Eye-Popping Vancouver

AMS/SMT Vancouver 2016
3–6 November
www.ams-net.org/vancouver

Beautiful British Columbia invites you to this year’s AMS meeting. Elsewhere in this Newsletter you will find details about the sonic delights planned for you by the Performance Committee and local arts organizations; here, I have the pleasure of describing some of the visual marvels that await you. If your schedule permits, consider taking an extra day or two to explore Vancouver, Canada’s top travel destination, and its surrounding natural splendor.

Vancouver is located on the traditional territory of the Musqueam, Squamish, and Tsleil-Waututh First Nations. They are the very best guides to the rainforests, alpine peaks, lakes, and fjords that surround Van-

couver. Find out more about touring opportunities lead by British Columbia’s First Nations at their web site (aboriginalbc.com). If you prefer a self-guided experience, a quick Seabus trip across the harbor will bring you to Lonsdale Quay, where you can catch a bus to Grouse Mountain’s Skyride for sweeping views over Vancouver and the surrounding mountain ranges, to the mossy forests and tumbling rivers of Lynn Canyon Park, or to the 230-foot-high suspension bridge, tree-top pathway, and cliff walk of Capilano Suspension Bridge Park. Consider renting a car or booking a day trip to Whistler with Landsea Tours (vancouvertours.com). You will be rewarded with stunning views of Howe Sound, mountain glaciers, and the Stawamus Chief, the second largest granite monolith in the world. If, like me, you are irresistibly attracted to whale-watching, you may also wish to set aside a few hours to experience nature through the eyes of British Columbia’s artists. View Emily Carr’s impressions of forestscapes, windswept beaches, and native villages at the Vancouver Art Gallery, located just a few blocks from the conference venue, the Sheraton Vancouver Wall Centre Hotel. The nearby Bill Reid Gallery of Northwest Coast Art exhibits magnificent traditional and contemporary examples of Northwest Coast Aboriginal Art. It houses a permanent collection by the acclaimed Haida artist Bill Reid (1920–1998), master goldsmith, carver, sculptor, writer, and broadcaster, as well as diverse temporary exhibitions. Catch bus 44 UBC across the street from the hotel to visit the University of British Columbia’s Museum of Anthropology. Its famous great hall displays First Nations sculptures standing against a soaring glass wall that opens onto a panorama of mountains and forested islands. Both a public museum and a research facility, the mu-

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President’s Message

It is hard to believe that this is my final President’s Message. And even though my term runs through the Annual Meeting in Vancouver, I find myself looking back over the past twenty months. What has engaged me almost from day one, of course, has been the move from Maine to New York. What a thrill it is, therefore, to announce that we are up and running in our New York University offices at 194 Mercer Street and to welcome Katie VanDerMeer as our new Office Manager and Laurie Garvin as our Office Assistant. It is terrific to be back in New York, where the AMS was founded and the Society chartered.

In my recent letter to the membership, I wrote about the steps the Board has taken to address issues of racism within the AMS community. I mentioned there the “reservoir of goodwill” that exists within the Society to tackle this problem. Not only did many members take time to speak with me at length about the situation, but every person I invited to join the new (provisionally named) Committee on the Status of Race and Ethnicity in the Profession accepted the responsibility with enthusiasm. The Board gave its full attention to the issue and unanimously supported the establishment of the new committee and the plan for it to begin its work with a special session in Vancouver. The Statement of Fair Practice and Representation in the AMS was drafted by a sub-committee of the Board, worked on further by the full Board, and circulated to the members of the Committee on the Status of Race and Ethnicity, as well as to the chairs of our committees dealing with membership and diversity: Howard Mayer Brown, Membership and Professional Development; Career-related Issues, Cultural Diversity, Women and Gender, and Graduate Education. This is a working document that will evolve, but it provides a basis for achieving fairer representation and participation in all of our committees. I feel strongly that we are on the right track.

Many good things are happening at the AMS these days! For example, one of the more pleasant duties of the AMS President is seeing to the introductions for our AMS lectures at the Library of Congress and the Rock and Roll Hall of Fame and Museum every spring and fall, and I was lucky enough to do this myself for one of the lectures in each venue: Ryan Bañagale on “Rhapsody in Blue” at LC and Jacqueline Warwick at the RRHfOM on “Dad Rock and Child Stars.” What a treat it is to hear AMS members deliver substantive and gripping research to interested public audiences. These lecture series have been tremendously successful in creating new spaces for public musicology. If you aren’t aware of them, I encourage you to look at the growing body of webcasts from both venues on our web site. I look forward to the addition of our fifth public lecture, the first annual AMS/NYU lecture in spring of 2017.

Let me add a note here on the Rock Hall. If you have never been, you are missing something. Packed into I. M. Pei’s glass pyramid on the shore of Lake Erie, the museum doesn’t “just” lay out the history of rock; it also delves deeply into what might be called its constituent parts, including, for example, blues, gospel, country-western, folk, and R&B. The educational exhibits are largely interactive, and one can explore as one likes. I was delighted to find two of my own high school favorites, the Everly Brothers and the Shirelles, and the museum covers the history of popular music much further back in time than that. I kept imagining an AMS reception on the top floor of the building overlooking the lake, and it made me think, given the conjunction of the Cleveland Symphony Orchestra and the Rock Hall, in addition to all the other music and cultural amenities the city offers, that we really ought to be thinking about Cleveland as a site for a future annual meeting. I am happy to report that this is likely to happen in the near future.

The level of participation and activity within the AMS strikes me as a sign of the fundamental health of our organization. I am enormously gratified by the continuing increase in the number of volunteers for committee service and the extraordinary acceptance rate of invitations to serve. So far this year the acceptances are running at 97 percent! There were more abstracts submitted this year for individual papers and group sessions at Vancouver than ever before, and applications for funding from the Eileen Southern Travel Grant Endowment are up significantly. In both cases, of course, more applications mean more disappointments, and we must continue our efforts to provide more opportunities to attend and to present at our Annual Meeting.

I also want to recognize the exceptional generosity of our senior members. The William Holmes/Frank D’Accone Endowment for travel and research in the history of opera, thanks to continuing gifts from Frank D’Accone, is now the largest gift endowment of the AMS. As this fund has grown, we have been able over time to increase the number of grants we make each year. Now set at two per year, the number of Holmes/D’Accone travel grants will shortly rise to three.

I hope you had a chance to read about the new Roland Jackson Award in music analysis in the February Newsletter. Professor Jackson’s generous bequest for this purpose allowed us to set up the new award immediately, and the first winner will be announced at the Vancouver meeting. We hope in time to be able to extend the reach of this endowment to support the work of music analysis in additional ways.

Finally, I want to call your attention to an article in this Newsletter (p. 4) about a new endowment created with a generous gift from H. Robert Cohen to fund research and travel related to the goals of the Retrospective Index to Music Periodicals (RIPM). Since the endowment supports studies based upon eighteenth-, nineteenth-, and twentieth-century periodical literature dealing with music, including those focusing on one or more journals, music critics and criticism, reception history and issues related to access and preservation, it will be a boon to scholars in almost any field in the history of Western music (and in many cases beyond). The first award from this endowment will be made in spring 2017.

I cannot end my final presidential message without saying thank you to Bob Judd and Al Hipkins. They have worked at a distance for the past year, and since January with a reduced staff. The New York office was not available to Bob until March, and some logjams in hiring at NYU meant that there was no overlap of staff to ease the transition. Bob single-handedly met the moving van from Maine and set things up. That the AMS continued to function smoothly during this period with almost no visible disruptions for the membership is a tribute to Al Hipkins keeping the office going in Bowdoin and to Bob’s dedication and calm resolve. We should all be grateful.

—Ellen T. Harris
eharris@mit.edu

AMS Newsletter
seum exhibits cultural artifacts from around the world in displays guided by criteria established by indigenous peoples. As a teaser, preview their collection online (collectiononline.moa.ubc.ca).

If your interest lies in urban attractions, Landsea Tours offers a City Highlights Tour, and Tourism Vancouver’s “Fall in Vancouver” and “Near-Perfect 48-Hour” self-guided itineraries provide excellent suggestions (tourismvancouver.com).

**The Program.** Variety is the spice of life and the same will hold true for our eighty-second Annual Meeting. While spice most surely will be in evidence at the “Gastromusicology” session, geography also will be represented by “Genre and Geography in the Thirteenth-Century Motet,” “Brazil and the Difference Within,” “Colonial Music in the New World,” “Paris Streets in the Nineteenth Century,” and “Opera in Russia.” This year’s program committee has worked hard to take in the full breadth of musico logical inquiry. Topics range from the early Middle Ages to early modern women, issues of race to nationhood, avant-garde technologies to tantrism, and everyday England to the Iron Curtain. Interdisciplinary studies also will be well represented, with “The Reach of Humanistic Learning,” “Circuits of Empire,” and “Music, Class, and the Great War.” Scholars of vocal music will find much on hand, with sessions devoted to opera (across periods and locales), the blues, and popular song. AMS study groups are thriving, as the bounty slated for Thursday and Friday evenings makes clear. Evening panels explore copyright and fair use, post-Soviet musicology, a critical world history of music, and “Music and the Middlebrow.” Look through the Preliminary Program (pp. 13–30) to discover all that awaits you in Vancouver!

And of course, don’t forget to attend the conference performances (see p. 12 for full details). Daytime performances will be held within walking distance of the Sheraton Wall Centre at two historic Vancouver churches, St. Andrew’s Wesley United Church and Christ Church Cathedral. Built between 1927 and 1933, St. Andrew’s Wesley is a neo-gothic church built of locally quarried granite and volcanic rock. Its construction and decoration remain a work in progress with stained-glass windows dating from 1937 to 1981 and recent etched-glass windows created by local artist Yves Trudeau. Christ Church is Vancouver’s oldest surviving church; it dates from 1889 and is renowned for its warm interior of local cedar and Douglas fir. Its new tower, designed by Canadian artist Sarah Hall, is eagerly anticipated and scheduled to be completed by November; for the first time in its history, the church will contribute the music of bells to Vancouver’s soundscape.

**Interviews.** A limited number of rooms at the conference hotel will be available for job interviews during the meeting. To reserve a room, please consult the web site or contact the AMS office. Job candidates can sign up via the web or (if spots are still available) at the interview desk in the hotel. AMS policy prohibits interviews in private rooms without appropriate sitting areas.

**Registration.** Conference registration fees: AMS and SMT members: Early (received by 30 September): $105 ($45, student/re tired); Regular (received by 28 October): $135 ($75, student/re tired); Late/Onsite: $155 ($85 student/re tired); Non-member, $225 ($135, student/re tired). AMS members receive a conference registration form via U.S. mail; a PDF version, as well as online registration, is available at the web site.

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

**Ancillary meetings and receptions.** If you have not already done so, please contact the AMS office as soon as possible to reserve rooms for private parties, receptions, or reunions. Space is limited. The Vancouver meeting web site provides further information.

**Student Assistants.** The AMS again seeks students to help during the conference in return for free registration and $11 per hour (six hours minimum). If this is of interest, please see the web site or contact the AMS office.

Please regularly check the Vancouver web site for additional opportunities and updates as the conference approaches (ams-net.org/vancouver). See you in Vancouver!

—Christina Hutten
Local Arrangements Chair

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**Annual Meeting Hotel and Travel Information**

The Sheraton Vancouver Wall Centre Hotel (1088 Burrard Street, Vancouver) is located in the heart of the city, taking up a full city block. There are 744 newly renovated guest rooms with floor to ceiling windows showing off all the different neighborhoods of this beautiful city. The Sheraton Wall Centre was named the Best New Skyscraper of Vancouver in 2001. Each room is equipped with complimentary internet access and Sheraton Sweet Sleeper Beds that will ensure a good night’s rest for every guest. Rates for attendees are $159.00 (plus 7.79 tax) CAD* per night for one or two adults, $189.00 (+$35.04) for three or $219.00 (+$40.61) for four. Family suites ($209+$38.75), deluxe corner ($199+$36.89) and club floor ($214+$39.67) rooms are also available.

Reservations for standard rooms for one to three adults may be made online through the meeting web site. Reservations for any room may be made by telephone: (800) 325-3535 (ask for group code “AMS/SMT Joint Meeting 2016”). Conference rates are valid through Tuesday, 11 October, subject to availability. Using the conference room block at the Sheraton helps us meet our contractual obligations and keeps you close to all conference activities.

**Air Travel.** Vancouver International Airport (YVR) is served by Air Canada, American Airlines, Delta, United Airlines, US Airways, and forty-four other regional and international airlines. The airport is located 13 km/8 mi. south of the Sheraton Wall Centre.

There is no hotel shuttle to/from airport. However, the SkyTrain (public train) “Canada Line” runs about every seven minutes and takes forty to fifty minutes. There is a five-minute walk to the station at the airport, and a seven-minute walk from station to the hotel. Taxis take about twenty minutes and cost $33 to $40 (plus tip). As of July 2016, Uber is not available in Vancouver.

**Trains and Buses.** Vancouver Pacific Central Station services Amtrak as well as Greyhound. The station is located at 1150 Station St., Vancouver, 3 km/1.8 mi. from the hotel. SkyTrain services this station and there is a train and three-minute walk to the hotel.

**Driving directions.** A downtown area map and links to detailed driving directions are available at the Hotel and Travel Information web pages. Self-service parking at the Sheraton Wall Centre is $10 per day (valet parking $33)

**Additional information.** The Hotel and Travel Information page found at the AMS web site (www.ams-net.org/vancouver/travel-info.php) provides additional travel information.

*All dollar values are quoted in Canadian dollars (CAD).*
H. Robert Cohen Fund Established

Through the generosity of long-time AMS member H. Robert Cohen, the AMS has established the H. Robert Cohen Fund.

Grants from the new fund will support research and travel related to the goals of RIPM (Retrospective Index to Music Periodicals), a long-standing publication internationally recognized as one of the primary tools of music research. The fund supports studies based in large part upon eighteenth-, nineteenth-, and twentieth-century periodical literature dealing with music, including those focusing on one or more journals, music critics and criticism, reception history, and issues related to access and preservation.

As Founder and Director of RIPM, H. Robert Cohen has overseen the publication of some 300 volumes and the creation of several databases providing the full text of, and access to, hundreds of rare music periodicals. His many publications deal with music criticism, the musical press, musical iconography, and the staging of opera. H. Robert Cohen studied at New York University and taught at the Université de Paris VIII, Université Laval, the University of British Columbia, the University of Amsterdam, and the University of Maryland. For his contribution to French culture he was named Chevalier in the Order of Arts and Letters by the French government.

Grants from the fund are open to all members of the AMS.

The inaugural award will be made in spring 2017. Application instructions will be provided at the AMS web site, www.ams-net.org/grants/cohen.php, in December 2016.

AMS / Library of Congress Lecture Series

The next AMS/Library of Congress Lecture will take place in Washington D.C., in the library’s Madison Building, Montpelier Room at 7 p.m. on Thursday, 27 October 2016. Dominic McHugh (University of Sheffield) will present “In the workshop of Lerner and Loewe: Archival sources for the genesis of My Fair Lady.”

McHugh describes his lecture as follows: “Sixty years after its premiere, Alan Jay Lerner and Frederick Loewe’s My Fair Lady (1956) remains an important landmark in the history of the Broadway musical. Its original run of 2,717 performances far exceeded that of any other musical of its generation, while its positive critical reception was almost unprecedented. Yet surprisingly little is still known about the background to the musical, or indeed the wider cultural resonances of the Lerner-Loewe collaboration as a whole. Curi-ously, My Fair Lady is such a lauded work that it is almost impenetrable: its lasting presence in culture and society often masks its daring and imagination. This lecture delves into the Library of Congress’s extensive musical theatre collections, which provide a unique window into the workshop of Lerner and Loewe. Un-usually, over a dozen boxes of music reveal the guerlling process of producing scores for a Broadway musical in the 1950s, placing the emphasis not on the creation of a work but rather on achieving an effective performance. The lecture examines the particularities of the team’s creative process, focusing on their collaborations with the dance and choral arrangers, as well as the musical’s orchestrators.”

Dominic McHugh is Senior Lecturer in Musicology and Director of Performance at The University of Sheffield, UK. His publications include chapters in The Oxford Handbook of the British Musical, The Routledge Companion to Music and Visual Culture and The Palgrave Handbook of Musical Theatre Producers, as well as articles for Journal of the American Musicological Society, The Wagner Journal, and New Theatre Quarterly. He is a graduate of King’s College London, winning the Purcell Prize, and also studied piano performance at the Royal Academy of Music. He has also appeared numerous times on BBC TV and radio and has acted as a consultant for Christie’s, the Sydney Opera House, and the Victoria and Albert Museum.

AMS Teaching Award Changes

Following recommendations from the award committee and approval from the Board of Directors, the AMS Teaching Award guidelines recently have been revised, as follows: the AMS Teaching Award will honor an exceptional pedagogical resource for musicology by an AMS member or citizen or permanent resident of Canada or the United States published during the previous two years (2014 and 2015). By “resource” is meant a published article, book (including textbook), digital, or online material that best exemplifies the highest qualities of originality, theory, application, and communication for the teaching of musicology or music history. The next deadline for applications is 15 August 2016; in 2017 and future years, the deadline will be 1 May, in accord with most other AMS awards.

Nominations, including self-nominations, may be submitted at the AMS web site. See www.ams-net.org/awards/teaching.php for details.

Spring 2017 Lectures

AMS/LC Lecture: William Brooks (University of York), together with Christina Bashford (University of Illinois, Urbana-Champaign), Gayle Sherwood Magee (University of Illinois, Urbana-Champaign), Laurie Matheson (University of Illinois Press), and Justin Vickers (Illinois State University), will present “Johnnies, Tommies, and Sammies: Music and the World War I Alliance”.

AMS/RRHOFM Lecture: Daniel Goldmark (Case Western Reserve University), “Anthologizing Rock and Roll: Rhino Records and the Repackaging of Rock History”.

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

Interested in presenting a lecture at one of the AMS series? Information on how to apply is available at the respective web sites, where webcasts of all past lectures may also be found.
Robert Gjerdingen to Deliver Plenary Lecture in Vancouver

The AMS President’s Endowed Plenary Lecture will be delivered at 5:30 p.m. on Thursday, 3 November, immediately preceding the traditional opening reception. Robert Gjerdingen will present the lecture “Suffer the Little Children: The Institutionalization of Craft Apprenticeship in the Conservatories of Europe.” Gjerdingen describes it as follows:

“Conservatories, established as expressions of Christian charity toward orphans and street urchins, rapidly evolved to institutionalize the forms of instruction that previously characterized a master/mistress with his or her apprentices. Replacing the physical models of handicrafts (e.g., lasts for shoes) were mental models of polyphonic musical patterns. The bonded apprentices in Italian conservatories began work on the simplest of tasks, contributing to income-producing practices as best they could. As children grew, they could take on more significant and more remunerative tasks, fully in keeping with what today’s specialists in learning describe as ‘situated learning’ in an ‘authentic learning environment.’ Graduates of Italian conservatories were so successful in securing employment abroad that other lands set up local conservatories in defense. The Paris Conservatory was among the first and the most faithful to the Italian model. My talk will address how conservatories adjusted as they changed from elements of civic pride to organs of the nation state and then to degree-granting institutions.”

Robert Gjerdingen is Professor of Music Theory and Cognition at Northwestern University. He was trained at the University of Pennsylvania under Eugene Narmour, Leonard Meyer, and Eugene Wolf. With writings on eighteenth-century music, music psychology, and the education of young musicians in centuries past, he has focused on the mental frameworks that supported the fluent production of classical compositions by professional musicians. That work, in concert with a number of recent studies by European scholars, has helped open up an entire world of non-verbal communication practiced in the great conservatories of Europe.


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

The next AMS/Rock and Roll Hall of Fame and Museum Lecture will take place in the library and archives of the RRHOFM, Cleveland, Ohio, 5 December 2016. Steven Baur (Dalhousie University) will present “Toward a Cultural History of the Backbeat.”

Baur describes his lecture as follows: “In a famous sermon given to his Nashville congregation in 1936—captured on grainy black-and-white film and now on display at the Rock and Roll Hall of Fame—Rev. Jimmy Snow preaches passionately about the evils of rock and roll, and he identifies the backbeat as the musical element most crucial to the impact and appeal of this controversial new music. To be sure, mainstream popular music was in the midst of a radical transformation in the mid-’50s, and Snow was right to identify the powerful percussive accompaniment as the most distinctive and captivating feature of rock and roll, commonly known then as ‘beat music’ or simply ‘the big beat.’ And the most distinctive and captivating feature of the rock-and-roll beat was its emphatic snare drum accents on the nominal ‘weak’ beats of the measure—the so-called backbeat. Shocking though it was to many in the 1950s, the backbeat soon became, and remains to this day, perhaps the single most prevalent feature of Western popular music. Although it represents nothing less than a fundamental revolution in Western rhythmic sensibilities, there is virtually nothing in the scholarly literature on the origins and early history of the backbeat.

“This study traces the origins of the backbeat to several nineteenth- and early-twentieth-century African-American musical traditions—including work songs, sacred music, and brothel house blues—and charts its early history through a critical survey of commercial and field recordings from the 1920s, ’30s, and ’40s. Drawing on Henry Louis Gates, Jr.’s influential work on the practice of signifying in African-American cultural traditions, I explore the meanings the backbeat has carried in specific contexts, including labor camps, black churches, and houses of prostitution. Furthermore, I establish a direct line connecting these earlier traditions to the emergence of the rock-and-roll beat in the 1940s and ’50s.

“The evidence I present supports cultural theorist John Mowitt’s argument that the backbeat constituted the ‘beating back’ of an oppressed racial minority against a history of violent subjugation when it emerged to the forefront of popular culture in the 1950s. I illuminate earlier instances in which the deployment of percussive accents on nominal weak beats functioned as a powerful act of resistance, and I explain how such percussive musicking has played into vital issues concerning race, gender, class, and social justice.”

Steven Baur is an Associate Professor of Musicology at the Fountain School of Performing Arts at Dalhousie University in Halifax, Nova Scotia. He holds a Ph.D. in Musicology from UCLA and has published widely on topics in nineteenth- and twentieth-century music from both “classical” and “popular” traditions. His work appears in the Journal of the American Musicological Society, American Music, Nineteenth-Century Music Review, Popular Music and Society, and the New Grove Dictionary of American Music, and he has co-edited two essay collections. He is also an accomplished drummer with dozens of recordings and live performances to his credit.

August 2016
Proposed Changes to the Society’s By-laws

The AMS Board of Directors has proposed two amendments to the Society’s by-laws. Per the by-laws, Article XII, a discussion regarding the proposed amendments will take place at the AMS Annual Meeting in Vancouver, Saturday 5 November, 12:15 p.m. The membership will vote on the amendments through online and paper ballot following the Annual Meeting. Further information regarding the proposed changes and a fuller statement of rationale is found at the web site, www.ams-net.org/By-laws-ballot-2017.php. The proposed amendments are as follows:

1. Article IV.B. Council Secretary to become voting member of Council, Board of Directors.

“The Council shall elect a secretary from past or present regular members of the Council for a term of two years. A Council secretary may be elected to succeed himself or herself and shall, if not currently an elected member of the Council, serve as an ex officio member of the Council without vote. The Council secretary is charged with the coordination of all Council activities and will function as liaison between the Council and the Board of Directors, in cooperation with the secretary of the Society. The Council secretary shall serve as an ex officio member of the Board of Directors without vote.”

2. Article IV.C. Entire membership to elect at-large members of AMS Council.

“IV.C. Election of Annual Quotas

1. The quota of not more than twenty regular members elected each year shall consist of representatives elected by approximately one-third of the chapters plus further members elected by the Council voting members of the Society. The quota of student members shall consist of one representative elected annually by each chapter.

2. To complete the annual quota of not more than twenty new regular members each year, the Board of Directors shall propose to the members a slate of at least no more than twice as many nominees as there are vacancies remaining after the chapter representatives are elected. The slate of nominees shall be drawn from a list of recommended nominees presented to the Board of Directors by a nominating committee of the Council, and shall be provided to the voting members of the Society annually no later than 1 June. The election shall be conducted by the secretary of the Council. Members of Council shall be elected by a plurality vote cast by ballot. In the case of mailed ballots, the name and address of the voter must be affixed in the upper left hand corner of the envelope, by which means the status of the voter will be verified against the membership rolls. Ballots must be received by the secretary no later than two weeks after the close of elections. The president shall appoint a teller who, together with the secretary, shall tally the election returns, and together they shall attest the results of the election in a report to the Board of Directors. In the case of a tie the deciding vote shall be cast by the Board of Directors.”

3. Amendments to Officer and Board elections to bring the by-laws into conformity with current practice (spring elections annually).

“Article V. Officers.

“C. Nominations and Elections. The Board of Directors shall present to the members each year a double slate of candidates drawn from present or past regular members of the Council, acting on proposals by the nominating committee appointed by the Board of Directors, except that the Board of Directors may by a two-thirds vote decide to present only one candidate for the post of treasurer and one for the post of secretary, provided the candidate has already served at least one term in the same post. The slate of officer candidates shall be provided to the voting members of the Society at least two months before each election.”

ACLS Annual Meeting 2016

The Annual Meeting of the American Council of Learned Societies took place 5–7 May 2016, in Arlington, Virginia. AMS members who attended were Cristie Collins Judd (Senior Program Officer, Mellon Foundation), Robert Judd (AMS Executive Director), Carol Oja (Society for American Music delegate), Elaine Sisman (American Academy of Arts and Sciences delegate), Susan Forscher Weiss (Renaissance Society of America acting delegate), and Carla Zecher (RSA Executive Director), and myself.

Two invaluable sessions highlighted the humanities job market and academic life challenges. The panel “Extending the Reach of the Humanities PhD” took its cue from the Mellon/ACLS Public Fellow Program, which places recent PhDs in the humanities and humanistic social sciences in two-year staff positions with government and nonprofit organizations to help “expand the reach of doctoral education... by demonstrating that advanced study of the humanities have wide applica-

tion, both within and beyond the academy.” Discussants from organizations that have engaged Public Fellows encouraged professors to talk with graduate students about non-academic careers throughout their training; called for schools to incorporate knowledge and skills that will be attractive outside academia into their curricula; and recommended that all graduate students participate in internships beyond academia.

Another session, “Constructive Approaches for Adjunct Faculty,” focused on instructors who work in contingent, non-tenure track positions—a force that now makes up a considerable part of faculties across the country. Here it was noted that projects such as the Academic Workforce Advocacy Kit of the MLA (www.mla.org/Resources/Advocacy/Academic-Workforce-Advocacy-Kit) have gathered and published useful data on faculty workload and staffing norms.

The major reports examined interesting dichotomies relating to the study of the humanities. ACLS President Pauline Yu observed that PhD humanities education is often perceived as elitist, whereas humanistic study should benefit all of society. William D. (“Bro”) Adams, Chair of the NEH, offered reasons why the humanities “ecosystem” is vulnerable: declining resources (especially since 2008), the shrinking hiring market, and growing skepticism about the relevance of the humanities. He nonetheless noted several positive trends: some community colleges are now forming humanities centers; humanities courses are often being integrated with those in the STEM disciplines; and the humanities are increasingly addressing public life issues. As an example of the latter, Adams cited the NEH’s new Public Scholar Program, which recently awarded one of its thirty-six grants to AMS member Mark Clague (University of Michigan) for his work on the national anthem.

—Anne Walters Robertson

AMS Newsletter
Report from the AMS Planning Group on Race and Ethnicity

In response to the initiative of the AMS Board of Directors, and at the request of AMS President Ellen Harris, we have formed a planning group of scholars who have shown strong commitment to the Society to oversee the development of a new committee, provisionally titled the “Committee on the Status of Race and Ethnicity in the Profession.”

The planning group will develop a special session on “Race, Ethnicity, and the Profession,” to take place at the Vancouver Annual Meeting. The special session will include short remarks from some of the planning group members concerning salient issues that the group has been considering, and will also include opportunities for members to comment, both in the session space and remotely (including anonymously, if desired). This session is expected to provide perspectives on the new committee’s mission and strategy, as well as providing a forum and context for the presentation of important issues to the AMS membership as a whole.

The planning group will also map out the eventual name and membership of the committee itself. We recognize the need for sensitivity to diverse positions in terms of service on the committee; the membership is currently envisioned to include not only planning group participants, but other members drawn from diverse constituencies within the profession. The eventual committee could include senior and junior faculty, non-tenure track faculty, graduate students, and independent scholars, as do other AMS committees.

We see the AMS Statement of Fair Practice and Representation in the American Musicological Society (see p. 41) as an important starting point in developing sensitivity to these issues. Additionally, the planning group has been discussing the development of scholarly initiatives that the AMS can support in the very near future, including paper sessions, interest groups, and panels; sessions and working groups on professional development; awards and subventions for scholarly work on race and ethnicity; and the development of public bibliographies and other online resources.

However, this list is provisional and obviously less than comprehensive. The planning group has already been soliciting ideas and suggestions from a variety of stakeholders, but ideas from the membership as a whole on the constitution of this committee, its strategies, and the issues to be addressed, are most welcome. We will be developing an active web platform for soliciting ideas, both before and after the special session. Again, if desired, members can submit ideas anonymously.

We see this new committee as only one aspect of an overall AMS initiative to address issues of race and ethnicity in the profession and practice of musicology. As this initiative proceeds, we look forward to fostering constructive conversation and effective action.

—George Lewis, Judy Tsou, Naomi André, Mark Burford, Bonnie Gordon, Mark Katz, Tammy Kernodle, Alejandro Madrid, and Steve Swayne

Letter from AMS President Ellen T. Harris:
Moving forward concerning issues of racial diversity

23 June 2016 (revised 12 July 2016)

Dear Colleagues and Friends,

My letter to the membership in February came in the midst of a maelstrom of commentary about racism in the AMS community. I asked then that we step back and take time to learn from the accounts of marginalization that have caused such pain and discomfort that some (former) members of our Society have withdrawn from musicology. Of course, taking a step back must only be to gather one’s thoughts and resources in preparation for a move forward. Although the events of last February occurred within a larger societal context that we cannot control, we want to dedicate ourselves to addressing these issues within our own Society. I write you today to inform you about some of the steps forward that the AMS Board of Directors has taken.

In confronting the present, it is often useful—and for historians natural—to look at the past. Forty years ago, when the AMS faced the issue of inclusion with women members, President Janet Knapp wrote about it in the AMS Newsletter (January 1975). She spoke of what she saw as “an important change in our Society” and announced that a “committee to examine the status of women in the profession has been established.” She acknowledged the importance of the committee for all members, male and female. Emphasizing that “our purpose is not divisive,” she concluded that a cross-section of the Society would “investigate this highly relevant matter with us.” As someone who has been active in the AMS over that entire stretch of time and served on the Committee on the Status of Women (now the Committee on Women and Gender) in the 1990s, I know firsthand how important this committee has been and continues to be for the Society as a whole.

Concerning racial diversity, the historical efforts of the AMS primarily have focused on increasing the number of scholars of color and helping to support their graduate study. We have two terrific programs, both of which continue to have a significant impact: The Eileen Southern Travel Fund, established in 1995 and managed by the Committee on Cultural Diversity, has brought 182 “promising minority undergraduates and terminal masters degree candidates” to our Annual Meetings. And also since 1995, the Howard Mayer Brown Fellowship has annually supported the work of a graduate student who is a member of a historically underrepresented group. For those who are not fully aware of these programs, it is revealing to look on our web site and see the lists of recipients [Southern; Brown]. And while these and other important programs need to be continued, strengthened, and better publicized, February’s events clearly show that much remains to be done in order to move beyond building the numbers to building the community.

Although there are obvious differences between the situation the AMS faced in 1975 and the issue we now face, the analogue in terms of a need to build community across lines of difference seems apt. The Board has now established a new committee, provisionally titled the “Committee on the Status of Race and Ethnicity in the Profession.”

In order to gain the widest possible base for the future work of this committee, a planning group has been formed to develop its initial membership and mission. The group is co-chaired by George Lewis and Judy Tsou, and includes as members Naomi André, Mark Burford, Bonnie Gordon, Mark Katz, Tammy Kernodle, Alejandro Madrid, and Steve Swayne. The planning group was envisioned as comprising senior scholars who have shown strong commitment to the Society.

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The AMS Board of Directors has recently reaffirmed the principles articulated in the 2010 Coalition on the Academic Workforce Issue Brief “One Faculty Serving All Students.” Its four main points are:

• All faculty members should receive compensation and institutional support and recognition commensurate with their status as professionals.
• All faculty members should have access to the recommended standards and guidelines for the academic workforce issued by their professional associations and faculty organizations. The AMS will make its recommended standards publicly available.
• All faculty members should have access to key information on academic staffing in their departments and institutions, along with recommended targets for staffing, contracts, compensation, and working conditions.

US-RILM

The AMS established the Lenore Coral Endowment fund in 2005 to help support the US-RILM office to continue its work: building our discipline’s most frequently used and respected bibliographic tool. More than 5,000 submissions to the RILM databases in 2015—some 10 percent—came from the US-RILM office at Cornell University. I would like to encourage readers to contribute to the Lenore Coral Endowment and support US-RILM’s vital work. For details on how to contribute, please see www.ams-net.org/endowments/coral.php.

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

—Pamela F. Starr
US-RILM Governing Board Delegate

By-laws Changes

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

“Article VI. Board of Directors

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

Moving Forward

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We recognize that we are not in a position to prescribe the committee’s mission, nor would it be appropriate to task the committee itself with this assignment, as if by creating the committee the Board’s work was done. Rather, since the AMS is its membership, the work of building community must begin with the community. Therefore, the planning group is developing a special session on “Race, Ethnicity, and the Profession,” to take place at the Annual Meeting of the AMS in Vancouver. This session is scheduled for 6:00 to 7:30 p.m. Friday evening, and I wanted to provide you with this information as early as possible so that you can include it in your own planning for AMS. I hope that you will be able to attend.

In conjunction with establishing this committee, the Board has written a Statement of Fair Practice and Representation as a basis from which to move forward; please take time to read it at your earliest convenience (see p. 41). With this document we move beyond our existing statement of non-discrimination and equal opportunity to a stronger declaration of values concerning principles of diversity in committee appointments and nominations for office, as well as specific procedural guidelines for committees. We have no sense that this Statement will act as a magic wand, and we expect it will evolve over time. It will have no effectiveness at all without the actions of our members.

Finally, the Board is preparing information and materials on unconscious bias that will be put on the web site. All members, but especially committee chairs, will be encouraged to gain a better understanding of the role unconscious bias plays in our interactions.

The Board hopes that these efforts will assist the AMS in moving toward a more just and open community. Although the AMS has issues that need to be addressed, it also has a reservoir of good will that can and should be harnessed to this effort. In closing, let me once again draw on Janet Knapp’s Presidential Message from 1975:

We have problems…. We have differences of opinion. If we are as objective and honest as we are vigorous and strong, we shall resolve them.

Ellen T. Harris
President
eharris@mit.edu
Awards, Prizes, and Honors

AMS Awards and Prizes 2016


The Howard Mayer Brown Fellowship is presented by the Society to promising minority graduate students pursuing a doctoral degree in music. The 2016–17 fellowship recipient is Christopher Campo-Bowen (University of North Carolina at Chapel Hill).

Grants from the M. Elizabeth C. Bartlet Fund for research in France were awarded to Eleanor Cloutier (University of California, Berkeley) for research on her digital humanities project analyzing the behavior of subscribers to the Théâtre Italien in Paris from 1838–1840 and Rachel Howerton (University of California, Riverside) for research on her dissertation “The Reception of Hector Berlioz in Nineteenth-Century Britain.”

Grants from the Virginia and George Bozarth Fund for musico logical research in Austria was awarded to Mark Ferraguto (Pennsylvania State University) for research on his book Hearing Beethoven Historically: 1806–1807.

Grants from the William Holmes/Frank D’Accone Endowment for travel and research in the history of opera were awarded to Anna Parkitna (Stony Brook University) for research on her dissertation “Opera in Warsaw, 1765–1830: Operatic Migration, Adaptation, and Reception in the Enlightenment” and Carlo Lanfossi (University of Pennsylvania) for research on his dissertation “Handel as Arranger and Producer: Listening to Pasticci in Eighteenth-Century London.”

A grant from the Jan LaRue Travel Fund was awarded to Daniel Zuluaga (Montreal, Canada) for research on his article “Francesco Palumbi and Alfabeto Song in Early Seventeenth-Century Florence.”

Grants from the Janet Levy Fund for independent scholars were awarded to Joanna Carter Hunt to present her paper “Salomon de Caus’s Institution harmonique (1619): A Case Study of Intercontinental Collaboration in the Production of an Early Modern Music Theory Treatise” at the Seventeenth Biennial International Conference on Baroque Music in Canterbury, UK; and to Kendra Preston Leonard (Silent Film Sound and Music Archive) for her collaborative project “Music for the Cinematic Supernatural in the Era of Spiritualism” with the Silent Film Sound and Music Archive and pianist Ethan Uslan.

A grant from the Harold Powers World Travel Fund was awarded to Jaclyn Howerton (University of California, Riverside) for research on her dissertation “‘Doing His Bit’: Vaughan Williams’s Music for British Propaganda Films.”

A grant from the Ora Frishberg Salomon Fund for musico logical research was awarded to Peter Graff (Case Western Reserve University) for research on his dissertation “Music, Entertainment, and the Negotiation of Ethnic Identity in Cleveland’s Neighborhood Theaters, 1915–1925.”

Grants from the Eugene K. Wolf Travel Fund were awarded to Elizabeth Elmi (Indiana University) for research on her dissertation “Poetry and Song in Aragonese Naples: Written Traces of an Oral Practice,” and Tommaso Sabattini (University of Chicago) for research for his dissertation “Féerie at the Fin de Siècle: Parisian Theater with Music and the Emergence of Mass Culture.”

Other Awards, Prizes, and Honors

Sara Ballance (University of California, Santa Barbara) received a Mellon/ACLS Dissertation Completion Fellowship for “Learning to Listen: Musical Hearing and the Construction of Musicality in the Nineteenth Century.”

Eleonora Beck (Lewis & Clark College) was selected to participate in the Samuel H. Kress Foundation summer seminar “Teaching European Art in Context.”

Andrea F. Bohlman (University of North Carolina at Chapel Hill) received an ACLS Fellowship for “Fragile Sound, Quiet History: Music and Unofficial Media in Communist Poland.”

Mark Evan Bonds (University of North Carolina at Chapel Hill) was selected a 2016–17 Fellow of the Lise-Meitner-Programm to conduct research in Vienna for the book Music as Autobiography: Composers’ Lives, Composers’ Works.

Thomas Brothers (Duke University) received the Society for American Music 2016 Irving Lowens Book Award for Louis Armstrong: Master of Modernism (W. W. Norton).

Margaret Butler (University of Florida) received a Gladys Kriebel Delmas Foundation Award for “The Prima Donna and Celebrity Culture, 1750–90.”

William Caplin (McGill University) was elected Fellow of the Royal Society of Canada (Academy of Arts and Humanities).
AMS Chapter Student Awards

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

<table>
<thead>
<tr>
<th>Capital</th>
<th>Thomas Rohde</th>
<th>“Brazilian Nationalist Representation in the Text and Musical Setting of Heitor Villa-Lobos’s Chôros no. 10: ‘Rasga o coração’ (Tear Open my Heart)”</th>
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<tbody>
<tr>
<td>Greater New York</td>
<td>Nicole Vilkner</td>
<td>“The Urban Routes of Boieldieu’s La dame blanche in Nineteenth-Century Paris”</td>
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<tr>
<td>Midwest</td>
<td>Jacek Blaszkiewicz</td>
<td>“Enter the Furnace: Morality and Social Space in Offenbach’s La vie parisienne”</td>
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<tr>
<td>New England</td>
<td>Kirill Zikanov</td>
<td>“Glinka’s Three Models of Instrumental Music”</td>
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<tr>
<td>New York State-St. Lawrence</td>
<td>Annalise Smith</td>
<td>“Directorial Influence at the Paris Opéra: The Case of Devismes du Valguy”</td>
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<tr>
<td>N. Calif./Pac. SW</td>
<td>Alison Maggart</td>
<td>“Emil Schmorg’ or Till Eulenspiegel: A Newly Discovered Cadenza by Richard Strauss”</td>
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<tr>
<td>Rocky Mountain</td>
<td>Thomas W. Posen</td>
<td>“The Patterns of Grand Opera On Broadway: A Semiotic Approach”</td>
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<tr>
<td>South-Central</td>
<td>Morgan Rich</td>
<td>“Constructing a Narrative: Reexamining Theodor Adorno’s Alban Berg: Master of the Smallest Link through Source Study”</td>
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<tr>
<td>Southeast</td>
<td>Gina Bombola</td>
<td>“Who Is Fair Oriana?”</td>
</tr>
<tr>
<td>Hon. Mention</td>
<td>Jeremy Sexton</td>
<td>“Scandalous Sight, Sublime Sound: Opera and Film Censorship in I Dream Too Much (1935)”</td>
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<tr>
<td>Southern</td>
<td>Michael Palmese</td>
<td>“John Adams and the Avant-Garde, 1971–72”</td>
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The Allegheny Chapter has established the West Virginia University Prize for the best scholarly paper presented by a graduate student at either the fall or spring meeting each academic year. It will be awarded for the first time in spring 2017. It consists of a monetary award, and is generously funded by the West Virginia University Press. Application guidelines will accompany the CFP for each Chapter meeting. Questions may be sent to chapter President Christopher Wilkinson, Chris.Wilkinson@mail.wvu.edu.

Awards, Prizes, and Honors

Dale Cockrell (Vanderbilt University) received the Society for American Music 2016 Lifetime Achievement Award.

Ismael Fernández de la Cuesta (Royal Academy of Fine Arts Madrid, Spain) received the 2014 Castille and Leon (Spain) Award for outstanding contributions to the defense and recovery of musical heritage, especially Gregorian chant and early music. He also received the 2015 International Prize of Music Terras Sem Sombra (Portugal) for his work in musicology and music performance.

The Greenberg-Award-winning CD recording “The Lion’s Ear,” a collaboration with Anthony M. Cummings (Lafayette College) and the ensemble “La Morra,” was awarded the “Diapason d’Or” from the magazine Diapason.

Frank Daykin was appointed to the Advisory Board of the Art Song Preservation Society.

David Dolata (Florida International University) received a Society for Music Theory subvention for Meantone Temperaments on Lutes and Viols (Indiana University Press).

Margot Fassler (University of Notre Dame) was elected Fellow and Vice President of the Medieval Academy of America.

César D. Favila (University of Chicago) received honorable mention in the The Center for Iberian and Latin American Music 2015 Otto Mayer-Serra Competition for “Espoo de Paula, Ya, Jesús’; los contextos sacros y sociales de algunos villancicos de monjas novohispanas.”

Kate Galloway (Memorial University of Newfoundland) received the Society for American Music Cambridge University Press [presentation by an international scholar] Award for “Smoothesupping the Radio: Experimental Soundwork and Hildegarde Wester-kamp’s Community Soundwalking on Van-couver Co-op Radio.”

Jenna Harmon (Northwestern University) received a Fulbright U.S. Student grant to conduct research on her dissertation “Silent Songs, Royal Orgies: Listening to the Political Pornography of the French Revolution.”

Ellen T. Harris (MIT) was elected to the American Philosophical Society.

Trevor Herbert (Open University) was elected Fellow of the Learned Society of Wales.

Julie Hubbert (University of South Carolina) received a 2016 NEH Summer Stipend for her project The Auteur as Audiophile: Music in the New Hollywood Film.

Hermann Hudde (New England Conservatory of Music), received a Latin GRAMMY Cultural Foundation Research Grant for “Conversaciones Con Compositores de las Américas.”

The Yale University Institute of Sacred Music named Peter Jeffery (University of Notre Dame) a Fellow for the 2016–17 academic year.

Kevin C. Karnes (Emory University) received an ACLS Collaborative Research Fellowship for Wagner and the Subject of Redemption: Politics, Erotics, and Religion in the Music Dramas.

Mark Katz (University of North Carolina at Chapel Hill) received the Royal Musical Association Dent Medal.

Kendra Preston Leonard (Silent Film Sound and Music Archive) received the Society for American Music Sight and Sound 2016 subvention for her collaborative project with silent film accompanist Ethan Uslan; a 2016 American Music Research Center Fellowship; and a 2016–17 Harry Ransom...
Center Research Fellowship in the Humanities. The Silent Film Sound and Music Archive, which she directs, received a 2016 GRAMMY Foundation Preservation grant.

Ralph P. Locke (Eastman School of Music, University of Rochester) received honorable mention at the 2016 PROSE (Professional and Scholarly Excellence) Awards for Music and the Exotic from the Renaissance to Mozart (Cambridge University Press).

Alejandro L. Madrid (Cornell University) received the Latin American Studies Association, Mexico Section, 2016 Humanities Book Award for In Search of Julián Carrillo and Sonido 13 (Oxford University Press).

Rebecca Maloy (University of Colorado, Boulder) received an ACLS Fellowship for Sounding in Honor of Sacrifice: Text, Melody, and Exegetis in the Iberian Offertory.

Tom Marks (Graduate Center, CUNY) received the Society of Seventeenth-Century Music Irene Alm Memorial Prize for “Feeling the Thirty Years’ War: A History of Emotions in Melchior Franck’s Paradisus musicus (1636).”

Carol Marsh (University of North Carolina at Greensboro) was named Honorary Member of the Society for Seventeenth-Century Music.

Deborah H. Mawer (Birmingham City University) received an Arts & Humanities Research Council grant to lead the project “Accenting the Classics: Durand’s Édition classique (c. 1915–25) as a French Prism on the Musical Past.”

Michelle Meinhart (Martin Methodist College) received a Fulbright Scholar Award at Durham University for Music, Healing, and Memory in the English Country House During the First World War. The off-Broadway production of Di goldene kale (The Golden Bride), edited by Michael Ochs (New York, N.Y.) and forthcoming in MUSA, was nominated for a 2016 Drama Desk Award in the category Outstanding Revival of a Musical.

Carol J. Oja (Harvard University) received an ACLS Fellowship for Black Virtuosos and Civil Rights: Racial Desegregation of the Concert Hall and Opera Stage after World War II.


Mark A. Pottinger (Manhattan College) received the American Academy of Arts and Sciences.

Thomas L. Riis (University of Colorado at Boulder) received the 2016 Society for American Music Distinguished Service Citation.

Katelijne Schiltz (Universität Regensburg) received a three-year grant from the Deutsche Forschungsgemeinschaft to study organ sermons published in German-speaking lands ca. 1600–1800.


Danielle Simon (University of California, Berkeley) received the American Academy in Rome 2016–17 Millicent Mercer Johnson Pre-Doctoral Rome Prize for “La Voce della Radio: Opera and the Radio in Italy, 1931–1960.”

Marian Smith (University of Oregon) was named Fellow at New York University’s Center for Ballet and the Arts for summer 2016 for her collaborative project “From Manuscript to Stage: Four Nineteenth-Century Ballets.”

Jessica Stearns (University of North Texas) received the 2016 Music Library Association Dena Epstein [archival and library work in American music] Award for “Christian Wolff’s Notation and Its Context.”

Francisco Javier Suarez-Pajares (Universidad Complutense de Madrid) received a 2015 Spain Visiting Fulbright Scholar award for “Spanish Music and Musicians in the US during the Cold War: Propaganda, Existence and Resistance.”

Joan M. Titus (University of North Carolina at Greensboro) received an NEH Summer Stipend for her book on Dmitry Shostakovich and his film music for Stalinist cinema.

Maja Trochimczyk (Sunland, Calif.) received the Polish American Historical Association Distinguished Service Award.

Bettina Varwig (King’s College London) received the American Bach Society 2016 William H. Scheide Prize for “Beware the Lamb: Staging Bach’s Passions,” Twentieth-Century Music (2014).

Oren Vinogradov (University of North Carolina at Chapel Hill) received a DAAD Research Grant and a Weimar Award from the Klassik Stiftung Weimar for his dissertation “Theorizing Program Music: Schumann, Liszt, and Wagner as Critic-Composers.”

Denise Von Glahn (Florida State University) received the International Alliance for Women in Music Pauline Alderman Award for best book for Music and the Skillful Listener: American Women Compose the Natural World (Indiana University Press).

Joshua Walden (Peabody Institute, Johns Hopkins University) received the Association for Recorded Sound Collection Award for Excellence in Historical Research on Classical Music (Discography) for Sounding Authentic: The Rural Miniature and Musical Modernism (Oxford University Press).

Amy Lynn Włodarski (Dickinson College) received an NEH Summer Stipend for “Post-war Humanism and the Music of George Rochberg.”

**Guidelines for Announcements of Awards and Honors**

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

The Performance Committee plans three lecture-recitals and a piano recital for Friday and Saturday afternoons at St. Andrew’s Wesley United Church and Christ Church Cathedral, both short walks from the Wall Centre. Cellist Elinor Frey, accompanied by lutenist Stephen Stubbs, will discuss and perform the music of Angelo Maria Fiorè (1660–1723). Twentieth-century works for solo guitar by Carlos Gustavino and Guido Santórsola will be the focus of a lecture-recital by guitarist Nicolás Emilfork. Jewel A. Smith and the Edgecliff Vocal Ensemble of Xavier University will present a selection of vocal works studied and performed by students at Troy Female Seminary in Troy, New York during the period 1838–72. Finally, Réa Beaumont devotes a recital to piano works by twentieth- and twenty-first-century Canadian composers.

Local arts organizations also have exciting plans. At Christ Church Cathedral on Friday, 4 November, Early Music Vancouver will present Hana Blážíková and Bruce Dickey in a program entitled “Breathtaking: A Voice and a Cornetto Entwined.” Tickets for this event are selling very quickly, so AMS members are encouraged to book their discounted tickets soon. Links for information and booking these and all Vancouver performances are available at the AMS Vancouver web site, www.ams-net.org/vancouver.

On Saturday, 5 November and Sunday, 6 November, the Vancouver Symphony Orchestra will show the Indiana Jones film Raiders of the Lost Ark while performing John Williams’s score live at the Orpheum Theatre, just a few blocks from the Wall Centre. The Vancouver Recital Society will host a solo piano recital by the young Ukrainian pianist Anna Fedorova, first prize winner of the International Rubenstein in Memoriam Piano Competition, at the Vancouver Playhouse on Sunday, 6 November. Music on Main’s 2016 Modulus New Music Festival will run from 4 to 10 November at the Yaletown Roundhouse Community Centre. (When finalized, festival information will be available at www.musicomain.ca/concerts/2016-modulus-festival/) For the more adventurous, a short bus ride will take you to the campus of the University of British Columbia, where the School of Music’s opera department will be performing Gian Carlo Menotti’s The Consul (details: music.ubc.ca/student-ensembles/opera). Fans of live indie rock and popular music should explore the offerings of Vancouver’s Vogue Theatre, the Fortune Sound Club, Guilt & Co. and the Railway Club.

—Steven Zohn and Christina Hutten

Vancouver Program Selection

This year the program committee read 812 paper proposals, demolishing all previous records by a significant margin; this included fifteen evening sessions, eight alternative format sessions, nine two-paper and fifteen four-paper Formal Session proposals, five poster proposals, eleven AMS/SMT jointly proposed sessions, and hundreds of individual proposals. The task of choosing 216 papers for the program took place over three months. The members of the committee (Brigid Cohen, Jonathan Gilson, Halina Goldberg, Nicholas Mathew, Massimo Ossi, Katherine K. Preston, and Anne Stone) read the abstracts independently; their individual scores were collated and a ranked list was formed. We met for three days to make the final selection and arrange the papers into sessions. The SMT program committee met concurrently, and the two committees joined one morning to adjudicate the Joint Session proposals.

The committee read the abstracts blind until all but twenty-four papers were selected; author names were revealed to complete the process. We also exercised our option to create an invited session around a theme of our choosing. After much discussion, we created the panel “After Machaut and before Monteverdi: Current Trends in the Music of the Renaissance,” a choice stimulated by the paucity of submitted abstracts treating this period. The invited panelists include Margaret Bent (All Souls College, Oxford), Jane A. Bernstein (Tufts University), Philippe Canguilhem (Université de Toulouse Le Mirail), Anne Walters Robertson (University of Chicago), Jesse Rodin (Stanford University), and Kate van Orden (Harvard University).

The program is, we believe, a microcosm of the tendencies and interests represented in the submissions as a whole. Opera and stage music continued to be well represented; papers treating music and race in twentieth-century America were numerous; and film and media studies made a strong showing, with the radio a striking focus of interest. Many submissions situated European music in dialogue with non-European cultures—thus the program contains papers that explore African court trumpeters in seventeenth-century Germany, Wagnerism in Japan, Ragtime in Bombay, and the discovery of a new work from colonial Mexico. Chant and the thirteenth-century motet were the most popular early music topics.

It was both humbling and inspiring to read such a large pool of excellent abstracts, and regrettable that we were obliged to exclude so many. In deliberating we looked especially for clarity of argument, acknowledgement of existing research, and articulation of the wider significance of the project. The committee’s disparate background meant that the most successful abstracts were able to convey these features using transparent language to both specialists and non-specialists.

—Anne Stone
Program Committee Chair

AMS Newsletter
### AMS/SMT ANNUAL MEETING

**Vancouver, 3–6 November 2016**

**Preliminary Program (as of 16 August 2016)**

#### WEDNESDAY 2 November

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<tr>
<td>8:00–5:00</td>
<td>Haydn Society of North America Conference 2016</td>
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<td>8:00–5:00</td>
<td>New Beethoven Research Conference 2016</td>
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<td>9:00–12:00</td>
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<td>1:00–5:00</td>
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<td>2:00–6:00</td>
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<td>2:00–8:00</td>
<td>SMT Board of Directors</td>
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<tr>
<td>6:15–7:30</td>
<td>SMT Executive Board, Networking Committee, Publications Committee, and Awards Committee Dinner</td>
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<tr>
<td>7:30–11:00</td>
<td>SMT Networking Committee</td>
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<td>7:30–11:00</td>
<td>SMT Publication Awards Committee</td>
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#### THURSDAY 3 November

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<tr>
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<tr>
<td>11:00–7:00</td>
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<td>1:00–6:00</td>
<td>Exhibits</td>
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<td>7:30–9:00</td>
<td>Meeting Worker Orientation</td>
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<td>8:00–12:00</td>
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<td>8:00–12:00</td>
<td>New Beethoven Research Conference 2016</td>
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<tr>
<td>9:00–12:00</td>
<td>SMT Music Theory Hack Day sponsored by the SMT Music Informatics Interest Group</td>
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<tr>
<td>9:00–12:00</td>
<td>SMT Peer Learning Program Seminar I: “Empirical Approaches to Musical Narrative”</td>
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Elizabeth Hellmuth Margulis (University of Arkansas), instructor

9:00–12:00 | SMT Peer Learning Program Seminar II: “The Musical Language of Il Trovatore” |

William Rothstein (City University of New York), instructor

9:00–1:00 | Editorial Board of The Works of Giuseppe Verdi                     |

#### THURSDAY AFTERNOON SESSIONS

2:00–5:00

**Musical Literacy in the Early Middle Ages (AMS)**

Peter Jefferies (University of Notre Dame), Chair

Daniel DiCenzo (College of the Holy Cross), "Literacy and Transmission in the Earliest Mass-Chant Books: A Perspective from Neuroscience"

Susan Rankin (University of Cambridge), "A New Kind of Literacy: Writing Music"

Henry Parkes (Yale University), "Remembering or Dismembering? The Implications of Written Collections for Early Medieval Trope Performance"

Emma Hornby and Rebecca Maloy (University of Bristol / University of Colorado Boulder), "Melodic Language and Musical Literacy in the Old Hispanic Chant"

**Between Music Theory and Music History: Carl Dahlhaus on the History of Music Theory (SMT)**

Frank Heidberger (University of North Texas), Chair

Stephen Hinton (Stanford University), Respondent

Jan Philipp Sprick (Hochschule für Musik und Theater, Rostock), "On the Implicit and Explicit Reception of Dahlhaus’s ‘Was heißt Geschichte der Musiktheorie?’"

Frank Heidberger (University of North Texas), "‘What Is the History of Music Theory?’ Dahlhaus’s Essay and its Relevance for the Current Understanding of the Discipline"

Nathan John Martin (University of Michigan), "Dahlhaus’s ‘Was heißt Geschichte der Musiktheorie?’ Between Kuhn and Weber"

Thomas Christensen (University of Chicago), "Dahlhaus and the Origins of the Origins"


Gesine Schröder (Universität für Musik und darstellende Kunst Wien / Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy"), "Theorist and Teacher of Theory: Carl Dahlhaus as a Model for the Classroom Teaching of Music Theory at German Conservatories"

**Colonial Music in the New World (AMS)**

Louise K. Stein (University of Michigan), Chair

Lorenzo Candelaria (University of Texas at El Paso), "Pedro de Gante and the Creation of Euro-Mexica Catholic Song in Sixteenth-Century New Spain"
Sarah Eylerly (Florida State University), “Mozart and the Moravians”
Faith S. Lanam (University of California, Santa Cruz), “Mothers, Sisters, Niñas, and Nuns: The Professional Training of Young Female Musicians of Colonial Mexico”

**Extending Topic Theory (SMT)**
Danuta Mirka (University of Southampton), Chair
Martha E. Sullivan (Rutgers University), “The Siren Topos, Male Anxiety, and Female Agency”
Johanna Frymoyer (Indiana University), “Octatonic and Ombra: The Russian Supernatural as a Musical Topic”
Thomas Johnson (Graduate Center, CUNY), “Lying About Tonality: A New World of Topic in Early Twentieth-Century Modernist Music”
Daniel J. Thompson (Florida State University), “A Topical Exploration of the Jazz Messengers’ 1965 Recording ‘One by One’”

**French Music at Home and Abroad in the Long Eighteenth Century (AMS)**
Caryl Clark (University of Toronto), Chair
Austin Glattthorn (Dalhousie University), “Out with the Old, In with the New: Music and Regime Change During the French Occupation of Mainz, 1792–93”
Jennn Harmon (Northwestern University), “Silent Songs, Royal Orgies: Listening to the Political Pornography of the French Revolution”
Diane Tisdall (King’s College London), “Blood, Sweat, and Scales: The Birth of Modern Bureaucracy at the Paris Conservatoire”

**Musical Histories of Modern Nationhood (AMS)**
Richard Miller (University of Nevada-Las Vegas), Chair
Stephen Armstrong (Eastman School of Music, University of Rochester), “Japan’s Messiaen: Sept Haïkaï and the French-Japanese Cold War Connection”
Danielle Fosl-Lussier (Ohio State University), “Public-Private Cooperation in the Curation of America’s Musical Diversity”
Kunio Hara (University of South Carolina), “Music, Sound, and Nostalgia in Animated Films of Studio Ghibli”
Brooke McCormle (SUNY Geneseo), “Was ist Japanisch?: Wagnerism and Nationhood in Modern Japan”

**Nineteenth-Century Music and Social History (AMS)**
Halina Goldberg (Indiana University), Chair
Sara Ballance (University of California, Santa Barbara), “Nineteenth-Century Gebhörbildung as a Means of Self-Cultivation”
Katherine Fry (London), “The Reception of German Music and Philosophy in Victorian Britain: George Eliot as Music Critic and Translator ca. 1855”
Christine Kyriakides (IndianaBaroque Music), “Musical Crimes and Misdemeanors from the Pages of the Orchestra (1863–81)”

**Opera Exchanges (AMS)**
Naomi André (University of Michigan), Chair
Katharina Clausius (University of Cambridge), “The Poet’s Prose: Dramma per musica after ‘Telemachomania’”
Caroline Anne Ellsmore (Melbourne), “‘Fra le quinte with Aida: Teresa Stolz Writes to Giuseppe Verdi’”
Edward Jacobson (University of California, Berkeley), “Reading at the Opera: The Case of Donizetti’s Historicism”
Laura Moeckli (University of Bern), “Analyzing Time Structures in Nineteenth-Century Opera”

**Modernism’s Tensions (AMS)**
Blake Howe (Louisiana State University), Chair
Christopher Chowrimootoo (University of Notre Dame), “The Burning Fiery Furnace and the Redemption of Religious Kitsch”
Ryan Dohoney (Northwestern University), “Antimodernism, Ultramodernism, and ‘After Modernism’”
Andra K. Basler (Delaware Valley University), “The Lens of Disability in Darius Milhaud’s Postwar U.S. Reception”
Charissa Noble (University of California, Santa Cruz), “Extended From What?: Confronting Constructions of Voice, Gender, and the Machine in the Canonization of ‘Extended’ Vocal Techniques through Joan La Barbara’s Cathing”

**THURSDAY AFTERNOON SHORT SESSIONS**

**2:00–3:30**

**Early Modern Performance (AMS)**
Daniel R. Melamed (Indiana University), Chair
Gregory Johnston (University of Toronto), “Heinrich Schütz’s Musical Gift to the Wollenbüttel Court: What the Partbooks Tell Us”
Andrew Shryock (Boston Conservatory), “Reviving Messiah: Handel’s 1743 Oratorio Season”

**Logics of Late Modernism (SMT)**
Robert Hasegawa (McGill University), Chair
Laurence Willis (McGill University), “Harmonic Dualism in Ben Johnston’s Ninth String Quartet”
Antares Boyle (University of British Columbia), “‘Conoscere e riconoscere’: Fragmentation, Repetition, and Formal Process in Sciarrino’s Instrumental Music”

John Roeder (University of British Columbia), Chair
Kofi Agawu (Princeton University), Respondent
Justin London (Carleton College), “Statistical Learning and Rhythm-Meter Relationships in Jembe Drum Ensemble Music from Mali”
Rainer Polak (Cologne University for Music and Dance, Germany), “Non-Isochronous Beat Subdivision and Ensemble Synchronization in Jembe Drum Ensemble Music from Mali”
Nori Jacoby (Massachusetts Institute of Technology), “Musical Roles and Individual Behavior in Ensemble Entrainment in Jembe Drum Ensemble Music from Mali”
Race in Midtown (AMS)
Elizabeth Craft (University of Utah), Chair
Todd Decker (Washington University in St Louis), "Jim Crow in Times Square: Racial Segregation as a Structural Element of Broadway Musical Theatre History"
Marian Smith (University of Oregon), "A Dash of Hi-di-hi': Balanchine's Met Aida, 1935"
3:30–5:00

Enlightenment Tarantism (AMS)
Elisabeth Le Guin (University of California, Los Angeles), Chair
Virginia Georgallas (University of Toronto), "The Maniac’s Affliction: Music, Madness, and Caprice in Late Eighteenth Century Spain"
Ana Sánchez-Rojo (Tulane University), "Enlightened or Feverish? Tarantism and the Formation of Public Opinion in Spain"

Minstrelsy (AMS)
Dale Cockrell (Vanderbilt University), Chair
David Blake (Stony Brook University), "Minstrelsy and the Yale College Man, 1845–75"
Sean Lorre (McGill University), "1931 Britain in Black and White: The Minstrel Mask, Migration, and the Transatlantic Flow of Black Musics"

Performing Babbitt and Morris (SMT)
Andrew Mead (Indiana University), Chair
Zachary Bernstein (Eastman School of Music, University of Rochester), "Babbitt’s Gestural Dialectics"
Brian Alegant (Oberlin College & Conservatory), "Once More with Feeling: Analyzing and Performing Robert Morris’s Scraps"

Positional Listening/Positional Analysis (SMT)
Mark Spicer (Hunter College / Graduate Center, CUNY), Chair
Elizabeth Marvin (Eastman School of Music, University of Rochester), Respondent
John Covach (University of Rochester), "A View from Guitar Land: Shifting Positional Listening in Complex Textures"
Kevin Holm-Hudson (University of Kentucky), "Stratified Keyboard Harmony in the Music of Todd Rundgren"
Brad Osborn (University of Kansas), "Metric Levels from Behind the Kit (and Elsewhere)"
Gregory R. McCandless (Appalachian State University), "Attentional Cost and Positional Analysis: A Bassist’s Perspective"

4:15–5:15 AMS Development Committee
4:30–5:30 AMS Committee on Career-RelatedIssues Conference Buddy Mixer
5:15–7:15 SMT Dance and MovementInterest Group Meeting
5:15–7:15 SMT Adjunct Faculty Interest Group
5:30–6:00 SMT Conference Guides
5:30–6:30 AMS President’s Endowed Plenary Lecture

Robert Gjerdingen (Northwestern University), "Suffer the Little Children: The Institutionalization of Craft Apprenticeship in the Conservatories of Europe"

6:00–7:30 Opening Reception
6:00–7:30 RILM Reception for RAFT
7:00–8:00 Journal of Seventeenth-CenturyMusic Editorial Board
9:30–11:00 Student Reception

THURSDAY EVENING SESSIONS
8:00–10:00

Susanne Langer Reconsidered (AMS)
Sponsored by the AMS Music and Philosophy Study Group
Michael Gallope (University of Minnesota), Chair
Holly Watkins (Eastman School of Music, University of Rochester), Respondent
Anne Pollok (University of South Carolina), "To Feel Is Not to Say: Immediacy at the Center of Langer’s Theory of Music as ‘Living Form’"
Bryan Parkhurst (University of South Florida), "Right and Left Formalism"
Eldritch Priest (New York University), "Do Animals Get Earworms?"
8:00–11:00

Apocalypse, Ecomusicology, and Radical Listening (AMS)
Sponsored by the AMS Ecocriticism Study Group
Kate Galloway (Wesleyan University/Memorial University of Newfoundland), Chair
Alexander Rehding (Harvard University), Respondent
Christopher DeLaurenti (College of William & Mary), Noriko Manabe (Temple University), Jessica A. Schwartz (University of California, Los Angeles), Mitchell Morris (University of California, Los Angeles)

Crippling the Music Theory/Music History Curriculum
Sponsored jointly by the AMS Music and Disability Study Group and SMT Disability and Music Interest Group
Samantha Bassler (Westminster Choir College of Rider University), Chair, AMS Study Group on Music and Disability
Bruce Quaglia (University of Minnesota, Twin Cities), Chair, SMT Interest Group on Music and Disability

Roundtable of Respondents: Michael Balkan (Florida State University), Andrew Dell’Antonio (University of Texas at Austin), Blake Howe (Louisiana State University), Jennifer Iverson (University of Chicago), Stephanie Jensen-Moulton (Brooklyn College, CUNY), Laurie Stras (University of Southampton), Joseph Straus (Graduate Center, CUNY)
William Cheng (Dartmouth College), "Inspiration Porn: A Classroom Quandary"
Robin Wallace (Baylor University) and Jeannette Jones (Boston University): "The Deaf Composer: Teaching Beethoven"
James Deaville (Carleton University), "Teaching ‘Madness,’ Teaching ‘Schumann: A Workshop’"
Stefan Sunandan Honisch (Vancouver, British Columbia), "Disability Aesthetics as a Pedagogical Framework: Implications for the Study of Piano Repertoire"
**Experimenting with the Canon: New Approaches to the Music History Survey (AMS)**
Sponsored by the AMS Pedagogy Study Group
Mark Clague (University of Michigan), Chair
Vilde Aaslid (University of Rhode Island), Ryan Raul Bañagale (Colorado College), Gwynne Kuhner Brown (University of Puget Sound), John Spilker (Nebraska Wesleyan University)

**Ginastera at 100: Politics, Ideology, and Representation (AMS)**
Sponsored by the AMS Ibero-American Music Study Group
Deborah Schwartz-Kates (University of Miami), Chair
Eduardo Buch (École des hautes études en Sciences Sociales, Paris), Guest Speaker
Edward Herrera (Rutgers University), Melanie Plesch (University of Melbourne)

**The Hermeneutics of Sonata Deformation (SMT)**
Patrick McCreless (Yale University), Chair
James Hepokoski (Yale University), “Shattering the Bonds of Nature: The Queen of the Night Invades Enemy Territory”
Charity Lofthouse (Hobart and William Smith Colleges), “The Success of Russian ‘Failure’: Tonal and Post-Tonal Resolution in Twentieth-Century Russian Sonata Movements”
Stephen Godsen (University of North Florida), “From Apotheosis to Breakthrough: Intertextuality and Climax in Rachmaninoff’s Piano Concerto no. 4”
Rebecca Perry (Yale University), “Between the Signposts: Themeic Interpolation and Structural Defamiliarization in Prokofiev’s Sonata Process”

**Ligeti (SMT)**
Jennifer Iverson (University of Chicago), Chair
Benjamin R. Levy (University of California, Santa Barbara), “Ligeti’s Uses of Literature”
Sara Bakker (Utah State University), “Interpreting Flexible Repetition in the Late Works of György Ligeti”
John Cuciurean (University of Western Ontario), “The Mysterious Case of György Ligeti’s ‘Larrache coueux’”
Amy Bauer (University of California, Irvine), “Ligeti’s Études and the Heroic Codes of Late Modernity”

**Ludomusicology outside Video Games (AMS)**
Sponsored by the AMS Ludomusicology Study Group
Michael Austin (Howard University), Chair
Steven Beverburg Reale (Youngstown State University), “Glass Beads and Graphic Analysis: A Ludist Account of Contemporary Music Theory”
Carmel Raz (Columbia University), “Anne Young’s ‘Musical Games’ (1801): Music Theory, Gender, and Game Design”
Tekla Babyak (Cornell University), “Music, Card Games, and the Play of Sensation: Kant’s Ludomusical Aesthetics”
Karen Cook (University of Hartford), “Beyond (the) Halo: Chant in Video Games”
Kirsten Carithers (Northwestern University), “Not Just Fun and Games: Musical Indeterminacy as User-Generated Content”

**Musical Performers, Musical Works (SMT)**
Sponsored by the SMT Performance and Analysis Interest Group
Victoria Tzotzkova (Harvard University), Chair
Patrick Boyle (University of Victoria), “The Jazz Process: Negotiating Error in Practice and Performance”
Charles Neidich (The Juilliard School/Queens College, CUNY), “Knowledge and Imagination: On Performing Elliott Carter’s Gita for B-Flat Clarinet”
Eric Clarke (University of Oxford), Respondent: “Knowing and Doing”

**Digital Scores: Navigating Online Music from Antiphons to Mozart to Zorn (AMS)**
John Shepard (University of California, Berkeley), Chair
Bonna J. Boettcher (Cornell University), “Collections of Digitized Scores from Publishers and Third-Party Providers: From Free to Fee”
Laura Stokes (Brown University), “Containing the Dogfight: Digital Popular Sheet Music in the Curriculum”

**Musical Artifacts (AMS)**
Sponsored by the AMS Popular Music Study Group
Jasen Emmons (Curatorial Director, Experience Music Project), Keynote Speaker
Elizabeth Ann Lindau (California State University, Long Beach), “Music Re-materialized: The Revival of the 78”
Amy Coddington (University of Virginia), “Rap’s Merchandise: How Commodified Musical Artifacts Affect Historical Narratives”
Loren Kajikawa (University of Oregon) and Amanda Lalonde (Mount Allison University), “Art of Facts: Reconstructing Early Hip Hop Performance”
Deirdre Morgan (University of London), “The Anatomy of Style: Playing Technique as Musical Artifact”

**Songs of the Jewish Enlightenment: Vocal Music in the Circle of Sara Levy (1761–1854) (AMS)**
Sponsored by the AMS Jewish Studies and Music Study Group
Rebecca Cypess, lecturer, fortepiano
Sonya Headlam, soprano
Sahoko Sato Timpono, mezzo soprano
Nancy Sinkoff, respondent
### THURSDAY EVENING SHORT SESSIONS

8:00–9:30

**Musical Significations (SMT)**

Judith Lochhead (Stony Brook University), Chair

Bruno Alcalde (Northwestern University), “Signification in Plurality: A Typology of Chimeric Environments in Polystylistic Music of the Post-1950s”

Aaron Harcus (Graduate Center, CUNY), “Between Sign and Convention: On the Phenomenology of Modernist Musical Topics”

9:30–11:00

**Nineteenth-Century Periods (SMT)**

Poundie Burstein (Hunter College / Graduate Center, CUNY), Chair

Stephen Rodgers (University of Oregon), “Schubert’s Idyllic Periods”

Xieyi (Abby) Zhang (Graduate Center, CUNY), “Between Half and Perfect Cadences: Alternate Antecedent Tonicizations within Parallel Periods”

### FRIDAY 4 November

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<td>SMT Graduate Student Workshop I: “Meter and Form in 19th-Century Music”</td>
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Richard Cohn (Yale University), instructor

9:00–12:00

**SMT Graduate Student Workshop II:**

“Topics, Phrase Structure, and Sonata Form in Haydn’s Chamber Music”

Danuta Mirka (University of Southampton), instructor

### FRIDAY MORNING SESSIONS

9:00–12:00

**Behind and Beyond the Iron Curtain (AMS)**

Martha Sprigge (University of California, Santa Barbara), Chair

Kevin Bartig (Michigan State University), “Olin Downes and the Soviets”

Elaine Kelly (University of Edinburgh), “Cultivating the Middle East: The German Democratic Republic on Tour”

Anicia Timberlake (Williams College), “East German Listening Lessons: Pedagogy and the Idea of Musical Content in the German Democratic Republic”


**Constructing the Past in the Long Nineteenth Century (AMS)**

Sanna Pederson (University of Oklahoma), Chair

Ellen Exner (New England Conservatory of Music), “Dr. Burney’s Complaint and the Case of Mendelssohn’s Great Passion”


Fabio Morabito (King’s College London), “Replacing Haydn: Luigi Cherubini’s ‘affair Esterházy,’ 1810–11”


**Music and Everyday Life in Eighteenth-Century England (AMS)**

Jeanice Brooks (University of Southampton), Chair


Katelyn Clark (University of Toronto), “The Myrtle of Venus and Bacchus’s Vine at London’s Anacreontic Society”

Alison DeSimone (University of Missouri-Kansas City), “‘For the Benefit Of...’: Italian Opera and the Establishment of the Singer’s Benefit in Early Eighteenth-Century Britain”

Sarah F. Williams (University of South Carolina), “Traveling Music and Theatrics: Jimmy LaRoche and John Eccles’ Raree Show”

**Finding Voice in Popular Music (AMS)**

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

Andrew Flory (Carleton College), “‘She Needs Me’: Marvin Gaye, Crooning, and Vocal Agency at Motown”

Mark Burford (Reed College), “Mahalia Jackson’s Class Politics of Voice”

Allison McCracken (DePaul University), “The Vocal Politics of NBC’s ‘The Voice’: Exposing Cultural Essentialism, Affirming Social Hierarchy”

Maureen Mahon (New York University), “Not Like a Girl: Tina Turner’s Vocal Sound and Rock and Roll Success”
Frames, Fantasia, and Formal Functions (SMT)
William Caplin (McGill University), Chair

Carolina S. Kim (Eastman School of Music, University of Rochester), "Mendelssohn's Formal Frames: Multi-Stage and Recurring Introductions"

Christopher Brody (Eastman School of Music, University of Rochester), "Thematic Design and Tonal Structure in the Viennese String Quartet Menuet, circa 1770: Haydn and the Kleineister"

René Rusch (University of Michigan), "The Four-Key Exposition? Schubert's Sonata Forms, the Fantasia, and Questions of Formal Coherence"

Graham G. Hunt (University of Texas at Arlington), "Diverging Subordinate Themes and Internal Transitions: Assessing Internal Modulations in Three-Key Expositions"

Genre and Geography in the Thirteenth-Century Motet (AMS)

Emma Dillon (King's College London), Chair

Catherine Bradley (Stony Brook University), "Mini Clausulae and the Magna librae organi"

Alexandros Maria Hatzikiriakos (University of Rome-Sapienza), "The Chanson du Roi, Naples, and the Geography of Thirteenth-Century Music"

Thomas B. Payne (College of William & Mary), "A Conductus, an Organum, and A Very Poor Loser: Philip the Chancellor, Pérotin, and the Paris Bishop's Election of 1227–28"

Gael Saint-Cricq (Université de Rouen), "Motets in Songbooks and the Borderland Culture of the Thirteenth-Century Motet"

New Perspectives in the History of Music Theory (SMT)

Susannah Clark (Harvard University), Chair

Maryam A. Moshaver (University of Alberta), "Rameau, the Subjective Body, and the Forms of Theoretical Representation"

August Sheehy (Stony Brook University), "A. B. Marx and the Politics of Sonata Form"

Rodney Garrison (SUNY Fredonia), "Schenker's Elucidations on Unfolding Compound Voices from Der Tonwille 6 (1923) to Der freie Satz (1933)"

Aine Heneghan (University of Michigan), "Rethinking Repetition: Schoenberg and the endless reshaping of a basic shape"

Classical Music on the Big Screen (AMS)

Mary Simonson (Colgate University), Chair

Erin Brooks (SUNY Potsdam), "Movies at the Met: Space and Meaning in Early Film Screenings"

Olga Haldey (University of Maryland), "Bach Is a Great Responsibility: the B-minor Mass in the Maksimova-Vasiliev film Fouetté (1986)"

Christy Thomas (Bates College), "A Combination Made for Experiment: Casa Ricordi, Aida, and Opera on Screen in 1911"

Danielle Ward-Griffin (Christopher Newport University), "As Seen on TV: Putting the NBC Opera Theatre on Stage"

The Reach of Humanistic Learning (AMS)

John McKay (University of South Carolina), Chair

Nicholas Johnson (Butler University), "Johannes Kepler's Astro-Musical Soul and Early Modern Speculative Music Theory"

Sarah Koval (University of Toronto), "Pills to Purge Melancholy: The Restorative Power of Songs in Restoration England"

Loren Ludwig (University of Virginia), "Marketh it well: William Barthe's Table (1936) and Experimental Practice"

Joseph Ortiz (University of Texas at El Paso), "Between Humanism and Praxis: Concepts of Musical Literacy in Early Modern Europe"

SMT Goes to High School: The AP Music Theory Outreach Project (SMT)

Co-sponsored by the SMT Committee on Diversity and the Pedagogy Interest Group

J. Daniel Jenkins (University of South Carolina), Chair

Timothy Chenette (Utah State University), Philip Duker (University of Delaware), Gabriel Fankhauser (University of North Georgia), Cynthia Gonzales (Texas State University), Rebecca Jemian (University of Louisville), Jocelyn Neal (University of North Carolina at Chapel Hill), Daniel B. Stevens (University of Delaware), Ji Hyun Woo (SUNY Fredonia)

Sounding Stereotypes (AMS)

Tina Friehauff (Graduate Center, CUNY), Chair

Siel Agugliaro (University of Pennsylvania), "They are not Alfredo and Violetta: Cultural Hierarchy, Race, and Politics in the Cold War Italian Performances of Porgy and Bess"

Dan Blim (Denison University), "MacDowell's Vanishing Indians"

Daniel Goldmark (Case Western Reserve University), "Musical Stereotyping American Jewry in Early Twentieth-Century Mass Media"

Daniel Grimley (University of Oxford), "I will meet you when the sun goes down: From Place to Race in Delius's Appalachia"

FRIDAY MORNING SHORT SESSIONS

9:00–10:30

 Bernstein (AMS)

Ryan Raul Bañagale (Colorado College), Chair

Katherine Baber (University of Redlands), "Radical Chic and Leonard Bernstein's Politics of Style"

Daniel Callahan (Boston College), "Bernstein's Body"

Boulez: From Sketch to Score (SMT)

Ciro Scotto (Ohio University), Chair

Joseph Salem (University of Victoria), "The Melodies of L'Oreste and Pierre Boulez's New Compositional Method"

C. Catherine Losada (College-Conservatory of Music, University of Cincinnati), "Middleground Structure in the Cadenza to Boulez's Éclat"

10:30–12:00

Canonic American Composers (AMS)

David Paul (University of California, Santa Barbara), Chair

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

Jacob A. Cohen (Graduate Center, CUNY), "Dancing in the Barn with Charles Ives"

Dallapiccola and the Dynamics of Influence (SMT)

Jamuna Samuel (University of Pennsylvania), Chair

Angela Ida De Benedictis (Paul Sacher Foundation, Basel) and Christoph Neidhöfer (McGill University), "The Composer and His Advocate: Taking Clues from the Dallapiccola-Mila Correspondence for an Analysis of Tre Poemi (1949)"

Angela Carone (Fondazione Giorgio Cini, Venezia), "Teaching Beyond the Craft of Composition: The Relationship between Luigi Dallapiccola and Luciano Berio"
12:00–1:30  A-R Online Music Anthology
Board Meeting (by invitation)
12:00–1:15  CCRI Session I: Master-Teacher Roundtable: Interdisciplinary Strategies
Sponsored by AMS Committee on Career-Related Issues
Alexandra Monchick (California State University, Northridge), Chair
David Huron (Ohio State University), Music Theory and Cognition; Laura Pruett (Merrimack College), Music and Spirituality; Peter Garcia (Cal State Northridge), Music and Chicano Studies; Mark Katz (University of North Carolina at Chapel Hill), Teaching Music and Entrepreneurship to Non-majors
12:15–1:15  Alvin H. Johnson AMS 50 Fellowship Forum
12:15–1:15  AMS Committee on Cultural Diversity: Reception for Southern Travel Grant Recipients, Associates, and Alliance Representatives
12:15–1:15  SMT Queer Resource Interest Group
12:15–1:45  New Networks of Music Literature: RILM and Musicology in the Twenty-First Century
Barbara Dobbs Mackenzie (Editor-in-Chief) and Tina Frühauf (Content Acquisitions Director), Répertoire International de Littérature Musicale, Barry S. Brook Center for Music Research and Documentation, Graduate Center, CUNY
12:15–1:45  FRIDAY AFTERNOON SESSIONS
12:30–1:00  Lecture-Recital: “Redefining the Concept of Latin-American Music for Guitar through the Works of Guastavino and Santórsola” (at St. Andrews Wesley United Church)
Nicolás Emilfork (University of Texas at Austin), classical guitar
1:00–1:30  Lecture-Recital: “Integrating the Violoncello Music of Angelo Maria Fiorè with Early Baroque Performance Practice” (at St. Andrews Wesley United Church)
Elinor Frey, Baroque cello
Stephen Stubbs, lute
1:15–1:45  FRIDAY AFTERNOON CONCERTS
1:30–2:00  After Machaut and before Monteverdi: Current Trends in Music of the Renaissance (AMS)
Anna Zayaruznaya (Yale University), Chair
Margaret Bent (All Souls College, Oxford), Jane A. Bernstein (Tufts University), Philippe Canguilhem (Université de Toulouse Le Mirail), Anne Wälters Robertson (University of Chicago), Jesse Rodin (Stanford University), Kate van Orden (Harvard University)
2:00–2:30  Agency in Instrumental Music of the Long Eighteenth Century (SMT)
Seth Monahan (Eastman School of Music, University of Rochester), Chair
Edward Klorman (McGill University), “Koch and Momigny: Theorists of Agency in Mozart’s Quartets?”
W. Dean Sutcliffe (University of Auckland), “Versatility and Floating Agency in Later Eighteenth-Century Instrumental Music”
Mary Hunter (Bowdoin College), “The Agency of the Performer in Mozart’s C-minor Fantasia K. 475”
Robert S. Hatten (University of Texas at Austin), “Agentially and Expressively Motivated Counterpoint”
2:30–3:00  Case Studies in Late Medieval Devotion (AMS)
Alejandro Planchart (University of California, Santa Barbara), Chair
Alison Altstatt (University of Northern Iowa), “The Dramatic Sequence of the Wilton Visitatio sepulchri”
Margot Fassler (University of Notre Dame), “The Artful Sequence: Texts, Music, and Decoration among Fourteenth-Century German-Speaking Dominican Nuns”
James Maiello (University of Manitoba), “Making Sense of the Sequence at Pistoia”
Michelle Urberg (University of Chicago/Pacific Lutheran University), “Nordic Cult Building through Music and Ritual: Mary’s Suffering Heart and the Office Stabat Virgo Dolorosa”
3:30–4:00  JAMS Editorial Board
1:00–1:45  SIMSSSA: Single Interface for Music Score Searching and Analysis
1:15–1:45  SMT Committee on Diversity Travel Grant Recipients Lunch
1:15–1:45  SMT Jazz Theory and Analysis Interest Group
1:15–1:45  SMT Performance and Analysis Interest Group
1:15–1:45  SMT Post-1945 Music Analysis Interest Group
1:15–1:45  SMT World Music Interest Group
1:15–1:45  Society for Seventeenth-Century Music Business Meeting
1:00–3:00  SMT CV Review
3:30–5:00  AMS/MLA Joint RISM Committee
Constructing the Artist (AMS)

David Brackett (McGill University), Chair

Mary Jones (Yale University), "Fighting for the ‘Dignity of a Creator’: Schoenberg, Lieberson, and the First Recording of Pierrot lunaire"
Nate Sloan (Stanford University), "Constructing Cab Calloway"
Oren Vinogradov (University of North Carolina at Chapel Hill), "Defining Impressions: Franz Liszt’s Press Kits and the New German Authorship"
Paula Harper (Columbia University), "Beyoncé: How Viral Techniques Circulated a Visual Album"

Early Modern Women (AMS)

Nina Treadwell (University of California, Santa Cruz), Chair

Eleonora Beck (Lewis & Clark College), "More Than a Pretty violeta: Santa Caterina de’ Vigri’s Contributions to Renaissance Musical Culture"
Seth Coluzzi (Boston, Mass.), "The First Songstress: The Fragmented History of Lucia Quincipani’s Monody of 1611"
Ascensión Mazuela-Anguita (Spanish National Research Council), "Women, Urban Experiences of Music, and the Inquisition in the Early Modern Iberian World"
Sara Pecknold (Catholic University of America), "Pretiosissimo sangue: Giulio Strozzi and the Sacri musicali affetti (1655)"

The AMS Dance

The 2016 AMS Dance takes place on Friday 4 November at the Sheraton Vancouver Wall Centre Hotel (9 p.m. to 1 a.m.). We are very grateful for the support of the University of Rochester Institute for Popular Music (IPM) and its director, John Covach. Music will be supplied by a rock band from the IPM. The main purpose of the band, however, is to provide a group that attendees can join for a couple of songs. If you are a rock musician, this may be your big break! There is no need to bring your own guitar or drum kit, since you will borrow one from the band.

Admission is $5, tickets to be purchased in advance (conference registration form, AMS web site, or at the registration desk in Vancouver). Additional details, including instructions for reserving playing time with the band, will be announced in early September: see www.ams-net.org/vancouver.

Effect and Affect (AMS)

Nicholas Mathew (University of California, Berkeley), Chair

Estelle Joubert (Dalhousie University), "Gluck’s Timbral Effects and an Alternate Aesthetic of a Classic"
Tomas McAuley (University of Cambridge), "Hearing the Enlightenment: Musical Affects and Mechanist Philosophy in Early Eighteenth-Century England and Scotland"
Catherine Motuz (McGill University), "‘Such as the Mind Sees When It Hears’: The Rise of Word-Painting as a Tool for Expression"
Annette Richards (Cornell University), "Glass Music and the Virgin Warrior"

Encounters with the Music of Milton Babbitt: A Centennial Celebration (SMT)

Zachary Bernstein (Eastman School of Music, University of Rochester) and Andrew Mead (Indiana University), Co-chairs

Zachary Bernstein (Eastman School of Music, University of Rochester), "And we go . . . even we [, even so]: Memory and Closure at the End of Babbitt’s A Solo Requiem"
Daphne Leong (University of Colorado, Boulder), "Simple Ways of Hearing, Playing, and Teaching Babbitt’s Semi-Simple Variations"
Joshua Mailman (University of Alabama), "Babbitt’s Beguiling Surfaces, Improvised Inside"
Andrew Mead (Indiana University), "Between Innocence and Experience: How Analysis Might or Might Not Have Affected My Hearing of Milton Babbitt’s Music"

Meters in Global Perspective (SMT)

Noriko Manabe (Temple University), Chair

Fernando Benadon (American University), "Polymetric Phrasing in Rumba’s Quinto"
Daniel Goldberg (Yale University), "What’s the Meter of Elenino Horó? Rhythm and Timing in Drumming for a Bulgarian Folk Dance"
Peter Selinsky (Yale University), "Conceptualizing Meter in Early Indojazz"

Poster Presentations (AMS)

Denise Odello (University of Minnesota), "Tradition, Audience, and Performance Style in Collegiate Marching Musical Performance"
Dana Gorzelany-Mostak, Mark Misinco, Cannon McClain, and Sarah Kitts (Georgia College), "Trail Trax: A Campaign Music Database"
Mia Toottill (Cornell University), "Mapping Paris Theaters: A Digital Dissertation Appendix"

Sounding (Out) the Archive: Western Music, Empire, and Aural History (AMS)

Roe-Min Kok (McGill University), Chair
Gavin Williams (University of Cambridge), Respondent

Erin Johnson-Williams (Trinity Laban Conservatoire of Music and Dance), "Singing of Lovedale in London: Mobilizing the Archival Imaginary"
Philip Burnett (University of Bristol), "A Strange Monotonous Air: Travel Writing, Sound, and the Cape Colony, ca. 1790–1854"

AMS Newsletter
Yvonne Liao (King's College London), “Colonial Documents, Communist Archives: Evidence of Western Musical Sound in Shanghai”
Joanna Bullivant (University of Oxford), “Imperial Constructions of 1930s Guyana: Alan Bush’s The Sugar Reapers”

Technologies of the Avant-Garde (AMS)
Sumanth Gopinath (University of Minnesota), Chair
Jonathan Goldman (University of Montreal), “Of Doubles, Groups and Rhymes: Spatialized Works and the Artistic Response to Sound Technology”
Madison Huying (University of California, Santa Cruz), “The Coding of Community: Carla Scalfetti, Kyma, and Community Formation in Computer Music”
Nicholas Jurkowski (University of California, Santa Barbara), “The Avant-Garde Goes Corporate: Soundtracks and Sound Experiments at the Siemens Studio for Electronic Music”
Rachel S. Vandegriff (Oakland, Calif.), “The Pre-history of the Columbia-Princeton Electronic Music Center”

Transatlantic Opera (AMS)
Katherine K. Preston (College of William & Mary), Chair
Charlotte Bentley (University of Cambridge), “Transatlantic grand opéra: Rethinking the Théâtre d’Orléans”
Rachel Cowgill (University of Huddersfield), “Adaptation in English Opera: New Light from the Norwich Theatre Royal Music Collection, Norfolk Heritage Centre”
April Greenan (University of Richmond), “Performing National Identity: Francis Hopkinson and the First Productions of Serious Opera in Colonial America”

Theory and Practice (SMT)
Roger Mathew Grant (Wesleyan University), Chair
Ryan Taycher (Indiana University), “De fundamento discanti”
Peter Schubert and Julie Cumming (McGill University), “Maintaining a Point: Repeated Motives over an Equal-Note Cantus Firmus from Josquin to Monteverdi”
Megan Kaes Long (Oberlin College & Conservatory), “Tonality’s Missing Link: Text Setting and Metrical Regularity in Italianate Partsong at the Turn of the Seventeenth Century”
Layne Vanderbeek (University at Buffalo, SUNY), “Tactical Approaches to Tactus in Praetorius and Burmeister: Differences in their Rhetorical Understanding and Purpose”

FRIDAY AFTERNOON SHORT SESSIONS
2:00–3:30

Radio Canada (AMS)
Mary Ingraham (University of Alberta), Chair

3:30–5:00

Jazz and the Demimonde (AMS)
Charles Hiroshi Garrett (University of Michigan), Chair
Vanessa Blais-Tremblay (McGill University), “Gorgeous Girls in Glittering Gyations: Exotic Dance and Interwar Jazz”

5:00–6:30

Journal of Musicology Board

5:00–6:30

AMS Graduate Education Committee Reception for Prospective Graduate Students

5:00–6:30

Rice University Alumni Reception

5:00–7:00

AMS Ecocriticism Study Group Business Meeting

5:00–7:00

AMS Music and Philosophy Study Group Business Meeting

5:00–7:00

AMS/SMT Joint Film and Multimedia Music Interest Group

5:00–7:00

AMS/SMT Joint Philosophy Interest Group Business Meeting

5:00–7:00

Eastman School of Music Alumni Reception

5:00–7:00

Friends of Stony Brook Reception

5:00–7:00

SMT History of Music Theory Interest Group Meeting

5:00–7:00

SMT Music Improvisation Interest Group

5:00–7:00

SMT Mathematics of Music Analysis Interest Group

5:00–7:00

SMT Work and Family Interest Group

5:00–7:00

University of Oregon Reception

5:15–6:15

CCRI Session II: Vaulting Over the Ivy Wall: Alternatives for Musicologists to a Traditional Tenure-Track Academic Career

Sponsored by AMS Committee on Career-Related Issues
Paul Christiansen (Seton Hall University), Chair
Paul Christiansen (Seton Hall University), on job opportunities abroad. Naomi Perley (Graduate Center, CUNY), on doctoral training and alternate careers.
Susan Key (Pacific Symphony and Chapman University), on public musicology.
Ayden Adler (DePauw University), on moving in and out of academe.

5:15–6:15

Die Musik in Geschichte und Gegenwart (MGG) goes digital in 2016

Presenters: Laurenz Lütteken (University of Zurich), Clemens Scheuch and Ilka Sübrig (Bärenreiter Verlag), Barbara Dobbs Mackenzie and Jonathan Greenberg (Répertoire, International de Littérature Musicale, Barry S. Brook Center for Music Research and Documentation, The Graduate Center, City University of New York). With a welcome from Ellen Harris (AMS).

5:30–7:30

University of North Carolina at Chapel Hill Alumni Reception
6:00–7:30  Society for Eighteenth-Century Music General Meeting

6:00–7:30  AMS Special Session: Race, Ethnicity and the Profession

George E. Lewis (Columbia University) and Judy Tsou (University of Washington), Co-chairs
Ellie M. Hisama (Columbia University), Mark Burford (Reed College), Bonnie Gordon (University of Virginia)

6:00–7:30  W. W. Norton Reception with live music
6:00–8:00  CUNY Graduate Center Reception
6:00–8:00  Boston University Reception
6:15–7:30  MGG Online Reception
6:30–8:00  Oxford University Press Reception
6:45–7:45  CCRI Session III: Workshop on Career Alternatives

Sponsored by AMS Committee on Career-Related Issues

Susan Key (Pacific Symphony and Chapman University), Chair
Paul Christiansen (Seton Hall University), Naomi Perley (Graduate Center, CUNY) Susan Key (Pacific Symphony and Chapman University), Ayden Adler (DePauw University)

7:00–9:00  A-R Editions Online Music Anthology Reception
7:30–8:00  AMS Music and Dance Study Group Business Meeting
8:00–10:00  Mozart Society of America Business Meeting and Study Session
9:00–12:00  Brandeis University Alumni Reception
9:00–12:00  University of Chicago Alumni Reception
9:00–12:00  University of Michigan Alumni Reception
9:00–12:00  University of Pittsburgh Reception
10:00–10:30  AMS Pedagogy Study Group Business Meeting
10:00–11:00  Mozart Society of America Twentieth Anniversary Reception
10:00–12:00  AMS Dance
10:00–12:00  AMS LGBTQ Study Group Party
10:00–12:00  Case Western Reserve University Reception and Celebration of Susan McClary on the Occasion of Her Seventieth Birthday
10:00–12:00  Columbia University Department of Music Reception
10:00–12:00  Florida State University College of Music Alumni Reception
10:00–12:00  Harvard Music Reception
10:00–12:00  MLA Notes Reception

10:00–12:00  Society for Christian Scholarship in Music Reception

FRIDAY EVENING SESSIONS

8:00–10:00  Race-ing Queer Music Scholarship: Critiquing Racial Blindness (AMS)

Sponsored by the AMS LGBTQ Study Group

Kira Dralle (University of California, Santa Cruz), “On Beyoncé’s ‘Formation’ and Black Anger: How to Be an Ally in Musicological Discourse”
Eric Hung (Westminster Choir College of Rider University), “Race-ing and Queering the Historical Mission of American Musicology through Public Musicology”
Ali Na (University of California at Santa Cruz), “The Color of Queer Critique: Sonic Performances of Blackness and Queer Temporality”

8:00–11:00  Art and Advocacy in Environmentalist Music: Tensions, Dimensions, and Perceptions (AMS)

Mark Pedelty (University of Minnesota), Chair
Sabine Feist (Arizona State University), Tyler Kinnear (University of British Columbia), Stephen Meyer (University of Cincinnati)

Concepts, Spaces, Sounds (SMT)
Julian Hook (Indiana University), Chair
Max Silva (University of Chicago), “Un-Quin(n)ing Qualia”
Clifton Callender (Florida State University), “The Tonal Extravagance of Large Pitch Sets”
Richard Plotkin (University at Buffalo, SUNY), “Harmonious Opposition: Maximal Displacement and Voice-Leading Parsimony”

Copyright Permissions and Fair Use in Music Scholarship (AMS)

Andy Flory (Carleton College), Chair
Nicole Biamonte (McGill University) and Robert Judd (AMS), Respondents
Keith Salley (Shenandoah Conservatory), “Navigating Copyright Permissions/Evaluating Fair Use”
Lars Helgert (Catholic University of America), “Music Scholarship and Music Publishers: Common Problems and Potential Solutions”
Walter Everett (University of Michigan), “Fair Use Considerations in Rock Scholarship”

Figuring the Rhythm: Black Social Dance and its Musics (AMS)

Sponsored by the AMS Music and Dance Study Group
Christopher J. Wells (Arizona State University), Chair
Thomas F. DeFrantz (Duke University), Keynote speaker
Frauenarbeit: Four Triptychs by Women in Music Theory (SMT)
Sponsored by the SMT Committee on the Status of Women
Jennifer Bain (Dalhousie University), Session Moderator
Gretchen Horlacher (Indiana University), “Movement in Music and Dance: A Neoclassical Collaboration for Opus 44
Julie Hedges Brown (Northern Arizona University), “Re-Hearing Schumann: A Ballet, a Quartet Adagio, and Multivalent Identity”
Robin Artas (Elon University), “Dancing an Analysis: Approaching Popular Music Theory through Dance”
Ellen Bakulina (University of North Texas), “Non-Monotonality and Proto-Harmony in Rachmaninoff”
Charity Lofthouse (Hobart and William Smith Colleges) and Sarah Marlowe (New York University), “Pushing the Boundaries: Mismatch and Overlap in Shostakovich’s ‘Classical’ Structures”
Deborah Rifkin (Ithaca College), “Prokofiev’s Chromaticism in Fairy Tales: Cinderella and Peter and the Wolf”
Antonella Di Giulio (Buffalo State College), “Blind and Imaged: Musical Intuitions in an Open Work”
Patricia Hall (University of Michigan), “Border Crossing in Dario Marianelli’s Score for Atonement”
Laura Emmery (Emory University), “Repetition and Formal Destruction in Popular Music”
Victoria Malawey (Macalster College), “Analyzing the Popular Voice”
Jacqueline Warwick (Dalhousie University), “Listening with a Gendered Ear”
The Operatic Canon (AMS)
James Parakilas (Bates College), Chair
Katherine Hambridge (Durham University), Raymond Knapp (University of California, Los Angeles), Cormac Newrak (Guildhall School of Music & Drama), Melanie Wald-Fuhrmann (Max Planck Institute for Empirical Aesthetics), William Weber (California State University, Long Beach), Flora Willson (King’s College London)
Producing the Groove (SMT)
Mark Butler (Northwestern University), Chair
Nathan Hesselink (University of British Columbia), “The Backbeat as Expressive Device in Popular Music”
Michael D’Errico (Pitzer College), “Off the Grid: Self-Effecting Production in Electronic Dance Music”
Chris McDonald (Cape Breton University), “Groove, Timbre and the Metaphor of Weight”

FRIDAY EVENING SHORT SESSIONS

8:00–9:30
Analyzing Beethoven (AMS/SMT)
Alexander Rehding (Harvard University), Chair
John Z. McKay (University of South Carolina), “Formalizing the Eroica: The E Minor Theme and the Structure of Analytical Revolutions”

9:30–11:00
Performance and Analysis (SMT)
Alan Dodson (University of British Columbia), Chair
Andrew M. Friedman (Harvard University), “Reimagining (Motivic) Analysis in Light of Performance”
Su Yin Mak (The Chinese University of Hong Kong), “Communications about Musical Structure in Professional String Quartet Rehearsal”

SATURDAY 5 November

8:30–5:00  Registration & Speaker Ready Room
8:30–6:00  Exhibits
7:00–8:45  AMS Committee on Women and Gender
7:00–8:45  AMS Publications Committee
7:00–8:45  SMT Committee on Diversity Breakfast Meeting
7:00–8:45  SMT Professional Development Committee Breakfast Meeting
7:00–9:00  A-R Recent Resarches Series Editors’ Breakfast Meeting
7:00–9:00  Journal of Music History Pedagogy Editorial Board
7:30–8:45  AMS Committee on Cultural Diversity
7:30–8:45  Haydn Society of North America Board Meeting
7:30–9:00  Journal of Musicological Research Editorial Board Meeting
7:30–9:00  Society for Eighteenth-Century Music Board of Directors Meeting
7:30–9:00  Web Library of Seventeenth-Century Music Editorial Board
7:45–8:45  American Bach Society Editorial Board Meeting
7:45–8:45  RILM Governing Board
8:00–9:00  AMS Performance Committee
9:00–12:00  AMS Committee on Career-Related Issues, CV and Cover Letter Workshop
SATURDAY MORNING SESSIONS

9:00–12:00

Cipriano de Rore’s Quincentenary: Looking Back at His Madrigals with Modern Eyes (SMT)
Sponsored by the SMT Early Music Analysis Interest Group
Devin Chaloux (Southern New Hampshire University), Chair

Jason Rosenholtz-Witt (Northwestern University), “Cipriano de Rore Re-appraised: Lovesickness and Eroticism in Calami sonum ferentes”
Richard Hermann (University of New Mexico), “Is there Evidence for Meter via Cumulative Rhythm and Attack-Point Density in Cipriano de Rore’s Madrigals?”

Timothy R. McKinney (Baylor University), “Scheme and Schism in Rore’s Mia benigna fortuna”

Jared C. Hatt (Oberlin College & Conservatory), “A Deliberate Hoax? Using Rore’s Calami sonum ferentes as a Pedagogical Tool”

Heather Holmquest (Umpqua Community College), “Building a Narrative: Music and Text Relationships in the Undergraduate Analysis Classroom”

Lost Repertories of the Cold War Era (AMS)
Alison Furlong (Eastern Michigan University), Chair

Hyun Kyong Hannah Chang (Ewha Womans University), Brian Locke (Western Illinois University), Lisa Cooper Vest (University of Southern California), Joy H. Calico (Vanderbilt University), Danielle Fosler-Lussier (Ohio State University)

Melodic Motivations (SMT)
Ben Givan (Skidmore College), Chair

Christopher Gupta (Princeton University), “A Theoretical Account of Cueing Systems in Collective Improvisation”

Jeremy Smith (University of Minnesota), “I Know It’s Over’: Melodically-Established Keys and Tonal (Non-)Closure in Contemporary Popular Music”

Joon Park (University of Arkansas), “Long Dissonance and the Metaphors of Musical Work”

Rich Pellegrin (University of Missouri), “Salience, Common Tones, and Middleground Dissonance in the Fourth Chorus of Brad Mehldau’s Improvisation on ‘All the Things You Are’”

Music and Encounter in the Seventeenth and Eighteenth Centuries (AMS)
Thomas Irvine (University of Southampton), Chair

Claudia Jensen (University of Washington), “Cavalli, Communiques, and the Kremlin: Muscovite Witnesses to Seventeenth-century Italian Music and Theater”

Kevin C. Karnes (Emory University), “Inventing Eastern Europe in the Ear of the Enlightenment”

Danielle M. Kunz (Baldwin Wallace University), “Old Lisbon, New Rome: Marginalized Voices in Early Eighteenth-Century Portuguese Villancico and Oratorio”

Craig Russell (Cal Poly), “Smudged Blotches, Glued Paste-overs, and Crosshatched Rewrites: Uncovering Sumaya’s Murió por el pecado and His Compositional Process”

Music and Historical Materialism (SMT)
Sponsored by the SMT Music and Philosophy Interest Group
Brian Kane (Yale University), Chair

Sumanth Gopinath (University of Minnesota), “Marxism and Minimalism: A Troubled Intersection”

Stephan Hammel (University of California, Irvine) and Bryan Parkhurst (University of South Florida), “The Conceptual Foundations of Historical Musical Materialism”

Jarek Ervin (University of Virginia), “Popular Music Studies, Marxism, and the Cultural Concept”

Naomi Waltham-Smith (University of Pennsylvania), “Are You Deaf?’ Historical Materialism and the Art of the (Im)possible”

Eric Drott (University of Texas at Austin), “Music, Technology, Music-As-Technology”

Sacred/Secular Exegetical Practices (AMS)
Jessie Ann Owens (University of California, Davis), Chair

Megan Eagen (University of North Carolina at Chapel Hill), “A Literary . . . or Musical Gift’: Erasmus Rotenbacher’s Bergkreyen as a Primer for Protestant Lay Exegesis”

Barbara Eichner (Oxford Brookes University), “The Woman at the Well: Divine and Earth(fly) Love in Orlando di Lasso’s Parody Masses”

Mary Ellen Ryan (Indiana University), “‘Our Enemies Are Gathered Together’: The Politics of Motets in the Newberry Partbooks”

Sienna Wood (University of Colorado at Boulder), “Anti-Inquisition Propaganda at the Outbreak of the Dutch Revolt: Noé Faignient’s Chansons, madrigales et motets”

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

Beyond Propaganda: Music and Politics in Napoleonic Theater (AMS)
Gundula Kreuzer (Yale University), Chair

Annelies Andries (Yale University), “Dreaming ‘Opéra de Luxe’: Spectacle in Le Sueur’s Oisian ou les Bardes”

Katherine Hambridge (Durham University), “Genre Consciousness’ in the Napoleonic Theater”

Circuits of Empire (AMS)
Brigid Cohen (New York University), Chair


The Eloquent Body (AMS)
Janette Tilley (Lehman College / Graduate Center, CUNY), Chair

Christina Hutten (University of British Columbia), “The Claviceiniste’s Eloquent Body: Gestural Rhetoric in French Baroque Harpsichord Playing”

Bettina Varwig (King’s College London), “‘Mein Herze schwimmt im Blut’: Early Modern Physiologies and Metaphors of the Heart”
Holograms and Hauntings (AMS)
Joseph Auner (Tufts University), Chair
Lucie Vagnerova (Columbia University), “Blackness, Telepresence, and the Carceral State: Listening to the Hologram in American Music”
Griffin Woodworth (Inver Hills Community College), “Symphonic Funk and the Discourse of ‘Hot Rhythm’ in the Music of Prince”

Performing Meter (SMT)
Mitchell Ohriner (Shenandoah University), Chair
Richard Beaudoin (Brandeis University and The Royal Academy of Music, London), “Creaking Chairs and Metric Clarity: Microtiming Glenn Gould Recording Schoenberg op. 19/1”
Galen DeGraf (Columbia University), “Types of Temporal Knowledge beyond the Mode of Attending”

Reforming the Nation (AMS)
Carol A. Hess (University of California, Davis), Chair
Marco Cosci (Fondazione Giorgio Cini), “Listening to Another Italy: New Music for Ancestral Legacies in 1960s Italian Documentaries”
Christina Taylor Gibson (Catholic University of America), “‘Whirling Around Mexico’: Mabel Dodge Luhan and Carlos Chávez”

Shedding New Light on Questions about Bruckner Versions (AMS)
John Deathridge (King’s College London), Chair
Benjamin Korstvedt (Clark University), “It Will Now Achieve its Effect: Toward a Longer View of the Processes of Symphonic Composition”

10:30–12:00

Alla Bastarda (AMS)
Emily Wilbourne (Queens College / Graduate Center, CUNY), Chair
Paul Schleuse (Binghamton University), “Transgendered Voices in Early-Modern Italy: Cantare alla bastarda, Everyday Virtuosity, and Performing Otherness”
Nina Treadwell (University of California, Santa Cruz), “Anamorphic Display: The basso alla bastarda as Progenitor”

Body and Spirit (SMT)
Arnie Cox (Oberlin College & Conservatory), Chair
Rosa Abrahams (Northwestern University), “Synchronization in the Synagogue”
Evan Campbell (McGill University), “The Spiritual Experience of Jonathan Harvey’s Body Mandala”

Brazil and the Difference Within (AMS)
Leonora Saavedra (University of California, Riverside), Chair
Rogério Budasz (University of California, Riverside), “Outsiders and Insiders: Musical Practices of African and Brazil-Born Slaves as recorded in Brazilian Newspapers”
Silvio dos Santos (University of Florida), “‘Mata cacique’ (Kill the Indian Chief): The Crossroad Between Musical Activism and Indigenous Imagination in Brazilian Music”

Dystopic Soundtracks (AMS)
Julie Hubbert (University of South Carolina), Chair
Rebecca Fulop (Oberlin College & Conservatory), “A ‘most authentic American folk music’: Nostalgia and Colonialism in the Soundtrack of The Man in the High Castle”
Katherine Reed (Utah Valley University), “‘Hooked to the Silver Screen’: David Bowie’s Hunger City”

Out of Time: The (A)historicity of Nineteenth-Century Instrumental Technologies (AMS)
Jonathan De Souza (Western University), Chair
Emily Dolan (Harvard University), “Mendacious Technology”
Roger Moseley (Cornell University), “Grids and Filters: Chopinian Methods of (Dis)closure”

The Parisian Stage in the Nineteenth Century (AMS)
Francesca Brittan (Case Western Reserve University), Chair
Tommaso Sabbatini (University of Chicago), “Beyond Opera and Musical Theater: Rethinking Nineteenth-Century Parisian Theater with Music through the Lens of Féerie”

Sharing the Gospel (AMS)
Mark Burford (Reed College), Chair
C. Megan MacDonald (Florida State University), “Embodying Faith and Fandom: Songs of Identity in Depression-Era Gospel Singing Communities”
Braxton Shelley (University of Chicago), “‘Tuning Up’ in Contemporary Gospel Performance”

12:00–2:00

American Bach Society Advisory Board Luncheon

12:00–2:00

American Handel Society Board

12:00–5:00

AMS Committee on the Publication of American Music Luncheon

12:15–1:15

North American British Music Studies Association

12:15–1:15

CCRI Session IV: “The Mid-Career Crisis, or, What to Do after Tenure”

Sponsored by AMS Committee on Career-Related Issues
Bryan Proksch (Lamar University), Chair
Olga Haldey (University of Maryland), “Family and Personal Life After Tenure”
Stephen Meyer (University of Cincinnati), “Moving in Mid-Career”
Elizabeth Hudson (Northeastern University), “The Pleasures and Perils of Moving into the Dean’s Office”
Bryan Proksch (Lamar University), “And Now for Something Completely Different: Research Agendas after Tenure”

12:15–12:30

AMS By-laws Changes Meeting

12:30–1:45

AMS Council

12:15–1:45

AMS LGBTQ Open Board Meeting
SATURDAY AFTERNOON SESSIONS

2:00–5:00
Comparing Notes: Just Intonation, Japan, and the Origins of Musical Disciplines (AMS)
Jonathan Service (University of Oxford), Chair
Richard Miller (University of Nevada-Las Vegas), Respondent
Julia Kursell (University of Amsterdam), “A Well-Tuned History of the Music of the World: Helmholtz’s Investigation into the Material Conditions of Hearing”
Jonathan Service (University of Oxford), “Tanaka Shôhei’s Quixotic Quest for Just Intonation and Pure Ears”
Benjamin Steege (Columbia University), “The Ambivalent Ethics of Comparative Musicology: A Japanese Case Study”

Jazz and the In Between (AMS)
Graeme Boone (Ohio State University), Chair
Ritwik Banerji (University of California, Berkeley), “Outlining a Phenomenology of Ethics: Moral Failures in the Listening Practices of an Artificially-Intelligent ‘Free’ Improviser”
Darren LaCrou (Washington University in St. Louis), “Composing within the Lines, Working behind the Scenes: Duke Ellington, Billy Strayhorn, and Dick Vance’s Arrangements for At the Bal Masque (1958)”
Lucille Mok (Chicago, Ill.), “Earwitnessing Jazz and the Leonard Feather Blindfold Tests”
J. Cole Ritchie (University of North Texas), “Recent Jazz Arrangements of Western Art Music as Foreignized Translations”

National Entanglements (AMS)
Klára Móricz (Amherst College), Chair
Thomas Irvine (University of Southampton), “Hubert Parry’s Dream of German Music”
Kelly St. Pierre (Wichita State University), “Measuring a Czech Ethnicity: Musicology, Race, and the (German) State”
Aidan Thomson (Queen’s University, Belfast), “Bax’s In Memoriam: Memory, Martyrdom and Modalities of Irishness”

Re-Making Radio (AMS)
Chair TBD
Brian Kane (Yale University), “Your Hit Parade and the Soundscape of Standards”
Joshua Tucker (Brown University), “Broadcast Sound as Cultural and Natural Resource: Indigenous Music, Community Radio, and Ecological Activism in the Peruvian Andes”
Eric Drott (University of Texas at Austin), “Music as a Technology of Surveillance”

Sexual Violence on Stage: How Musicologists Promote Resistance in the Twenty-First Century (AMS)
Suzanne Cusick (New York University), Chair
Richard Will (University of Virginia), Micaela Baranello (Smith College), Monica Hershberger (Harvard University), Bonnie Gordon (University of Virginia), Ellie M. Hisama (Columbia University)

2:00–3:00
AMS Music and Dance Study Group Syllabus Development Workshop

2:15–2:45
Eighteenth-Century Music Editorial Board Meeting

2:15–2:45
Haydn Society of North America General Meeting

2:15–2:45
Joint Disability and Music SMT Interest/AMS Study Group Meeting

2:15–2:45
SMT Committee on the Status of Women Brown Bag Open Lunch

2:15–2:45
SMT Early Music Interest Group

2:15–2:45
SMT Music Cognition Interest Group

2:15–2:45
SMT Music Theory Pedagogy Interest Group

2:15–2:45
SMT Russian Theory Interest Group Meeting

2:00–3:00
SMT Business Meeting

3:00–3:15
SMT Awards Presentation

3:30–5:00
SMT Keynote Address
Scott Burnham (Graduate Center, CUNY), “Words and Music”

SATURDAY AFTERNOON CONCERTS

12:30–1:30
Lecture-Recital: “Beyond an Accomplishment: Vocal Music Studied and Performed at Troy Female Seminary, 1838–72” (at St. Andrews Wesley United Church)
Jewel A. Smith (Xavier University) The Edgecliff Vocal Ensemble, Xavier University (Cincinnati, Oh.), Richard Schnipke, Conductor, Matthew Umphreys, Accompanist
2:00–3:00
Recital: “Piano Works by Twentieth- and Twenty-First-Century Canadian Composers” (at Christ Church Cathedral)
Réa Beaumont (Royal Conservatory of Music, Toronto), piano
SATURDAY AFTERNOON SHORT SESSIONS

2:00–3:30

**News from the Ars Nova (AMS)**
Anne Stone (Graduate Center, CUNY), Chair
Gillian Gower (Southern Methodist University), “Reassessing the Manuscript New York, Pierpont Morgan Library M. 978”

**Performance and Conceptual Art in New York City (AMS)**
Alexa Woloshyn (Carnegie Mellon University), Chair
Maria Edurne Zuazu (Graduate Center, CUNY), “Audiotopias and Remembrance in the Reception of Janet Cardiff’s *The Forty Part Motet* in New York City, 2001–14”

**Regulating Pitch (AMS)**
Gregory Barnett (Rice University), Chair
Michael Dodds (University of North Carolina School of the Arts), “Internal and External Factors of *Seicento* Modal Conventions”

**Transatlantic Utopias (AMS)**
Stephanie Jensen-Moulton (Brooklyn College), Chair
Michael Accinno (University of California, Davis), “A Music Conservatory for the Blind? Francis Joseph Campbell’s American Dream”
Samuel Dwinell (University of Akron), “Afro-Wagnerism in Imperial London: Samuel Coleridge-Taylor’s *Thelma* and the Endless Melody of Interracial Dreams”

3:30–5:00

**Musical Institutions in the Seventeenth Century (AMS)**
Margaret Murata (University of California, Irvine), Chair
Arne Spohr (Bowling Green State University), “Privileged Dependency: The Legal and Social Position of Black Court Trumpeters in Seventeenth-Century Germany”

**Paris Streets in the Nineteenth Century (AMS)**
Steven Huebner (McGill University), Chair
Jacek Blaszkiewicz (Eastman School of Music, University of Rochester), “Listening to the Old City: Street Cries and Urbanization in Second-Empire Paris”
Nicole Vilkner (Rutgers University), “Musiciens ambulants: The Politics of Sound and Street Space in Nineteenth-Century Paris”

Rethinking Tridentine Reform: Orlando di Lasso’s Cipriano de Rore (AMS)
Robert Kendrick (University of Chicago), Chair
M. Jennifer Bloxam (Williams College), Respondent
David Crook (University of Wisconsin-Madison), “Da le belle contrade and the ‘stella matutina’”
Jessie Ann Owens (University of California, Davis), “Scarco di doglia and ‘il bel pensier’”

**Video Games (AMS)**
William Cheng (Dartmouth College), Chair
Joseph E. Jones (Texas A&M University-Kingsville), “Encultured Musical Codes in Bear McCready’s Video Game and TV Soundtracks”

5:00–7:00 SMT Sketches and Autographs Interest Group Informational Meeting
5:30–7:00 AMS Business Meeting and Awards Presentation
5:30–7:30 SMT Music Informatics Interest Group
5:30–7:30 SMT Music and Psychoanalysis Interest Group
5:30–7:30 SMT Popular Music Interest Group
8:00–10:00 University of Texas at Austin Reception
8:00–10:00 Viola da Gamba Society of America presents: Come play consort music! Viols, music and stands provided
9:00–10:30 Duke University Reception
9:00–11:00 AMS Dessert Reception
9:00–11:00 University at Buffalo Reception
9:00–11:00 Indiana University Reception
9:00–11:00 New York University Reception
9:00–11:00 University of Toronto Reception
9:00–12:00 Stanford Reception
9:30–12:00 McGill University Reception

Capilano Suspension Bridge Park
10:00–12:00 University of Cincinnati, College-Conservatory of Music Reception
10:00–12:00 University of Western Ontario Reception
10:00–10:00 Cornell Reception
10:00–10:00 University of California at Los Angeles Musicology Alumni Reception
10:00–10:00 University of California, Berkeley Alumni Reception
10:00–10:00 University of North Texas Alumni Reception
10:00–10:00 University of Pennsylvania Party
10:00–10:00 Princeton University Department of Music Reception
11:00–12:00 Yale Party

SATURDAY EVENING SESSIONS

8:00–11:00

Music and Medievalism: New Critical Approaches (AMS)
Stephen Meyer (University of Cincinnati), Chair
Jennifer Bain (Dalhousie University), Michael Richardson (Stony Brook University), Jacob Sagrans (McGill University), Kirsten Yri (Wilfrid Laurier University)

New Directions in Post-Soviet Musicology (AMS)
Vladimir Orlov (Smolny-Bard College / St. Petersburg State University), Chair
Richard Taruskin (University of California, Berkeley), Respondent
Marina Frolova-Walker (University of Cambridge), Olga Manulkina (St. Petersburg University / St. Petersburg Conservatory), Svetlana Savenko (Moscow Conservatory), Miriam Tripaldi (University of Chicago)

Toward a Critical World History of Music: Developing Theory for an Emergent Field (AMS)
Olivia Bloechl (University of California, Los Angeles) and Gabriel Solis (University of Illinois at Urbana-Champaign), Co-Chairs
David Irving (University of Melbourne), Ingrid Monson (Harvard University), Katherine Butler Schofield (King’s College London), Rachel Beckles Willson (Royal Holloway)

SATURDAY EVENING SHORT SESSION

8:00–9:30

Music and the Middlebrow (AMS)
Stephen Hinton (Stanford University), Chair
Benjamin Piekut (Cornell University), Respondent
Christopher Chowrimootoo (University of Notre Dame), Peter Franklin (University of Oxford), Kate Guthrie (University of Southampton), Heather Wiebe (King’s College London)

SUNDAY 6 November

8:30–12:00 Registration & Speaker Ready Room
8:30–12:00 Exhibits
7:00–8:45 AMS Board of Directors
7:00–9:00 SMT 2016/2017 Program Committees Breakfast
8:00–9:00 SMT Interest Group and Standing Committee Breakfast

SUNDAY MORNING SESSIONS

9:00–12:00

Case Studies in Radiophonic Art (AMS)
Michael Gallope (University of Minnesota), Chair
Kate Galloway (Wesleyan University/Memorial University of Newfoundland), “Soundscaping the Radio: Sonic Witnessing and the Resonances of Experimental Radio Soundwork through Electroacoustic Soundscape Composition”
John Klaess (Yale University), “105.9 WHBI-FM and the Cassette Economy of Early Hip Hop”
Danielle Simon (University of California, Berkeley), “In Search of a Futurist Radio Aesthetic”
Alexander Stalarow (University of California, Davis), “Pierre Schaeffer’s La coquille à planètes and Experiments in French Wartime Radio Production”

Music, Class, and the Great War (AMS)
Alain Frogley (University of Connecticut), Chair
Emily C. Hoyler (School of the Art Institute of Chicago), “Highbrow Bulles and Lowbrow Menaces: Judgments of Music and Taste in Interwar BBC Periodicals”
Vanessa Williams (University of Pennsylvania), “‘Near to Reality, but Not Quite’: Lena Ashwell’s Concerts at the Front during the First World War”

Navigating the First Years on the Job (SMT)
Sponsored by the SMT Professional Development Committee
Samuel Ng (University of Cincinnati), Moderator
William Marvin (Eastman School of Music, University of Rochester), Joti Rockwell (Pomona College), Lynne Rogers (Mannes School of Music at The New School), Lawrence Zhikowski (University of Chicago)

Opera in Russia (AMS)
Inessa Bazayev (Louisiana State University), Chair
Elise Bonner (Columbia University), “Reassessing Russian Comic Opera: Singers, Aesthetics, and Success in Eighteenth-Century St. Petersburg”
Marina Frolova-Walker (University of Cambridge), “Newspaper to Opera: Orango, Topicality, and the Documentary Aesthetic”

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SUNDAY MORNING SHORT SESSIONS

9:00–10:30

Gastromusicology (AMS)
Massimo Ossi (Indiana University), Chair
Susan Lewis (University of Victoria), “A Feast for the Senses: The Use of Culinary Rhetoric in Music Books of the Seventeenth Century”
Pierpaolo Polzonetti (University of Notre Dame), “Banquets, Bacchanals, and the Birth of Opera: The Drinking Song in Politian’s Orfeo”

Mediating the Blues (AMS)
Gabriel Solis (University of Illinois at Urbana-Champaign), Chair
Lawrence Davies (King’s College London), “Journey to the Land of the Blues: Encounters and Exchange in British and European Visits to Chicago, 1957–60”

Music as Character in Film (AMS)
Jordan Carmalt Stokes (Hunter College / The Juilliard School), Chair
Per Broman (Bowling Green State University), “To Joy and Failure: Ingmar Bergman’s Musicians”
Gregory Camp (University of Auckland), “The Articulation of Performance and Character through Music in the Films of James Dean”

August 2016
Music for Stage and Screen (SMT)
James Buhler (University of Texas at Austin), Chair
Nathan Beasty Blstein (Indiana University), “Playwriting in Song: ‘Reprise Types’ in Stephen Sondheim’s Sweeney Todd”
Frank Lehman (Tufts University), “Film-As-Concert Music and the Formal Implications of ‘Cinematic Listening’”

Music, Language, Voice, Failure: Views from Postwar (AMS)
Seth Brodsky (University of Chicago), Chair
Benjamin Downs (Stony Brook University), “Vocal Immediacy and Linguistic Mediation at the End of the Darmstadt School”
Amy Bauer (University of California, Irvine), “Modernist Voice and the Failure of Language”

Committee News
Alvin H. Johnson AMS 50 Fellowship Committee
The committee received fifty-four complete applications for the Society’s Alvin H. Johnson AMS 50 Dissertation Fellowships for the 2016–17 academic year. The proposals represented a significant range of areas and approaches within musical scholarship, and the committee was impressed by the impressively high quality of dissertation work emerging from North American graduate programs.

Each of the applications that rose to the top of the list offered a detailed, stimulating prospectus, together with a persuasive sample chapter demonstrating a sure grasp of fresh material, innovative ideas, a sophisticated command of materials, contexts, or theories, and nuanced argument.

Following the process approved by the AMS Board and established for the 2015 competition, letters of recommendation were not required or processed in 2016. We also treated applications as anonymously as possible: names and institutions were removed from the application materials and replaced by random identification numbers. We will retain these practices next year as well. The committee vigorously encourages applicants to strip personally identifying features and institutional references from inside their proposal narratives and chapters before submitting them.

Applications submitted to the 2016–17 fellowship competition are due Thursday 15 December 2016; see the AMS web site for details. We will hold an information session for prospective applicants and interested parties at the Vancouver Annual Meeting (Friday noontime).

—Louise K. Stein

Committee on the Annual Meeting
The main item of business for the Committee on the Annual Meeting (CAM) this year was to initiate the inclusion of sessions in seminar format starting in 2017 (see p. 37). We believe that this new opportunity to pursue topics in more depth during the Annual Meeting will be attractive to our members, and we hope to receive many interesting proposals. Be sure to note the 3 October deadline!

At the 2015 Annual Meeting, for the first time, the AMS offered childcare subsidies of 50 percent of expenses incurred with the childcare agency recommended by the hotel, up to $200. This measure was used by four members, and received very positive feedback on social media and created much good will for those with children. We expect this service to be used more as it becomes better known.

CAM continues to oversee the selection of study group and committees guest speakers. This year, CAM received and reviewed three applications, all of which were approved, from three Study Groups: Iberian-American Music, Popular Music, and Music and Dance. See their respective reports (pp. 34–39) for full details regarding their guest speakers. Funding for three guest speakers to attend AMS Rochester 2017 is available to AMS study groups and committees; application is competitive. See www.ams-net.org/rochester/GuestSpeakerGrant.php for full details. The deadline for applications is early: 1 December 2016, so those interested should begin planning soon.

In the August 1973 AMS Newsletter, Neal Zaslav, Program Committee Chair, reported that he had received many complaints from members about the “great expansion” of the Annual Meeting. For example, “the simultaneous scheduling of events of the program was going to make it impossible for scholar X to attend both of two events which interested him.” Over forty years later, we continue to hear similar complaints about an over-scheduled meeting.

In 1973, there were four simultaneous sessions; there now are nine. Evening sessions organized by committees and study groups further fill out the dance card. Although the meeting in its current size is not easy to navigate, we believe this expansion is a sign of a healthy Society with an engaged membership. CAM will continue to monitor the size and scope of the Annual Meeting, as we seek the optimal format for presenting the highest quality scholarship while allowing maximum participation.

—Anne C. Shreffler

Credit: Tourism Vancouver

Coal Harbour, Vancouver floatplane terminal

AMS Newsletter
Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) has enjoyed a lively, successful year, and we look forward to continuing to provide AMS members with information and resources addressing not only career issues in finding a job but also in attaining job satisfaction.

At the Vancouver Annual Meeting the CCRI will offer a double panel session devoted to career alternatives outside academia, organized by Paul Christiansen, and a workshop on how musicological skills can be articulated to students and translated to the outside world, organized by Susan Key. We do so mindful of the fact that one of the most pressing issues in our discipline these days is the growth of public musicology. Initially fueled by concerns about the academic job market, more recently the dialogue has reflected a growing recognition that engagement with a broader audience through collaboration with performing arts presenters, museums, and other music-related institutions has the potential to transform a scholarly culture—and a musical curriculum—that many believe has become insular and self-referential. The challenge is that, having “grown up” in this academic environment, many faculty struggle to figure out how to begin to address cultural changes: the attitudes, assumptions, and rhetoric, as well as the practical steps of curriculum, networking, and career counseling that would make such transformation realistic and sustainable.

The CCRI also recognizes that neither life nor career stops at tenure, and that newly tenured musicologists might experience career burnout and yet, in light of the current job market, feel embarrassed about complaining or seeking support. Thus we have planned a session titled “The Mid-Career Crisis, or, What to Do after Tenure,” organized by Bryan Proksch.

Our annual Master Teacher Roundtable session, organized by Randy Goldberg, will focus on interdisciplinary teaching, a trend involving both opportunity and challenge.

As last year, we will organize the annual “buddy mixer” and CV and cover letter workshop in Vancouver.

We hope to see all of you at one or more of our sessions at AMS Vancouver 2016; full details will be posted at our committee’s web site, www.ams-net.org/committees/ccri/. In the meantime, please do not hesitate to let us know how we can support you! Contact me at susan.key01@gmail.com.

—Susan Key

Chapter Activities Committee

The Chapter Activities Committee primarily oversees funding requests for student representatives to travel to the AMS Council meeting and for chapter meeting expenses. During the past year, the process for requesting funding moved online, and, so far, it has been an unqualified success.

As for student funding, participation is quite strong with student representatives from twelve of the fifteen chapters receiving grants; only four chapters applied for funding for meeting-related expenses during the past academic year. As a reminder, the Chapter Fund can provide support (50 percent, up to $250 maximum) for expenses incurred for chapter meetings and activities. These expenditures may include guest speakers, performers, reasonable venue costs, or duplication of meeting abstracts. The money is there, and it is easier than ever to obtain, so why not enrich your chapter meeting with a keynote speaker or performance? For more information, see: www.ams-net.org/chapters/chapterfund.php.

—Joseph E. Morgan

Communications Committee

The main work of the Communications Committee since the Louisville Annual Meeting has been administering lectures for the Society’s two series sponsored by the Library of Congress and the Rock and Roll Hall of Fame and Museum (RRHOFM). The success of these series relies upon the strength of our speakers, and this year we once again have seen outstanding presentations in both venues. This year also saw a significant increase in the number of submissions to both series, and the subcommittees tasked to evaluate them reported the uniformly high quality of the offerings.

We are very grateful to Jason Hanley (liaison at the RRHOFM) and Caitlin Miller (liaison at the Library) for the warm welcome they offer our speakers, and for their invaluable input into the selection process.

Last May the Library of Congress hosted R. Larry Todd (Duke University), who presented “Revisiting Mendelssohn’s Octet, or the Maturing of Precocity.” This fall, Dominic McHugh (Sheffield University) will speak (see p. 4), and in spring 2017, William Brooks (University of York) will lead a panel entitled “Johnnies, Tommies, and Sammies: Music and the World War I Alliance.” See www.ams-net.org/LC-lectures/for further details.

Last April at the RRHOFM, Jacqueline Warwick (Dalhousie University) presented “Dad Rock and Child Stars” (now available as a webcast on the AMS web site). This fall, Steven Baur (Dalhousie University) will speak (see p. 5), and in spring 2017, Daniel Goldmark (Case Western Reserve University) will present “Anthologizing Rock and Roll: Rhino Records and the Repackaging of Rock History.” See www.ams-net.org/RRHOFM-lectures/for further details.

The Communications Committee oversees a number of other activities, including Musicology Now, the AMS Newsletter, our e-discussion list AMS-L, and AMS-Announce. Blog editor Drew Massey negotiated a difficult period when, last February, a blog post that many readers found disturbing elicited a number of strong reactions; the Board of Directors has taken a number of positive steps in response (see p. 7). The once- or twice-a-week posts at continued on page 32
Committee News
continued from page 31

Musicology Now continue to reach many non-specialists; musicologists interested in reaching a wider audience are encouraged to send their essays to Drew for consideration. James Parsons continues ably in his second year as Newsletter editor, as do AMS-L moderators Teresa Neff (lead), Timothy Crain (past), and Blake Howe (assistant). AMS-Announce recently moved from Bowdoin College, where it had been hosted for ten years, to its new home at the University of Nebraska-Lincoln. We are grateful to both institutions for supporting the Society through hosting this important resource. AMS-L serves 2,200 subscribers; 3,900 subscribe to AMS-Announce. The AMS office continues to add notices to our News, New Books in Musicology, and Conferences online listings. Most of these are posted to the AMS Facebook and Twitter pages as well; the AMS has 2,400 and 3,500 followers, respectively. Finally, we oversee the web site, which continues to receive many visits each day: 37,000 unique users generated 206,000 page views since the beginning of the year.

—Emma Dillon

Graduate Education Committee

Our session in Louisville last year, “What Must a Musicologist Know? Form and Content of the Musicology PhD Curriculum,” 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 and breadth in inter-sub-disciplinary studies, and the fiction of a core curriculum. We intend to follow up on some of these important issues in Vancouver; further information will be available nearer the meeting at the Vancouver web site.

—Daniel J. DiCenzo and Berthold Hoeckner

Committee on the Publication of American Music

The Committee on the Publication of American Music (COPAM) is pleased to announce the publication of Machito and His Afro-Cubans, Selected Transcriptions, edited by Paul Austerlitz and Jere Laukkonen (MUSA volume 26). Born in Havana, Cuba, Machito (Francisco Raúl Grillo, 1909–84) arrived in New York City as an experienced vocalist in 1937 who in 1940 teamed up with his brother-in-law, the Cuban trumpeter Mario Bauzá (1911–93), the latter an established name with leading African American swing bands, among them those of Chick Webb and Cab Calloway. Machito and Bauzá formed Machito and his Afro-Cubans, forging pan-American connections by fusing Afro-Cuban rhythms with modern jazz and collaborating with major figures in the bebop movement. This is MUSA’s first volume to represent North America’s significant Latino musical heritage.

Four additional MUSA volumes will soon be ready for publication: George Whitefield Chadwick’s The Padrone (edited by Marianne Betz), Joseph Rumshinsky’s Di goldene kule (1923; edited by Michael Ochs), Eubie Blake and Noble Sissle’s Shuffle Along (1921; edited by Lyn Schenbeck and Lawrence Schenbeck), and John Cage’s Concert for Piano and Orchestra, Solo for Piano (realization by David Tudor; edited by John Holzapfel).


Take a look at our new Facebook page and Twitter feed, www.facebook.com/musaeDITIONS/ and @musaeditions, if you get a chance. Full details about MUSA are at our web site, www.ams-net.org/MUSA/

—Amy C. Beal

More JSTOR Access

At its April 2016 meeting, The AMS Board of Directors approved a program to subsidize access to JSTOR.org resources for members without institutional access. Access is arranged through the AMS office. If you would like to take advantage of this benefit, please send a request to Bob Judd, rjudd@ams-net.org. Since access accounts are limited, the one-year access account will be allocated on a first-come, first-served basis.

In Spring 2016, the Publications Committee awarded subventions to twenty-eight books for a total of $46,000. They include the following:

Richard Bamman, Antimodern Machines: Building New Banjos for an Old-Time World (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Kari Berg, Beyond Reason: Wagner contra Nietzsche (University of California Press); supported by the Joseph Kerman Endowment

Philip Bohlman and Johann Gottfried Herder, Song Loves the Muses: Herder on Music and Nationalism (University of California Press); supported by the AMS 75 PAYS Endowment

Seth Brodsky, From 1889, or European Music & the Modernist Unconscious (University of California Press); supported by the AMS 75 PAYS Endowment

Tim Carter, Understanding Italian Opera (Oxford University Press); supported by the Claire and Barry Brook Endowment

Michael Christoforidis and Elizabeth Kertesz, Carmen: Cultural Authenticity and the Shaping of a Global Icon (Oxford University Press); supported by the Donna Cardamone Jackson Endowment

Daniel Chua, Beethoven and Freedom (Oxford University Press); supported by the Otto Kinkeldey Endowment

Esther Ellis, Community Singing in the American Picture Palace (University of Georgia Press); supported by the AMS 75 PAYS Endowment

Walter Zev. Feldman, Klezmer: Music, History, and Memory (Oxford University Press); supported by the AMS 75 PAYS Endowment

Philip Gentry, American Sounds: Music and Cold War Identity (Oxford University Press); supported by the AMS 75 PAYS Endowment

Denise Elif Gill, Melancholic Modalities: Affect and Turkish Classical Musicians (Oxford University Press); supported by the AMS 75 PAYS Endowment

AMS Newsletter
Sydney Hutchinson, Tigers of a Different Stripe: Performing Gender in Dominican Music (University of Chicago Press); supported by the Manfred Bukofzer Endowment

Lisa Jakelski, The Warsaw Autumn Festival: Making New Music in Cold War Poland (University of California Press); supported by the Dragan Plamenac Endowment

Anna Lara Knecht, Mahler’s Seventh Symphony (Oxford University Press); supported by the Claire and Barry Brook Endowment

Richard Kramer, Cherubino’s Leap: In Search of the Enlightenment Moment (University of Chicago Press); supported by the Gustave Reese Endowment

Jonathan Rhodes Lee, Premier livre de pieces de clavecin (1759) (A-R Editions); supported by the James R. Anthony Endowment

Frank Lehman, Hollywood Harmony: Analyzing Wonder in American Film Music (Oxford University Press); supported by the Claire and Barry Brook Endowment

Michael Maul, “Dero Berühmter Chor”: Die Leipziger Thomasschule und ihre Kantoren, 1212–1804 (Boyddell & Brewer); supported by the Margarita M. Hanson Endowment

Sarah Morelli, Tales of a Modern Guru: Pandit Chitresh Das and Indian Classical Dance in Diaspora (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Roger Moseley, Keys to Play: Music as a Ludic Medium from Apollo to Nintendo (University of California Press); supported by the AMS 75 PAYS Endowment

Markus Rathey, Johann Sebastian Bach’s Christmas Oratorio: Music, Theology, Culture (Oxford University Press); supported by the Lloyd Hibberd Endowment

Alexander Stefi aniak, Schumann’s Virtuosity: Criticism, Composition, and Performance in Nineteenth-Century Germany (Indiana University Press); supported by the AMS 75 PAYS Endowment

Nicholas Tochka, Audible States: The Political Economy of Popular Music-Making in Albania Since 1945 (Oxford University Press); supported by the AMS 75 PAYS Endowment

Denise Von Glahn, Libby Larsen: Composing an American Life (University of Illinois Press); supported by the Dragan Plamenac Endowment

Emily Wilbourne, Seventeenth-Century Opera and the Sound of the Commedia dell’Arte (University of Chicago Press); supported by the AMS 75 PAYS Endowment

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

—Caryl Clark

Committee on Technology

The AMS Committee on Technology (created by the Board of Directors in 2013) is interested in promoting discussion of several key challenges posed by musicology in a digital age. Questions of intellectual property (IP) related to the changing worlds of new media and technology are of pressing concern to our research and teaching. In 2010 the AMS formulated an important set of guidelines on IP issues; they are linked to our committee’s web page (www.ams-net.org/committees/technology), along with similar policies formulated by other academic societies. We are also interested in advance conversation about the futures of publishing and scholarship in a digital age, particularly as we consider new modalities of “born digital” publication and digital enhancement of traditional modes of scholarly communication; accordingly, we have formulated a set of “best practices” for the development and evaluation of such work (also at our web page). Over the next year we hope to organize events that explore technology, musicology and music in larger contexts through panels at the national meeting involving music industry professionals in sound recording and publishing, and librarians (especially those working with RISM, RILM, and other national databases and resources). We also hope to support ways to give sustainability and visibility to technologically savvy work in musicology, by informing members of training opportunities, fellowships, and collaborative projects.

We encourage those interested in these and related areas to be in touch with us (simply contact any member of our Committee), and to seek out relevant sources of information and advice on digital scholarship and pedagogy from local IT experts, libraries, and the many internet-based resources.

—Richard Freedman

Committee on Women and Gender

The Committee on Women and Gender (CWG) continues to accept donations for our “name quilt” that will provide the endowment for an annual lecture on women and gender by a distinguished scholar. The quilt will be a unique historical artifact; if you are interested in having your name appear on the quilt, which will be raffled at the 2017 Rochester Annual Meeting, sign up with your donation ($200 minimum) at www.ams-net.org/committees/csw/quilt/.

For the Vancouver Annual Meeting, CWG is sponsoring the session “Sexual Violence on Stage: How Musicologists Promote Resistance in the Twenty-First Century,” scheduled for Saturday afternoon. Organized by Monica Hershberger and moderated by Suzanne Cusick, the session will include presentations by Hershberger, Richard Will, Micaela Baranello, Bonnie Gordon, and Ellie Hisama. CWG will also be repeating its popular Friday morning “Dutch treat” mentoring breakfast in Vancouver. If you are interested in attending and are a woman who has completed her doctorate but is untenured (e.g. independent scholar, adjunct instructor, assistant professor), please contact Honey Meconi (honey.mconi@rochester.edu). Space is limited, so don’t delay.

—Honey Meconi

Study Group News

Cold War and Music Study Group

The Cold War and Music Study Group (CWMSG) will sponsor an alternative-format session in Vancouver, “Lost Reper¬tories of the Cold War Era,” which explores music that falls well outside of today’s performance, listening, and teaching canons. With Alison Furlong serving as chair, panelists Brian Locke, Lisa Cooper Yest, Hyun Kyong Hannah Chang, and Joy H. Calico will each introduce and play examples. Following the presentations, respondent Danielle Fosler-Lussier will facilitate a broader conversation about the canon of twentieth-century music and the place of “lost” repertoire.

continued on page 34
In other news, our newsletter has changed its name to *Ecomusicology Review* and is undergoing transformation to a new online format (details: www.ecomusicology.info/resources/ecomusicology-newsletter/).

—Kate Galloway and Rachel Mundy

**Ibero-American Music Study Group**

The Ibero-American Music Study Group (IAMSG) will host a session at the Vancouver Annual Meeting to mark the centennial of the birth of Alberto Ginastera (1916–83). Assessing the historiographical tenets that have informed Ginastera scholarship and envisioning new ways of thinking about the composer, the session will also delve into the composer’s relationship with Argentine and international politics. Assisted by an AMS Travel Grant, the IAMSG will host Esteban Buch as part of the panel. Buch, professor of social sciences at the Paris École des hautes études en sciences sociales, specializes in the relationship between music and politics in the twentieth century. Best known to English-language readers for his book *Beethoven’s Ninth: A Political History* (2003), Buch has written extensively on Ginastera and has emerged as one of the most significant scholars in the field. His book *The Bomarzo Affair: ópera, perversion y dictadura* (Buenos Aires, 2003) offers a compelling account of the relationship between political power, censorship, and the representation of the arts in Argentina. In Vancouver, Buch will focus on 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. Based on archival research at the Paul Sacher Stiftung, he assesses Ginastera’s attitudes toward the regime and explores the complexities and contradictions surrounding the creation of his *Iubilium*, op. 51 (1980), a work commissioned in Argentina to commemorate the quadricentennial of the founding of Buenos Aires.

Buch will be joined by three other participants who will shed light on Ginastera’s musical life and Argentine and international politics. Eduardo Herrera (Rutgers University) will examine the way that the composer maneuvered the local dictatorship and international Cold War politics to pursue his activities as an artistic entrepreneur. Melanie Plesch (University of Melbourne) will problematize the political dimensions of the term “nationalism” as applied to Ginastera’s music, and Deborah Schwartz-Kates (University of Miami) 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 are sure to foster a lively dialogue with which to mark the centennial of Ginastera’s birth.

—Susan R. Thomas

**Jewish Studies and Music Study Group**

The Jewish Studies and Music Study Group (JMSG) is pleased to announce that its Vancouver session will feature a program organized by Rebecca Cypess, “Songs of the Jewish Enlightenment: Vocal Music in the Circle of Sara Levy (1761–1854).” Cypess will lecture and perform on fortepiano, along with a pair of professional singers, and Nancy Sinkoff will serve as respondent. The session will explore the role that music played in the life of the Jewish patron, collector, and keyboardist Sara Levy (née Itzig) and in the lives of other women in her family and social circle. Through performances and discussion of vocal works from the 1780s and ’90s in the collections of Levy and her sisters, this session will argue for the importance of song in shaping their intellectual and artistic personae.

JMSG is pleased to announce the election of its incoming directorate. Mark Kliger will serve as Chair, and Halina Goldberg, Yael Sela-Teichler, Karen Uslin, and Lily Wohl will make up the Board. Their two-year terms will begin at the conclusion of the Vancouver session. This spring, the Study Group accepted nominations for the 2016 Awards of Recognition for publications in the field of Jewish Studies and Music. We were pleased to receive a large number of high-quality nominations, and look forward to the second annual awards ceremony, which will open our Vancouver session.

We are always happy to welcome new members. To join, send us an email at the address given at our web site, www.jewish-studiesandmusic.org, and please follow us on Twitter, @JMSGStudyGroup.

—Josh Walden

**LGBTQ Study Group**

The LGBTQ (Lesbian, Gay, Bisexual, Transgender, and Queer) Study Group is happy to announce the results of their
elected. Co-chair for 2016–19 is Heather Hadlock; members-at-large for 2016–17 are Kyle Kaplan and Chris Nickell. They join current serving members co-chair Stephan Pennington and members-at-large Clara Latham and Nicol Hammond.

The LGBTQ Study Group is pleased to invite all interested AMS members to its symposium “Race-ing Queer Music Scholarship,” to take place before and during the Vancouver Annual Meeting, 2–4 November 2016. 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. The symposium features keynote presentations by Alisha Lola Jones and Deborah R. Vargas; a concert of works by Teiya Kasa-hara and Rachel Iwaasa, Leslie Uyeda and Rachel Rose, Jeffrey Ryan and Michael MacLennan, Gabriel Dharmoo, Hiroki Tsuramoto, and Annette Brosin; and four exciting paper panels. 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 UBC Institute for Gender, Race, Sexuality, and Social Justice, and Women & Music: A Journal of Gender and Culture. (Details: ams-lgbtq.org/race-ing-queer-music-scholarship)

The Study Group encourages nominations, including self-nominations, for the 2016 Phillip Brett Award, which honors exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies completed during the previous two academic years (1 July 2014–30 June 2016), from any country and in any language. Nominations, preferably including a digital copy of all application materials, should be sent by 15 August 2016. For full details and application instructions, see ams-lgbtq.org/the-brett-award.

—Heather Hadlock and Stephan Pennington

Ludomusicology Study Group

The Ludomusicology Study Group (which first met at the 2015 AMS Meeting) will host a panel at the Vancouver Annual Meeting devoted to “Ludomusicology outside Video Games.” The panel will consist of four short papers from Steven Beverburg Reale (Youngstown State University), Carmel Raz (Columbia University), Tekla Babyak (Cornell University), and Kirsten Carithers (Northwestern University), followed by discussion. To learn more, please contact us at gamemusicstudies@gmail.com to be added to the study group mailing list, or visit our web site, www.gamemusicstudies.org.

—William Gibbons and William Cheng

Music and Dance Study Group

The Music and Dance Study Group (MDSG) is pleased to announce its plans for the Vancouver Annual Meeting. Supported by an AMS grant, our evening panel on Friday 3 November, chaired by Christopher Wells, will present the noted African American dance scholar Thomas DeFrantz, Professor and Chair of African American Studies and Women's Studies at Duke University, who will speak on “Figuring the Rhythm: Black Social Dance and its Musics.”

In addition to our evening panel, we will collaborate with the SMT Dance and Movement Interest Group to sponsor a noontime roundtable on syllabus development for music or general education dance/music courses on Saturday. We also are planning a meet-and-mingle dance event, again with our SMT colleagues: a salsa party with instruction for beginners at noontime on Friday. All are welcome!

As always, we invite dance-research enthusiasts to join our Facebook page or listserv, or contribute to our database of bibliographic sources relating to music and dance. To learn more about our study group and all our many activities, please see www.ams-net.org/studygroups/mdsg/.

—Sarah Gutsche-Miller

Music and Disability Study Group

At the Vancouver Annual Meeting, the Music and Disability Study Group (MDSG) will jointly sponsor with the Society for Music Theory Special Interest Group on Music and Disability a special session, “Crippling the Music Theory/Music History Curriculum,” which will explore new ways of integrating music and disability as a common perspective within the music history and music theory curriculum. The session will include presentations by William Cheng (music as ability studies and challenges posed by music pedagogy), Robin Wallace and Jeannette Jones (on the deaf musical experience and teaching Beethoven), James Deaville (on the disability of madness and teaching Schumann), and Stefan Honisch (a lecture recital that applies an aesthetics of disability to undergraduate piano study). Responders are Michael Bakan, Andrew Dell’Antonio, Blake Howe, Jennifer Iverson, Laurie Stras, Joseph Straus, and Stephanie Jensen-Moulton. The session’s final hour will include more discussion among respondents, presenters, and audience. Our aim is to inspire others who teach musicology and music theory to synthesize disability studies with instruction, and to provide examples and starting points for creating more accessible music courses.

The session is an example of the study group’s ongoing work to provide assistance to those interested in music and disability studies, as well as our commitment to promote ADA compliance for accessibility and accommodations. Discussions on music and disability pedagogy are featured on the DISMUS-L email list, and also are part of the “Pedagogy” section of the MDSG blog.

During our Vancouver business meeting, held jointly with SMT, we will host a workshop for new music and disability research. The presenters will be Feilin Hsiao, Virginia Whealton, Alejandro Tellez Vargas, and Tekla Babyak.

As ever, we encourage members to visit our blog, musicdisabilitystudies.wordpress.com, which includes features such as a bibliography of research in music and disability, a database of musical representations of disability, information about our mentorship program, and guest blog posts. We continually seek new guest blog posts: writing one is an excellent way to share research in progress and solicit feedback from other colleagues in music and disability studies. Examples of past guest blog posts include short research essays, conference reports, and reviews of recent publications.

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Credit: Tourism Vancouver
Call for Papers
Deadline: 5 p.m. EST
16 January 2017

The 2017 Annual Meeting of the AMS will be held in Rochester, New York, from Thursday to Sunday 9–12 November. The Program Committee welcomes proposals for individual papers or poster presentations, formal sessions, evening panel discussions, and sessions using alternative formats in all areas of scholarship on music. This year a new format, the seminar session, is also introduced (see below). Please read the guidelines carefully: proposals that do not conform will not be considered.

Proposals will be accepted according to the following six categories:

Individual proposals. Proposals should represent the presentation as fully as possible. A successful proposal typically articulates the main aspects of the argument or research findings clearly, positions the author’s contribution with respect to previous scholarship, and suggests the paper’s significance for the musico logical community, in language that is accessible to scholars with a variety of specializations. Maximum length: 350 words.

Proposals for poster presentations should follow the guidelines for submission of individual proposals, and include an explanation of the content and goals of the graphic presentation. Technical guidelines for posters will be distributed with acceptance information. Proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship.

Formal Sessions. An organizer representing several individuals may propose a Formal Session, either a full session of four papers, or a half session of two papers. For this proposal, organizers should prepare a rationale explaining the importance of the topic and the proposed constituent papers, including names of a respondent (if applicable) and a suggested chairperson. The organizer should also include a proposal for each paper that conforms to the guidelines for individual proposals above. Formal Session proposals will be considered only as a whole: the proposed session’s consistency and coherence is an important part of the evaluation process. Maximum length: 350 words for the rationale, and 350 words for each constituent proposal.

Length of presentations: Forty-five minutes are allotted for each individual proposal and constituent Formal Session proposal. The length of presentations is limited to thirty minutes in order to allow ample time for discussion.

Evening panel discussions. Evening panel discussions are intended for more informal exchange of ideas. They can cover a wide range of topics: for example, they may examine a central body of scholarly work, investigate a methodology or critical approach, or lay the groundwork for a new research direction. Evening panels should comprise participants’ briefs (no more than ten minutes) position statements, followed by general discussion among panelists and audience. Evening panel proposals should outline the rationale and issues behind the proposal, identify the panelists, describe the activities envisioned, explain why each panelist has been chosen, and identify the duration of the session (90 minutes or three hours). Maximum length: 500 words.

Daytime sessions using alternative formats. Examples of alternative formats include, but are not limited to, sessions combining performance and scholarship, sessions discussing an important publication, sessions featuring debate on a controversial issue, and sessions devoted to discussion of papers posted online before the meeting. Sessions may be proposed by an individual or group of individuals, a Study Group, a smaller society that has traditionally met during the Annual Meeting, or an AMS committee wishing to explore scholarly issues. Position papers delivered as part of alternative-format sessions should be no more than ten minutes long. Proposals for alternative-format sessions should identify the participants, outline the intellectual content of the session, describe the structure of the session, and identify the duration of the session (90 minutes or three hours). Maximum length: 1000 words.

Seminar Sessions. This year, the AMS will introduce Seminar Sessions; the two-stage application process has a first deadline of 3 October 2016. See p. 37 for complete details.

Program Committee procedures: The Program Committee will evaluate and discuss Individual, Formal Session, and Poster proposals anonymously (i.e., with no knowledge of authorship). All proposals are evaluated on a scale from zero to five by the entire committee. The scores are collated, averaged, and ranked accordingly, after which the committee meets to discuss final selections. During this meeting, the committee selects the most promising proposals and forms sessions for presentation. When all but five presentation openings have been filled, the committee reveals authors of proposals and completes its work. Knowledge of authorship facilitates the work of the committee in forming topically balanced sessions and improving the balance between senior and junior scholars on the program.

Authors for all submissions that are chosen will be invited to revise their proposals for the Program and Abstracts, distributed at the meeting; the version read by the Program Committee may remain confidential.

Application restrictions. No one may appear on the Rochester program more than twice. An individual may deliver a paper or be a member of a Seminar Session, and appear one other time on the program, whether participating in an evening panel discussion or alternative-format session, functioning as a chair-organizer of a formal session, or serving as a respondent, but may not deliver a lecture recital or concert. Participation in extra-programmatic offerings such as study group meetings or standing committee presentations (e.g., the Committee on Career-Related Issues) does not count as an appearance for this purpose. Only one submission per author will be accepted. Authors who presented papers or organizers of evening panel discussions or alternative-format sessions at the 2016 AMS meeting may not submit proposals for the 2017 meeting.

There is no membership requirement to submit a proposal for consideration, but those selected to present research at the meeting must be current members of the Society.

Submission procedure. Proposals must be received by 5 p.m. EST, 16 January 2017. Proposals are to be submitted electronically. Please note that proposal submission ceases precisely at the deadline. In order to avoid technical problems with submission of a proposal, it is strongly suggested that proposals be submitted at least twenty-four hours before the deadline. Due to the volume of proposals received, proposals received after the deadline cannot be considered. A FAQ on the proposal submission process will be available at the web site, and those planning to submit proposals are encouraged to review the information posted there. Those unable to submit a proposal electronically should contact the AMS office by 10 January 2017 regarding accommodation procedures.

Receipts will be sent to all who submit proposals by the beginning of February 2017.

AMS committees and Study Groups; Affiliated societies. Sessions organized by such groups are not reviewed by the Program Com-
Call for Performances
Deadline: 16 January 2017

The AMS Performance Committee invites proposals for concerts, lecture-recitals, and other performances and performance-related events during the 2017 Rochester Annual Meeting, 9–12 November. We encourage performance proposals that develop a point of view, offer a programmatic focus, or explore new musical findings. Performances related to the meeting’s venue and/or that demonstrate the Society’s diversity of interests, its range of approaches, and its generic, geographic, and chronological breadth are especially welcome.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals. Available presentation times include lunch hours and afternoons on Friday and Saturday, and evening on Thursday.

Required application materials include: 1) an application cover sheet (available from the AMS office or web site); 2) a proposed program listing repertory, performer(s), and the duration of each work; 3) a list of audio-visual and performance needs; 4) a short (100-word) biography of each participant named in the proposal; 5) for concerts, a one-page explanation of the significance of the program or manner of performance; for lecture-recitals, a description (two pages maximum) explaining the significance of the program and/or manner of performance, and a summary of the lecture component, including information pertaining to the underlying research, its methodology, and conclusions; 6) representative audio or visual materials pertaining to the program and performers (twenty minutes maximum).

An individual may not present both a paper and a performance (or lecture-recital) at the meeting. If an individual’s proposals to the Program and Performance Committee are both selected, the applicant will be given an early opportunity to decide which invitation to accept and which to decline. Though the AMS is unable to offer a fee to artists, modest subsidies are occasionally available for performance-related expenses. Please see the application cover sheet for proposal submission details. Materials must arrive at the AMS office no later than 5 p.m. EST, 16 January 2017. Exceptions cannot be made to this deadline, so please plan accordingly. Receipts will be sent to those who have submitted proposals by the deadline, and the committee will communicate its decisions by 17 April 2017.

—Christina Baade
Performance Committee Chair

Seminar Sessions at the AMS Annual Meeting

Call for Topic Proposals


Seminar-format sessions are devoted principally to a moderated discussion of a set of papers circulated in advance of the meeting. Seminar topics may address any theme of wide relevance to the Society, among them, for example, current issues in the field, interdisciplinary topics, music in public life, or new fields of research. The AMS will include up to three seminar sessions at the 2017 Annual Meeting. Each of the seminars will meet once for ninety minutes, and will be scheduled as regular daytime sessions. In addition to the selected active participants, the seminars are open to auditors, as space allows.

Seminars are developed in two stages: (1) selection of the topics (and their conveners) and (2) selection of the actual papers related to those topics. The present call is for stage 1. The program committee will select up to three of them, to be announced on the AMS web site and at the Annual Meeting in Vancouver on 5 November 2016.

The program committee will then invite proposal submission for the seminar papers themselves (deadline 16 January 2017). Proposals are reviewed anonymously. The Program Committee, in consultation with the conveners, chooses three to six abstracts for each seminar topic. If there are not enough abstracts of sufficient quality to fill a seminar, the seminar will not be offered.

Submission guidelines. Topic proposals should consist of:
• an abstract of no more than 350 words describing the topic and indicating why it would be particularly appropriate for a seminar
• a concise bibliography of pertinent scholarship (no more than fifteen items; not included in the 350-word count),
• a one-page CV from the conveners or co-conveners listing recent publications and indicating their expertise in the proposed topic.

Proposals for seminar topics are not reviewed anonymously. (Please note that conveners should not suggest possible participants.) Submission is made through the web site: www.ams-net.org/rochester; a form for this purpose will be in place about the beginning of September 2016.

Deadline for AMS Seminar Topic Proposals: 3 October 2016

FAQ

Why seminars?
The seminar format offers the opportunity for more extended discussion and deeper intellectual engagement by a larger group of participants than does the standard paper session. A seminar is an interactive discussion-oriented session in which participants can learn from each other in addition to presenting their knowledge. Seminars have been adopted by an increasing number of scholarly societies in their annual meetings, including the Society for American Music, German Studies Association, and the American Comparative Literature Association.

How do seminars work?
The sessions emphasize group discussion rather than formal papers. There are one or two conveners for each topic, and an additional three to six active participants who submit papers. Topics are chosen at stage one, participants at stage two. Approximately one month before the 2017 Annual Meeting, seminar papers will be posted on the AMS web site so that they can be read by seminar participants and attendees. At the seminars themselves, participants present only five-minute summaries of their papers. In addition to the selected active participants, the seminars are open to auditors, as space allows. Each of the three seminars will meet once for ninety minutes, and will be scheduled during the regular daytime sessions.

What kinds of topics are suitable for seminars?
Seminars topics may address any themes of great interest and wide relevance to the Society, for example, current hot-button issues in the field, interdisciplinary topics, music in public life, or new fields of research.

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Seminars: FAQ

Who may submit proposals for seminar topics?

Anyone with a strong interest and expertise in a topic or field, or who wishes to develop a new field of inquiry or explore a multidisciplinary perspective. A Study Group or a scholarly society may also submit a proposal, although participation in the seminar is open to all.

How are the topics and abstracts chosen?

The Program Committee selects the topics, based on scholarly quality and relevance. The proposer(s) of topic(s) that are accepted become the convener(s). The Program Committee and the conveners select the abstracts for the seminar papers, based on the quality of the proposals as well as their relevance to the seminar topic.

How are seminars different from Alternative Format Sessions (AFS)?

Seminars are solely discussion-based, with no papers read. Since papers are circulated in advance to all participants and auditors, they permit greater in-depth discussion than AFS. Seminars are also designed more openly rather than AFS: whereas the conveners design and propose an entire AFS, including participants, topics for seminars are chosen in a separate process from the selection of participants. Anyone can apply to participate in a seminar.

How are seminar papers different from regular papers?

Seminar papers are circulated in advance in order to facilitate group discussion at the session. Because they are not read aloud, they can be more substantial than orally delivered papers.

Does a seminar paper “count” the same as a regular paper?

Yes; seminar participants write papers, just like other presenters. The rules regarding multiple appearances at the Annual Meeting equally apply to seminar participants.

Don’t seminars just take up slots that would be better used for formal papers?

Seminars are ninety-minute sessions that feature up to six participants, each of whom has written and pre-circulated a substantial paper, so a seminar actually provides a platform for more participants than does a regular paper session.

How large are the seminars, including auditors?

Based on the experience of other societies, seminars will vary in size. Some may take place in smaller rooms, with participants seated around a central table and auditors seated around them; others may attract larger audiences, for which a seating arrangement resembling a panel discussion would be more appropriate. In all cases, however, the seminar participants, moderated by the convener(s), will carry out most of the discussion, since they have read the pre-circulated materials. At the convener’s discretion, the discussion may be opened up to the larger group.

How many seminar sessions are planned for the 2017 meeting?

Up to three ninety-minute sessions, each with three to six papers.

When is the deadline for topic proposals for the 2017 meeting?

3 October 2016

When is the deadline for submitting abstracts for the seminars?

16 January 2017

Study Group News

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For more information about MDSG activities, please visit our blog, join our listserv, and visit us on Facebook.

—Samantha Bassler

Music and Philosophy Study Group

The Music and Philosophy Study Group (MPSG) is pleased to sponsor its seventh evening paper session in Vancouver, “Susanne Langer Reconsidered.” Panelists include philosopher Anne Pollok (University of South Carolina), music theorist and philosopher Bryan Parkhurst (University of South Florida), and experimental aesthetician and composer Eldritch Priest (New York University). Holly Watkins (Eastman School of Music, University of Rochester) will serve as respondent. We encourage all those interested in becoming involved with the MPSG to contact chair Amy Cimini (acimini@ucsd.edu) and to attend this year’s business meeting, which will occur jointly with the SMT Music and Philosophy Interest Group. The MPSG maintains a Tumblr blog, where it promotes current activities and archives its previous panels: musicandphilosophy.tumblr.com/about.

—Amy Cimini and Michael Gallope

Pedagogy Study Group

At the Vancouver Annual Meeting, we invite everyone to join the PSG for a daytime business meeting, which will include the election of a new secretary/treasurer. The PSG-sponsored alternative format session takes place Thursday evening: Mark Clague will chair “Experimenting with the Canon: New Approaches to the Music History Survey,” which will explore possibilities, share ideas, and inspire innovation within the traditional structure of the music history survey. Panelists Vilde Aaslid, Ryan Bañagale, Gwynne Kuhner Brown, and John Spilker will briefly discuss the use of music historical survey in novel ways. To emphasize participation, the audience will discuss three topics interspersed throughout the session: (1) limitations and strengths of the traditional survey; (2) possibilities and mechanisms for change; and (3) exploring future music history course design. Many thanks to the PSG Vancouver program committee: Laura Moore Pruett (chair), James Briscoe, Rachel Chacko, Amelia Davidson, and Evrett Smith.

Last June, the 2016 Teaching Music History Conference (TMHC) took place at Metropolitan State University of Denver. The event was again held over two days, which has increased both its scope and involvement; presenters and participants represented eleven AMS chapters. (For the program, see the TMHC web site, teachingmusichistory.wordpress.com. A huge debt of gratitude is owed to Joice Gibson for coordinating local arrangements, and to co-organizer Colin Roust. We thank the TMHC program committee: Daniel Barolsky (chair), Scott Dinkse, Christopher Macklin, Colleen Renihan, and Trudi Wright.

Please visit the new PSG web site linked above, which the web site committee, Louis Epstein (chair), Tim Cochran, Melissa Cummins, Terry Dean, Danielle Kuntz,
News Briefs

Ashgate Publishers has established a new series, *Ashgate Studies in Theory and Analysis of Music After 1900*. Details: contact editor Judy Lochhead, judith.lochhead@stonybrook.edu.

Pavia University’s Department of Musicology and Cultural Heritage in Cremona has established an *English-language Master’s degree program* designed for international students, “Musicology, Music, and Cultural Practice in Europe.” Details: museur.unipv.it.

The *Institute for Advanced Study*, a community of scholars focused on intellectual inquiry free from teaching and other university obligations, invites applications from scholars of all nationalities and all fields of historical research for membership for up to a year, either with or without a stipend. Residence in Princeton is required, and members’ only obligation is to pursue their own research. Eligibility requirements are a Ph.D. and substantial publications. Application deadline is 1 November 2016. Details: www.hs.ias.edu/mem_announcement.

Early Music America’s fourth *Medieval and Renaissance Competition* takes place at the Peabody Conservatory in Baltimore, Maryland on 1 October 2016. It brings together some of the finest up-and-coming performers of music from 1000 to 1600. Details: www.earlymusicamerica.org/endeavors/medieval-renaissance-competition.

Twenty-five recordings were added to the Library of Congress *National Recording Preservation Registry* in early 2016. The list includes “Cry Me a River” (1955), two versions of “Mack the Knife” (Louis Armstrong, 1936, and Bobby Darin, 1959), The Supremes’ “Where Did Our Love Go” (1964), Clara Schumann’s Piano Trio along with all of Robert Schumann’s trios, performed by the Beaux Arts Trio (1972), and Bruno Walter’s performance of Mahler’s Ninth Symphony (Vienna Philharmonic, 1938). Details: www.loc.gov/today/pr/2016/16-056.html.

The *Tudor Partbooks Project* (based at the Universities of Newcastle and Oxford) seeks volunteers to help digitally reconstruct the sixteenth-century music partbooks of John Sadler; training provided. Details: www.tudorpartbooks.ac.uk/getinvolved/restoringjohnsadlerspartbooks.

In Ithaca, March 2016, AMS member Neal Zaslav oversaw the revival of *Agostino Agazzari’s Eunelio* (1606).


In Houston, February 2016, AMS member Paula Eisenstein Baker consulted for the first performance in eighty-five years of *Leo Zeitlin’s* orchestral work *Palestina* (New York, 1929).

Internet Resources

Michael Beckerman's presentation at AMS Louisville 2015, “Louisville’s ‘Unconscious Composers’: Mildred Hill, the Courier’s staff, and Sienna Wood, has worked hard to redesign. Volume 6 of the *Journal for Music History Pedagogy*, our open-access online journal, was released as a double issue and is available via the web site. If you would like to join the PSG email announcement list, please contact Kevin Burke, secretary/treasurer. Please contact John Spilker, chair, if you are interested in PSG service opportunities.

—John Spilker

Popular Music Study Group

Last June, the Popular Music Study Group (PMSG) hosted its second Junior Faculty Symposium. Hosted by Daniel Goldmark at Case Western Reserve University, the event brought together eighteen early-career popular music scholars and six mentors to workshop papers and to discuss such issues as publishing, the changing university, workplace environment, pedagogy, grants, job search, public musicology, and tenure and promotion.

At the Vancouver Annual Meeting, PMSG will host two events devoted to “Musical Artifacts.” Our Thursday evening study session begins with a keynote address by Jasen Emmons, Curatorial Director of the Experience Music Project. Short presentations by Elizabeth Ann Lindau, Amy Coddington, Loren Kajikawa and Amanda Lalone, Deirdre Morgan, and Tim Sterner Miller will follow. We thank the AMS for providing the funding to bring Mr. Emmons to Vancouver.

Following a brief business meeting on Saturday at 12:15 p.m., we will have a roundtable on popular music pedagogy using artifacts. The panelists are Elizabeth Clendinning, Mandy Smith, and Emily Gale. I thank my colleagues on the program committee—Paula Bishop, John Covach, Shana Goldin-Perschbacher, Jason Hanley, and Christopher Wells—for completing the difficult task of selecting eight from the twenty-four excellent proposals we received for these two sessions (details are at our web site).

This year, the PMSG will hold elections for Chair and Webmaster. A call for nominations will be sent to all dues-paying members in August. Thanks are due to Amanda Sewell, who has been administering our Facebook page since its inception (www.facebook.com/AMSpop); she steps down from this position in November. If you are interested in this position, please email msumeric@gmail.com. To contact PMSG’s officers and to join, please visit our web site: www.ams-net.org/studygroups/pmsg/.

—Eric Hung
CFPs and Conferences

The AMS has implemented an internet site to list conferences and CFPs that is easy to search and sort. See musicologyconferences.xevents.sas.ac.uk for further details concerning listings presented here; additional conferences are listed at the web site.

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

Calls for Papers

Musimorphoses
CFP deadline: 15 September 2016
8–10 June 2017
Université de Montréal

Society for Christian Scholarship in Music
CFP deadline: 1 October 2016
9–11 February 2017
Scripps College, Claremont

The Improvising Brain III: Cultural Variation and Analytical Approaches
CFP deadline: 1 October 2016
26–28 February 2017
Georgia State University, Atlanta

Society for Seventeenth-Century Music
CFP deadline: 1 October 2016
20–23 April 2017
Providence

Conferences

Music and the Middlebrow
CFP deadline: 1 December 2016
22–24 June 2017
University of Notre Dame, London

Transnational Opera Studies
CFP deadline: 20 December 2016
5–7 July 2017
University of Bern

Essence and Context: A Conference between Music and Philosophy
31 August–3 September 2016
Lithuanian Academy of Music and Theatre
Vilnius

Royal Musical Association
3–5 September 2016
Guildhall, London

The Musical Salon in Visual Culture (Répertoire International d’Iconographie Musicale [RIdIM])
7–9 September 2016
St. Petersburg

Making Time in Music
12–13 September 2016
University of Oxford

Gesellschaft für Musikforschung
14–17 September 2016
Johannes Gutenberg-University, Mainz

Granados In Context: The Spanish Piano School and Pre–War Artistic Movements
16–17 September 2016
Mojacar, Almería

Music, italianità and the Nineteenth–Century Global Imagination
16–17 September 2016
University of Cambridge

What We Talk About When We Talk About New Music
17–18 September 2016
University of Massachusetts, Amherst

Music & Sound Studies Network: Music, Sound, Space
29 September–2 October 2016
San Diego, Calif.

Concepts of Improvisation Between the Two World Wars: Performativity, Staged Presence and Participation in Music
30 September–1 October 2016
University of Basel

The Blues
2–4 October 2016
Delta State University, Cleveland

International Schönberg–Symposium
6–8 October 2016
Arnold Schönberg Center, Vienna

The Universe of Gennaro Magri: Dance, Music, and Opera in Naples during the Enlightenment
6–8 October 2016
Teatro San Carlo, Naples

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

Crisis and Prosperity: The Development of Prussian Court Music from 1713 to 1806
7–9 October 2016
Staatsoper im Schiller Theater, Berlin

The Many Faces of Camille Saint–Saëns
7–9 October 2016
Complesso Monumentale di San Micheleetto, Lucca

Musicological Colloquium
10–12 October 2016
Masaryk University, Brno

Intersections: The History of Music in Valencia
13–15 October 2016
Valencia

Music Criticism 1900–1950
17–19 October 2016
Institut d’Estudis Catalans, Barcelona

Music–Records–Radio in French–Speaking Countries, 1900–1950
20–22 October 2016
Montreal

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IMS Tokyo, March 2017

The Twentieth Quinquennial Congress of the International Musicological Society will take place in Tokyo, 19–23 March 2017. This is the first IMS congress to take place in Asia. The theme of the congress is “Musicology: Theory and Practice, East and West.” The Program Committee plans for 379 free papers, ten study sessions, and twenty-three roundtables presenting topics from the broadest array of research fields within our discipline. We also will feature concerts of early and contemporary music from East and West, exhibitions of historical musical sources and instruments, and post-congress programs, including Tokyo Bay cruising and musical sightseeing in Kyoto and Osaka.

Complete details are available at imstokyo2017.org.

Online registration opens 1 September 2016 (early bird discount closes 19 December).

Meetings of AMS and Related Societies

2016:
AMS/SMT: Vancouver, 3–6 Nov.
SEM: Washington, DC, 10–13 Nov.

2017:
SMT: Arlington, 1–5 Nov.
AMS: Rochester, 9–12 Nov.
Statement of Fair Practice and Representation in the American Musicological Society

The AMS recognizes that an active commitment to fair representation and opportunity across all demographic sectors of its membership is integral to its mission and vital to its future within a changing social landscape. With this in mind, we have created this set of guidelines for the practical implementation by AMS committees, working groups, and individual members acting on behalf of the Society. These guidelines are meant to promote a positive working, learning, and social environment, free from prejudice and discrimination, in which the increasing diversity of the Society may develop and flourish.

Guidelines

It is important that those serving on committees and active in leadership of working groups engage thoughtfully with how best to ensure fair representation of the interests of the membership, be aware of their biases, and take steps to counter them through open and thoughtful discussion. Members’ actions should be guided by principles of equality and diversity with respect to such matters as:

- Academic rank, including junior, senior, and contingent faculty
- Age
- Area of specialization
- Disability
- Economic status
- Employment status, such as full-time, part-time, retired, unemployed, type of institution, and academic and non-academic affiliation
- Gender identity
- Nationality
- Race and ethnicity
- Regional distribution
- Religion and belief
- Sexual orientation

Issues of fairness and representation must be an integral part of the deliberations of every AMS group, whether standing and ad hoc committees, regional chapters, or study groups. These matters should be explicitly addressed during the nominations process for committees and in the composition of all committees and groups, as well as in the execution of a committee’s duties and during the business meetings of chapters and study groups. To this end all groups are encouraged to designate a member whose role will be to raise issues of fairness and representation for discussion.

Appendix: Summary of AMS Boards, Committees and appointive Positions

The AMS conducts its activities through the following boards (2), committees (40), and appointive positions (10). The goals of impartiality and fairness are paramount in all these entities. The Committee on Committees and the three Nominating Committees must be particularly attentive to considerations of fair practice.

I. Boards

A. Board of Directors
B. Journal Editors (3) and Editorial Board

II. Committees

A. Board Committees: Annual Meeting; Committees; Communications; Development; Membership and Professional Development; Technology
B. Annual Meeting Committees: Program; Performance; Local Arrangements
C. Fellowship Committees: Alvin H. Johnson AMS 50; Howard Mayer Brown
D. Award Committees: Einstein; Greenberg; Jackson; Kinkeldey; Lockwood; Music in American Culture; Palisca; Pisk; Slim; Solie; Stevenson; Teaching
E. Grant Committees: Travel; Hampson; Levy
F. Nominating Committees: Board of Directors; Council; Council Corresponding/Honorary (NB: the Board Committee on Committees, listed under II.A, nominates members for Committee service)
G. Publications Committees: Publications; American Music
H. Other Committees: AMS-MLA Joint RISM; Chapter Activities; Career-Related Issues; Cultural Diversity; Graduate Education; History of the Society; Obituaries; Women and Gender; Finance

III. Regional Chapters

Allegheny, Capital, Greater New York, Mid-Atlantic, Midwest, New England, New York State-St. Lawrence, Pacific Northwest, Pacific Southwest, Rocky Mountain, South-Central, Southeast, Southern, Southwest

IV. Study Groups

Cold War and Music, Ecocriticism, Ibero-American Music, Jewish Studies and Music, Ludomusicology, LGBTQ (Lesbian, Gay, Bisexual, Transgender, Queer), Music and Dance, Music and Disability, Music and Philosophy, Pedagogy, Popular Music

V. Appointive positions

Archivist; JAMS Editors (3); AMS Newsletter Editor (1); Musicology Now Editor (i); AMS-L Moderators (3); Statistician; Delegates: ACLS; Grove; NRPB; NASM; RILM
Office staff positions (3)

—Approved, AMS Board of Directors, June 2016
AMS Grants, Awards, and Fellowships

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

Travel and Research Grants (deadlines 1 April except where noted)
- M. Elizabeth C. Bartlet (research in France)
- Virginia and George Bozarth (research in Austria)
- H. Robert Cohen (historical periodical literaturare)
- William Holmes/Frank D’Acone (history of opera)
- Jan LaRue (research in Europe)
- Janet Levy (independent scholars)
- Harold Powers (research anywhere)
- Ora Frishberg Saloman (criticism and reception history)
- Eugene K. Wolf Travel Fund (research in Europe)
- Eileen Southern Travel Fund (Annual Meeting travel [underrepresented minorities]), deadline 1 June
- MPD Travel Fund (Annual Meeting travel) deadline 30 June

Awards (deadlines 1 May except where noted)
- Otto Kinkeldey (book [later career stage])
- Lewis Lockwood (book [earlier career stage])
- Claude V. Palisca (edition or translation), deadline 31 January
- H. Colin Slim (article [earlier career stage])
- Alfred Einstein (article [earlier career stage])
- Music in American Culture (book [music of the U.S.])
- Ruth A. Solie (essay collection)
- Robert M. Stevenson (article or book [Iberian music])
- Teaching (pedagogical scholarship)
- Noah Greenberg (outstanding performance projects), deadline 15 August
- Paul A. Pisk (graduate student paper at Annual Meeting), deadline 3 October

Fellowships (deadlines 15 December)
- Howard Mayer Brown (minority graduate study)
- Alvin H. Johnson AMS 50 (dissertation year)

Other Grants
- Thomas Hampson Fund (research or publication in classic song) Deadline: 15 August

Publication Subventions
- Deadlines: 15 February, 15 August

75 Years Ago: 1941
- About twenty members attended the December Annual Meeting in Minneapolis. The meetings minutes carefully noted all presenters’ use of audio-visual materials (slides, phonograph, blackboard).
- The 1940 member assessment of $3 to recoup losses from the 1939 New York Congress proving unsuccessful, the meeting approved an additional $1 member assessment; in addition, all who attended were asked to make voluntary contributions to make up for the losses.

50 Years Ago: 1966
- Otto Kinkeldey died aged 88. He was a founding member and first president of the Society. Noah Greenberg died aged 46. He established the New York Pro Musica in 1954.
- Book exhibits formed a part of the Annual Meeting for the first time.
- The AMS Southern Chapter (the fifteenth and last) was formed.
- The AMS Board approved support for the RILM project begun by Barry S. Brook in 1964.

25 Years Ago: 1989
- The Paul A. Pisk Prize was established and awarded for the first time.
- A committee to consider applications of new technology to musicology was established.

Additional Grants and Fellowships

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<th>Grant/Fellowship</th>
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<tr>
<td>American Academy in Berlin</td>
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<td>American Academy in Rome</td>
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<td>American Academy of Arts &amp; Sciences</td>
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<td>American Antiquarian Society</td>
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<td>American Council of Learned Societies</td>
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<td>Camargo Foundation</td>
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<td>Columbia Society of Fellows in the Humanities</td>
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<td>Delmas Foundation</td>
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<td>DeutscherAkademischerAustauschdienst</td>
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<td>Fulbright U.S. Scholar Program</td>
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<td>Guggenheim Memorial Foundation Fellowships</td>
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<td>Harvard University Center for Italian Renaissance Studies</td>
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<td>Humboldt Foundation Fellowships</td>
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<td>Institute for Advanced Study, School of Historical Studies</td>
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<td>International Research &amp; Exchanges Board</td>
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<td>Kurt Weill Foundation for Music</td>
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<td>National Endowment for the Humanities</td>
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<td>National Humanities Center Fellowships</td>
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<td>Newberry Library Fellowships</td>
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<td>Social Science Research Council</td>
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<td>University of London, Institute of Musical Research</td>
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<td>Rice University, Humanities Research Center</td>
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<td>Yale Institute of Sacred Music</td>
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<td>American Brahms Society</td>
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<td>American Handel Society</td>
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<td>Berlin Program for Advanced German and European Studies</td>
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<td>Emory University, Fox Center for Humanistic Inquiry</td>
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<td>French Ministry of Foreign Affairs Chateaubriand Scholarship</td>
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<td>Liguria Study Center for the Arts and Humanities</td>
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<td>Monash University, Kartomi Fellowship</td>
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<td>National Humanities Center Fellowships</td>
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<td>Paul A. Pisk                    Graduate student paper at Annual Meeting, deadline 3 October</td>
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Obituary

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

Peter Bergquist, 11 June 2016
Samuel A. Floyd, Jr., 11 July 2016
Don Harrán, 6 June 2016
Peter Hurd, 3 January 2016
Charles Kaufman, 17 March 2016
Arthur Paris, 23 October 2015
John Gunther Suess, 18 April 2016

John Gunther Suess (1929–2016)

John Gunther Suess died in Sarasota, Florida 18 April following a lengthy illness. Born in Chicago in 1929, he joined the U.S. Naval Reserve in 1949, and in 1951 graduated from Northwestern University with a B.S. in political and economic theory. After a year of graduate study at the University of Chicago and two years of active duty in the U.S. Navy, he earned a M.M. from Northwestern University, and later that year enrolled at Yale University, where in 1963 he completed the Ph.D. with the dissertation “Giovanni Battista Vitali and the sonata da chiesa.”

John’s interest in instrumental music grew out of his own playing of several instruments. From 1960 to 1966 he taught at Ohio University, and in 1966–67 at the University of Wisconsin-Milwaukee. In 1969 he was appointed chairman of the Department of Music at Case Western Reserve University in Cleveland, where he was responsible for shaping the joint music program with the Cleveland Institute of Music and establishing the Historical Performance Practice Program. He served as chair until 1984, remaining at Case Western until his retirement in 2002. His teaching ranged over the entire gamut of Western music history, and he had a particular interest in aesthetics in all historical periods. John also conducted the Collegium Musicum at all three institutions at which he served and composed incidental music for a play and a number of multimedia works for film and theater.

John was a pioneer in the study of seventeenth-century Italian music at a time when the subject received scant musicological attention. He published editions of seventeenth-century instrumental music as well as producing numerous articles and conference papers on vocal and instrumental music, composers, and musical institutions in Bologna, Modena, and the Emilian region.

John served on several AMS committees, chairing the national Program Committee in 1970 and the Noah Greenberg Award Committee (1981–83), and was Local Arrangements Chair for the 1986 Cleveland Annual Meeting. He was a founding member and stalwart supporter of the Society for Seventeenth-Century Music, to which he devoted, as he did to everything else, his abundant energy, intelligence, experience, enthusiasm and infectious humor.

—Jeffrey Kurtzman

Doctoral Dissertations in Musicology

The DDM database maintained by the AMS is successful and growing. Most members have a direct connection between their in-progress or completed dissertation record and their member directory entry; if yours is missing, send a note to the AMS and we will create it.

The database now includes over 16,300 records of dissertations dating from the late nineteenth century to today. Updates can be sent to the AMS office at any time. Recently completed dissertations are also added to the AMS New Dissertations RSS feed (www.ams-net.org/feeds/ddm). Dissertations range broadly across all topics and sub-disciplines that pertain to musicology, from all countries and in all languages—its lacunae occur only because authors have not requested an entry. Records include references to dissertation-vendor sites, publications, and online access, when this information is available.

The DDM database is consistently one of the most popular pages of the AMS website, receiving thousands of visits each month.

Policy on Obituaries

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

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

Conferences

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Italian Musicological Society
21–23 October 2016
Como

Performance and Creativity
31 October–2 November 2016
Hong Kong Baptist University

Music and Power in the Baroque Era
11–13 November 2016
Complesso Monumentale di San Micheletto, Lucca

Opera and the Greek World during the Nineteenth Century
17–19 November 2017
Corfu

In the Light of Gloriana
18–21 November 2016
Tower of London

Contemporary and Future Paths in Music Performance,
Composition and Analysis (New Zealand Musicological Society)
19–20 November 2016
University of Waikato, Hamilton

Nineteenth-Century Programme Music
25–27 November 2016
Complesso Monumentale di San Micheletto, Lucca

Shifts and Turns: Moving Music, Musicians and Ideas (Musicological Society of Australia)
30 November–3 December 2016
University of Adelaide

Artistic Migration and Identity, Paris 1870–1940
27–29 April 2017
McGill University/OICRM, Montreal
Next Board Meetings

The next meetings of the Board of Directors will take place 2 November in Vancouver and 2 April 2017 in a location to be determined.

Next Council Meeting

The next meeting of the AMS Council will take place 5 November in Vancouver. See www.ams-net.org/council/ for more news and information about AMS Council, including recent initiatives especially involving student representatives to Council.

Interested in AMS Committees?

The president would be pleased to hear from members who wish to volunteer for assignments to committees. Send your assignment request and CV to Ellen T. Harris, charris@mit.edu.

AMS New Books

140 titles have been added to the AMS New Books list since the beginning of 2016. See www.ams-net.org/feeds/newbooks/ for details and information on submitting titles.

Call for Nominations:
Session Chairs, AMS Rochester 2017


Recent Board Actions

At its most recent meeting (April 2016) the Board approved the following:

- a four-point plan for addressing concerns regarding race and ethnicity in the Society (see p. 7)
- the recommended changes to the bylaws to be considered by the membership (see p. 6)
- the Committee on the Annual Meeting’s recommendation to establish seminar sessions at the Annual Meeting (see p. 37)
- a plan to subsidize access to JSTOR for independent scholars without institutional access (see p. 32)
- a major revision of the AMS Teaching Award guidelines (see p. 4)
- a statement, “The AMS and Contingent Faculty,” based on recommendations received from the Coalition on the Academic Workforce (see p. 8)

Society Election Results

The results of the 2016 election of AMS officers and the Board of Directors:

Vice President: Georgia J. Cowart
Treasurer: James Ladewig
Directors-at-Large: Danielle Fosler-Lussier
Roger Freitas
Mark Burford

450 votes were cast (400 electronically, 50 via paper); 16% of the membership

Newsletter Address and Deadline

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

James Parsons
AMS Newsletter Editor
Missouri State University
jamesparsons@missouristate.edu

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

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

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

Moving? Please send address changes to: AMS, New York University, 194 Mercer St., Rm. 404, New York, NY 10012-1502

Membership Dues

Calendar Year 2016:
- Regular member * $120
- Sustaining member * $240
- Income less than $30,000 $60
- Student member $45
- Emeritus member * $60
- Joint member * $50
- Life member varies; ask for details

* 3-year payment option available

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