2013, Cantus was awarded an Insight Grant from the Social Sciences and Humanities Research Council of Canada (SSHRC) for another five years. A year later, Lacoste was a co-applicant for the successful SSHRC Insight Grant based at McGill University, Cantus Ultimus: Building the Ideal Online Plainchant Research Environment (Ichiro Fujinaga, principal investigator). In addition to teaching duties at Conrad Grebel College at the University of Waterloo, she is an active member of the Advisory Board of “Cantus Planus,” a Study Group of the International Musicological Society, and previously worked as a research assistant at the University of Oxford’s NEUMES project. In 2011, Lacoste was co-editing with Barbara Haggh-Huglo the three-volume Cantus Planus Papers Read at the 15th Meeting of the IMS Study Group Cantus Planus (2011). She has presented numerous papers throughout North America and Europe.

Coming soon in JAMS: JAMS 69 (Spring 2016) will be published in May. It will contain articles by Tim Carter on Monteverdi, Marino, and the Sixth Book of Madrigals; Peter Bennett on politics and prayer in Louis XIII’s reign; Massimo Ossi on Vivaldi and musical representation; Anthony Sheppard, Suzannah Clark, and Richard Freedman for the work they have done over the past three years and for their wise counsel during the transition period. I am also grateful that Michael Puri, Review Editor, Debra Lacoste, Digital and Multimedia Editor, and the members of the Editorial Board have agreed to serve with me. Like our predecessors, we aim to publish engaging articles based on new, solid, and ambitious research, and to review scholarship that is representative of the scope of the discipline and of broad interest to the membership. The commitment of the Editorial Board, the dedication of numerous anonymous readers in the refereeing process, and Laura Davey’s unparalleled skills as Managing Editor will ensure that JAMS remains the flagship journal in our discipline.

The Journal welcomes the submission of articles up to 20,000 words in length. Submissions exceeding this length will be considered at the discretion of the Editor-in-Chief. In addition to articles and book reviews, the Journal will continue publishing Colloquies and reviews of Digital and Multimedia scholarship. Colloquy convenors should submit proposals (a two-page overview and a list of four to six committed authors who will present multiple expert perspectives to be introduced by the convenor) to the Editor-in-Chief. Proposals will be considered by the Editor and by members of the Editorial Board, and final submissions must then be approved by the Editorial Board prior to publication. The Digital and Multimedia Scholarship section offers reviews and reports of such scholarly work as documentary films, recordings, analytical software, interactive web sites, and databases that are direct products of musicological research. We continue to work with the University of California Press to bolster the digital enhancements and functionality available on HighWire, the Press’s e-publishing platform. We are committed to providing a digital environment in which authors can integrate media that supports their arguments and enhances the listening reader’s engagement with the scholarship.
R. Larry Todd to Present AMS / Library of Congress Lecture

R. Larry Todd

The next AMS/Library of Congress Lecture will take place in Washington D.C., in the library’s Madison Building, Montpelier Room at 7 p.m. on Thursday, 19 May 2016. R. Larry Todd (Duke University) will present “Revisiting Mendelssohn’s Octet, or the Maturing of Precocity.”

Todd describes his lecture as follows: “Mendelssohn’s Octet (1825) is usually viewed as epitomizing the composer’s astonishing, early full maturity, and as the culmination of his extraordinary precocity. If Goethe and Heine had already heralded the composer as the ‘second Mozart,’ in the Octet the adolescent composer broke new ground by producing a richly hued masterpiece that explored on many levels the idea of virtuosity and indeed challenged the limits of chamber music. Drawing on autograph manuscripts held in the Library of Congress, this lecture reviews the complex early history of this masterpiece, and considers how the youthful inspiration of 1825 ‘aged’ into the familiar icon of chamber music that it remains.”

R. Larry Todd is Arts & Sciences Professor at Duke University. His books include Mendelssohn: A Life in Music, described as “likely to be the standard biography for a long time to come” (New York Review of Books), and Fanny Hensel: The Other Mendelssohn, which received the ASCAP Slonimsky Prize. A fellow of the Guggenheim Foundation and National Humanities Center, he edits the Master Musician Series (Oxford University Press). He studied piano at the Yale School of Music and with the late Lilian Kallir, and has recorded with Nancy Green the complete cello/piano works of the Mendelssohns for JRI Recordings.

The two AMS Lecture Series will continue in the fall of 2016. Webcasts of the lectures are available at the AMS web site. The Communications Committee welcomes proposals from AMS members interested in giving a lecture as part of these distinguished series; see www.ams-net.org for full details. The application deadline is 15 January 2017.

Recent Board Actions

The Board agreed to join colleagues in twenty-eight other learned societies in opposing legislation designed to facilitate the carrying of guns on college campuses. They encourage members in any state considering such legislation to bring the perspective of musicologists and the higher education community to the debate. Further details: www.ams-net.org/joint-statement.php

The Board plans to propose changes to election procedures for AMS Council from voting by Council members only to voting by the Society at large. A public discussion is planned for the Vancouver Annual Meeting. Further information is forthcoming in the August 2016 AMS Newsletter.

Judy Tsou, and Patrick Warfield, alternate, were appointed AMS delegates to the National Recording Preservation Board.

The AMS Fund for Guest Speakers, begun on a preliminary basis in 2015, has been expanded to include support for three guest speakers. In Vancouver, guest speakers will participate in meetings of the Ibero-American Study Group, the Music and Dance Study Group, and the Popular Music Study Group.

The Board approved increasing funding for the Annual Meeting Performance Committee so that modest travel expenses for guest performers can be supported.

Jacqueline Warwick to Present AMS / Rock and Roll Hall of Fame and Museum Lecture

Jacqueline Warwick

The next AMS/Rock and Roll Hall of Fame and Museum (RRHOFM) Lecture will take place in the Foster Theater of the RRHOFM, Cleveland, Ohio at 7 p.m. on 29 April 2016. Jacqueline Warwick (Dalhousie University) will present “Dad Rock, Mimicry, and Masculinity.”

Warwick describes her lecture as follows: “Despite the phenomenon of rock star careers extending well into old age, most genres of rock continue to be considered the music of youth. Rockers like Keith Richards (b. 1943) model grandparenthood in ways that contrast sharply with the versions presented by their own grandparents, and they challenge us to rethink our understandings of aging. But as we expand our conception of rock’s youthful energy to include septuagenarians, how do children and teens see rock culture and their place in it?

“In this paper, I explore the phenomenon of ‘dad rock,’ a recently coined term that connects rock music to adulthood, conservatism, and domesticity, rather than youth, rebellion, and rupture. While rock ‘n’ roll in the mid-twentieth century represented a generational break, with young people choosing music that their parents loathed, the same music today is enjoyed by multiple generations in a single family. Rock songs are passed down to children by their parents, and fathers in particular are seen as the keepers of musical tradition.

“Thus, child drummers like Jagger Alexander-Erber (b. 2003) and Avery Molek (b. 2006) developed their technique and musical tastes under the guidance of their rock-fan fathers. ‘Dad rock’ is viewed fondly, contrasting interestingly with the negative clichés of dominate-infused stage mothers, but what lessons are child performers absorbing about masculinity and adulthood through their mimicry of the previous generation’s rebellious musics?”

Jacqueline Warwick is Associate Professor of Musicology and Director of the Fountain School of Performing Arts, Dalhousie University (Canada). She is the author of Girl Groups, Girl Culture: Popular Music and Identity in the 1960s (Routledge, 2007) and co-editor, with Allison Adrian, of Voicing Girlhood in Popular Music (Routledge, forthcoming 2016).
Awards, Prizes, and Honors

Honorary Members

Carolyn Abbate is Paul and Catherine Buttenwieser University Professor at Harvard. She received a B.A. from Yale University (1977) and a Ph.D. from Princeton University (1984); she also did graduate work at the Ludwig-Maximilians-Universität Munich (1979–81). She has held faculty positions at Princeton and the University of Pennsylvania, and as a visiting professor at Berlin’s Freie Universität (1990–91); and fellowships at the Wissenschaftskolleg in Berlin (1994–95) and the Institute for Advanced Study in Princeton (2010–11). Outside academia, she has worked as a dramaturge and director both in the United States and Europe; she has also been active as a translator of Jean-Jacques Nattiez’s Musicologie générale et sémiologie (Music and Discourse, 1990) and Vladimir Jankélévitch’s La musique et l’inéffable (Music and the Ineffable, 2003).

Abbate has focused her research principally on opera, with emphasis on the nineteenth and twentieth centuries. With Roger Parker, she co-edited Analyzing Opera: Verdi and Wagner (1989) and wrote A History of Opera: The Last 400 Years (2012; revised ed. 2015). Her work draws on diverse disciplines, including linguistic theory (Unges Voices, 1991), and philosophy and material history (In Search of Opera, 2001), as well as film studies. Her more recent work delves into sound and technology in the Machine Age and the epistemology of listening in past eras. Abbate’s honors include awards from the Guggenheim Foundation and the National Endowment for the Humanities, as well as the Dent Medal of the Royal Music Association. She has served on the Editorial Boards of Musik und Ästhetik, The Cambridge Opera Journal, and Opera Quarterly, and has served the Society as Chair of the Kinkeldey and Slim Award committees, and as a member of the AMS 50 Fellowship Committee, the Council, and Board of Directors.

Susan McClary is Professor of Music at Case Western Reserve University; she has also held professorships at the University of Minnesota, McGill University, University of Oslo, and University of California, Los Angeles, where she is Distinguished Professor Emerita. She received her undergraduate degree in piano from Southern Illinois University (1968) and her Ph.D. in musicology from Harvard (1976). McClary’s research focuses on the cultural analysis of music, both that from the European canon and contemporary popular genres. In contrast with an aesthetic tradition that treats music as ineffable and transcendent, her work engages with the signifying dimensions of musical procedures as a set of social practices.


Don Michael Randel is President Emeritus of The University of Chicago and of the Andrew W. Mellon Foundation and is Chairman of the Board of the American Academy of Arts and Sciences. He was trained as a music historian at Princeton, where he earned his undergraduate and doctoral degrees. He was a faculty member in the Department of Music and held various administrative posts, including Dean of Arts and Sciences and Provost, at Cornell University from 1968 until 2000, when he became president of the University of Chicago. A primary scholarly interest in the music of the Middle Ages and Renaissance in Spain and France led to multiple publications, including The Reponsorial Palm Tones for the Mozarabic Office (1969), An Index to the Chants of the Mozarabic Rite (1973), and a series of important articles on medieval and renaissance composers reading texts (1981, 1990, 1993). More recently, Randel has also published significant work on Latin American popular music (for example, on Rubén Blades in JAMS, 1991), the songs of Robert Schumann (19th-Century Music, 2014) and of Cole Porter and his contemporaries (in A Cole Porter Companion, 2016). He is editor of The Harvard Dictionary of Music, The Harvard Biographical Dictionary of Music, and The Harvard Concise Dictionary of Music and Musicians.

Randel is a member of the board of the Carnegie Corporation of New York, Carnegie
Hall, the Lyric Opera of Chicago, and CNA Financial. He has also served on the boards of the Chicago Symphony Orchestra, the Argonne National Laboratory, and The Rockefeller University. Randel has served the AMS as a member of the AMS Council; as chair of Board Nominating Committee and Stevenson Prize Committee; and as Editor-in-Chief of JAMS.

Anne Walters Robertson is Claire Dux Swift Distinguished Service Professor of Music at the University of Chicago. Her writings range widely from the plainchant of the early church to the Latin and vernacular polyphony of the fifteenth and sixteenth centuries. The themes of French royal culture, medieval biography, mystical theology, and local musical dialect wind their way through Robertson’s books, which focus on the history of music at the cathedral of Reims (Guillaume de Machaut and Reims: Context and Meaning in his Musical Works, 2002), where the kings of France were crowned, and the music and liturgy of the Abbey of St-Denis of Paris, where the kings and their families were buried (Service Books of the Royal Abbey of Saint-Denis: Images of Ritual Service Books of the Monk, 2019). Her most recent work studies the symbolic and cultural aspects of seminal masses and motets of the fifteenth and early sixteenth centuries, especially the Missae Caput, the Missa Se la face ay pale, and the Missae Fortuna desperata.

Robertson’s many honors include the H. Colin Slim, Kinkeldey, and Einstein Awards. She was the first scholar to win all three awards of the Medieval Academy of America—the Haskins Medal and the John Nicholas Brown and Van Courtlandt Elliott Prizes. Robertson has received grants and fellowships from the Guggenheim Foundation, the American Philosophical Society, the NEH, and the ACLS; she became a fellow of the American Academy of Arts and Sciences in 2008 and a member of the American Philosophical Society in 2015. Robertson has served the AMS in many roles, including as chair of the Local Arrangements Committee and of the Alvin H. Johnson AMS 50 Fellowship Committee, as a member-at-large of the Board of Directors, as Co-Chair of the OPUS Campaign, and as President.

**Corresponding Members**

**Stephen Banfield** is Stanley Hugh Badock Professor Emeritus at the University of Bristol. He also held the Elgar Professor of Music at the University of Birmingham and served as Senior Lecturer at Keele University. He has occupied visiting positions at the University of Ohio, the University of Minnesota Twin Cities campus, and the University of Melbourne, where he has held an honorary fellowship since 2007. His publications on classical, theatrical, and vernacular song include four monographs, Sensibility and English Song: Critical Studies of the Early 20th Century (1985); Sondheim’s Broadway Musicals (1991), which won the Kurt Weill and Irving Lowens awards; Gerald Finzi (1997), and Jerome Kern (2006). A concern to understand and fairly represent the entire spectrum of music and sound informs the edited publications The Twentieth Century (Blackwell History of Music in Britain vol. 6, 1995); The Sounds of Stonehenge (2009); Music and the Wesleys (with Nicholas Temperley, 2010); and his ongoing projects, of which West Country Sounds: the History of Music in an English Region is nearing completion.

At Keele, Banfield played Bach’s major organ works in a series, established the Keele Philharmonic Choir and Orchestra, directed a baroque opera from the keyboard, and founded a six-voice early music group, the Sneyd Consort. At Birmingham, he presented Sondheim’s previously-unperformed musical Saturday Night. Other significant accomplishments include his voice / piano duo with tenor John Potter, which flourished in the 1980s, and a number of programs for BBC Radio 3 that he devised and presented. In 2006 he founded Bristol’s Centre for the History of Music in Britain, the Empire and the Commonwealth, and he has served on the editorial committee of Musica Britannica since 1993. He is an honorary vice-president of the British Music Society.

**Ismael Fernández de la Cuesta** made his monastic profession in 1956. He studied logic, metaphysics, cosmology, ethics, and the history of philosophy in the monastery of Santo Domingo de Silos, after which he received a degree in theology and completed musical studies in Gregorian chant and paleography at the abbey of Saint Pierre de Solesmes (France). Returning to Santo Domingo de Silos, he directed the monastic choir from 1962 to 1973, and also served as professor of Liturgy and Philosophy (1964–70) in the Faculty of Theology of Northern Spain at Burgos. Multiple recordings of the monastic choir under his direction brought the beauty of Gregorian chant to a worldwide audience.

After leaving the monastery in 1973, his study of the Hispanic codices in the British Library led to an important series of publications, and a degree in Romance Philology from the National University of Distance Learning in Madrid resulted in an important edition of the music of the troubadors, Las Cançons dels.
Awards, Prizes, and Honors
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**Trobadors** (with texts established by Robert Lafont, 1980).

As President of the Sociedad Española de Musicología (1984–99), he coordinated the Madrid IMS Congress in 1992. He is a founding member of the Centre pour la Recherche et l’Interprétation des Musiques Médiévales. Since June 2000, he has been a member of the Real Academia de las Artes de San Fernando. His numerous awards include the Académie Charles Cros grand prix du disque for the recording “Códice Calixtino-Antifonario Mozárabe” (1972); the Grand Prize of the Tokyo International Festival of Fine Arts for the recording “Tomás Luis de Victoria: Hymnas Benedictae” (1974), and the Cross of Alfonso X the Wise in 2011, conferred by Juan Carlos I, King of Spain.

Laurenz Lütteken is Professor and Chair of Musicology at the University of Zürich. Before that, he served as Professor and Chair of Musicology at Marburg University (1996–2001), and held teaching positions at the Universities of Heidelberg, Erlangen and Münster. His interests in music include late medieval music, eighteenth-century music (especially Mozart), the history of ideas, Wagner, and Strauss. His Ph.D. from the University of Münster (1991) led to the publication in 1993 of his dissertation (Guillaume Dufay und die isorhythmische Motette: Gattungstradition und Werckcharakter an der Schwelle zur Neuzeit) and his Habilitation in 1995 resulted in the publication in 1998 of Das Monologische als Denkform in der Musik zwischen 1760 und 1785. His other books include Musik der Renaissance: Imagination und Wirklichkeit einer kulturellen Praxis (2011; English trans. forthcoming); Richard Strauss: Die Opern (2013); and Richard Strauss: Musik der Moderne (2014, English trans. forthcoming).

Lütteken is also active as an editor. His single-volume editions include Die Musik in den Zeitschriften des 18. Jahrhunderts: Eine Bibliographie (with Gudula Schütz and Karsten Mackensen, 2004) and Wagner-Handbuch (2012), a collection of essays from leading scholars on the bicentenary of the composer’s birth. He has served on the editorial boards of many music journals, including Musica Disciplina, Early Music History, and Eighteenth-Century Music. Since 2013, he has served as General Editor of MGG Online, the online edition of MGG (forthcoming 2016). Lütteken has received wide recognition for his work, including the Walter Kalkhof Rose-Gedächtnispreis from the Akademie der Wissenschaften und der Literatur Mainz (1996), the Royal Musical Association’s Dent Medal (2002), and a Fellowship at the Wissenschaftskolleg zu Berlin (2013/14).

Susan Rankin is Professor of Medieval Music at the University of Cambridge, and a Fellow of Emmanuel College. From a first publication on a fifteenth-century manuscript (“Shrewsbury School MS VI: A Medieval Part-Book?” (1975/6), her scholarly work has moved back in time to the ninth century. Between these two extremes, she has written on medieval manuscripts and notations, with St. Gall and Winchester as central points of interest, and on music as an element of ritual. Close work with manuscripts has been the hallmark of her interpretative studies as, for example, in her work on the Winchester Troper (The Winchester Troper: Introduction and Facsimile, Early English Church Music, 2007); “Organa dulcisona docto modulamine compta: Rhetoric and Musical Composition in the Winchester Organa,” in Qui musicam in se habet: Studies in Honor of Alejandro Planchart, American Institute of Musicology, 2013). On ritual her work has stretched from a study of how a Roman temple was re-consecrated to become a Christian church, to the utilization of ritual text and music as commentary in a vernacular context and the exploitation of drama within ritual.


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 **Elisabeth Le Guin** (University of California, Los Angeles) for *The Tonadilla in Performance: Lyric Comedy in Enlightenment Spain* (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 **Andy Fry** (King’s College London) for *Paris Blues: African American Music and French Popular Culture, 1920–1960* (University of Chicago 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 **Carol J. Oja** for *Bernstein Meets Broadway: Collaborative Art in a Time of War* (Oxford University Press).

The **Robert M. Stevenson Award** for outstanding scholarship in Iberian music was presented to **Carol A. Hess** for *Representing the Good Neighbor: Music, Difference, and the Pan American Dream* (Oxford University Press).

The **Claude V. Palisca Award** for an outstanding edition or translation was presented to **Richard Strauss: Die Opern** (2013) and **Richard Strauss: Musik der Moderne** (2014, English trans. forthcoming).
to Lawrence M. Earp (University of Wisconsin-Madison), Domenic Leo (Duquesne University), and Carla Shapreau (University of California, Berkeley) for The Ferrell-Vogüé Machaut Manuscript: Facsimile and Introductory Study (Digital Image Archive of Medieval Music).

The H. Colin Slim Award for an outstanding article by a scholar beyond the early stages of his or her career was presented to Pierpaolo Polzonetti (University of Notre Dame) for “Tartini and the Tongue of Saint Anthony,” 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 given to Andrew A. Cashner (University of Southern California) for “Playing Cards at the Eucharistic Table: Music, Theology, and Society in a Corpus Christi Villancico from Colonial Mexico, 1628,” Journal of Early Modern History.

The Ruth A. Solie Award for a collection of essays of exceptional merit was presented to Tina Frühauf (Columbia University) and Lily E. Hirsch (Bakersfield, Calif.), eds., for Dislocated Memories: Jews, Music, and Postwar German Culture (Oxford University Press).

The Philip Brett Award, presented by the LGBTQ Study Group of the AMS for exceptional work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was presented to Elias Krell (Vassar College) for her Ph.D. dissertation “Singing Strange: Transvocality in North American Music Performance” (Northwestern University, 2014).

Rebekah Ahrendt (Yale University) received grants from the Netherlands Organization for Scientific Research, and Metamorfoze, the Dutch national program for the preservation of paper heritage, for the project “Signed, Sealed, & Undelivered: The Brienne Collection of the Museum voor Communicatie, The Hague.”

Wye Jamison Allanbrook posthumously received an ASCAP Deems Taylor/Virgil Thomson Award for her book The Secular Commedia: Comic Mimesis in Late Eighteenth-Century Music (University of California Press).

Emily Abrams Ansari (University of Western Ontario) received the Kurt Weill Foundation’s prize for an outstanding article for “‘Vindication, Cleansing, Catharsis, Hope’: Interracial Reconciliation and the Dilemmas of Multiculturalism in Kay and Dorr’s Jubilee (1976),” American Music.

David K. Blake (University of Akron) received the Joyce Tracy Fellowship from the American Antiquarian Society and a Gerald E. and Corinne L. Parsons Fund Award from
the Library of Congress American Folklife Center to support research on popular and folk music on American college campuses between 1850 and 1960.

David Brodbeck (University of California, Irvine) received an ASCAP Foundation Virgil Thomson Award for Music Criticism for his book *Defining Deutschtum: Political Ideology, German Identity, and Music-Critical Discourse* (Oxford University Press).

Carolyn Bryant (Brunswick, Maine) has been elected President of the American Musical Instrument Society.

Joy H. Calico (Vanderbilt University) received an Honorable Mention for the 2016 Laura Shannon Prize in Contemporary European Studies from the University of Notre Dame’s Nanovic Institute for European Studies for her book *Arnold Schoenberg’s Life with Friends* (Norton).

Mark Clague (University of Michigan) received an NEH Public Scholar grant for his book project “O Say Can You Hear?: A Tuneful Cultural History of “The Star-Spangled Banner.”

Emma Dillon (King’s College London) received a Leverhulme Trust Major Research Fellowship for the project “The Romance of Song: The Early Trouvères and Their Reception, 1150–1350”

Don Fader (University of Alabama) received an NEH fellowship for his project “Italian Music in Louis XIV’s France: The Goûts-réunis, Noble Patronage Networks, and the Roots of the Musical Enlightenment.”

Kate Guthrie (University of Southampton) received the 2015 Jerome Roche Prize from the Royal Musical Association for her article “Propaganda Music in Second World War Britain: John Ireland’s Epic March,” *Journal of the Royal Musical Association*.

Ellen T. Harris received the Nicolas Slonimsky Award for Outstanding Musical Biography from the ASCAP Foundation for her book *George Frideric Handel: A Life with Friends* (Norton).

Thomas J. Kernan (Roosevelt University) received the 2016 Hay-Nicolay Prize from the Abraham Lincoln Association and Abraham Lincoln Institute for his Ph.D. dissertation “Sounding ‘The Mystic Chords of Memory’: Musical Memorials for Abraham Lincoln, 1865–2009” (University of Cincinnati, 2014).

Catherine Mayes (University of Utah) received the 2015 Westrup Prize for an article of particular distinction published in *Music & Letters* for her article “Eastern European National Music as Concept and Commodity at the Turn of the Nineteenth Century.”

Barbara Milewski (Swarthmore College) received an NEH fellowship for her project “Hidden in Plain View: The Music of Holocaust Survival in Poland’s First Postwar Feature Film.”

Matthew Mugmon (University of Arizona) currently serves as the New York Philharmonic’s Leonard Bernstein Scholar-in-Residence.

Anna Parkitna (Stony Brook University) received a Scholarship for Junior Researchers from the Herder Institute in Marburg, Germany for her dissertation “Opera in Warsaw, 1765–1830: Operatic Migration, Adaptation, and Reception in the Enlightenment.”

Kirsten Santos Rutschman (Duke University) received a Fulbright U.S. Student Grant to Sweden for her dissertation “Concepts of Folk in Nineteenth-Century Swedish Art Music.”

Jennifer Saltzstein (University of Oklahoma) received an NEH fellowship for her project “Medieval Learning and Vernacular Music: The Songs of the Cleric-Trouvères.”

Sarah Fuchs Sampson (Eastman School of Music, University of Rochester) received the 2015 Transnational Opera Studies Conference award for the best presentation by a scholar under thirty-five for her paper “Mechanical
Amanda Sewell: What I Do in Musicology

In this issue’s installment of our series of essays by AMS members who have pursued careers outside the traditional tenure-track faculty line, Amanda Sewell reflects on her work as a self-employed academic editor.

Having completed my Ph.D. in musicology at Indiana University in May 2013, I applied for over fifty tenure-track, one-year, and post-doctoral positions for the 2013–14 academic year. While there were some nibbles, job offers failed to materialize. I was a strong candidate, with teaching experience outside my home institution, forthcoming peer-reviewed publications, including a piece in the Cambridge Companion to Hip-Hop, and a definitive dissertation defense date, but no doubt there were numerous other similarly-qualified applicants. After evaluating my finances and my professional abilities, I chose to become a self-employed academic editor.

My career path requires entrepreneurial as well as musicological and academic skills, many of which I was lucky to possess naturally or else pick up along the way; whatever their source, all are valuable. Entrepreneurship means offering a particular service to a person who needs it, and I have chosen to market my skills as an editor to fellow academics who want or need writing assistance, including graduate students, professors, and academic and university publishers in almost every specialty within the humanities and social sciences.

When starting a new project, I learn everything I can about the topic. I then assess what angles other scholars already have taken and what remains to be addressed. As an entrepreneur, I identify what services previously have saturated the market and those most in demand. For example, reviewers for journals and scholarly presses will recommend that the author work with a developmental editor, but the author may not know exactly what a developmental editor is or how to find a reputable one. In response, I have heavily promoted my developmental editing services, making sure to explain what the process entails.

Since I work entirely on a freelance basis, I am constantly in pursuit of the next client or project. At the most recent national AMS meeting, my friend and colleague Mark Katz saw me handing out business cards to representatives from various presses and teased me about “hustling.” Although my hustle is quite different from that of many hip-hop artists about whom Mark and I have both written, it is true that I must pitch my services, knowing that not every attempt will yield a client. I am familiar with this type of rejection from my own research. I have sent hundreds of emails to musicians in hopes of interviewing them, and perhaps one in fifty responded. From an entrepreneurial perspective, not every business card I hand out will become a project, but I have to keep trying—that is, “hustling” (http://in-the-write.com. Please check out my website and let me know if you need some help!).

Although my editing career may have started as a Plan B, I have fallen in love with the work I do and have no intention of returning to the academic job market.

What is the AMS Council?

Whether you are a recent or seasoned AMS member, keeping up with how the Society runs is often challenging. With this in mind, I asked Carol Hess, who recently completed a term as Council Secretary, to describe the AMS Council for those who may wonder what it is and does. —Ed.

The AMS Council consists of ninety members: sixty regular (forty-five at-large and fifteen chapter representatives) and thirty student members. Election is a privilege conferred upon “scholars who have made notable contributions to the Society’s stated object,” as expressed in AMS by-laws. Council service is a prerequisite for future Society elected office.

The AMS established the Council in 1948, and it has met at Annual Meetings since then, although the Society did not establish the position of Council Secretary until Ann Besser Scott took it up in 1974. The position was formalized in 1977 in a by-laws revision. A further revision in 1998 added thirty student members. Each year, student representatives hold their own meeting as well as attend the full Council meeting. Council continues its discussions via email throughout the year. It proposes Honorary and Corresponding members to the Board of Directors, and similarly recommends a slate of new Council members to the Board each year. Once it is finalized, Council votes on the slate.

With good reason, Council has been informally described as “the voice of the people.” Members represent a variety of geographic regions, methodologies, areas of specialization, career paths, and academic career stages; Council also seeks age, gender, racial, and ethnic diversity, as well as representation from individuals working outside the academy. Any of Council’s ninety members can propose new initiatives; pending Council’s approval, those go to the Board and then the Society as a whole. In recent years, Council has embarked on several projects, including student member voting privileges, an idea that first arose in the meeting of the student representatives, one that obtained Society approval and finally a change to the by-laws in 2015.

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What is the AMS Council?

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Another initiative was revising the Society’s by-laws-defined object statement, which now specifies teaching as one of the AMS’s central objectives. The object statement—and by extension, the true purpose of our Society—was the subject of energetic debate, both online and at the 2012 Annual Meeting. At its most recent meeting, Council discussed topics such as the voting procedures for Council membership, the Society’s role regarding public statements on matters beyond musicology (e.g. its decision to affirm the Joint Statement Opposing “Campus Carry”), and the desirability of establishing a room for breast-feeding mothers at Annual Meetings.

Council is constantly looking for new ways to serve as “the voice of the people.” During summer 2015, an ad hoc committee began studying new ways to realize this goal. Both Council Secretary Steve Swayne and the Board are eager to hear your suggestions. Also, consider whether you would like to serve on Council, an important part of shaping the Society’s future. Your input is welcome! Write to Steve Swayne (Steven.R.Swayne@dartmouth.edu) with your thoughts.

—Carol A. Hess
Council Secretary, 2011–15

Lawrence Bernstein: Career / Life Intersections

We have received the following communication from Lawrence Bernstein, Professor Emeritus, University of Pennsylvania. It provides a wonderful exemplar of how it is possible with grace and respect on both sides to combine a successful career with personal commitments that would at first appear to be incompatible with a professional life. We are aware that such situations do not always satisfactorily resolve, but that is why knowing of successful outcomes is so important. By having these models in front of us, it helps those in similar circumstances today, and also those who work alongside such colleagues, to see how adjustments can be made. If there are other members who would like to share their experiences in reconciling conflicting situations in professional and personal life, please be in touch with one of us to discuss how to move forward.

—Ellen T. Harris, eharris@mit.edu
James Parsons, JamesParsons@missouristate.edu

The emeritus years provide ample opportunity for remembrance, a pursuit in which I engage at length. Some of my most cherished recollections center on the AMS, of which I have been a member for fifty-six years. As a frightened and fledgling ABD in pursuit of a career, I read a paper at an AMS meeting, which was then published in JAMS. These two opportunities, in effect, launched my career. In the years that followed, I was appointed to committees that included people like Gustave Reese, Claude Palisca, and William Mitchell. At these meetings I sat—often awestruck—as I observed these giants charting the course of our discipline, and I learned from them much of what musicology was all about. Later, I was entrusted with the editorship first of JAMS and then of AMS Studies. And when I chaired the AMS 50 Fellowship committee I was able to relish the incomparable measure of satisfaction that comes from making hands-on contact with the future of the discipline. There is no way to describe adequately my feelings at having been elected an honorary member of the Society in 2009. I still have to pinch myself, from time to time, as I wonder if this really happened. Thus my gratitude to AMS can be described as boundless.

In a way, there is nothing unique about this particular set of reminiscences for, happily, similar career trajectories can be claimed by many members of the AMS, and a lot of those careers, I am sure, were nurtured by the Society just as mine was. There is, however, a dimension of my relationship with AMS that is unusual. Over the years, I have often acknowledged it informally, but I have come to

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Treasurer’s Message

The biggest news in my reports to the Board and to the membership at our Annual Meeting in Louisville was that for the first time our endowment has crossed the $6-million milestone. This is all the more remarkable because it had been only one-and-a-half years since we passed $5 million.

Nonetheless, our investment return for the fiscal year ending 30 June 2015 was a modest +2.02%. FY 2015 turned out to be a lackluster year not only for us but for endowments overall, and although our return might at first seem low, we in fact beat the +1.58% return of the average endowment. Even the largest endowments ($1 billion and above) fared barely one percent better than us with an average return of +3.23%. The Ivy League endowments, too, were mostly in the single digits, but on average they came in five percent ahead of us. We and the vast majority of endowments were held back this year by mediocre returns in bonds and international stocks.

Endowments, however, do not judge themselves by their short-term, annual returns. Rather, they view both the rise and fall of their investments and the percentage that they may spend each year according to the average value of the endowment over the preceding three years. Looked at in this light, the AMS endowment has been performing admirably. Our gains of +10.25, +16.35, and +2.02% over the last three fiscal years give us a compound cumulative return of +30.87% or slightly more than 10% annualized. In dollar terms, this represents an investment gain during this period of approximately $1.4 million, which does not even include two six-figure donations by individuals and the many other gifts given by our members. (As noted elsewhere in this Newsletter, after the close of the fiscal year our Society also received a wonderful legacy gift of $300,000 from the estate of Roland Jackson.)

This is the fifteenth year that I have had the pleasure of serving our Society as Treasurer. So it is a fitting moment to look back even further at what has happened to our endowment over these years. (I would also like to thank our Development and OPUS Campaign Committees—especially Jessie Ann Owens, D. Kern Holoman, Anne Walters Robertson, and John Hajdu Heyer—and all of you who took part in making the following possible.)

When I became Treasurer in 2000, our endowment stood at $1.27 million, approximately one-fifth of today’s total. Our Alvin H. Johnson AMS 50 and Howard Mayer Brown fellowship endowments were underway. But at the annual Business Meeting and Awards Presentation we gave only five prizes, whereas we now announce twelve such awards, and we had none of the travel- and research-grant programs that today help support the work of our members. Furthermore, our publications endowment has tripled over these fifteen years.

It is amazing for a Society of our size to have the financial resources to do all of this. But how much money one can accumulate should not be the main goal. What has always been most important to the Board, the Development Committee, and our campaign committees is how much money the AMS can spend on you, our members. Fifteen years ago we had the resources to give away about $60,000 a year. That figure has now more than quadrupled to $250,000.

—James Ladewig
AMS Newsletter
AMS Elections 2016

Candidates for the Office of Vice President

BRUCE ALAN BROWN
Professor of Musicology, University of Southern California

Degrees: PhD, UC Berkeley, 1986; MA, UC Berkeley, 1979; BA, UC Berkeley, 1977

Research interests: 18th-century opera and ballet; music in Vienna; Gluck, Mozart; performance practice


Awards: Dean’s Award for Excellence in Teaching, USC (2006); Mellon Award for Excellence in Mentoring, USC (2005); grants from James A. Zumberge Faculty Research and Innovation Fund, USC (1986, 1992); NEH Fellowship (1988/9)


AMS activities: Committee on Communications (2014–15; Chair, 2015); Board of Directors (2014–15); Slim Award Committee (2010–12); JAMS Editor-in-Chief (2004–07); JAMS Editorial Board (1998–2004)

GEORGIA J. COWART
Professor of Music, Case Western Reserve University

Degrees: PhD, Rutgers, 1980; MMus, Indiana University, 1974; BM, Univ. of Alabama, 1970

Research interests: France, 17th and 18th centuries; spectacle; arts and politics; aesthetics


Awards: Stanford Humanities Center Fellowship (2011–12); NEH Fellowship (2011, 2001–02); Metropolitan Museum of Art Fellowship (2007–09); Guest Curator, “Watteau, Music & Theater” (MMA, 2009); ASECJS James Clifford award article (2003)

Administrative experience: President, Society for Seventeenth-Century Music (2006–09); CWRU: Chair, Music Department, and Co-Director, Joint Music Program, CWRU and Cleveland Institute of Music (2002–07); Univ. of South Carolina: Area Head, music history (1996–2001)

AMS activities: Board of Directors (2014–15); Slim Award Committee (2013–14); JAMS Editorial Board (2011–14); AHJ AMS 50 Committee (Chair, 2006–09; 1995–98); Council (1998–2000)

Candidate for the Office of Treasurer

JAMES LADEWIG
Professor Emeritus, University of Rhode Island


Research areas: Frescobaldi; Italian instrumental and keyboard music of the 16th and 17th centuries; early keyboard notation


Awards: ACLS grant (1986); ACLS fellowship (1982)

Administrative experience: Chair, various search committees, University of Rhode Island Department of Music (1990–2010); General Editor, Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries (30 vols, Garland, 1987–93); has maintained an interest in the financial world for over thirty years; as an active investor monitors the markets on a daily basis

AMS activities: Treasurer (2000–16); Board of Directors (2000–16); Chair, Finance Committee (2000–16); Development Committee (2004–16); Editor, AMS Newsletter (1987–90); President, New England Chapter (1986–88)

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

MARK BURFORD
Associate Professor of Music, Reed College

Degrees: PhD, Columbia, 2005; MA, Columbia, 1999; BA, UC Santa Barbara, 1994

Research interests: African American music history; black gospel music; popular music studies; 18th- and 19th-century Austro-German concert music; cultural politics


Awards: Historic New Orleans Collection Dianne Wiest Fellowship (2014); Irving Lowens Article Award, Society for American Music (2014); Dena Epstein Award, Music Library Association (2012); Howard Mayer Brown Fellowship (2001)


AMS activities: Pisk Award Committee (2013–15); Council (2012–14); Howard Mayer Brown Fellowship (2001)

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AMS Elections 2016

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Brown Award Committee (2008–12); Career-Related Issues Committee (2000–01)

JAMES P. CASSARO

Head, Finney Music Library; Assistant Professor of Music, University of Pittsburgh

Degrees: MA, Cornell, 1993; MLS, SUNY Buffalo, 1980; BA, SUNY Buffalo, 1978

Research interests: French Baroque; 18th-/19th-century opera; bibliography


Awards: Music Library Association, Citation (2014)

Administrative experience: Editor, *Fontes Artis Musicae* (2015–present); Editor, *Notes* (2004–10); Univ. of Pittsburgh: Musicology representative, Graduate Admissions Committee, Music Dept. (2013–2014); Coordinator, Musicology Comprehensive Exams, Music Dept. (Spring 2015, Fall 2013, Fall 2011); Peer Review Committee, University Library System, Faculty Assembly (chair, 2001–02; member, 2012–14; 2009–11; 2006–08; 2000–02)

AMS activities: Chair, AMS/MLA Joint Committee on RISM (present); Chair, Committee on Membership and Professional Development (2013–15); Council (2012–14); Chair, Committee on Career-Related Issues (2010–13)

DANIELLE FOSLER-LUSSIER

Associate Professor of Music, Ohio State University

Degrees: PhD, UC Berkeley, 1999; MA, UC Berkeley, 1994; BA, Univ. of Pennsylvania, 1991

Research interests: 20th century; diplomacy; Eastern Europe


Administrative experience: Ohio State Univ. School of Music: Head, Musicology Area, (2014–present)

AMS activities: Slim Award Committee (2013–15; chair, 2015); Council Committee on Corresponding and Honorary Members (2010); Council (2008–10); Cold War and Music Study Group, founding Member-at-Large (2006–09); Student Rep. to Council (1997–99)

ROGER FREITAS

Associate Professor of Musicology, Chair, Musicology Department, Eastman School of Music, University of Rochester

Degrees: PhD, Yale, 1998; MM, IU, 1988; BM, Dominican College, 1985

Research interests: 17th-century Italy, cantata, castrato, patronage; 19th-century performance practice


Awards: Philip Brett Award (2010); AMS Publication Subvention (2008); Eastman, Eisenhart Award for Excellence of Teaching (2006); Fellow of the American Academy in Rome (2003–04); NEH Fellowship (2000–01)


AMS activities: Program Committee (2015); AHJ AMS 50 Fellowship Committee (2010–11); Philip Brett Award Committee (2011); Noah Greenberg Award Committee (2007–09; chair 2009); Council (2003–05)

BERTHOLD HOECKNER

Associate Professor of Music and the Humanities, University of Chicago

Degrees: PhD, Cornell, 1994; MA, Cornell, 1992; MMus, King’s College London, 1988; Staatsexamen (Music and German Language & Literature), Musikschule Köln/Universität Köln, 1987/1989

Research interests: Music since 1800; aesthetics; music and literature; film music and visual culture; psychology and neuroscience of music


Awards: Franke Institute of the Humanities Fellowship (2012–13); Mellon New Directions Fellowship (2006–07); Humboldt Research Fellowship (2001–02); Alfred Einstein Award (1998); AMS 50 Dissertation Fellowship (1993)

Administrative experience: *NCM*, Associate Editor (2006–present); *Beethoven Forum*, Advisory Board (2004–09); Univ. of Chicago: Search Committee for the Society of Fellows, (chair for 5 years between 2005–12); Governing Board of the Franke Institute for the Humanities (2010–13); DGS, Dept. of Music (6 years between 1995 and 2004)

AMS activities: Membership and Professional Development Committee (present); Graduate Education Committee (chair, 2005–present; 2003); Einstein Award Committee (2004–06; chair, 2006); AMS Council (2002–04)

COLLEEN REARDON

Professor of Music, University of California, Irvine

Degrees: PhD, UCLA, 1987; MA, UCLA, 1982; BA, UCLA, 1976

Research interests: Musical culture in 16th-, 17th-, and 18th-century Siena
Many papers I submitted that were originally early society such as ours.
impediments to full participation in a schol-
easy enough to see how these religious restric-
tivities of the AMS are held on Saturdays, it is
to which the scholarly and administrative ac-
individuals could be cited. Given the degree
writing, the use of electronic devices like
binding. On the Sabbath and festival days es-
arcane constraints that are unconditionally
That life brings with it a host of seemingly
the fact that I live my life as an Orthodox Jew.
reach. Such predictions were predicated on
one described above would be beyond my
that a career even remotely resembling the
in a more public manner.

Awards: NEH Fellowship (2011–12); NEH Summer Stipend (1994); Fulbright Fellowship (1985–86)
Administrative experience: Society for Seventeenth-Century Music: Vice President (2003–06); UCI: Director of Undergraduate Studies (2014); DGS (2009–11; 2012–13); As-
Associate Dean, Claire Trevor School of the Arts (2005–09)
AMS activities: Committee on the Annual Meeting (2016–17); Ruth A. Solie Award Committee (2013–15; chair, 2015); Lewis Lockwood Award Committee (2004–06); Council (1998–2000)

Interested in AMS Committees?
The president would be pleased to hear from members who wish to volunteer for assignments to committees. Send your assignment request and C.V. to Ellen T. Harris: eharris@mit.edu.

AMS Louisville 2015 Post-Conference Survey
Following the 2015 Annual Meeting, Society members received a short survey. Unlike previous years, it was sent to all members—even those who did not attend—in order to learn about the needs of non-attendees as well as attendees. From the 2,927 invitations, the AMS received 617 valid responses (an overall response rate of 21.1%).
Of these, 76.8% were from those who attended the Annual Meeting: 32.3% of those who attended the meeting responded. The response rate for non-attendees was 9.8%.
Attendees were asked for the one thing they liked most about the meeting, and a large majority singled out one of four things:
• Convenience of the layout, the proximity of the various events within it, and the availability of spaces for informal gatherings (19.9%)
• Quality of the papers (17.8%)
• The program overall (17.0%)
• Networking and informal meetings (15.4%)

When asked the one thing they would change, respondents were less consistent. The most common response identified the venue’s physical layout (15.2%), typically that it was too spread out, too cold, or posed challenges for people with mobility issues. Other responses included:
• overlapping sessions on the same/similar themes (14.0%)
• change significantly or eliminate evening sessions (10.2%)
• change the program content (9.6%)
• change the conference location due to travel difficulties or lack of city amenities (7.6%)
• change nothing [satisfied] (6.4%)

36.8% of respondents mentioned topics difficult to categorize broadly. Among topics mentioned more than once were hostile environment for people of color, “micro-aggressions,” lack of a breastfeeding room, a generally stuffy atmosphere, AV problems, dissatisfaction with the AMS awards presentation, poor-quality coffee, and length (both too long and too short) of the meeting as a whole.
9.4% of the respondents attended one or two nontime concerts and 1.3% attended three or four. 5.7% attended one or two evening concerts.
The majority of attendees were present either for all four days (61.3%) or for three days (26.3%).

Career / Life Intersections
feel an increasing need to express my thanks in a more public manner.
There were those who warned me early on that a career even remotely resembling the one described above would be beyond my reach. Such predictions were predicated on the fact that I live my life as an Orthodox Jew. That life brings with it a host of seemingly arcane constraints that are unconditionally binding. On the Sabbath and festival days especially, they can conflict with one’s secular life, for they preclude on those days travel, writing, the use of electronic devices like microphones and audio equipment, and operating elevators. A host of other restrictions that vary widely with the practices of different individuals could be cited. Given the degree to which the scholarly and administrative activities of the AMS are held on Saturdays, it is easy enough to see how these religious restrictions could be perceived as serious potential impediments to full participation in a scholarly society such as ours.
That was not the way it turned out for me. Many papers I submitted that were originally scheduled for presentation on Saturday were immediately and graciously rescheduled to another day when my needs were explained. In the years in which I was a regular presenter at the business meeting, I learned that I could skirt the problem of the microphone by requesting to appear at the end of the proceedings (after sundown and the departure of the Sabbath). After a short time, I didn’t even have to request this accommodation; it came to be done automatically.

For many years, Alvin Johnson, long-time Executive Director of the Society, was, to many, the face of the AMS. I remember him particularly in the context under discussion. He would smile and record my votes at Board meetings when I couldn’t submit a written ballot. Once, at a Saturday meeting of the Publications Committee on the eighth floor of the old CUNY Graduate Center in New York, Alvin encountered me out of breath from my ascent up the stairs. Thereafter, on arriving for the meetings, I always found him on the sidewalk downstairs. Ostensibly, he was window shopping on the north side of 42nd Street, but it was obvious that he was waiting for me—to make it possible for me to ride up on the elevator without having to press the buttons.
I was honored to have been nominated twice for the presidency of the Society. (I am content to be the Adlai Stevenson of the AMS) Of pertinence here is that the Boards of Directors that nominated me for this office did so aware of the constraints that arise from my religious obligations, which could readily have resulted in the rescheduling of the annual business meeting for two years. Obviously, they did not view these circumstances as an impediment to their choice.

There is so much goodness in all of this. What is more, as the recipient of this kindness, I never had the sense that anyone acting on behalf of the Society behaved in this way with the thought that they were doing anything at all special. They were simply doing what was held to be right. Thus our Society was and continues to be a beacon of how to address special needs grounded in religious conviction, and it acted this way many years before sensitivity to such needs was in the forefront of our consciousness.
The AMS enabled me to have the career I had been warned was beyond my reach. And I was able to do so without having to compromise the system of values and regulations that lies at the very heart of who I am. Thank you, AMS.

—Lawrence F. Bernstein

Career / Life Intersections
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News Briefs

The proposed AMS Music and Media Study Group held an organizational meeting at the Louisville Annual Meeting to discuss requirements for AMS recognition and plan for a session in Vancouver. Details: www.musicandmedias.wordpress.com

Harvard University’s Eda Kuhn Loeb Music Library continues the exhibition One Hundred Years of Chinese Piano Music until 4 June 2016. Details: hcl.harvard.edu/info/exhibitions/

The Magnes Collection of Jewish Art and Life at the University of California, Berkeley continues the exhibition From Mendelssohn To Mendelssohn: German Jewish Encounters in Art, Music, and Material Culture until 24 June 2016. Details: magnes.berkeley.edu/exhibit/exhibitions/exhibitions/from-mendelssohn-to-mendelssohn

New World Records has released a recording of George Frederic Bristow’s “Jullien” Symphony, based on Katherine K. Preston’s MUSA edition of the work (2011). Details: sites.google.com/a.umich.edu/musa/publications/musa-23-george-frederick-bristow and www.newworldrecords.org

Notes: Quarterly Journal of the Music Library Association Book Review Editor Liza Vick invites those interested in writing book reviews to communicate, identifying areas of expertise. Details: lizavick@fas.harvard.edu

Internet Resources

News

The American Musical Instrument Society has created an e-list devoted to instrument collection management at universities, colleges, and music conservatories. Details: Helen Rees, hrees@ucla.edu

The Center for Computer Assisted Research in the Humanities has created the tool Digital Resources for Musicology, providing links to all substantial open-access projects of use to musicians and musicologists. Details: drm.ccarh.org

A revision of Bruce Gustafson’s Chambonnieres: A Thematic Catalogue is now available online. Details: sscm-jscm.org/instrumental/volumes/instrumenta-volume-i/

“Music Makes a Better Person,” a documentary celebrating the life and contributions of Allen Forte, part of the Allen Forte Electronic Archive at the University of North Texas, is now available online. Details: forte.music.unt.edu

The Music Notation Community Group, which develops and maintains format and language specifications for notated music used by web, desktop, and mobile applications, invites those interested to join. Details: www.w3.org/community/music-notification/

Répertoire International de Littérature Musicale announces RILM Music Encyclopedias, a full-text compilation of 41 seminal titles published from 1775 to the present and comprising nearly 80,000 pages, the majority of which are not available anywhere else online. Details: rilm.org/encyclopedias


The University of Southampton has published The Austen Family Music Books, an online collection of eighteen printed and manuscript music books owned by members of the Austen family, including the writer Jane Austen. Details: archive.org/details/austenfamilymusicbooks

Post-Conference Survey

continued from page 15

A majority of attendees (51.5%) used the online program booklet; 32.9% used the Guidebook app; and 9.3% used the online handouts.

Non-attendees were asked why they chose not to attend. Answers ranged as follows:

- Too busy (38.5%)
- Too expensive (35.0%)
- Bad timing / rarely attend (21.0%)
- Poor location (12.6%)

Demographic information about career stage and age was collected from both attendees and non-attendees, with the following results:

Career stage:

- Full-time teaching position (45.9%)
- Student fifth year and beyond (15.1%)
- Student first to fourth year (10.9%)
- Retired (7.9%)
- Full-time but seeking a change (6.2%)
- Part-time or adjunct (5.2%)
- Full-time adjunct (2.7%)
- Independent/freelance (2.3%)
- Career outside the academy (1.4%)

- Unemployed (0.9%)
- Postdoc (0.7%)
- Librarian (0.4%)
- Other (0.9%)

Age:

- Between 31 and 62 (61.7%)
- 63 or older (18.9%)
- Under 30 (17.4%)

There were statistically significant differences between attendees and non-attendees regarding career stage. Those with part-time adjunct positions and retirees were significantly less likely to attend. Those with stable full-time positions and early-stage students were significantly more likely to attend.

There were also statistically significant differences by age: those 63 or older were significantly less likely to attend, while those under 30 were significantly more likely to attend.

Space limitations preclude presenting more than this brief summary; a fuller discussion of the survey results may be found at www.ams-net.org/louisville/. The Committee on the Annual Meeting is grateful to all who responded, and will be considering how we might adjust the Annual Meeting in light of the responses.

—Evan Cortens

AMS Newsletter

Répertoire Internationale de Littérature Musicale

Have you added abstracts of your dissertation and publications to RILM lately? Doing so will benefit both you and the discipline. See www.ams-net.org/administration/RILM.php for details on how to add to RILM. If you support the goals of RILM, please consider contributing to the Lenore Coral/RILM Fund. See www.ams-net.org/endowments/coral.php.

National Recording Preservation Board

Delegate Judy Tsou and Alternate Patrick Warfield encourage interested members to assist the board, especially regarding the National Recording Registry (updated each year). See www.ams-net.org/administration/NRPB.php for details.

Grove Music Online Advisory Board

The AMS is currently discussing with Oxford University Press a means to provide access to Grove Music Online for those without institutional access. Plans are proceeding, and we hope to have an agreement this spring. An announcement to the membership is forthcoming.
AMS Fellowships, Awards, and Prizes

Descriptions and detailed guidelines for all AMS awards appear on the AMS web site. Publication subventions are drawn from the AMS 75 PAYS, Anthony, Brook, Bukofzer, Hanson, Hibberd, Jackson, Kerman, Picker, Plamenac, and Reese Endowments. Application deadlines are 15 February and 15 August each year.

AMS-Newberry Library
Short Term Fellowship
for research at the library
Deadline: 15 January

Claude V. Palisca Award
for an outstanding edition or translation
Deadline: 31 January

Janet Levy Travel and Research Fund
for independent scholars
Deadline: 1 April

M. Elizabeth C. Bartlet Fund
for research in France
Deadline: 1 April

Virginia and George Bozarth Fund
for research in Austria
Deadline: 1 April

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

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

- American Academy of Arts & Sciences
- American Academy in Berlin
- American Academy in Rome
- American Antiquarian Society
- American Brahms Society
- American Council of Learned Societies
- American Handel Society
- Berlin Program for Advanced German and European Studies
- Camargo Foundation
- Columbia Society of Fellows in the Humanities
- Deutscher Akademischer Austauschdienst
- Emory University, Fox Center for Humanistic Inquiry
- French Ministry of Foreign Affairs: Chauteaubriand Scholarship
- Fulbright U.S. Scholar Program
- Humboldt Foundation Fellowships
- Institute for Advanced Study, School of Historical Studies
- Kurt Weill Foundation for Music
- Monash University, Kartomi Fellowship
- National Endowment for the Humanities
- National Humanities Center Fellowships
- Newberry Library Fellowships
- Rice University, Humanities Research Center
- Social Science Research Council
- University of London, Institute of Musical Research
- Yale Institute of Sacred Music

Ora Frishberg Saloman Fund
for research anywhere
Deadline: 1 April

Eugene K. Wolf Travel Fund
for European research
Deadline: 1 April

Alfred Einstein Award
for an outstanding article by a scholar in the early stages of her or his career
Deadline: 1 May

Roland Jackson Award
for an outstanding article in the field of music analysis
Deadline: 1 May

Otto Kinkeldey Award
for an outstanding book by a scholar beyond the early stages of her or his career
Deadline: 1 May

Lewis Lockwood Award
for an outstanding book by a scholar in the early stages of her or his career
Deadline: 1 May

Music in American Culture Award
for outstanding scholarship in music of the United States
Deadline: 1 May

H. Colin Slim Award
for an outstanding article by a scholar beyond the early stages of her or his career
Deadline: 1 May

H. Colin Slim Award
for an outstanding book by a scholar in the early stages of her or his career
Deadline: 1 May

Ruth A. Solie Award
for an outstanding collection of essays
Deadline: 1 May

Robert M. Stevenson Award
for outstanding scholarship in Iberian music
Deadline: 1 May

Eileen Southern Travel Fund
to attend the Annual Meeting
Deadline: 1 June

MPD / Keitel-Palisca Travel Fund
to attend the Annual Meeting
Deadline: 30 June

Philip Brett Award
of the LGBTQ Study Group for outstanding work in gay, lesbian, bisexual, and transsexual/transgender studies
Deadline: 15 August

Thomas Hampson Award
for research and publication in classic song
Deadline: 15 August

Noah Greenberg Award
for outstanding performance projects
Deadline: 15 August

Teaching Award
for innovative teaching projects
Deadline: 15 August

Paul A. Pisk Prize
for an outstanding paper presented by a graduate student at the Annual Meeting
Deadline: 1 October

Howard Mayer Brown Fellowship
for minority graduate study in musicology
Deadline: 15 December

Alvin H. Johnson AMS 50 Dissertation Year Fellowships
Deadline: 15 December

Guidelines for Announcements of Awards and Prizes

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

AMS-Music Library Association Joint RISM Committee

Sarah Adams, director of the U.S. RISM Office at Harvard University, reports that 1,300 new manuscript records held in the U.S. have been added to Series A/II (music manuscripts after 1600) between June and December 2015. They include manuscripts from the Harvard Theatre Collection, St. Vincent College in Latrobe, Pa., and the Clark Library at the University of California, Los Angeles; the Moravian Music Foundation’s records for both manuscript and print materials will be added to RISM in the near future. The Library of Congress’s Scharz Collection of Opera Libretti, some 12,000 items, is now completely digitized. Series B/VI, printed writings about music, is being digitized and will appear as a collection on the Library of Congress’s web site; Series B/I and B/II, sixteenth- to eighteenth-century printed collections, are being added into the RISM database. Finally, the new RISM working group in China will continue to enlarge the number of manuscripts indexed in Series A/I and A/II. See the RISM web site, opac.rism.info, for additional information.

—James P. Cassaro

Committee on the Annual Meeting

The Committee on the Annual Meeting has implemented a new program to bring guest speakers from outside our discipline to participate in the Annual Meeting, and will fund travel for three speakers in Vancouver (see the Study Group reports for the Ibero-American Music, Music and Dance, and Popular Music Study Groups for details). Committees and Study Groups may apply for funding; see www.ams-net.org/committees/cam/ for details. The next deadline is 15 December, early planning is encouraged. The Program Committee invitational session (first implemented in Louisville) will continue in Vancouver. Meetings for Rochester 2017, San Antonio 2018, and Boston 2019 are scheduled, but venues for 2020, a joint meeting with the SMT remain under consideration. If you would like to see the meeting come to your city in 2020 or another future year, please contact Committee Chair Anne Shreffler, acshreff@fas.harvard.edu.

Chapter Activities Committee

The Chapter Activities Committee has received additional funding to support various chapter activities: the grant for guest speakers has been increased to $250 per speaker, and the Society now covers reasonable venue expenses such as meeting insurance and rental of space, when such expenses cannot be met in other ways. The “Upcoming Chapter Meetings” list is important to monitor in order to stay abreast of chapters meetings throughout the year. Additional information about chapters may be found at www.ams-net.org/chapters/.

Communications Committee

The charge of the Communications Committee (chaired by Bruce Alan Brown in 2015) is to oversee and offer recommendations on the Society’s internal and external communications. During the past year, the committee has continued to administer its two public lecture series and facilitate society communications. The committee continues to review the Society’s public face, and the place of public musicology within the work of AMS members. At the Louisville meeting, we agreed to form a task force this spring to examine how the Society might articulate a public mission, and how it could support its members in transmitting and transforming their work for a broader audience.

AMS-L, our email discussion forum, and Musicology Now, our blog, have played a crucial role in offering members the opportunity to reach a broader audience and to reflect on the place of our scholarship in the public sphere. Musicology Now goes from strength to strength. Over the past year the blog published 108 posts, on subjects as diverse as Nazi confiscation of bells (Carla Shapreau) to “millennial music” (Alexander Rehding). This year also saw the introduction of video podcasts, including memorable interviews with Lewis Lockwood and Ellen T. Harris. The Musicology Now audience continues to grow, with popular posts such as Robert Fink’s on “Blurred Lines” drawing well over 3,000 page hits. The blog’s success owes much to the dedication and imagination of its curators, D. Kern Holoman, joined this year by Drew Massey. We are sorry to bid farewell to Holoman as he steps down (and no less to his “Dear Abbe”) and thank him for his brilliant and witty contributions, as well as for his extraordinary work over the past three years to set the blog on so firm a footing. We welcome Drew as sole curator and look forward to the new ventures he has planned for the coming year.

Under the judicious moderation of Timothy Crain, AMS-L continues to provide an invaluable forum for more than 2,000 subscribers, offering a space to ask questions, air views, and make connections. We encourage members who do not currently follow the list to subscribe.

The Society’s two lecture series (Library of Congress and Rock and Roll Hall of Fame and Museum) both drew healthy audiences, and continue to be viewed thanks to their availability online (past lectures may be viewed at www.ams-net.org/LC-lectures and www.ams.net/RRHOFM-lectures). Speakers this year for the AMS-Library of Congress series were Paul Laird on Bernstein’s Chichester Psalms and Ryan Raul Bañagale on Gershwin’s Rhapsody in Blue. The Society is grateful to Daniel BOomer, formerly Head of Reader Services in the Music Division at the Library of Congress for his stellar support of these events. The RRHOFM hosted lectures by Mark Clague on Jimi Hendrix’s versions of “The Star-Spangled Banner” and Stephanie Vander Veld on Rose Maddox and 1950s Rockabilly and Honky-Tonk. As ever, we are grateful to Jason Hanley, RRHOFM Director of Education (and Communications Committee member), for serving as a liaison between the Society and the Museum. The new deadline for applications to present a lecture in the series is 15 January; we encourage members to consider submitting proposals (see the web site for further information).

At the Louisville annual meeting, the committee said farewell to a number of dedicated members of the group. In addition to Kern Holoman, Mark Brill, Evan Cortens, Carol Hess, and Eric Hung concluded their terms of office: they are to be thanked for their many contributions to the committee. The committee is grateful to Timothy Watkins for his excellent work as AMS-L moderator, and welcomes Blake Howe and Teresa Neff, incoming moderator and assistant moderator. Last but not least, we owe a huge debt of thanks to the committee chair, Bruce Alan Brown, under whose wise leadership the committee has advanced its missions, particularly those pertaining to musicology’s public outreach. In the coming year our chief focus will be to continue the work initiated during Bruce’s leadership. Specifically, the committee will pursue two tracks, the first of which is to gather more information about the practice of public musicology. We seek to understand all that is involved with the dissemination (some might call it “translation”) of musicological scholarship to a broad audience; we wish to help train members to develop public profiles and reach that audience; and we hope to better understand how reorienting our scholarship for a broad audience affects members’ career trajectories. Second, the committee will gather information from our sister committees (especially Graduate Education, Pedagogy and the Committee on Career-Related Issues) on their work in public musicology.
We aim to have a working paper with preliminary recommendations on best practices by the time of the 2016 Vancouver meeting.

—Emma Dillon

Committee on Cultural Diversity

The Committee on Cultural Diversity was able to support nine of the twenty who applied for Eileen Southern Travel Grants to the Annual Meeting last year. The program’s continued success depends on support from Society members who encourage their promising students to apply. The deadline in 2016, to attend the Vancouver meeting, will again be 1 June; please encourage your students to apply. See www.ams-net.org/committees/ccd/ for additional details. Contributions to the Southern Travel Grant Fund are warmly encouraged; see www.ams-net.org/donations/, or send your contribution to the AMS office.

Development Committee

The Development Committee is pleased to report that through the generosity of Society members, the Kenneth Levy Fund Supporting Publications on Medieval Music has achieved the required level to become a permanent endowment of the AMS. We extend thanks to Susan Boynton, who, after the contribution of a lead gift by an anonymous donor, advocated for the fund and gave effective leadership following its November 2014 approval by the Board. Contributions for this, and all endowed funds, are welcome at the AMS web site (www.ams-net.org/endowments/).

—John Hajdu Heyer

Graduate Education Committee

At the Louisville Annual Meeting, the Graduate Education Committee (GEC) sponsored an evening session, “What Must a Musicologist Know? Form and Content of the Musicology Ph.D. Curriculum.” This well-attended session featured presentations by graduate student Isabel Sarte and professors Joseph Auner, Elisabeth Le Guin, Travis A. Jackson, and Richard Will. Panelists addressed the challenges of preparing for an increasingly diversified job market, the importance of performance and creativity in musicological study, the benefits of engaging with a plurality of musics and methodologies in teaching and research, strategies for balancing depth and breadth in inter-sub-disciplinary studies, and the fiction of a core curriculum. A lively discussion focused on aspects of adaptability: the value of musicology beyond the arts and academia, the constant need to expand and retool, and the extent to which revisions to graduate programs have preceded undergraduate reform.

The GEC is currently planning a session on “Your Dissertation and Your Job” for Vancouver 2016. AMS members interested in this topic or other issues related to graduate education are encouraged to contact co-chairs Berthold Hoeckner and Daniel DiCenzo.

—Catherine Sauzier

Committee on the History of the Society

As forecast in the August 2015 AMS Newsletter, the Committee on the History of the Society held an open meeting in Louisville. Its topic (purposely announced only a few days prior to the meeting) was “AMS Milestones,” and participants took the cue to talk about a period, event, or transition particularly important to them in their AMS experiences. It resulted in highly rewarding presentations and conversations. The session’s video recording and transcript will be published in the spring.

Current committee initiatives include creating an index of members’ special collections on deposit at institutional libraries, and widening its oral history collecting by accepting member-created oral histories. If you can contribute an item to the index or wish to offer your own oral history, please contact the committee. Visit the web site, www.ams-net.org/committees/history/, or write to Committee Chair Anthony Cummings, cumminga@lafayette.edu.

Membership and Professional Development Committee

In 2015, the Membership and Professional Development Committee allocated the Society’s funds established last year through the new Keitel-Palisca Endowment, as well as its own travel grant funding, for those attending the Annual Meeting. They were able to provide sixty-four grants ranging from $200 to $620 each, for a total of about $23,000. The grants will continue in 2016; the application deadline is 30 June. Details will be posted to the AMS web site and sent to the membership nearer the deadline.

Committee on the Publication of American Music

The AMS Committee on the Publication of American Music (COPAM) is pleased to report on the ongoing vigor and productivity of its flagship project, Music of the United States of America (MUSA), a series of critical editions of representative American music. The series currently includes twenty-five published volumes, with fifteen more on the way. Following the recent reorganization of both COPAM and MUSA, we are looking forward to publishing three new volumes in the coming year, under the leadership of Executive Editor Andrew Kuster, and Co-Editors-In-Chief Mark Clague and Gayle Sherwood Magee. Forthcoming volumes on the immediate horizon include Paul Austerlitz and Jere Laukkanen’s Machito and His Afro-Cubans: Selected Transcriptions, Marianne Betz’s edition of George Whitefield Chadwick’s 1912 verismo opera The Padrone, and Michael Ochs’s full-score edition of Joseph Rumshinsky’s Yiddish opera Di goldene kule [The Golden Bride] (1923). The latter was recently given a fully-staged production by the National Yiddish Theatre Folksbiene of New York City. Also of note: a recording of MUSA 23, Katherine K. Preston’s edition of George Frederick Bristow’s Symphony No. 2 in D Minor, op. 24 (“Jullien”) has been released by New World Records, together with other Bristow works (New World Records 80768). Finally, we are thrilled to report that outgoing COPAM Chair Dale Cockrell’s Laura Ingalls Wilder Family Songbook (MUSA 22) was singled out for coverage in the National Endowment for the Humanities fiftieth anniversary online celebration (50.neh.gov/projects/laurainevalgs-wilder-and-songs-of-american-life).

American music research and publication continues to thrive. We thank the National Endowment for the Humanities and the University of Michigan for their ongoing support.

—Amy C. Beal

Publications Committee

In Fall 2015, the Publication Committee awarded subventions to nineteen books and one scholarly article for a total of $38,000. They include the following:

Sharon Ammen, May Irwin: Queen of Comedy (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Eliot Bates, Digital Tradition: Arrangement and Labor in Istanbul’s Recording Studio Culture (Oxford University Press); supported by the Manfred Bukofzer Endowment

Peter Bennett, "Hearing King David in Early Modern France: Politics, Prayer, and Louis XIII’s Musique de la Chambre" (JAMS); supported by the James R. Anthony Endowment

Giorgio Biancorosso, Situated Listening: Music and the Representation of the Attention in Narrative Cinema (Oxford University Press); supported by the AMS 75 PAYS Endowment

David Brackett, Categorizing Sound: Genre and Identity in Twentieth-Century Popular Music (University of California Press); supported by the Otto Kinkeldey Endowment

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Committee News

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Geoffrey Burgess, *The Pathetick Musician* (Oxford University Press); supported by the Margarita M. Hanson Endowment

Victor Coelho and Keith Polk, *Instrumentalists and Renaissance Culture, 1420–1600: Players of Function and Fantasy* (Cambridge University Press); supported by the Martin Picker Endowment

Rebecca Harris-Warrick, *Dance and Drama in French Baroque Opera: A History* (Cambridge University Press); supported by the James R. Anthony Endowment

Daniel Harrison, *Pieces of Tradition: An Analysis of Contemporary Tonal Music* (Oxford University Press); supported by the Lloyd Hibberd Endowment

Lawrence Kramer, *The Thought of Music* (University of California Press); supported by the Joseph Kerman Endowment

Richard Kramer, *Enlightenment Moments at the Interiors of the Musical Imagination* (University of Chicago Press); supported by the Otto Kinkeldey Endowment

Deirdre Loughridge, *Haydn’s Sunrise, Beethoven’s Shadow: Audiospatial Culture and the Emergence of Romanticism* (University of Chicago Press); supported by the AMS 75 PAYS Endowment

Nancy Yunhwa Rao, *Chinatown Opera Theaters* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Colleen Reardon, *A Sociable Moment: Opera Production and Performance in Seicento Silver* (Oxford University Press); supported by the Gustave Reese Endowment

Bradley Shoppe, *American Popular Music in Britain’s Raj* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

Jeffrey Summitt, *Singing God’s Words in God’s Own Tune: The Performance of Biblical Chant in Contemporary Judaism* (Oxford University Press); supported by the Dragan Plamenac Endowment

Jeffrey Swinkin, *Performative Analysis: Re-imaging Music Theory for Performance* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

Benjamin Teitelbaum, *Lions of the North: Music and New Nordic Radical Nationalism* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Donald Traut, *Stravinsky’s “Great Passacaglia”: Recurring Elements in the Concerto for Piano and Wind Instruments* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

Andrew Walking, *Masque and Opera in Restoration England* (Ashgate Publishing); supported by the AMS 75 PAYS Endowment

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

—Caryl Clark

Committee on Technology

The Committee on Technology has drafted a set of guidelines, "Best Practices in Digital Scholarship," intended to assist those involved with producing, publishing, and evaluating digital scholarship, and to prepare members in their use of such scholarship. The finalized “Best Practices” will be published in spring 2016. Contact Committee Chair Richard Freedman with questions: rfreedma@haverford.edu.

Committee on Women and Gender

At last year’s Annual Meeting the Committee on Women and Gender (CWMSG) sponsored an evening session on “Feminist Musicology and Contingent Labor,” as well as a mentoring breakfast that connected senior women with small groups of untenured women. We will organize a similar breakfast for the Vancouver meeting. Following approval by the AMS Board, we are now raising funds to endow an annual lecture on women and gender by a distinguished scholar. We have adopted an unusual method of fund-raising: we are selling blocks on a “name quilt,” with each block bearing the name of the donor. Blocks are $200 each. If you are interested in having your name appear on this endowment quilt, which will be raffled at the 2017 meeting in Rochester, sign up at www.ams-net.org/committees/cwmsg/quiz/. Additional blocks bearing the names of individuals one wishes to honor may also be purchased.

—Honey Meconi

Study Group News

Cold War and Music Study Group

At the Annual Meeting in Louisville, the Cold War and Music Study Group (CWMSG) hosted an evening session devoted to the topic of nostalgia. Featuring position papers by Ewelina Boczkowska, Martha Sprigge, Peter Kupfer, and Ulrike Präger, the session took as its starting point Svetlana Boym’s *The Future of Nostalgia* (2001), and explored manifestations of reflective and restorative nostalgias in the musical cultures of the Cold War and post-Cold War periods. The papers were circulated to Study Group members in advance and led to a vibrant discussion. This was followed by a more informal networking session, aimed at introducing Study Group members to each other.

The CWMSG celebrates its tenth anniversary this year and is planning a special session to mark the occasion at the Annual Meeting in Vancouver. Other endeavors in the pipeline include a section on the Study Group’s web site dedicated to announcing new publications by current members. The CWMSG always welcomes new members. Our interests cover a broad remit in terms of musical genres, geographical regions, and methodological approaches. If you would like to join or learn more about our activities, please visit our web site: www.ams-net.org/cwmsg.

—Elaine Kelly

Ecocriticism Study Group

The Ecocriticism Study Group (ESG) is excited to be associated with the upcoming conference “Locations and Dislocations: An Ecumusicological Conversation,” to be held 8-10 April at Westminster Choir College of Rider University (Princeton, N.J.). It will bring together scholars, performers, and composers to further explore the relationships between music, culture, and the environment. For details, please visit musicinnjewelry.com/ec2016/.

See the ESG web site, www.ams-esg.org, for more information about the study group and to sign up for its email list.

Ibero-American Music Study Group

The Ibero-American Music Study Group (IAMSG) will host a special session at the 2016 Vancouver National Meeting, entitled “Ginastera at 100: Politics, Ideology, and Representation.” The session marks the centenary of the composer’s birth with a panel of scholars who will assess the historiographical tenets that have informed Ginastera scholarship, and envision new ways of thinking about the composer. With the support of the AMS Fund for Guest Speakers, the IAMSG has invited Esteban Buch, professor of social sciences at the École des Hautes études en sciences sociales in Paris, France. Best known to English-language readers for his *Beethoven Ninth: A Political History* (2003), Buch has written extensively on Ginastera and has emerged as one of the most significant scholars in the field. In his Vancouver presentation, Buch will discuss the composer’s late
period of residence in Switzerland, especially the years 1976–83, which coincided with the so-called Dirty War—the final period of the military dictatorship in Argentina.

The session’s other three participants will present additional case studies that shed light on the connections between Ginastera’s musical life and Argentine and international politics. Eduardo Herrera (Rutgers University), who has conducted research on Ginastera’s activities from 1962 to 1971 as the Director of the Centro Latinoamericano de Altos Estudios Musicales, will examine the way that the composer maneuvered around the local dictatorship and international Cold War politics to pursue his activities as an artistic entrepreneur. Melanie Plesch (University of Melbourne), who pioneered the use of topical theory and postcolonial critique in her studies of twentieth-century Argentine music, will apply these approaches to problematize the political dimensions of the term “nationalism” as applied to Ginastera’s music. Deborah Schwartz-Kates (University of Miami), who has focused on the composer’s cinematic production, will address Ginastera’s retreat into spirituality in his work for the motion picture *Rosa de América* (1944), in response to the growing tensions in the film industry at the beginning of the Perón years. These presentations reflect a diversity of approaches that will foster a lively dialogue with which to welcome Ginastera as he enters his next century.

—Susan R. Thomas

**Jewish Studies and Music Study Group**


Last November the JMSG devoted its session to a presentation by guest Stacy Wolf, professor of theater at Princeton University and director of Fellowships at Princeton’s Lewis Center for the Arts. In her presentation “‘The Hills Are Alive with the Sound of Music’: Musical Theater at Girls’ Jewish Summer Camps in Maine,” Wolf offered a fascinating study of the ways campers participate in the performance of Broadway and Hollywood musicals. She examined the processes by which campers adapt those works, the roles their amateur performances play in community building, and the relation of these shows to professional theatrical performance. A response from JMSG board member Amy Wlodarski and a lively question-and-answer session followed. Support for Wolf’s presentation came from the inaugural AMS Fund for Guest Speakers.

The Study Group thanks its outgoing secretary Rebecca Cypess and welcomes its new secretary Kristofer Eckelhoff. This year we will hold elections for a new chair and four board members, and we encourage those interested to consider running for these positions. We will post election information on our web site in February; all discussion group subscribers are welcome to vote. To join, send an email to jewish-studies-and-music-subscribe@googlegroups.com. Please follow us on Twitter: @JMSGStudyGroup.

—Josh Walden

**LGBTQ Study Group**

The LGBTQ Study Group is planning a pre-conference symposium, “Race-ing Queer Music Scholarship” in Vancouver prior to the November AMS/SMT meeting. Rather than queering race studies in music scholarship, the symposium aims to race queer music scholarship, unpacking the structural ellipses and disciplinary violence of our current practice and sketching the outlines of a richer, critically stronger approach to our thinking about music and sound in its relationship with queer bodies. Papers given at the symposium will be considered for publication in a special issue of *Women & Music: A Journal of Gender and Culture*. The symposium is co-sponsored by the LGBTQ Study Group, the SMT Queer Resource Group, the Gender and Sexualities Taskforce of the SEM, the School of Music of the University of British Columbia, the Institute for Gender, Race, Sexuality, and Social Justice at UBC, and *Women & Music: A Journal of Gender and Culture*. See the LGBTQ web site, ams-lgbtq.org, for full details.

**Music and Dance Study Group**

The AMS Music and Dance Study Group held two events at the Louisville Annual Meeting in addition to its business meeting. Christopher Wells led an inspiring and highly entertaining noontime dance class on the Charleston and Lindy Hop, and new and emerging scholars Dana Terres, Alexandre Abdoulaev, Anne Searcy, and Elia Andrea Corazza presented their research in a stimulating evening session (“New Musicalological Scholarship on Dance”) organized by Chantal Frankenbach and moderated by Maribeth Clark. Thanks are extended to all who attended the session, particularly the speakers.

Participants at our business meeting elected Matilda Burkas Ertz to join Sarah Gutsche-Miller as co-chair and discussed several ideas for future events. In addition to our annual evening panel with invited guest speakers, we plan to collaborate with the SMT Dance and Movement Interest Group to sponsor a roundtable on pedagogy and course design for music or general education dance/music courses. We are also planning another dance event, also with our SMT colleagues: a salsa or tango dance class and party.

We invite everyone to visit our new Facebook page and post information about dance-related events or resources, or contribute bibliographies to our Music and Dance database (atom.lib.byu.edu/dancemus/) maintained by David Day. If you would like to add your name to the Study Group’s online membership list please contact Sam Dorf (sdorf@udayton.edu). Information about conferences, links to dance/music resources, and ideas for future events and conferences should be sent to sarah.gutsche.miller@utoronto.ca or matilda.ertz@louisville.edu.

—Sarah Gutsche-Miller

**Music and Disability Study Group**

All are invited to follow the study group’s current activities at their blog, musicdisabilitystudies.wordpress.com. Readers are especially encouraged to view, use, and contribute to the Musical Representations of Disability Database, which includes musical works that feature a representation of disability or a disabled person. The expansive nature of this list—covering diverse composers, genres, and time periods—demonstrates the pervasiveness of disability within musical discourses.

**Ludomusicology Study Group**

The inaugural meeting of the Ludomusicology Study Group (LSG) took place at the Louisville Annual Meeting: Neil Lerner, Dana Plank, and Roger Moseley presented papers that drew a large and inquisitive audience. The LSG elected officers William Cheng and William Gibbons (co-chairs), Dana Plank (secretary/treasurer), and Michael Austin (webmaster); and board members at-large Karen Cook, Sarah Teetsel, and Ryan Thompson. A call for papers for Vancouver will be going out soon. Visit the LSG web site, www.gamemusicstudies.org, and write to gamemusicstudies@gmail.com with questions or mailing list requests.

—William Cheng

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Study Group News
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Pedagogy Study Group

At the Louisville Annual Meeting, the Pedagogy Study Group (PSG) sponsored three panels. In the first, “Teaching Writing in the Music History Classroom,” John Spilker discussed assignments and activities used to engage undergraduate students in reviewing and revising their writing for a semester-long research project. Jeffrey Wright demonstrated how to use curriculum to map out and design undergraduate writing assignments spanning a multiple-semester music history sequence. Everette Smith presented methods for using course content in a master's-degree seminar to help students create and revise thesis statements. Colin Roust explored challenges and principles of doctoral-student writing. With co-sponsorship from the Popular Music Study Group, “Getting 'Into the Groove': Teaching Students How to Listen to Temporality in Popular Music” comprised five lecture-demonstrations. Robert Fink presented a grid-based approach to help students understand polyrhythmic patterns in Afro-diasporic music. Jason Hanley demonstrated methods of teaching rock-and-roll rhythms to adult learners. Using techniques and music from Zumba, Jocelyn Neal showed participants how to use their bodies to perceive temporality. John Covach used recordings and audience participation to teach ideas associated with rhythmic coordination and stratification. Mandy Smith used a live drum kit to teach students how to listen to rock beat patterns.

“Novel Approaches to Music for General Students: Adopting and Teaching from New Textbooks” featured perspectives from a publisher, author, and teacher. Jennifer Hunt traced the history of using a chronological method to teach music to general students. Chris Freitag discussed how authors can shape their new ideas into a book that will resonate across various academic settings. Robin Wallace discussed his textbook publication process and how he has marketed it to instructors. Reeves Shulstad explained the process of adopting Mary Natvig’s general music text and using it to create an online course.

Volume 6 of the Journal of Music History Pedagogy was released as a double issue in January. At the Louisville PSG business meeting, John Spilker was elected as new PSG chair. We thank Colin Roust for his service and leadership in that role.

The 2016 Teaching Music History Conference is scheduled for 3–4 June at Metropolitan State University of Denver, with Colin Roust and John Spilker serving as co-organizers. Joice Gibson will oversee local arrangements assisted by Alex Ludwig. Additional information will be available at the PSG web site: www.ams-net.org/studygroups/psg/

—John Spilker

Popular Music Study Group

At the Louisville Annual Meeting the Popular Music Study Group (PMSG) hosted two evening sessions and a roundtable during its business meeting. Thursday's session, “Popular Music and Social Mobility,” featured Noriko Manabe on Japanese demonstrations in urban space, Virginia Christy Lamoth on the musical The Wizard of Oz, and Benjamin Court on Johnny Rotten’s T-shirt. Theo Carefors was the session respondent.

The Saturday roundtable focused on Felicia Miyakawa and Richard Mook’s “Avoiding the 'Culture Vulture' Paradigm: Constructing an Ethical Hip-Hop Curriculum.” With the authors in attendance, the panelists were Nicoll Hammond, Fernando Oreguela, Philip Gentry, Chris Wells, and Shana Goldin-Perschbacher. The discussion was wide-ranging and lively, and PMSG is currently working on a follow-up session.

On Saturday evening, PMSG and the Pedagogy Study Group hosted a set of lecture-demonstrations entitled “Getting 'Into the Groove': Teaching Students How to Listen to Temporality in Popular Music.” Details of this session can be found in the PSG report.

As for upcoming activities, PMSG is co-sponsoring “Locations and Dislocations: An Ecomusicalological Conversation” at Westminster Choir College of Rider University, 8–10 April. For details, see musicinnewjersey.com/locations/. On 14–16 June, PMSG, in collaboration with Case Western Reserve University, will host its second Junior Faculty Symposium.

The PMSG was awarded a grant from the AMS Fund for Guest Speakers to bring our 2016 Evening Session keynote speaker, Jasen Emmons, author of the novel Cowboy Angst, multimedia producer, and Curatorial Director at Experience Music Project, will speak about the exhibits he has mounted.

—Eric Hung

CFPs and Conferences

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

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

CFPs

International Schönberg-Symposium
CFP deadline: 6 March 2016
6–8 October 2016
Arnold Schönberg Center, Vienna

Musical Exchanges between Italy and Spain in the Eighteenth and Nineteenth Centuries
CFP deadline: 13 March 2016
3–5 May 2016
Instituto Cervantes, Rome

The Many Faces of Camille Saint-Saëns
CFP deadline: 3 April 2016
7–9 October 2016
Complesso Monumentale di San Micheleletto, Lucca

“It’s Still Rock and Roll to Me”: The Music and Lyrics of Billy Joel
CFP deadline: 8 April 2016
7–8 October 2016
Colorado College, Colorado Springs

Diplomacy and Aristocracy as Patrons of Music and Theatre in Europe of the ancien régime
CFP deadline: 15 April 2016
1–3 July 2016
Queluz National Palace, Portugal

Music and Power in the Baroque Era
CFP deadline: 19 April 2016
11–13 November 2016
Complesso Monumentale di San Micheleletto, Lucca

Nineteenth-Century Programme Music
CFP deadline: 24 April 2016
25–27 November 2016
Complesso Monumentale di San Micheleletto, Lucca

Granados In Context: The Spanish Piano School and Pre-War Artistic Movements
CFP deadline: 15 May 2016
16–17 September 2016
Mojácar, Almeria

Society for American Music
CFP deadline: 1 June 2016
22–26 March 2017
Montreal

CFP deadline: 31

AMS Study Groups explore focused topics in musicology and maintain networks for the exchange of ideas.

Learn more about the eleven AMS Study Groups:

www.ams-net.org/studygroups/

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AMS Newsletter
Papers Read at Chapter Meetings, 2014–15

Allegheny Chapter
25 October 2014
West Liberty University

Amanda Lalonde (University of Guelph), “The Waldhorn and Metaphysical Distance”


Evan A. MacCarthy (West Virginia University), “Oedipus Modernized: John Knowles Paine and America’s First Greek Tragedy”

Kelly Fallon (Marshall University and Indiana State University), “Antonín Dvořák and the Politicization of the American National Sound”

Vicki P. Stroer (Marshall University), “Britain’s ‘American’ Problem”

Randall Goldberg (Youngstown State University), “I’m Going Home: Ethnic Records and the Jewish Immigrant Experience”

Marina Whitmer (University of Pittsburgh), “Elmer Bernstein’s The Magnificent Seven: Defining an American Soundscapes for the Sixties”


18 April 2015
Grove City College

Derek Stauff (Indiana University), “The Political Context of Schütz’s Saul, vos verfolgst du mich”

James A. Davis (SUNY Fredonia), “Locating Patriotism in Civil War Songs”

Michael Boyd (Chatham University), “Score-Based Site-Specificity in the Music of John Cage”

Christopher M. Culp (University at Buffalo, SUNY), “Surrealism Music: The Ontology of Collage within Temporal Arts”


Andrew Farina (Ohio State University), “The Temporal Organization of Mensural Music”

Robert Fallon (Carnegie Mellon University), “Topography and Manifest Destiny in Appalachian Spring”

Mark Ferraguto (Pennsylvania State University), “Music and Diplomacy at the Palais Rasmowski”

February 2016

Capital Chapter
18 October 2014
University of Virginia

Devin Burke (Case Western Reserve University), “The French Infernal in Venice: Cavalli’s Influential Adaptation of Lully’s Dancing Demonic Statues in Muzio Secolva (1665)”

Stephanie Doktor (University of Virginia), “John Powell’s Rhapodie notre and the Racial Politics of American Ultra-Modernism”

Matthew Franke (Roanoke College), “Cosmopolitanism at the Opera: Edoardo Sonzongno’s Teatro Lirico, 1894–1907”

Deborah Lawrence (St. Mary’s College of Maryland), “Uncovering a Renaissance Soundscape”

Bonn Miller (Bethesda, Md.), “Augusta Browne’s National Bouquets at the University of Virginia”

Alanna Ropchock (Case Western Reserve University), “From Alamire’s Workshop to the Lutheran Gymnasium: A Case Study of Confessional Context and the Polyphonic Mass Ordinary”

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

11 April 2015
University of Maryland

Peter D’Elia (University of Virginia), “Beethoven’s Goethe Settings and Enlightenment Song”

Therese Ellsworth (Washington, D.C.), “Disarmed prejudice and put out the eyes of bigotry: The Career of Kate Loder (1835–1904)”

Kevin Frecker (Catholic University of America), “Brahms’s Vier ernste Gesänge: Romantic Commentary on Biblical Texts”

Robert Lintott (University of Maryland), “What passing bells? Time and Memory in Benjamin Britten’s War Requiem”

Joseph Mann (Catholic University of America), “James William Davison: Monument in His Own Time, Monster in Ours”


February 2016

Greater New York Chapter
18 October 2014
Center for Remembering and Sharing

Elizabeth Weinfield (Graduate Center, CUNY), “Isabella d’Este: Patronage, Performance, and the Viola da Gamba”

Anna Parkitna (Stony Brook University), “The Most Beautiful Lyrical Masterpiece of the Eighteenth Century: Antonio Salieri’s Asur, re d’Ormus on the Warsaw Stage (1789–1829)”

Louis Blos (College of Staten Island), “The Concerti of Boris Tchaikovsky”

Jacquelyn Sholes (Boston University), “Gustav Jenner and the Music of Brahms: The Orchestral Serenades”

Anoosaa Mukherjee (New York University), “Parenthetical Sounds in Haydn’s ‘Distracted’ Symphony”

Keith Johnston (Stony Brook University), “Mimetic Silence in the Early Eighteenth-Century Comic Intermezzo”

Mark Durrand (University at Buffalo, SUNY), “‘Do You Know How to Play?’: Music, Violence, and Narrative in Sergio Leone’s Once Upon a Time in the West (1969)”

24 January 2015
Columbia University

Ryan Tausig (Eastman School of Music, University of Rochester), “Of Soldiers and Second Prologues: Early Comic Relief as Interpretive Frame in Claudio Monteverdi’s L’incoronazione di Poppea”

Joseph Salem (Yale University), “Why Isn’t Anyone Laughing? Humor in Pierre Boulez’s Pensée la musique aujourd’hui”

Sharon Mirchandani (Westminster Choir College of Rider University), “Humor through Biphasic Sequence in Prokofiev’s ‘Ridiculousmente’”

Mirna Lekic (Queensborough Community College), “Winking it—Humor in Claude Debussy’s La Boîte à joujoux”

David Hurwitz (Classictoday.com), “Héraclius Djabadary—a ‘Perfect Storm’ of Awfulness”


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Papers Read at Chapter Meetings
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Reba Wisnner (Montclair State University), “Hearing That Old Black Magic: Humor and Fred Steiner’s Score for The Twilight Zone’s ‘The Bard’ (1969)”
S. Alexander Reed (Ithaca College), “‘They Might Be Giants’: Flood and Post-Coolness”

25 April 2015
The Juilliard School

Vincent Rone (University of California, Santa Barbara), “Harmonizing the Fantastical: The Familiar and Unfamiliar in Howard Shore’s The Lord of the Rings”
Christopher Hopkins (Five Towns College), “Immersion into Fantasy: Compositional Techniques of Video Game Music from the Late ’80s and Early ’90s”
William Germano (Cooper Union), “The Tempest in Opera from the Eighteenth Century to Thomas Adès”
Nathaniel Sloan (Fordham University), “Harold Arlen and Tin Pan Politics”
Jeff Dailey (Five Towns College), “Exploring the Meaning of Utopia, Limited”
Barry Wiener (Graduate Center, CUNY), “Youth Classicality”
Nathaniel Sloan (Fordham University), “German Cultural Chauvinism”
Catherine Coppola (Hunter College), “Fear of Feminine Power: Hillary Clinton and the Queen of the Night”
David Hurwitz (Classicstoday.com), “The Vibrato Monologues: Sexual Politics and Expressive String Timbre”

Mid-Atlantic Chapter
4 October 2014
Rowan University

Elizabeth Weinfield (Graduate Center, CUNY), “Isabella d’Este: Patronage, Performance, and the Viola da Gamba”
Travis Salley (University of Massachusetts Amherst), “Gender Semiotics in The Marriage of Figaro”
Megan Sarno (Princeton University), “Symbolist Aesthetics in Fauré’s Requiem”
Anoosha Mukherjee (New York University), “The Last of the Symphonists: How American Composers Shaped the Final Chapter of the Modern Symphony”

Mark Durrand (University at Buffalo, SUNY), “Indiana Jones and the Escape from Narrativity: Toward a Performative Model of the Cinematic Leitmotif”

4 October 2014
Rowan University

Ryan Bunch (Rutgers University-Camden), “Beginning with Do Re Mi: Musicals, Childhood, and The Sound of Music”
Julian Onderdonck (West Chester University), “Ralph Vaughan Williams’ Original Hymn Tunes: Two Newly Discovered Tunes and a Revised Works List”
Sabrina Clarke (Temple University), “Simultaneity and Intertextuality: Nonlinear Time in Dallapiccola’s Canti di Liberazione”

Midwest Chapter
27 September 2014
University of Illinois at Urbana-Champaign

Marian Wilson Kimber (University of Iowa), “The Usual Way: Courtship, Marriage, and Domestic Life in Spoken-Word Compositions by American Women”
Kelli McQueen (University of Wisconsin-Milwaukee), “That’s Debatable!: Genre Issues in Troubadour Tenson and Partimens”
Murray Steib (Ball State University), “Martini and Petrarch: Two Unrecognized Motet Settings Unmasked”
Derek Stauff (Indiana University), “The Political Context of Schütz’s Concerto da Camera, was verfolgt du mich”
Micheal Bane (Case Western Reserve University), “Translating Tasso: The Chevalier de Méré and the Literary Origins of Act 2, Scene 5 of Armide”
Michelle Urberg (University of Chicago), “A Late-Medieval Processional Repertory: Using Birgitta of Sweden’s Office to Model Gender Roles in the Cloister”
Trudie Ranson (Naperville, Ill.), “A Munich Manuscript, Produced in Flanders, of French Parody Masses for an English Queen”
Daniel Batchelder (Case Western Reserve University), “Have You Been to Bahia? Tourism, Spectacle, and Utopia in Disney’s The Three Caballeros”

Nicholas Stevens (Case Western Reserve University), “George Anthell’s Music for Crime Film, 1940–50: Broadway, Ballet, Murder, Noir”
Christopher Lynch (Indiana University), “Broadway Mozart: The Metropolitan Opera House in the 1940s”
Allison Fromm (University of Illinois at Urbana-Champaign), “In The Beginning’s Oasis of Serenity: Aaron Copland’s Jewish Identity and the Day of Rest”
Ryan Prendergast (University of Illinois at Urbana-Champaign), “‘Only he who humbles himself wins the victory’: Richard Strauss and the Politics of Friedensstät”
Rachel Tollett (Northwestern University), “Sounding Narratives, Stereotyping Enemies, and Forming Soviet Citizens: An Examination of the American “Other” in Post-War Soviet Film”
Thornton Miller (University of Illinois at Urbana-Champaign), “Benjamin Britten and the Anglo-Soviet Cultural Exchanges of the Early 1960s: The Days of British Music Festival (1963) and the English Opera Group’s Tour of the Soviet Union (1964)”
Emily Wächter (University of Illinois at Urbana-Champaign), “A blend of onions and garlic: The Political and Cultural Ingredients of Maxmillian Ulbrich’s Die Israeliten in der Wüste”
Scott Messing (Alma College), “Beethoven and beklemmt”
William Kinderman (University of Illinois at Urbana-Champaign), with musical illustrations performed by the Jupiter Quartet, “Feeling New Strength: Beethoven’s Quartet op. 132 and the Ninth Symphony”

11 April 2015
Butler University

Per F. Broman (Bowling Green State University), “Ingmar Bergman’s Musicians”
Sarah Teetsel (Bowling Green State University), “Musical Memory of the Player, Characters, and World of The Legend of Zelda Video Game Series”
James D. Leach (Hope College), “An Accidental Discovery: Stravinsky’s Fanfare for a New Theatre”

AMS Newsletter
New England Chapter
4 October 2014
Clark University
Erinn Knit (University of Massachusetts Amherst), "New Sonic Landscapes: Otto Luening, Ferruccio Busoni, and Electronic Music"
Lufan Xu (Brown University / Chinese University of Hong Kong), "Arlecchino as Übermari-onette"
Katie Callam (Harvard University), "Welcoming the World with Third-Relations: George Whitefield Chadwick's Ode for the 1893 World's Columbian Exposition"
Christopher Lynch (Bloomingdale, Ind.), "Broadway Mozart: The Metropolitan Opera House in the 1940s"
Anne Scary (Harvard University), "A Cold War Welcome: The American Reception of Prokofiev and His Choreographic Collaborators During the Bolshoi Ballet's 1959 Tour"

21 March 2015
Boston University
Yonatan Bar-Yoshafat (Cornell University), "As Obscure and Unintelligible as the Warbling of Larks and Linnets": Latent Agendas in C. P. E. Bach's C-Minor Trio, Wq. 162/1 (H. 579)"
Mohammed Pasha (Corpus Christi, Tex.), "Society as Cure: Moral Treatment in Brunetti's Il Maniatico"
Beth Abbate (Boston Conservatory), "Mendelssohn's Scottish Sentiments: A New Look at Music, Meaning, and Contemporary Nationalism in Mendelssohn's 'Scottish Symphony"
Dana Dalton (Brandeis University), "Steady Gradients' and Scenic Designs: Leonora's Lyric Narrative"
David Ferrandino (University at Buffalo, SUNY), "Too Much Carbon Monoxide for Me to Bear": Irony and Criticism in the Music of Cake"

New York State–St. Lawrence Chapter
1–3 May 2015
York University, Toronto
Jeremy Dibble (Durham University), "From Prometheus to Judith: Parry's Choral Odyssey 1880–88"
Stephanie Martin (York University), "Judith's North American Premiere"
Barbara Swanson (Dalhousie University), "Lyres, Laments, and Plainchants: Vincenzo Gallile's Staging of Musical Antiquities"
Roseen Giles (University of Toronto), "Jesuit Spirituality and the Fate of Carissimi's Oratorios"
Jacek Blaszczewicz (Eastman School of Music, University of Rochester), "Monster Concerts: Music and Monumentality at the 1855 Paris Universal Exposition"
Kimberly Francis (University of Guelph), "French Modernist Women and the Music of India"
Amy Gajadhar (York University), "An Iconic Object from Two Worlds: The Player-Piano as a Mediator"
Daniel Robinson (University at Buffalo, SUNY), "A Problem With the Historiography of Recorded Sound: The Hidden History of Opti-cal Sound, and Walter Ruttman's 'Study in Sound-Montage: Wochende (1930)"
Vincent Benitez (Pennsylvania State University), "Messiaen and Improvisation"
Papers Read at Chapter Meetings
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2–3 May 2015
Cal Poly San Luis Obispo
Jointly with Pacific Southwest Chapter

See below.

Pacific Northwest Chapter
18–19 April 2015
University of Puget Sound

Hannah MacKenzie-Margulies (Reed College), "Disembodied Nusach, Reembodied Magam: Neo-Mozarabic Chant and the Construction of Spanishness in Sixteenth-Century Toledo"

Susan Lewis Hammond (University of Victoria), "Lost in Translation: Valentin Hausmann as Poet, Composer, and Translator of Italian Music for German Audiences"

Kimberly Beck (University of British Columbia), "Emblematic Scordatura: Heinrich Bibert's His est pannis and Eucharistic Devotion"

Jinshil Yi (University of Puget Sound), "Feld-Einsamkeit: Beyond Emulation, the Challenge to Equal or Surpass"

Ellen George (Pierce College), "Stravinsky's Nature of Sounds in Nature: A Vertebrate Biologist's Perspective on Animal Noises"

Tyler Kinneer (University of British Columbia), "In Search of a Sustainable Soundprint: R. Murray Schafer, Dallas Simpson, and Outdoor Interspecies Interaction"

Emily Doolittle (Cornish College of the Arts), "Songs of Birds and Other Animals"

Gavin MacFarlane (Lewis & Clark College), "Frogs in Traffic"

Catherine Ludlow (University of Washington), "Narrative Modalities and Musical Commentary in Schumann's Manfred"

Mark Martin (Lakewood, Wash.), "Material States: Bruckner Revisited"

Robert Wrigley (University of Puget Sound), "Embracing the Millions: Brahms's Allusions to Beethoven in Ein Deutsches Requiem"

Kerry O'Brien (Indiana University), "Machine Fantasies into Human Events: Steve Reich and Technology in the 1970s"

Stephen Rumpf (University of Washington), "Bernard Herrmann's Diary of a Madman: Music, Writing, and Narration in Taxi Driver"

Paul Harris (University of Puget Sound), "Hiding in Plain Sight: Peculiar Song Forms in Post-70's Mainstream Rock"

Pacific Southwest Chapter
11 October 2014
University of California, Irvine

Joseph Schubert (Claremont Graduate University), "Grunenwald's De Profundis: Psalm Text as a Rosetta Stone for a Musical Language"

Taylor Smith (Gcuamaca College), "Tell Us the Name of Your Favorite Vega-Table: Chasing Brian Wilson's 'Vegetables' from SMiLE to Wild Honey"

Steven Ottomány (California State University, Long Beach), "La Ultima Banda: Music in the Post-Mission Period and the Clarinet of Carmel Mission"

Daniela Smolov Levy (Pasadena, Calif.), "Parified in the Melting Pot: Race and Class in Opera Attendance in America, 1903–05"

Marc René Lombardino (California State University, Long Beach), "An Italian Man in Russia: Riccardo Drigo and the Evolution of Ballet at the Imperial Theatres"

David Brodbeck (University of California, Irvine), "Music and the Marketplace: On the Backstory of Carlos Chávez's Violin Concerto"

Kerry Brunson (California State University, Long Beach), "Affairs and Airs: Opera, Scandal, and Romance in the Court of King Louis XIV"

Robert Wahl (University of California, Riverside), "Reinforcing the Black Legend: Mozart and Da Ponte's Don Giovanni"

21 February 2015
San Diego State University

Catherine Ludlow (University of Washington), "Narrative Modalities and Musical Commentary in Schumann's Manfred"

Siu Hei Lee (University of California, San Diego), "Listening Through the Disabled Body: One-Handed Pianist Paul Wittgenstein and Musical Modernism"

Matthew Buchan (University of California, Riverside), "Ecstatic Audiences Leave Aspiring British Opera Composer Horrified: Investigating the Unspeakable in Postwar British Culture through the Reception of Ravel's Boulanger's The Immortal Hour"

Ewelina Boczkowska (Youngstown State University), "Chopin and Propaganda Films, 1944–49"

Joshua Charney (University of California, San Diego), "From Serial to Open-Form: The Music of Nettie Simons"


Sasha Metcalf (University of California, Santa Barbara), "Houston Grand Opera, New York City Opera, and the American Premiere of Philip Glass's Akhnaten (1984)"

James A. W. Gutierrez (University of California, San Diego), "Crossover Evangelism: How Contemporary Christian Music Advanced Post-Christian America"

2–3 May 2015
Cal Poly San Luis Obispo
Jointly with Northern California Chapter

Jessica Stanikis (Allan Hancock College), "Survival with Sight and Sound: Experiencing the Okinawan Uta-Sanshin Tradition"

Kristi Brown-Montesano (Colburn School of Performing Arts), "Stray Fever" and Sherlock's Violin"

Alison Maggart (University of Southern California), "Milton Babbitt's Unspoken Jewish Identity"

Kerry Brunson (California State University, Long Beach), "Mass Classical: America, Accessibility, and the Atlanta School of Composers"

Jaclyn Howerton (University of California, Riverside), "Doing His Bit: Vaughan Williams' Wartime Film Music"

Breena Loraine (University of California, Los Angeles), "The 'Independent Music Formula': Licensing, Power, and Value in the Contemporary Film and Television Music Industry"

Alfred Cramer (Pomona College), "Woody Guthrie as Schematic Composer, and the Musical Meanings of 'This Land Is Your Land'"

Amy Bauer (University of California, Irvine), "Opera, Modernism, and the Failure of Language"

Charissa Noble (University of California, Santa Cruz), "'They're freaks, they're phenomena . . . but I can really sing': Canonicity, Legibility, and the Politics of Music and Gender in Joan La Barbara's Cathing"

Madison Heying (University of California, Santa Cruz), "'The Magic and Crudeness of the Electronic World': A Cyborg Reading of Laetitia Sonami's Lady's Glove"

Sasha Metcalf (University of California, Santa Barbara), "Funding 'Opera for the '80s and Beyond': The Role of Impresarios in Creating a New American Repertory"

Rocky Mountain Chapter
27–28 March 2015
Jointly with Society for Music Theory, Rocky Mountain Chapter, and Society for Ethnomusicology, Southwest Chapter
Colorado State University

Joel Schwindt (Tucson, Ariz.), "Differentiation of Gendered Discourse and Educational Privilege in Monteverdi's Orfeo"

AMS Newsletter
Mohammed Pasha (Corpus Christi, Tex.), “Societ as Cure: Moral Treatment in Brunettis II Maniatico Symphony”

Gregg Brandon (University of Arizona), “Mendelssohn’s Public Statement of Faith: Lohengrin as Christian Witness”

Michael W. Chikinda (University of Utah), “Persichetti’s Lincoln Address and the Nixon Administration’s Case for Censorship: Why the Text of Lincoln Caused an American Work of Art to be Rejected”


Eileen Mah Watabe (Colorado Mesa University), “Haydn’s Proto-Romantic Hymnic Style”


Jason Rosenholtz-Witt (Northwestern University), “Beyond the Score: Charlotte Moorman and John Cage’s 26.1.1999 for a String Player”

Michael Harris (University of Colorado at Boulder), “3, 2, 1 Let’s Jam: Time and Music in the Anime of Shinichiro Watanabe”

Melanie Schaffer (University of Colorado at Boulder), “Painting and Music as a Gradual Process: Parallels in the Works of Reich, Rothko, and Newman”

Gregory Marion (University of Saskatchewan), “Duke’s Suites”

Stephen Self (Bethel University), “Egerton 3307: New Light On The Faburden-Fauxbourdon Question”


Mona Kreitner (Rhodes College), “How the Sousa Band’s Female Soloists Helped Tell the Sousa Story”


C. J. Komp (University of Georgia), “À l’eure: Contrapuntal Gender Play in Stromae’s ‘Tous les mêmes’”

Nancy Riley (University of Georgia), “Salute the Majesty: Bloodshot Records’ Use of Tribute Albums”

Margaret Butler (University of Florida), “Creating a European Capital from the Opera Stage: Cultural Fusion, Sovereignty, and Entertainment in Eighteenth-Century Parma”

César Leal (UW-Madison), “Scoring Timbre in Caroline Shaw’s Partita for 8 Voices”

Esther Morgan-Ellis (University of North Georgia), “Weren Kimsey and Community Singing at Camp Gordon, 1917–18”

Jordan Keegan (University of Georgia), “Swing and Sway the Military Way: ‘All-Girl’ Bands During World War II”


Marie Sumner Lott (Georgia State University), “Who is the Knight?: Rights and Responsibilities in Three Crusader Operas from the Early Romantic Era”

Diana Hallman (University of Kentucky), “Clari, Le Diletante d’Avignon, and Halévy’s French-Italian Reconciliations”


Kirsten Santos Rutschman (Duke University), “Your Letter Brought Me the Greatest Joy: Félix Mendelssohn-Bartholdy’s Correspondence with Adolf Fredrik Lindblad”

Tim Carter (University of North Carolina at Chapel Hill), “On Batto, Ergasto, and Clori: Monteverdi, Marino, and the Sixth Book of Madrigals (1614)”

Michael Hix (University of New Mexico), “Songs Against Fascism: Paul Dessau’s Lieder Composed for Lin Jaldati”

James Brooks Kuykendall (Erskine College), “Britten’s War Requiem as Post-Christian Passion”

Sanna Pederson (University of Oklahoma), “Wagner Unmanned”

14 February 2015

Wake Forest University

Stewart Carter (Wake Forest University), “Kastner, Berlioz, and Sax: Musical Networking in Paris in the 1840s”

Oren Vinogradov (University of North Carolina at Chapel Hill), “Pointing Fingers, Invisible Images: The Self-Definition of Programmatic Composers in Germany”

Sarah Tomlinson (University of North Carolina at Chapel Hill), “‘And I Have Poisoned Him’: Schönberg’s ‘Warnung’ and the Spectacle of Female Violence”

Elizabeth L. Keathley (University of North Carolina at Greensboro), “Von heute auf morgen: The Schönbergs’ Post-Feminist, Twelve-Tone Zeitoper”

John Stanislawski (Kennesaw State University–Marietta), “A Holy Ghost: Gram Parsons’ Southern Gothic Afterlife”

Matthew Franke (Roanoke College), “Reciting Ossian, Singing Schubert: Intertextual Meanings in Massener’s Werther”

Harrison Russin (Duke University), “Music as Poetry: Narrative and Its Meanings in George Crumb’s Music for a Summer Evening (Mabrokosmos III)”

David B. Levy (Wake Forest University), “Vox dei: Beethoven, the Trombone, and his Harmonies”

Mark Evan Bonds (University of North Carolina at Chapel Hill), “Creeping Romanticism”

Southern Chapter

27–28 February 2015

Loyola University

Heather J. Paudler (Florida State University), “Material Culture Matters: Deconstructing La Pollera in La Danza Bugabita” continued on page 28
Papers Read at Chapter Meetings

continued from page 27

Michael Vincent (University of Florida), “Goya, Boccherini, and Majismo in Enlightenment Madrid”

Kathryn Etheridge (Florida State University), “‘Un Grande Amore’: Androgyny, Romance, and Capitalism in the Takarazuka Revue Adaptation of Elisabeth”


Sarah Provost (University of North Florida), “Jack Kleinsinger’s ‘Highlights in Jazz’ and the Reception of Jazz Revivalism”

Scott Warfield (University of Central Florida), “Off-Broadway and the Rock Musical”

Jennifer Thomas (University of Florida), “Music and Affective Meditation: A Case Study”

Lindsey Macchiarella (Florida State University), “‘I Am God, I Am Nothing’: Psychology, Religion, and ‘Free Creation’ in the Journals of Alexander Skryabin”

Jeremy Frusco (University of Florida), “Conciliation in Bertolucci’s fronting the Fascist Past: Recollection and Recollection in Bertolucci’s Il conformista”

Felicia K. Youngblood (Florida State University), “Womansong and Women’s Choirs: Singing Feminism in the Twenty-First Century”

Kathleen Sewright (Winter Springs, Florida), “Chicago, Newberry Library MS AC 170381: A Preliminary Report”

Xuan Qin (University of Miami), “Sighing Ornaments: Giuditta Pasta’s Performance in Bellini’s Norma”


Kate Sutton (Florida State University), “‘Old Hundred’ and the American Landscape: Transformations in David Maslanka’s Symphony No. 4”


Southwest Chapter

5–6 September 2014

Ouachita Baptist University


Kevin Mooney (Texas State University), “Resurrecting the Son: Reinterpreting Goethe’s ‘Der Erlkönig’”


Robert Paul Kolt (Ouachita Baptist University), “Nationalism in Western Art Music: A Reassessment”

Jeremy Orosz (University of Memphis), “The Last Emperors and the Politics of Globalization”

Delphine Piquet (University of Oklahoma), “Shabbat’s ‘Kiddush’: A Study of Orthodox Sephardic Jewish Liturgy”

Megan Woller (University of Houston), “You Can Sing Most Anything: The American Folk Revival in The Sound of Music (1965)”

Aaron J. West (Collin College), “The Police and the Style Mosaic”

Sarah Dietsche (University of Memphis), “Make Music, Not War: American Popular Music Opposing Bush’s ‘War on Terror’”

Jessica Narum (Concordia College), “Schönberg’s Nocturne: A Narrative Interpretation of Op. 11, No. 2”

Candice L. Aipperspach (South Plains College), “Brandündhär in History and Production: Holocaust Studies and the Performance of Musical Theatre”

Poster presentations:

Brian Galica (Texas Tech University), “The Female Songster’s Role: Discussing The Re-Appropriation of Power within Machismo Culture”

Alexander Lawler (University of Houston), “Let Us Not Be Misled: History Tempered by Ideology in Act 1, Scene 2 of Nixon in China”

11 April 2015

University of North Texas, Denton

John Michael Cooper (Southwestern University), “Music and Cultural Transfer in the Fouvierist Community of La Réunion, Texas (1855–58), With a Little-Known Songbook”

Megan Varvir Coe (University of North Texas), “L’Accompagnement étrange et charmant: The Unique Role of Aleksandr Glazunov’s Introduction et la Danse de Salomée in Ida Rubinstein’s Productions of Oscar Wilde’s Salomé”

Joseph E. Jones (Texas A&M University-Kingsville), “Prima la musica e poi le parole? Symphonic Sketching and the Strauss-Hofmannsthal Collaboration”

Drew Stephen (University of Texas at San Antonio), “A Music-Focused UTSA Study Abroad Program in Urbino, Italy (Spring 2016)”

Benjamin Dobbs (University of North Texas), “The Interdisciplinary Curriculum of the Seventeenth Century”

Nicholas Lockey (Sam Houston State University), “Ideologies of Ensemble Size in the Baroque Concerto: The Contest between Historical Fact and Modern Imagination”

Jennifer Ronyak (University of Texas at Arlington), “The Problem of Public Intimacy: Andreas Romberg’s Orchestral Setting of Friedrich Schiller’s ‘Die Sehnsucht’ in Early Nineteenth-Century Concert Life”

Michael T. Lively (University of North Texas), “A Multi-linear Approach to Lewin’s ‘Morgengruß’”

Michael Clark (University of Houston), “The Piano Concerto Transcription: Liszt’s Back Door Entrance to the Genre”

Poster presentations:

Joshua Albrecht, (University of Mary Hardin / Baylor University) and Daniel Shanahan (Louisiana State University), “The Song Remains the Same? The Effect of Oral Transmission on Folk Melodies”

Donna Arnold (University of North Texas), “Serge Jaroff and the Don Cossack Choir: The State of Research in the Twenty-First Century”

Antonella Di Giulio (University at Buffalo, SUNY), “The Labyrinth: Musical Intuitions in an Open Work”

Nathan I. Munoz (University of the Incarnate Word), “Music Rhetoric in Tomás Luis de Victoria’s O quam gloriosum est regnum”

Charles Olivier (Texas Tech University), “A Dance With a Touch of Class: Fugal Practices in the works of Astor Piazzolla”

Jessica Stearns (University of North Texas), “Soundscape and Landscape: The Denton Arts and Jazz Festival in Quakertown Park”

Kimberly A. Burton (Texas State University), “Pavel Haas (1899–1944) and the Second World War (1939–45)”

Maristella Feustle and Ralph Hartsock (University of North Texas), “Minstrelsy, Vaudeville, and Jim Crow, as Reflected in the Special Collections of the UNT Music Library”

Jeremy Logan (Texas State University), “Color-Hearing and Music Analysis”

Jakob Reynolds (Texas Tech University), “A Musical Geography of 19th Century East End London”

Robert Sanchez (Texas State University), “Chiptune Music: Then & Now”

Niko Schüller (Texas State University), “Cantometrics Revisited”

Andrew Fisher (Texas State University), “Creating a Roleplaying Playground: Immersing Players in the Blood Elf Story in Blizzard Entertainment’s World of Warcraft”

Drew Stephen (University of Texas at San Antonio), “A Music-Focused UTSA Study Abroad Program in Urbino, Italy (Spring 2016)”

Upcoming Chapter Meetings

See www.ams-net.org/chapters/upcoming-meetings.php

AMS Newsletter
75 Years Ago: 1940–41

- The Southern California Chapter (Walter Rubsam, Chair) and the Northwest Chapter (Otto Gombosi, Chair) were created. Chapters continued to be focal points of activity, with a number of papers presented at chapter meetings published in The Musical Quarterly. The Society published abstracts of all papers presented at chapter meetings in its Bulletin (available online). In addition, the Society published Papers of the American Musicological Society between 1940 and 1946, consisting of full texts of papers read at the Annual Meetings. (The first volume of JAMS appeared in 1948.)

50 Years Ago: 1965–66

- The Board met independently in the city of the Annual Meeting (Ann Arbor, Mich.) for the first time.
- Barry Brook, Chair of the ad hoc Committee on Graduate Standards, presented its recommendations to the Board.
- Problems with aspects of the Ann Arbor Annual Meeting led to establishing a Board member as Program Committee chair, with the President to be copied on all committee correspondence for 1966.
- AMS member Henry Cowell died.
- At their 19 March 1966 meeting, the Board prepared the 1966 call for papers. It stated in part: “Suggestions for papers will be welcomed (the sooner the better) in quadruplicate, with the amount of time and equipment needed, plus an abstract of the subject matter up to 500 words. The hope is to complete all but the final details of the program by early June.” (JAMS 19 (1966), 116)
- The Florida-Georgia Chapter was created.
- Hans Tischler’s edition The Earliest Motets (to circa 1270): A Complete Comparative Edition was proposed for AMS publication support. (It was published, with AMS support, in 1982.)
- The first issue of Current Musicology was published under the direction of Columbia University graduate students.

25 Years Ago: 1990–91

- 386 abstracts were submitted to the program committee for the 1991 meeting in Chicago. 25% were accepted. (The Society’s membership was 3,600.)
- Council ad hoc committees on minorities and outreach were established.
- The final volume of the Complete Works of William Billings was published.
- At the joint AMS/SEM/SMT Oakland Annual Meeting, Harold S. Powers presented the plenary lecture, “Three Pragmatists In Search of a Theory.”
- Treasurer and Executive Director Alvin H. Johnson was presented a Festschrift, Essays in Musicology (ed. Lewis Lockwood and Edward Roehrer).
- The AMS series AMS Monographs (Lawrence F. Bernstein, editor) was established.

American Musicological Society, Inc.
Statement of Activities for the Fiscal Year Ending
June 30, 2015

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<th>Revenue</th>
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<th>Publications</th>
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Expenses

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Change in Net Assets

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Statement of Financial Position
June 30, 2015

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Liabilities

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Net assets

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Total Liabilities & Net Assets

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Total Liabilities & Net Assets, June 30, 2014:

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February 2016
Obituaries

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

Cecil Adkins, 4 November 2015
John Boe, 27 September 2015
George Diehl, 20 September 2015
Theodore C. Karp, 5 November 2015
Lawrence Lieberfeld, 8 October 2015

Cecil Adkins (1932–2015)

Cecil Adkins, University of North Texas Regents professor of musicology emeritus, died at his home in Denton, Tex. on 4 November 2015. Born and raised in Iowa, he received the B.F.A. from the University of Omaha, a M.Mus. from the University of South Dakota, and a Ph.D. from the University of Iowa. Between completing his bachelor’s degree and starting doctoral work, he served for two years as an army band assistant conductor and arranger at Ft. Hood, Tex. Adkins took his first and only professorial position at North Texas State University (now the University of North Texas) in 1965, retiring thirty-seven years later in 1999.

Adkins wrote a foundational dissertation on the monochord and was an active organologist throughout his life. Among other projects, which included a study of early oboes left incomplete at his death, he collaborated with his wife, Alis Dickinson, on a book about the trumpet marine (1991). Adkins also built instruments: at a UNT concert I attended in 1999, one of the performers played a viola that he had made.

With Dickinson, Adkins was responsible for compiling the AMS-sponsored Doctoral Dissertations in Musicology from 1968 until 1990, a project that required enormous effort; their work remains the foundation of the present database, www.ams-net.org/ddm/. At UNT he was much sought-after as a thesis and dissertation adviser, well known for his meticulous attention to detail.

In addition to his responsibilities as a teacher and adviser, his organology research, and DDM work, Adkins organized and directed UNT’s Collegium Musicum. With typical energy and industry, he provided the Collegium with high quality and unusual music with his editions and translations of Ignaz Josef Pleyel’s marionette opera Quem quaeritis (1968), the subject of his dissertation research, and Letania and Preces: Music for Lenten and Rogations Litanies (2006). He edited the late seventeenth-century anonymous De modorum formulis et tonarius, Corpus scriptorum de musica 37 (1997), about which he also contributed the entry in the New Grove. His research interests included Gerbert of Aurillac, a tenth-century scholar, and medieval drama, a topic he surveyed for different readerships in articles ranging from the Fleury Playbook to antiphons sung in connection with the tenth-century Quem quaretoris. After retirement he focused on liturgical processions and processional antiphons, making careful transcriptions of the chants in this extensive repertory and examining the manuscript sources, many in situ. He reported findings of what he termed this “retirement project” at recent meetings of the International Musicological Society Study Group “Cantus Planus.” Those colleagues who knew or corresponded with him, as I did, could not have failed to have been impressed by his generosity as a scholar, graciousness, and warm manner.

—James Borders

Clyde W. Brockett (1935–2015)

Clyde W. Brockett, Falk Professor of Music emeritus at Christopher Newport University, died peacefully at his home in Chesapeake, Va. on 23 June 2015. After completing his undergraduate degree in music at the College of William and Mary, he enlisted in the U.S. Navy, attaining the final rank of lieutenant commander. After discharge from active duty, he attended Columbia University and earned the M.A. and Ph.D. (1962) in musicology. Following a visiting appointment at Duke University, in 1977 he joined the faculty of Christopher Newport University, where he taught for twenty-five years. He taught courses and seminars in music history and world music, and directed the university’s Collegium Musicum.

He was the author of Antiphons, Responsories, and Other Chants of the Mozarabic Rite (1968), the subject of his dissertation research, and Letania and Preces: Music for Lenten and Rogations Litanies (2006). He edited the late eighteenth-century anonymous De modorum formulis et tonarius, Corpus scriptorum de musica 37 (1997), about which he also contributed the entry in the New Grove. His research interests included Gerbert of Aurillac, a tenth-century scholar, and medieval drama, a topic he surveyed for different readerships in articles ranging from the Fleury Playbook to antiphons sung in connection with the tenth-century Quem quaeritis. After retirement he focused on liturgical processions and processional antiphons, making careful transcriptions of the chants in this extensive repertory and examining the manuscript sources, many in situ. He reported findings of what he termed this “retirement project” at recent meetings of the International Musicological Society Study Group “Cantus Planus.” Those colleagues who knew or corresponded with him, as I did, could not have failed to have been impressed by his generosity as a scholar, graciousness, and warm manner.

—Margaret Notley

Instrument Society awarded him its Curt Sachs Award in 1999 in recognition of his distinguished contributions to the study, history, and preservation of musical instruments.

Alan S. Curtis (1934–2015)

Alan Curtis, pioneering harpsichordist, Baroque opera conductor, and emeritus Professor of Music at the University of California, Berkeley, died in Florence on 15 July 2015. Born in Michigan, Curtis studied piano with Soulima Stravinsky at the University of Illinois, where he earned a Ph.D. in musicology with a dissertation on the keyboard works of Sweelinck (1960, published 1972). He received a Fulbright grant to study harpsichord with Gustav Leonhardt (Amsterdam, 1957–59). Like Leonard’s, Curtis’s performances were grounded in knowledge of original sources and performance practices, but were always fresh and original; of particular note were his interpretations of the unmeasured preludes of Louis Couperin and of Bach’s “Goldberg” Variations. (He was the first to perform and record the fourteen canons on the aria’s bass line the composer appended to the score.)

From 1960 to 1994 Curtis taught at UC Berkeley; beginning in the 1970s, as his performing career bloomed, he resided for part of the year in Europe. His manner of teaching was infectious (if also amiability chaotic), and he was indisputably the leading figure of the West Coast early music movement. He led the Collegium Musicum and guest artists in memorable productions of Monteverdi’s L’incoronazione di Poppea, Rameau’s La Naisance d’Oisiris, and many other works, typically producing his own editions. Curtis’s later editorial projects, some in collaboration with violinist Alessandro Ciccolini, included reconstructions of incompletely-surviving operas, such as Vivaldi’s Motozuma and Gluck’s Demofoonte.

In Amsterdam in 1977 Curtis founded Il complesso barocco, leading the orchestra in path-breaking performances and recordings of Baroque operas; their 1978 recording of Handel’s Admeto inaugurated a long association with that composer. Thanks in large part to Curtis’s exacting standards regarding singers and close attention to text, the ensemble’s performances in such venues as Spoleto, La Scala, La Fenice, and Versailles convinced many previously skeptical listeners of the dramatic efficacy of opera seria. Notable collaborators in recent years included the singers Ann Hallenberg and Joyce DiDonato, and in the expatriate novelist Donna Leon he and his group found a fervent and generous sponsor. Curtis was a connoisseur and collector of musical instruments, antiques, and works of art, and as a gregarious host he shared his enthusiasms with many friends and colleagues.

—Bruce Alan Brown
AMS Newsletter

Luise Eitel Peake, 14 January 2016
Leonard M. Phillips, 20 January 2016
Zoltan Roman, 30 September 2015
Joel Sheveloff, 8 November 2015

—Bruce Alan Brown
AMS Newsletter

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Roland Jackson (1925–2015)

Claremont Graduate University emeritus musicology professor Roland Jackson died in Encinitas, Calif. on 4 June 2015. He was born in 1925 in Milwaukee, where he began musical study. He received the B.Mus. in 1948 and the M.Mus. in 1947, both from Northwestern University. From 1948 to 1950 he taught at Northland College, and then spent two years in Europe on a research fellowship, studying with Olivier Messiaen, Solange Corbin, and Jacques Handschin. Manfred Bukofzer encouraged Jackson to enter the University of California, Berkeley musicology doctoral program, where he wrote his Ph.D. dissertation on the keyboard music of Giovanni Maria Trabaci (164). After teaching at the University of Arkansas (1958–60), Ohio University (1961–62), and Roosevelt University (1962–70), he was appointed to the Claremont faculty in 1970, where he remained until his retirement in 1994.

Jackson was instrumental in expanding the CGU music program in the 1980s, establishing doctoral programs in musicology, composition, performance, conducting, and church music. He founded the journal Performance Practice Review, which he edited from 1988 to 1997. Jackson directed many CGU master’s theses and doctoral dissertations, leading by model and suggestion rather than by insistence, willing always to put a student’s needs above his own research. Harmonic Park Press published a Festschrift in his honor in 1997, Music in Performance and Society: Essays in Honor of Roland Jackson, with twenty-five essays by colleagues and students.

Jackson’s scholarship was far ranging, from computer music studies (he was one of the first in the field in the 1960s), early music (studies and editions of the music of Frescobaldi and Marenzio), nineteenth-century music, film music, performance practice, and music analysis. He always sought to understand better the close connections between musical performance, analysis, and musicological scholarship. His magisterial Performance Practice: A Dictionary-Guide for Musicians (2005) reflects his many decades of work in this field. An extensive collection of his professional materials is at The Honnold Library of the Claremont Colleges, and a research prize will support work in that collection. Jackson continued his research until shortly before his death. His last article, “Schoenberg after 1908: Combined Chords, Abbreviated Keys, and Tonality,” appeared posthumously in Studi Musicali (2015). Because of his enduring interest in music analysis, he established through a bequest the new AMS Roland Jackson Award (see p. 3), which will recognize outstanding articles in the field of music analysis.

—John Koegel

Theodore C. Karp (1926–2015)

Theodore C. Karp, Northwestern University professor emeritus, died at his Wilmette, Ill. home on 5 November 2015. He joined the University of California, Davis faculty in 1963, where he became professor of music in 1971. From 1973 until his 1996 retirement, he was professor of music at Northwestern, where he chaired the department of music history / musicology from 1973 to 1988, and expanded its Ph.D. program.

Born to a musical family in New York City, he attended The Juilliard School (Diploma in Piano, 1946), and Queens College, City University of New York (B.A., 1947). An early participant in the Fulbright Exchange program, he enrolled at the Catholic University of Leuven, Belgium, studying with Abbé Lenarts (1949–50). In 1960 he earned the Ph.D. from New York University, where he studied with Curt Sachs and Gustave Reese.

A musician with a wide knowledge of art and popular music, Karp devoted his scholarly attention to medieval and Renaissance music. Examining in his first book the chantons of the Châtelain de Coucy (the subject of his dissertation), he next turned to Saint Martial and Calixtine polyphony, and the problems of rhythmic treatment and voice alignments. Following his musical intuition, he applied modal rhythm to these repertories. The first of his two books on plainchant, Aspects of Orality and Formularity in Gregorian Chant (1998), examines traces of the repertory’s oral transmission, notated record, and related theoretical tradition in a series of case studies with extraordinary musical insight. An Introduction to the Post-Tridentine Mass Proper (2005) and accompanying synoptic edition is an important contribution to the history of early-modern chant, demonstrating that the so-called reforms of the late sixteenth and early seventeenth centuries were neither as long-lived nor as widely adopted as had been assumed. He was a charter member of the International Musicological Society Study Group “Cantus Planus.” He published a popular dictionary of music, over fifty entries on troubadours and trouvères for the New Grove, and numerous journal articles and reviews. He was a much-beloved professor. Those who worked closely with him felt themselves privileged to be in the company of such an inquisitive, thoughtful, musical, and witty scholar.

—James Borders

CFPs and Conferences

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Conferences

Ecomusciologies 2016: Locations and Dislocations
April 8–10, 2016
Westminster Choir College of Rider University, Princeton

“Musicking: Performance, Politics & Personalities”
12–16 April 2016
University of Oregon

Society for Seventeenth-Century Music
14–17 April 2016
Florida International University, Miami

Periods And Waves: A Conference on Sound and History
29–30 April 2016
Stony Brook University

International Congress on Medieval Studies
12–15 May 2016
Western Michigan University, Kalamazoo

Canadian University Music Society
1–3 June 2016
University of Calgary

Teaching Music History
3–4 June 2016
Metropolitan State University of Denver

Joseph Joachim at 185
16–18 June 2016
Goethe Institut, Boston

Medieval and Renaissance Music
5–8 July 2016
University of Sheffield

AMS Membership Totals 2015

AMS Membership Totals
2014 members who did not renew: 592
Institutional subscriptions: 822 (837)

Breakdown by membership category

• Regular, 1,409 (1,484)
• Sustaining, 9 (12)
• Low Income, 377 (374)
• Student, 767 (839)
• Emeritus, 330 (333)
• Joint, 74 (75)
• Life, 68 (65)
• Honorary and Corresponding, 76 (70)
• Complimentary, 19 (18)
News from the AMS Statistician

In the February 2014 AMS Newsletter, Christopher Reynolds dedicated a large portion of his President’s Message to the Society’s changing demographics as well as those in academia at large. While his focus was on the roles of contingent faculty, he also noted the importance of demographic surveys undertaken by a number of scholarly societies. Last year in the AMS Newsletter, President Ellen Harris also emphasized the importance of diversity both in scholars and in scholarship. Yet it is difficult to establish how successful we are in supporting various kinds of diversity and groups within our membership without compiling and analyzing relevant data.

With this background in mind, I am excited to assume my position as the AMS’s inaugural Statistician. In the past few months I have heard about many projects and discussions already in progress, including Kendra Preston Leonard’s work compiling AMS national conference statistics, JAMS editor W. Anthony Sheppard’s preliminary survey on gender disparities in musicology publications, and Robert Judd’s interest in how musicology jobs are listed and classified in the Chronicle of Higher Education (as well as discrepancies between those statistics and the job listings posted to AMS lists). I have also had conversations with the Statistician of the Society for Music Theory Gabriel Fankhauser concerning the possibility of collaboration among various music societies in order to gain a better understanding of demographics within the broader discipline.

Perhaps the strongest demographic push comes from an initiative announced by Chris Reynolds, continued by Ellen Harris, and shepherded by Bob Judd to get an enhanced sense of our Society’s constituency. As of December 2015 the AMS demographic survey has roughly 1130 participants, a response rate of approximately 30%. This is almost triple the number of respondents compared to a year ago, and I hope others will fill out the survey when renewing membership. Self-reporting of member information is critical, because otherwise our demographic analyses will be based solely on guesswork, such as trying to guess gender based on names or trying to estimate career status on the basis of sometimes imprecise affiliations or titles. Although there are still significant gaps, we are beginning to have enough data to generate some preliminary reports, which I hope to share in the next Newsletter.

In the meantime, I welcome input from AMS members relating to their concerns about data and demographics within the Society. I particularly look forward to discussions about what types of information would be most helpful to answer the questions that we have about our own make-up, diversity of various kinds and in various roles within the Society, and ongoing trends in the changing landscape of our discipline.

—John Z. McKay
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Is your member profile up to date? Log in to the AMS web site, visit your profile page, and confirm the demographic details: www.ams-net.org