

AMS NEWSLETTER

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Diverse, Vibrant, Progressive—San Antonio in 2018

AMS/SMT San Antonio 2018
1–4 November
ams-net.org/sanantonio

This is an exceptional year to visit San Antonio. 2018 marks the tricentennial of the city's founding, with a generous offering of events, exhibitions, and opportunities to serve.

Of course people lived in South Texas before 1718, but in that year the San Antonio de Béxar Presidio and Mission San Antonio de Valero, now known the world over as the Alamo, were established. The Alamo is surely the city's most popular tourist destination, but any longtime resident of Bexar County will tell you that you haven't seen anything until you've visited the other four missions: Concepción, San José, San Juan, and Espada. All five missions were granted UNESCO World Heritage status in 2015. With an average early November temperature in the upper 60s, you can walk or take a B-Cycle rental along the whole mission trail. The city also runs a VIVA bus to the missions, as it does to most major tourist draws in town. If you're staying

at the Grand Hyatt on the River Walk, you can catch any of the VIVA buses very nearly at your doorstep, and from there the whole city is open to you.

If you can build extra time into your stay, you might want to take advantage of the weather and spend some time outdoors at the spacious and peaceful San Antonio Botanical Garden or the quirky and storied Japanese Tea Garden. Or you might want to visit some of the city's impressive museums. The Witte Museum will offer two special exhibitions in support of the tricentennial: *Confluence and Culture: 300 Years of San Antonio History*, which promises "seven immersive galleries" featuring, among many other things, the fiddle that Davy Crockett played at the Battle of the Alamo; and *Gathering at the Waters: 12,000 Years of People*, which focuses on how "climate shifts" over twelve millennia impacted the changing population of prehistoric Texas. The San Antonio Museum of Art boasts significant collections of ancient Egyptian, Greek and Roman, Asian, and Latin American art, and the McNay Art Museum, in addition to featuring important works from various traditions, is host to the Tobin Collection of Theatre Arts, which includes more than 9,000 items with a focus on scene and costume design.

If the phrase *theatre arts* piques your interest, you should know that San Antonio currently has two opera companies: Opera San Antonio and Alamo City Opera. Although 2018–19 seasons have yet to be announced, the city is also home to the San Antonio Symphony, the Classical Music Institute Chamber Orchestra, the San Antonio Chamber Music Society, the San Antonio International Piano Competition, and the SOLI Chamber Ensemble. In addition, the AMS/SMT conference will sponsor some special programming, including the concert "España Antigua, Nueva España," with sixteenth- and seventeenth-century music from Spain and Mexico performed by the Austin Baroque

Rochester Reflections

Largest. Smallest. First. Last. Although most of those attending the Rochester 2017 Annual Meeting probably did not realize it, this was an event of many superlatives.

Because we had two hotels and the Convention Center to work with, we were able to add two paper sessions to every time slot, which meant that in terms of the number of papers, this was the largest AMS Annual Meeting ever. There was a splendid variety of papers, ranging from Old Hispanic chant to music and events of the second decade of the twenty-first century. Topics covered people and music from six continents (somehow, we missed Antarctica again), employing a stunning variety of methodologies and approaches, once again demonstrating the wide range of scholarship embraced by the Society. Opera, as always, received a good deal of attention, but so did gender and race, experimental music, popular music, and contemporary music. On the other hand, those who have worried that the golden oldies, medieval and Renaissance, were on the decline, were encouraged by the good number of well-attended sessions in those areas, with a significant percentage of the papers presented by young scholars. Adding to the variety were sessions, mostly in the evening, organized by the ever-increasing number of study groups and committees, responsible, respectively, for eleven and ten sessions.

While most of the daytime slots were occupied by traditional paper sessions, there were several alternative format sessions, and a few innovations, including two sessions employing the new seminar format, in which the papers were circulated in advance and discussed at the meeting by panelists and audience members.

I would like to thank the members of the Program Committee, Thomas Christensen, Carol Hess, Elizabeth Keathley, James Parakilas, Annie Randall, and Anna Zayaruznaya, for their outstanding work in putting this program together. Next year's committee,

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President's Message

In November 2017 the eighty-third meeting of the American Musicological Society took place in Rochester, New York. A large flank of musicologists, some 1,600 strong, went off to a mid-size city and made outside strides in the scope and ambition of the profession. Something special was in the air. The meeting had a memorable spirit of conviviality, geniality, and solidarity, notwithstanding some challenges with the two hotels. Notable among its highlights were three brilliant talks by three women. On Thursday afternoon, a standing room only crowd convened for the President's Endowed Plenary Lecture, richly conceived and elegantly delivered by Past President and Columbia Professor Elaine Sisman on the topic of "Working Titles, Sticky Notes, Red Threads," a lecture that explored historically the reflexive relationship between titling of music and musical meaning. On Friday evening, in a lecture sponsored by the Planning Committee on Race and Ethnicity, critical race studies scholar Cheryl Harris spoke with force and eloquence about the complicity of colorblindness in the current surge of white nationalism. And on Saturday morning, Susan McClary delivered a stirring address for the inaugural occasion of the Women and Gender Endowed Lecture on the theme of women representing women in music.

There were striking innovations in various disciplinary areas too. Within the wide reach of global musicology, talks were given on Latin American phonography, slavery in Africa, Europe, and the Americas; explorations of the Black Atlantic, South Africa, and East Asia; and migrant musics involving Cuba, Germany, Chile and the Andes, as well as talks on noncanonical aspects of Europe, including religious practices among the Basque and Bearnaise populations of southwest France and musical representations of slaves in Lasso. Materiality played an important role, notably in relation to voice (with respect to voice boxes, music boxes, and marionette opera) and to techné and technology (e.g. Laurie Anderson's voices of clones and Debussy's toys). Also at issue were music's relationships to domains as diverse (and often novel) as listening, gender, war, psychiatry, the grotesque, noise, space, nostalgia, the avant-garde, blackness, television, humor, race, and transnationalism; to styles and genres as different as Motown, Lied, hip hop, oratorio, jazz, opera, spirituals, conductus, contemporary pop, string quartets, and punk; and to media as wide-ranging as electronic instruments, online liveness,

new media platforms, film, HD screening, YouTube, and mobile networks.

Rochester also saw the implementation of our new seminar format. Papers were circulated in advance for seminars on "New Intellectual Histories of Music" and "The Rubble Arts: Music after Urban Catastrophe." Not least remarkable were evening sessions, many sponsored by our vibrant array of thirteen study groups, which ranged from public musicology, Russian music, intersectionality, disability, Jewish studies, and musical play to Rancière, film music, cold war studies, liberalism, and queering dance musics. An additional highlight was the special roundtable "Zarlino at 500," marking the five hundredth anniversary of Zarlino's birth. Besides all this, the entire annual meeting was prefaced by two full-scale conferences in their own right, one on new Beethoven research and one on music journalism and the French press, 1789–1914.

Year after year, committees also make substantial contributions to the proceedings. The Committee on Career-Related Issues does yeoman's service in staging multiple sessions (four in 2017), with this year's ranging from issues of work/life balance to getting tenure

*a memorable spirit of conviviality,
geniality, and solidarity*

to maintaining a research agenda at a teaching-intensive university, as well as a "career bootcamp." The Committee on Cultural Diversity joined forces with the Committee on Women and Gender and the Pedagogy Study Group to convene a critically important session on "Diversity through the Pipeline," the Graduate Education Committee a session on "The Dissertation and Your Job," and the Committee on Technology a session on "Access, Sustainability, Education, and Scholarly Communication" surrounding digital technologies.

An important innovation for this meeting was an open workshop on implicit bias, micro-aggression, and cultural humility, instituted by the board with encouragement from the Planning Committee on Race and Ethnicity (now a permanent board committee) and run by Rochester's M. K. Gandhi Institute for Nonviolence. Attendees, myself included, found it eye-opening, indeed transformative, and strongly supported the idea of retaining such a workshop as an annual offering.

The meeting was also rich in performances—hardly a surprise considering that

we were in the home town of the Eastman School of Music. Indeed, no account of the occasion would be complete without drawing attention to the open rehearsal and panel discussion (sponsored by the Committee on the Annual Meeting) that took place around Victoria Bond's 2001 opera *Mrs. President*, staged in the year of the one hundredth anniversary of the granting of women's right to vote in New York state where Susan B. Anthony was headquartered when she was president of the National American Women's Suffrage Association.

It was a great pleasure for the leadership of AMS to be able to announce in Rochester several major initiatives of our membership. The generosity of our members led in 2017 to a significant increase in the Lenore Coral fund, which supports the work of RILM. It also led to the inauguration of the Women and Gender Endowed Lecture, likewise completed in 2017, along with a quilt whose making supported the effort and was raffled off in Rochester. Special thanks are due to all who made those happen, through substantial donations of time and money. 2018 will already see more exciting initiatives by our members: the implementation of an award for scholarship in critical race studies, generously endowed by Judy Tsou and David Carlson, with support from members of the board, and an award on research on the musical press, generously endowed by H. Robert Cohen as the H. Robert Cohen/RIPM award (see p. 5). Both awards mean more opportunities to recognize and reward outstanding work by members of our profession.

Before closing, let me add my profound thanks to a number of outstanding contributors to the success of the annual meeting: to Jonathan Glixon and his committee for assembling the majority of the program; to our tireless and ever good-humored executive director Bob Judd for planning and running the meeting so beautifully along with his staff Katie VanDerMeer and Christian Botta, plus a host of local volunteers; to our exemplary local arrangements chair Michael Alan Anderson; and to our outstanding performance committee chaired by Christina Baade and her committee members Michael Alan Anderson, Laurie Stras, and Stephen Zohn. It takes a village to stage the annual meeting, and we have the best possible village to do it.

—Martha Feldman

San Antonio 2018

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Orchestra in the beautiful San Fernando Cathedral, founded in 1731 by a group of families from the Canary Islands.

Music in San Antonio means much more than traditional concert music, of course. After all, this is the city where in 1936 Robert Johnson recorded half the tracks that would make him famous (in Room 414 of downtown's Gunter Hotel, now the Sheraton Gunter). It's also the city where a decade later Raoul Cortez would establish the first full-time Spanish-language radio station in the United States owned and operated by a Mexican American. So you might want to take a look at programming offered by the Carver Community Cultural Center, with its emphasis on "African and African-American heritage," or the Guadalupe Cultural Arts Center, with its focus on "the Latino experience." And I would be remiss not to mention the Blue Star Arts Complex, San Antonio's "first and longest-running venue for contemporary art," where you can regularly experience experimental music and multimedia works and sip an expertly brewed cup of coffee.

Since I've mentioned coffee, you should know that in 2017 UNESCO designated San Antonio a "Creative City of Gastronomy," only the second in the U. S. to receive this distinction. You'll have plenty of culinary riches to choose from along the unforgettable Riverwalk, adjacent to our meeting. But bus, bike, or take a walk north along the river, and you'll be at the Pearl, a repurposed brewery and one of the most exciting places to visit in the city, with a farmers market every Saturday morning, distinctive shopping, and a variety of excellent restaurants offering everything from vegan/vegetarian at Green to barbecue at The Granary, from Mexican street food at La Gloria to house-made charcuterie at Cured. You may have heard a piece on NPR in the last year about Mike Sutter, a journalist who wrote about dining at a different San Antonio taqueria every day of 2017, consuming something like 1,400 tacos in the process; you can find his list of the best twenty-five taco restaurants in town online if you want a taste of what the locals can't resist.

People from the east and west coasts occasionally forget that San Antonio is the nation's seventh-largest city, so I encourage readers to take a closer look. It's easy to visit a city like San Antonio and to be swept off your feet by the historic sites, the vibrant events, the unique food. But given our current political climate, I think it's also important to point out that the San Antonians I know don't think of themselves as residents of a party town or a tourist destination. They care about and act on real-world problems. Our recently elected mayor, Ron Nirenberg, signed the list of Mayors Against LGBTQ Discrimination on his first day in office. Since Nirenberg's election the city has started to work with academic and corporate partners to develop *SA Climate Ready*, a civic climate action and adaptation plan. San Antonio has been at the forefront of the fight against Texas's "sanctuary cities" law, and its Haven for Hope campus is a national model for recovery-oriented care related to homelessness. Take a look, therefore, at the website of Pride Center SA or the city's Office of Sustainability, or consider the service opportunities listed on the *SanAntonio3000* page. You'll start to get a sense of that other dimension of the city: the one that tourists typically miss, the one that challenges stereotypes and reminds you of the perseverance of our capacity for good.

The conference itself should merit your close attention. The Program Committee is chaired by Carol Hess; the Performance Committee by Laurie Stras; and the Local Arrangements Committee by Kevin Salfen (AMS) and Jenny Beaver (SMT). The meeting website, ams-net.org/sanantonio, will be worth monitoring regularly from now till November. Watch for updates on the program, session chairs, travel, registration, roommate and conference buddy matching, and student activities, as well as for further details of local happenings as the time for our annual gathering approaches. *Important:* if you are thinking of scheduling a small meeting or reception in conjunction, communicate with Katie VanDerMeer at the AMS office *as soon as possible* to ensure a location at the venue.

Ultimately, there's something for everyone to love in San Antonio, and the local arrangements committee is delighted to have this chance to help you find it.

—Kevin Salfen

Rochester 2017

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chaired by Carol Hess, will have, in some ways, an even more complex task: 2017 was the last year of the thirty-minute paper; with the switch to twenty-minute papers in San Antonio, increasing the number significantly, the Rochester meeting will hold the record for the most papers for only one year.

I also would like to note the two fascinating and thought-provoking endowed lectures, the inaugural Women and Gender Endowed Lecture, presented by Susan McClary, and the President's Endowed Plenary Lecture, presented by Elaine Sisman. Both were delivered to standing-room-only crowds.

The Performance Committee, chaired by Christina Baade, along with Michael Alan Anderson, Laurie Stras, and Steven Zohn, assembled a wonderful variety of concerts and performances both at noon and in the evening, ranging from solo recitals to symphonies, from Renaissance to contemporary.

As always, the Rochester meeting was enlivened, by a large number of social events, including numerous receptions hosted by universities,

publishers, and AMS committees, as well as the opening reception, the student reception, and the revived AMS Dance on Friday evening.

Rochester was the smallest city to host an Annual Meeting in thirty-five years (since Ann Arbor in 1982), with both advantages (easy trip to a very manageable airport) and disadvantages. Those who took the effort to explore, however, found some beautifully restored public and commercial buildings, interesting old churches, attractive historic neighborhoods, intriguing industrial archeology, and a spectacular waterfall, all within a mile of the convention center. There was also a good variety of restaurants (I had three excellent dinners) although they required a bit of a walk or ground transportation. The shortage of nearby lunch venues, however, led to what I believe is another AMS first, organized by Local Arrangements Liaison Michael Alan Anderson: food trucks brought in just for us (including one serving what is a rarity south of the border, poutine); thanks, Michael!

Bob Judd and the AMS staff did a wonderful job weaving together the many strands needed to make the meeting a success (and stitching them back together when necessary).

See you all next November in San Antonio!

—Jonathan Glixon

AMS / Library of Congress Lecture Series

The next AMS/Library of Congress Lecture will take place in Washington D.C., in the library's Madison Building, Montpelier Room at 7 p.m. on Tuesday, 15 May 2018. Daniel M. Callahan (Boston College), will present "Bernstein Conducting Himself."



Daniel M. Callahan

Callahan describes his lecture as follows: "Drawing on unpublished materials in the Library of Congress, oral histories, and films, my lecture explores the physicality of Leonard Bernstein's onstage conducting, including the role of sexuality from Bernstein's and his critics' perspectives. A college sophomore in 1937, Bernstein saw Dimitri Mitropoulos conduct and fell in love. Mitropoulos provided a model of discreet, content homosexuality as well as athletic, leap-filled conducting. Around this time, Bernstein also began to plan a musical on James M. Cain's hardboiled novel *Serenade*, about a tenor whose life is destroyed by a powerful gay conductor. Initially worried that his own homosexuality would destroy his career prospects, Bernstein, as he grew in fame and years, became increasingly immune to criticism of his 'flamboyant' onstage conducting and offstage conduct.

Moreover, Bernstein ultimately understood, and capitalized on, his conducting as a transfer of erotic power and pleasure between a conductor, musicians, and audience.

Countering his critics, I further demonstrate that Bernstein practiced conducting as a deliberate choreography indicative of his musical empathy—not as 'exhibitionistic' 'histrionics.' Bernstein's podium movements and expressive affect for scores often remained consistent across decades. The examples I draw on include previously unseen footage of Bernstein's final conducting appearance in 1990, when, though physically exhausted and less than two months away from his death, he conducted Beethoven's Seventh Symphony relying on a choreography long stored in his muscle memory. As the musical community celebrates Bernstein's hundredth anniversary in 2018, it might also fully appreciate his conducting as both carefully choreographed and instructively shameless."

Daniel Callahan is an Assistant Professor in the Department of Music at Boston College. He received his PhD at Columbia University, and was a Mellon Postdoctoral Fellow in Music at the University of Chicago. He is currently completing a book, *The Dancer from the Music*, on the use of music in American modern dance. His article on the intersection of the personal partnership and creative collaboration of John Cage and Merce Cunningham, "The Gay Divorce of Music and Dance," will appear this summer in the *Journal of the American Musicological Society*.

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, 17 May 2018. Joshua S. Duchan (Wayne State University) will present "Billy Joel and the American Musical Landscape."



Joshua S. Duchan

Duchan describes his lecture as follows: "Billy Joel (b. 1949) is one of the best-selling popular musicians in the United States, whose accolades include Grammy awards, induction into the Rock 'n' Roll Hall of Fame, and the 2014 Gershwin Award from the Library of Congress. Yet his work is rarely discussed in scholarship on American popular music. One of the most prominent topics Joel addresses in his work is place. His first solo album, *Cold Spring Harbor* (1971), bears the title of a suburban New York town, while songs such as 'Say Goodbye to Hollywood' and 'New York State of Mind' (1976) are inextricably linked to specific locales, a trend that continues on later albums. Moreover, his public persona is also defined by a sense of place, as he is regularly identified (and identifies) as a Long Islander, a New Yorker, and as the New York analog of New Jersey's Bruce Springsteen.

Of course, the American musical landscape has long been a window into its cultural landscape, and recent scholarship on the relationship between music and place has highlighted the way the former invokes and evokes the latter while also anchoring social, cultural, and political beliefs, embodying the bonds that bring people together as well as the

differences that set them apart. Joel continues this tradition, conjuring geography and space, as well as delimiting boundaries inclusively and exclusively, through both his lyrics and his musical choices.

This lecture addresses two kinds of places found in Joel's songs, geographical (specifically the American West and New York) and social or cultural (suburbia). Material drawn from several personal interviews with the composer informs the analyses of representative works, illustrating their connections to broader traditions in American music, such as the use of Tin Pan Alley forms and jazz harmonies in 'New York State of Mind.' Moreover, one finds, in songs like 'No Man's Land' (1993), that Joel's work just as often illuminates the profound social and cultural changes affecting American life in the second half of the twentieth century. Thus, Joel's music offers a commentary on American life and culture rooted in both his personal experience and the time during which it was composed."

Joshua S. Duchan is Associate Professor of Music at Wayne State University. He is the author of a number of articles and two books, *Powerful Voices: The Musical and Social World of Collegiate A Cappella* (2012) and *Billy Joel: America's Piano Man* (2017). In 2016 he co-organized, with Ryan Bañagale, the conference "It's Still Rock and Roll to Me': The Music and Lyrics of Billy Joel."

Fall 2018 Lectures

The two series continue in fall 2018. Further details will be published at the website and in the August 2018 *AMS Newsletter*.

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

President-Elect Suzanne G. Cusick

Suzanne G. Cusick, Professor of Music on the Faculty of Arts and Science at New York University, has published extensively on gender and sexuality in relation to the musical cultures of early modern Italy and of contemporary North America. Cusick's 2009 monograph *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (Chicago) received the "Best Book" award of the Society for the Study of Early Modern Women. Since 2006, she has also studied the use of sound and detention and inter-ers held during the "war on terror," work Philip Brett Award sociological Society in arly work has been from the National Humanities and the of Learned Societ-a Fellow at both Villa Center for Italian Re-at Harvard's Charles Studies in American History. Her undergraduate teaching has been recognized by university-wide prizes at both the University of Virginia (1995) and NYU (2011). She is an Honorary Member of both the American Musicological Society and the Society for Ethnomusicology.



Suzanne G. Cusick

Inaugural NYU / AMS Lecture:

Vijay Iyer in Conversation with Daphne Brooks

On 1 February, an audience of about eighty attended the inaugural NYU/AMS Lecture. Vijay Iyer, celebrated composer, pianist, and scholar, participated in a wide-ranging conversation with multidisciplinary scholar Daphne A. Brooks at NYU's Kimmel Center. The event is the first in a series to be held at NYU, the new home of the AMS. The enthusiastic audience included students from NYU and other institutions, AMS members, and others who were just curious to learn and hear more of Vijay Iyer. His twenty-three albums have been issued on the ECM label; his writ-

ings have appeared in *Journal of Consciousness Studies*, *Wire*, *Music Perception*, *Jazz Times*, and the *Journal of the Society for American Music*. Daphne Brooks, well known for her books *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850–1910* (2006) and *Jeff Buckley's Grace* (2005), led a series of questions that met at the intersections of music-making, race, gender, the culture industry, and the academy.

For more information about this and future lectures in the series, see ams-net.org/NYU-Lectures.

The New AMS Forum on Humanities Commons

The Society is transitioning from AMS-L to the newly created AMS Forum on Humanities Commons (HC). Now with over 400 members, the forum is growing daily.

The AMS Forum serves three functions:

1) **Scholarly Communication.** The AMS Forum serves as an ideal locus for discussion. One of its major advantages is its sustainability and potential for growth. HC was started as an offshoot of the Modern Language Association's MLA Commons, and has since expanded to include a wide range of scholars and humanities disciplines. HC currently has 12,000 members in all.

The AMS Forum has features such as easy searching of archived posts and flexible email integration, so changing from AMS-L does not mean sacrificing email communication.

2) **Engine for Interdisciplinary Collaborations.** HC has many sub-groups, which discuss nearly any subject one might be interested in (e.g., "Digital Humanists," "Music and Sound," and, if you are so inclined, "Classical Influences on HBO's *Game of Thrones*"). HC's breadth of subjects and range of scholars is unsurpassed.

3) **Alternative to For-Profit Online Academic Websites.** HC serves as a repository for your own scholarship as an alternative to sites like academia.edu. Users' work is indexed by Google Scholar and each item receives a DOI (Digital Object Identifier), which provides a persistent (permanent) link to the item's location on the internet, thus avoiding the problem of broken links with outdated URLs. (See the post "Making the Most of Humanities

Two New Awards

Critical Race Studies Award

Through the generosity of members of the AMS Board of Directors, Judy Tsou, and David Carlson, the AMS is pleased to announce this new award. It will honor each year outstanding musicological work in the field of critical race and/or critical ethnic studies. Eligible works include published articles, books, editions, or other scholarly entities that best exemplify the highest qualities of originality, interpretation, theory, and communication in this area.

Work published during the preceding three calendar years will be eligible for consideration. The nomination deadline is 1 May, in accordance with other AMS awards. See the website for full details: ams-net.org/awards/CRS.php

H. Robert Cohen/RIPM Award

Through the generosity of H. Robert Cohen, the AMS is pleased to announce this new award. It will honor each year a publication related to the goals of the Retrospective Index to Music Periodicals (RIPM), a long-standing enterprise internationally recognized as one of the primary tools for research in music and musicology. The award will honor each year a work of scholarship of exceptional merit based upon eighteenth-, nineteenth-, and twentieth-century periodical literature related to music. Works eligible for this award include, but are not limited to, books, articles, or widely-disseminated databases focusing on one or more journals, music critics and criticism, reception history, critical and cultural histories (e.g. of nationalism, genres, race, gender, class), and issues of access and preservation.

Work published during the preceding three calendar years will be eligible for consideration. The nomination deadline is 1 May, in accordance with other AMS awards. See the website for full details: ams-net.org/awards/cohen-RIPM.php.

Commons," which is pinned to the top of our Discussion page, for more details.)

We're excited about the shift to HC, but only participation in the Forum will make it work! See ams-net.org/forum and sign up to join the conversation.

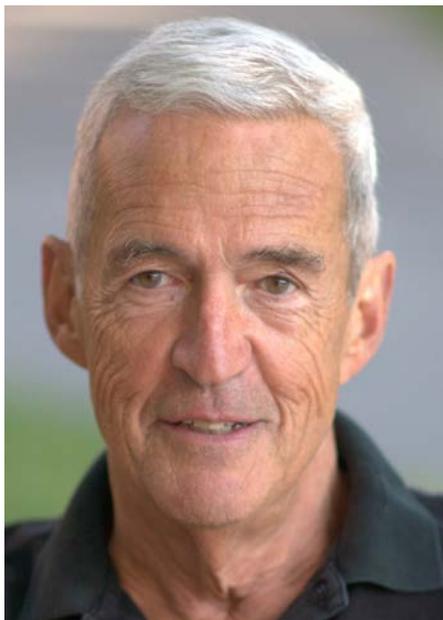
—Mark A. Davidson

Awards, Prizes, and Honors

Honorary Members

Thomas Forrest Kelly is Morton B. Knafel Professor of Music at Harvard University. A graduate of University of North Carolina at Chapel Hill, he holds the A.M. and Ph.D. (1973) from Harvard. Two years in France allowed him to earn degrees from the Schola Cantorum in Paris and the Royal Academy of Music. He has held Fulbright, NEH, ACLS, and Rome Prize fellowships. Before going to Harvard he taught at Oberlin Conservatory (where he served as acting Dean of the Conservatory); at the Five Colleges in Massachusetts; and at Wellesley College. He has also taught at the École Pratique des Hautes Études, The Pontifical Institute of Sacred Music in Rome, the Conservatorio di Musica San Pietro a Majella of Naples, and the Pontifical Ambrosian Institute in Milan.

Kelly has focused principally on medieval music and on the performance of music of the past. He is co-editor, with Mark Everist, of the forthcoming *Cambridge History of Medieval Music*. Among other books, he is the author of *Capturing Music* (2015); *Early Music: A Very Short Introduction* (2011, translated into German and Hungarian); *First Nights* (2000, translated into Korean and Chinese); *First Nights at the Opera* (2004); *The Exultet in Southern Italy* (1996); and *The Beneventan Chant* (awarded the 1989 Otto Kinkeldey Award), which has recently appeared in a revised Italian translation. He has served on the AMS Council and chaired the Kinkeldey and Greenberg award committees. Kelly is an



Thomas Forrest Kelly

honorary citizen of the city of Benevento (Italy), Chevalier de l'Ordre des Arts et Lettres of the French Republic, and a Fellow of the American Academy of Arts and Sciences, the American Academy in Rome, and the Medieval Academy of America. He received an honorary doctorate from the University of North Carolina at Chapel Hill in 2017.

Malena Kuss is Professor Emeritus of Musicology, University of North Texas (1976–99), and former Vice President of the International Musicological Society (2009–17). She holds a Ph.D. in Historical Musicology from the University of California, Los Angeles (1976) and a MM in Piano Performance from Southern Methodist University (1964). Internationally recognized for her research on the music of Alberto Ginastera (1916–83), with whom she studied composition for six years in Buenos Aires, Kuss has published extensively on opera in Latin America, oral and written musical traditions in comparative cultural contexts, and music historiography from a global perspective.

Building from compositional evidence as primary source, and drawing from landmarks of revisionist historiography and literary criticism to challenge epistemological scaffoldings anchored in paradigms of center and periphery and concomitant subalternity, her research centers on the poetics of subversion to confront “the imperialism of context” (González Echevarría). History and myth interact with the masterstory in *Performing Beliefs* (2004) and *Performing the Caribbean Experience* (2007), two books that involved contributions by more than a hundred scholars from thirty-six countries and place particular emphasis on music in social contexts and instruments as cultural artifacts. As Consulting Curator at the MIM/Phoenix, Kuss built a collection of over 1,500 instruments and designed forty-three exhibits (2008–10).

Recognitions include the Platinum Konex Award for lifetime achievement (Buenos Aires, 2009); Individual Membership in the International Music Council (1999); the “Jesús C. Romero” Chair in Musicology sponsored by Mexico’s Instituto Nacional de Bellas Artes (1997); and Fulbright-Hays, NEH, ACLS, Mellon, and Paul Sacher Stiftung grants. An affinity with musicology as broadly defined coalesced in collaborations with the International Music Council associated with UNESCO (*The Universe of Music: A History*, 1983–97) and service to the International Musicological Society (2007–17), the International Association of Music Libraries,



Malena Kuss

Archives, and Documentation Centres (Secretary, Bibliography Commission, 1984–90), and the American Musicological Society (member and chair, Stevenson Award Committee, 2008–09; 2018–21; member and juror, AMS 50, 1996–99).

Christopher Reynolds is Distinguished Professor of Music at the University of California, Davis. He received a B.A. from the University of California, Riverside (1973) and a Ph.D. from Princeton (1982). He has held visiting professorships at Yale, Stanford, and UC Berkeley, and in Germany at Heidelberg and Goettingen. His research has been supported by fellowships from the American Philosophical Society, the NEH (twice), the



Christopher Reynolds

Humboldt Foundation, and the Villa I Tatti in Florence (including two residencies). He has been editor of *AMS Studies in Music*, and was a founding editor of *Beethoven Forum*. He served as President of the AMS in 2013–14, and was recently elected to the American Academy of Arts and Sciences (2016).

Throughout his career Reynolds has explored ways in which musical works engage other musical works, arguing in numerous studies of music from the fifteenth century to the twentieth that structural modelings and motivic allusions have always been common compositional tools. His article, “*Porgy and Bess: An ‘American Wozzeck’*,” in *JSAM* (2007), won the H. Colin Slim award from the AMS as well as the Kurt Weill Prize. He has published three books, *Papal Patronage and the Music of St. Peter’s, 1380–1513* (University of California, 1995), *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Harvard, 2003), a finalist for a Kinkeldey Award, and *Wagner, Schumann, and the Lessons of Beethoven’s Ninth* (University of California, 2015). Over the past twenty-five years Reynolds has collected nearly 6,500 songs composed by women from the 1790s to the 1950s. His article “Documenting the Zenith of Women Song Composers: A Database of Songs Published in the United States and the British Commonwealth, ca. 1890–1930,” in *Notes* (2013), won the Richard S. Hill Award from the Music Library Association.

Judy Tsou is librarian emerita at the University of Washington Libraries, where she was long Head of the Music Library and Affiliate Assistant Professor in Music History. Previously she worked at the University of California, Berkeley, Duke University, and the



Judy Tsou

University of Michigan. She received her M.A. at Columbia University (1977) and her M.I.L.S. from the University of Michigan (1987), where she also studied music theory.

In the course of her pioneering work on race and gender in music, Tsou co-edited the award-winning *Cecilia Reclaimed*, published articles on racial representation in sheet music and opera, and authored “Women in Music” for *AmeriGrove*, for which she edited hundreds of articles. She also served on the editorial board of *JSAM*. In the library realm, she worked on the copyright of online-only music, leading to the Copyright Office’s mandate to the Library of Congress to collect this kind of music, and published “Ether Today, Gone Tomorrow” in *Notes* (2016). As President of IAML-US, she collaborated with the Music Library Association to merge the two organizations, for which she won the Pappahian Special Achievement Award of MLA in 2013. She served as President of the Society for American Music (2013–15), receiving SAM’s Distinguished Service Award in 2017. At the University of Washington, she acquired a massive collection of opera vocal scores and archives, the latter with letters of Puccini, Rossini, Viardot, Britten, and others, from collector William Crawford III. Throughout her career, Tsou has bridged connections between RILM and music library groups in Taiwan, China, and elsewhere. Within the AMS, she has served on the Council, the editorial board of *JAMS*, the Membership and Professional Development Committee, the Music in American Cultures Award Committee, the Committee on the Status of Women, the Board Nominating Committee, and the Committee on Race and Ethnicity, and as the AMS delegate to the National Recording Preservation Board of the Library of Congress.

Corresponding Members

Ruth HaCohen is the Artur Rubinstein Professor of Musicology at the Hebrew University of Jerusalem. She graduated in musicology and Jewish thought and received her Ph.D. in Musicology at the Hebrew University (1992) where she has later held various posts, including Head of the Ph.D. Honors Program and the School of the Arts and Director of the German-Israeli Martin Buber Society of Fellows. Winner of the Kinkeldey Award, the Polonsky Prize, and Israel Scientific Foundations Grants, she has been a visiting scholar as St. John’s College, Oxford (1996–7), a fellow of the Wissenschaftskolleg, Berlin (2004–5), a fellow at the Cogut Institute for the Humanities, Brown University (2008), a visitor



Ruth HaCohen

at the Institute for Advanced Study in Princeton (2011), and a resident at the Rockefeller Foundation, Bellagio (2012). HaCohen is a board member of the Van Leer Institute Jerusalem, the Polyphony Foundation, and has also served as a board member of the Jerusalem Symphony Orchestra and of the Balzan Project “Towards a Global History of Music.”

HaCohen investigates the modes by which music participates in shaping the emotional, religious, social, and political worlds, as a source for conflict and a medium for reconciliation and compassion in changing historical and cultural contexts. Opera, oratorio, song, film, and cantorial music are the arenas of her studies, deploying varied methodologies and conceptual frames. Her publications include *Tuning the Mind: Connecting Aesthetic Theory to Cognitive Science*, *The Arts in Mind: Pioneering Texts of a Coterie of British Men of Letters* (2003 both with Ruth Katz); *The Music Libel against the Jews* (Kinkeldey, 2011); *Composing Power, Singing Freedom: The Interplay of Music and Politics in the West* (2017, in Hebrew, with Yaron Ezrahi). Currently she is at work on a project entitled “Job’s Voices and the Death of God.”

Liudmila Kovnatskaya is professor at the St. Petersburg Conservatory and Senior Research Fellow at the Russian Institute of Art History. She received her first degree and a Ph.D. from the Leningrad Conservatory (1965 and 1970), where she had studied music history with Mikhail Druskin and organ with Isaiya Braudo. She received her Doctor of Art History, the highest research degree in Russia, from the State Institute for Art Studies in

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Liudmila Kovnatskaya

Honors and Awards

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Moscow (1988). Best known for her research on Britten (*Benjamin Britten*, 1974, was one of the first monographs on the composer ever published), British music (*Twentieth-Century English Music*, 1986), and Shostakovich, Kovnatskaya is also author of numerous articles on Soviet music history (particularly that of Leningrad), music culture, reception of music, and history of musicology, including her works on LASM (the Leningrad Association of Contemporary Music), Igor Stravinsky, and Mikhail Druskin.

Books edited, collected, and introduced by Kovnatskaya include the first Russian translation of Arnold Schoenberg's letters, a groundbreaking collection of scholarly articles *Shostakovich: Between a Moment and Eternity*, the three-volume edition *Shostakovich in Leningrad Conservatory, 1919–30*, as well as *Dmitry Shostakovich: Studies and Materials* (2005–12,

with Olga Digonskaya), and a seven-volume edition of the complete works of Mikhail Druskin (2007–). Kovnatskaya is an Honored Art Worker of the Russian Federation. She has organized concerts, opera premieres, and festivals, and supervised over fifty students' MA diplomas and PhD dissertations. She has served on the editorial boards of *Tempo* and *Opera musicologica*, as consultant on *The New Grove Dictionary of Music and Musicians*, been a board member of the St. Petersburg Composers Union and Pro Arte Foundation, and served on the program committee of the seventeenth International Congress of the IMS and the Directorium of the IMS (2002–07 and 2012–17), and chaired the Regional Association for Eastern Slavic Countries of the IMS.

Maria Teresa Linares holds a Master's degree in Literature from the University of Havana (1980) and a Doctorate *Honoris Causa* from the University of the Arts/ Instituto Superior de Arte (1996), awarded long after she had attained recognition as a towering scholar of traditional and urban popular music at national and international levels. A musicologist, philologist, pedagogue, and archivist, Linares set out to preserve Cuba's musical memory in nearly a hundred field recordings that served as basis for the subsequent transcription and analysis of oral traditions of Hispanic and African ancestry (EGREM, 1973–84). In addition to theoretical writings on race and class relationships that pioneered a valorization of urban popular music (a term she coined in Cuba), she contributed pathbreaking studies of *décima* and *punto* in rural repertoires and transcultural links between Cuba and Spain. In *La música y el pueblo* (1974) she documents Cuban cultural pluralism and its integration in iconic genres, stressing their reception and interactions abroad.

With her husband, Cuban composer and musicologist Argeliers León (1918–91), Linares founded the Institute of Ethnology and Folk-



Maria Teresa Linares

lore of the Academy of Sciences, where she carried out field research and taught courses. As Director of the Museo Nacional de la Música (1984–97), where she promoted publications and concerts of archival holdings, she established a gallery of Cuban instruments that includes the collection of Fernando Ortiz. In addition to teaching and lecturing in Europe, Africa, the Caribbean, and Central and South America, Linares's contribution has been widely recognized. Prestigious awards include an Honorary Membership from Cuba's Academy of Sciences (2010); the National Prize for Research in Culture (1999); the International Research Award "Fernando Ortiz" (2000); the Orden Félix Varela from the State Council (2000), Cuba's highest recognition for intellectual achievement; the Premio Nacional de Música (2006); and the title of Heroína del Trabajo de la República de Cuba (2005), the highest honor for a citizen.



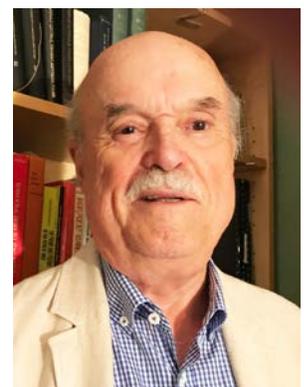
Roger Moseley
Kinkadey Award Winner



Thomas Patteson
Lockwood Award Winner



John Troutman
MAC Award Winner



Calvin Bower
Palisca Award Winner



Leonora Saavedra
Stevenson Award Winner



Philip Bohlman
Solie Award Winner



Goffredo Plastino
Solie Award Winner



JoAnn Taricani
Greenberg Award Winner

AMS Awards and Prizes

The **Otto Kinkeldey Award** for a book of exceptional merit by a scholar beyond the early stages of her or his career was presented to **Roger Moseley** (Cornell University) for *Keys to Play: Music as a Ludic Medium from Apollo to Nintendo* (University of California Press).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of her or his career was presented to **Thomas Patteson** (Curtis Institute of Music) for *Instruments for New Music: Sound, Technology, and Modernism* (University of California Press).

The **Music in American Culture Award** for a book of exceptional merit that both illuminates some important aspect of the music of the United States and places that music in a rich cultural context was presented to **John W. Troutman** (Smithsonian Institution) for *Kika Kila: How the Hawaiian Steel Guitar Changed the Sound of Modern Music* (University of North Carolina Press).

The **Claude V. Palisca Award** for best edition or translation was presented to **Calvin M. Bower** (University of Notre Dame) for *The Liber Ymnorum of Notker Balbulus* (Henry Bradshaw Society).

The **Ruth A. Solie Award** for a collection of essays of outstanding merit was presented to **Philip V. Bohlman** (University of Chicago) and **Goffredo Plastino** (Newcastle University), eds., for *Jazz Worlds / World Jazz* (University of Chicago Press).

The **Robert M. Stevenson Award** for outstanding scholarship in Iberian music, including music composed, performed, created, collected, belonging to, or descended from the musical cultures of Spain, Portugal, and all Latin American areas in which Spanish and Portuguese are spoken, was presented to **Leonora Saavedra** (University of California, Riverside) for “Carlos Chávez’s Polysemic Style: Constructing the National, Seeking the Cosmopolitan,” *Journal of the American Musicological Society* (2015).

The **H. Colin Slim Award** for an outstanding article by a scholar beyond the early stages of her or his career was presented to **Sumanth Gopinath** (University of Minnesota) and **Anna Schultz** (Stanford University) for “Sentimental Remembrance and the Amusements of Forgetting in Karl and Harty’s ‘Kentucky,’” *Journal of the American Musicological Society*.

The **Alfred Einstein Award** for an article of exceptional merit by a scholar in the early

stages of her or his career was presented to **Andrea F. Bohlman** (University of North Carolina at Chapel Hill) for “Solidarity, Song, and the Sound Document,” *Journal of Musicology*.

The **Roland Jackson Award** for an article of exceptional merit in the field of music analysis was presented to **Danuta Mirka** (University of Southampton) for “The Mystery of the Cadential Six-Four,” in *What is a Cadence?* ed. Neuwirth and Bergé (Leuven University Press, 2015).

The **Noah Greenberg Award** for outstanding contributions to historically aware performance and the study of historical performing practices was presented to **JoAnn Taricani** (University of Washington) for the project “*An Antidote against Melancholy* (1661): Soundscape for a Coronation.”

The **Paul A. Pisk Award** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **Alexander Cowan** (Harvard University) for “Eugenics at the Eastman School: Music Psychology and the Racialization of Musical Talent.”

The **AMS Teaching Award** for outstanding work in innovative teaching in the music

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Anna Schultz
Slim Award Winner



Sumanth Gopinath
Slim Award Winner



Andrea F. Bohlman
Einstein Award Winner



Danuta Mirka
Jackson Award Winner



Alexander Cowan
Pisk Award Winner



Elizabeth Wells
Teaching Award Winner



Allison McCracken
Brett Award Winner

Honors and Awards

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history/music appreciation classroom was presented to **Elizabeth A. Wells** (Mount Allison University) for “Foundation Courses in Music History: A Case Study,” *Journal of Music History Pedagogy* (2016).

The **Thomas Hampson Award** supporting research and publication in classic song was presented to **Marquese Carter** (Indiana University) for his dissertation, “‘The Black Madonna’: Exploring the Art Songs of Florence B. Price.”

The **Philip Brett Award**, presented by the LGBTQ Study Group of the AMS for exceptional work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was presented to Allison McCracken for *Real Men Don't Sing* (Duke University Press).

Other Awards, Prizes, and Honors

Celia Applegate (Vanderbilt University) was named a 2017 Fellow at the Institute for Advanced Study, Princeton.

Paul-André Bempéchat (Harvard University) was named Honorary Fellow of the Royal Chapel and Academic Orchestra at Uppsala University, Sweden.

Malcolm Bilson (Cornell University) received the 2017 Curt Sachs Award from the American Musical Instrument Society in recognition of his advocacy of the fortepiano.

Vasili Byros (Northwestern University) received the Society for Music Theory's Outstanding Publication Award for “Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J. S. Bach,” *Music Theory Online* (2015).

Tim Carter (University of North Carolina at Chapel Hill) has been named an Honorary Member of the Royal Musical Association.

Davide Ceriani received a 2017–18 Library of Congress John W. Kluge Center Research Fellowship for the project “Defining Italian Cultural Identity in American Urban Centers through Opera from Mass Migration to World War II, 1881–1941.”

Mark Ferraguto (Pennsylvania State University) received the *Music & Letters* 2016 Westrup Prize for the article “Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803–15” (2016).

Christina Fuhrmann (Baldwin Wallace University) received the North American British Music Studies Association's Diana McVeagh Prize for Best Book on British Music for *Foreign Opera at the London Playhouses, from Mozart to Bellini* (2015).

Edward Klorman (McGill University) received an ASCAP Deems Taylor/Virgil Thomson Award for *Mozart's Music of Friends: Social Interplay in the Chamber Works* (2016).

Lawrence Kramer (Fordham University) received an ASCAP Deems Taylor/Virgil Thomson Award for *The Thought of Music* (2016).

Yvonne Liao (University of Oxford) received the Royal Musical Association's 2017 Jerome Roche Prize for “‘Die gute Unterhaltungsmusik’: Landscape, Refugee Cafés, and Sounds of ‘Little Vienna’ in Wartime Shanghai,” *The Musical Quarterly* (2016).

Deirdre Loughridge (Northeastern University) received the Kenshur Prize from the Center for Eighteenth-Century Studies at Indiana University for *Haydn's Sunrise, Beethoven's Shadow: Audiovisual Culture and the Emergence of Musical Romanticism* (2016).

Alejandro L. Madrid (Cornell University) received the Royal Musical Association's 2017 Dent Medal.

Project director **Nicholas Mathew** (University of California, Berkeley) has received an NEH Preservation Assistance Grant to preserve and sustain the music department's historical and rare musical instrument collection.

Jason Rosenholtz-Witt (Northwestern University) has received the Dr. Gudrun Busch Stipendium from the Herzog August Bibliothek, Wolfenbüttel, for *Musical Networks in the Veneto, 1550–1650*, and the Gladys Kriebel Delmas Foundation Grant, Venetian Research Program, for *Singing at the Edge of the Veneto: Giovanni Cavaccio in Bergamo, 1598–1626*.

Douglas Shadle (Vanderbilt University) received an ASCAP Deems Taylor/Virgil Thomson Award for *Orchestrating the Nation: The Nineteenth Century American Symphonic Enterprise* (2015).

News from the AMS Board

The AMS Board of Directors works hard to manage the Society's many different activities. This often involves making decisions based on reports the board has solicited from society committees, such as the Committee on the Annual Meeting's recommendations to move to shorter paper lengths (to be implemented in fall 2018). Some of the board's work involves strategizing to address concerns or prob-

lems, for example the current concern with regard to society finances. Questions and matters for decision both small and large come before the board regularly. Last November's board meeting materials extended to 250 pages of materials.

Important items arising from that meeting include:

- A new policy limiting access to previous board meeting minutes, due to confidentiality and privacy concerns: moving forward, board meeting min-

utes are restricted from general view for a period of twenty years.

- Two new awards to be implemented in 2018: the H. Robert Cohen/RIPM and Critical Race Studies awards (see p. 5).
- Planning to update the guidelines for ethical conduct, last updated in 1997.
- Planning to move the AMS website to *Your Membership*, a commercial membership-management web platform used by many other ACLS organizations.

Treasurer's Message

I am pleased to report the good news that for the fiscal year ending 30 June 2017 our endowment achieved an investment return of +11.1%. The exciting significance of this is that we can dispense this year well over \$200,000, more than ever before, to the recipients of our fellowships, grants, and prizes.

Before discussing our investments in more detail, I would like to mention that the finances of the AMS fall into two separate areas: our operating funds (see p. 29 for the report from Bob Judd on this aspect of Society finances) and our endowment. The operating funds come mainly from dues, the Annual Meeting, and sales of our publications. This income covers the costs of our salaries for staff and publishing *JAMS*, and to a lesser extent it supports our committees, chapters, board of directors, and so forth. Our endowment, on the other hand, is funded by your charitable gifts, which we invest for long-term growth in stock and bond funds. From these

investments, we withdraw a portion every year and spend it on our many endowed endeavors, which include our fellowships, travel and research grants, publication subventions, special lectures at the Annual Meeting, and awards for the best books, articles, editions, translations, collections of essays, pedagogical resources, performance projects, and graduate-student papers. While we may face challenges in our operating funds, we are fortunate to have benefited from strong long-term performance within the endowment.

Our 11.1% gain for fiscal year 2017 amounts to over \$700,000. In addition, as I write on 1 January 2018, we have increased another 7.5% during these final six months of the year. Within the portfolio, our bond funds returned 3.2% during the fiscal year. In these days of extremely low interest rates, this is one-third more than the yield on the benchmark ten-year Treasury bond. Our significant investment gains, however, were in the stock

market, where our funds increased on average 17.5%. As a result, the value of our endowment has now passed the \$7 million mark, and the portion of the endowment that supports our AHJ AMS 50 and Howard Mayer Brown fellowship programs has, for the first time, surpassed \$2 million.

A special aspect of our endowment program of which all of us in the Society can be proud is that the majority of these funds goes to support our students, younger faculty, independent scholars, and those among us without institutional assistance for travel to the Annual Meeting. A full 59% of our endowment is earmarked for members of these groups. Only 1%, represented by the Kinkeldey and Slim awards, is targeted specifically for scholars beyond the early stages of their careers. The 40% that remains is available to anybody.

—James Ladewig

JAMS: New Confidentiality Guidelines for Materials under Consideration

The *JAMS* Editorial Board, in consultation with the University of California Press and the AMS Board of Directors, and guided by the leading organizations in academic publishing, has developed some guidelines for all participants in the submission, review, and publication of articles in the Journal.

The double-blind peer review process is of paramount importance to *JAMS*, and that process functions only when all parties act in a collaborative spirit of good faith and mutual respect. *JAMS* adheres to the Ethical Guidelines for Peer Reviewers set forth by the Committee on Publication Ethics, and uses the following model: the process is double blind; the editor mediates all interactions between reviewers and authors; peer reviews are not published; peer review is facilitated by the journal; and the review is owned by the author of the peer review.

The *JAMS* Editorial Board expects all parties to follow the guidelines below regarding confidentiality, which are in keeping with recommendations for best practices from the Association of University Presses and shared by related music societies.

Peer reviewers will:

- Treat article manuscripts and all communications with *JAMS* related to peer review work as strictly confidential. This includes refraining from commenting on the manuscript on social media and in

conversations with colleagues, publishing or circulating any part of an unpublished manuscript, or making use of original research without permission;

- Disclose potential conflicts of interest;
- Commit to remaining unbiased in their assessments;
- Provide professional critique in a constructive manner.

A peer reviewer may choose to reveal their identity. Authors of article submissions will:

- Treat peer reviews as confidential correspondence. Although it is common practice for an author to consult with a colleague or mentor about responding to peer reviews, the content of reviews should not be circulated or published, including on social media, unless an author receives permission from the peer reviewer, through the editor.

The editor and Editorial Board must

- Hold reviews in confidence. The editor may consult with members of the Editorial Board, and those members are bound to hold those consultations in the same confidence.

The editor reserves the right to edit peer reviews for tone, clarity, and concision, and for the protection of the reviewer's anonymity.

AMS Rochester Post-Conference Survey

Following the 2017 Annual Meeting, conference attendees received a short survey. This year (unlike last), it was sent only to conference attendees (1,562 individuals). 602 valid responses were received, an overall response rate of 38.4%. The margin of error is therefore +/- 3.1% (or 19 times out of 20). Responses are summarized below.

How much of the meeting? Most attendees were present for Thursday, Friday, and Saturday (82.5%); the individual day breakdown was 86.6% Thursday, 97.5% Friday, 95.7% Saturday, 57.1% Sunday. 16.7% attended Wednesday preconference events.

Concerts. 9.7% attended one or more noon-time concerts, and 16.5% attended evening concerts.

Balance. 82.1% felt the balance between panel discussions and papers was "about right" ("too many": 8.5%; "not enough": 9.5%).

Online Resources. 75.6% used the PDF program; online announcements: 56.3%; the conference app: 38.1% (2016: 18.6%). At least one online resource was used by 89.6% of respondents.

Liked Most / Would Change. 81.9% of participants responded to "liked most." The most frequently identified "like" was the program itself (21.9%), 8.5% specifically mentioning

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Location of the 2018 AMS/SMT Annual Meeting

On 11 and 13 January, the boards of the Society for Music Theory and the American Musicological Society each held meetings to discuss the location of the 2018 annual joint meeting in light of Texas House Bill 3859, “The Protection of Rights of Conscience for Child Welfare Services Providers,” which allows child welfare providers to discriminate against LGBTQ individuals in adoption cases based on their own “sincerely held” religious convictions. (Some members may remember a bill floated in the Texas legislature denying transgender persons the right to use bathrooms. That bill failed last summer.) Each society was motivated to think about the issue not by any formal call to move the meeting away from San Antonio but by the scruples of many members, including board members.

Like so many dilemmas we face in America and around the world today, this one presented us with a tough choice. Would staying in San Antonio mean bringing ourselves and our business to a state whose adoption law allows discrimination in a way that a great many find repellant and unacceptable? Do reasons for moving the meeting justify the crippling costs that would be incurred, and would doing so really allow our voices heard on the ground in the state of Texas? A goodly number of AMS members have weighed in on both questions, expressing themselves eloquently on the AMS-List or the AMS Forum. We have heard about reasons of conscience that will prevent some members from attending. We have heard why other members want to keep the meeting in San Antonio. And we have heard heartbreaking stories about discrimination experienced by members in various sites where AMS meetings have been held, including Texas.

In view of a number of factors, each society’s board voted unanimously, with considerable ambivalence, to remain in San Antonio as the only viable course of action. There’s no denying that the prohibitive expense of moving the meeting and the logistical challenges that such a change would have involved were among the factors leading to the board’s decision. In addition to the difficulty of finding another hotel at this late date (per standard practice, hotels are booked four and a half years in advance for our annual meetings), there would have been a penalty and additional expenses estimated at \$250,000 to do so. This is money the AMS cannot afford. AMS operating funds are low these days (as Bob Judd explains elsewhere; see p. 29). If the AMS financial picture gives the impression that the Society is well-heeled, it’s only because of its endowment funds, whose uses are strictly limited by law.

Separately, the board also felt that the cost of relocating would be highly disproportionate to the impact we might have in doing so. Better, the board reasoned, to stand with the many LGBTQ community members and their allies in San Antonio than take an action with little effect on the offending parties. This decision comports with the position advocated by the San Antonio Local Arrangements Committee, which has asked us to keep the meeting in San Antonio.

Expressing our solidarity with the LGBTQ community will take a variety of forms, to be sorted out in the coming months by a newly appointed AMS Ad Hoc Planning Committee on the San Antonio Meeting, which will coordinate with a parallel ad hoc SMT committee. The AMS Ad Hoc Committee, to be chaired by Vice President and Chair of the Committee on the Annual Meeting Georgia Cowart, will be made up of additional representatives from the Program Committee, the Committee on Cultural Diversity, the LGBTQ Study Group, and the Local Arrangements Committee. It will explore such possibilities for the annual meeting as community action and protest and a special session addressing the kinds of issues raised for musicologists by discriminatory laws; more information will be added to the San Antonio website (ams-net.org/sanantonio) as the committee develops plans. Additionally, members will be given the opportunity to donate to LGBTQ activist groups when they register for the meeting. For those opting for reasons of conscience not to attend, we hope to have more live streaming, online handouts, and videoed sessions, within financial and legal limits.

—Martha Feldman

Annual Meeting Criteria for Site Selection

Annual Meeting sites are chosen by the Committee on the Annual Meeting, together with the Executive Director, Board of Directors, and professional meeting planners. Bookings for hotels, conference centers, etc., are made about four and a half years in advance of the Annual Meeting.

The Society tries to explore the diversity of the U.S. and Canada by moving around the country in a flexible regional rotation. Factors such as access, cultural considerations, facility size, affordability, and availability all come in to play as well.

Our next few meetings will be held in Boston (2019), Minneapolis (2020), and Chicago (2021). For more information, see ams-net.org/annual.php.

Diversifying Music Academia: Strengthening the Pipeline

San Antonio Preconference, 31 October–1 November
projectspectrummusic.wordpress.com

“Diversifying Music Academia: Strengthening the Pipeline” is devoted to the issues of diversity and inclusion in musicology, music theory, and ethnomusicology. Led by Project Spectrum, a coalition of faculty members and graduate students, this event seeks to explore why in music academia it remains difficult for racially, economically, and sexually minoritized people to finish graduate degrees, seek gainful employment, and—when applicable—get tenure. Workshops, panels, and keynote presentations will take place on Wednesday afternoon through Thursday afternoon prior to the AMS/SMT San Antonio meeting. In addition, several events organized by Project Spectrum will take place during the meeting at the conference hotel. For more information and updates, please visit our website or contact Project Spectrum (projectspectrummusic@gmail.com). Undergraduates, graduate students, and faculty alike are encouraged to attend.

Senior Members: New Way to Reduce Taxes with Charitable Contributions

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

AMS Elections 2018

Officers and members of the board of directors are elected each year according to the procedures set forth in the Society's bylaws. In 2018, the board presents to the membership two candidates for vice president, a single candidate for treasurer, and six candidates for director-at-large, three of whom are to be elected. The balloting is electronic and available at the AMS website (login required); a paper ballot may be obtained from the office upon request. Voting closes 1 May. Results are announced in the August *AMS Newsletter*.

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

Candidates for Vice President

MARY HUNTER

Professor of Music, Bowdoin College

Degrees: PhD, Cornell, 1982; BA, Univ. of Sussex, 1974

Research areas: History and ideology of performance; late eighteenth-century opera and chamber music; Mozart; Haydn

Publications: "Reflection and the Classical Musician: Practice in Cultural Context" (with S. Broad), in *Musicians in the Making*, ed. Gaunt, Rink and Williamson (Oxford, 2017); co-ed. (with R. Will), *Engaging Haydn: Culture, Context and Criticism* (Cambridge, 2012); *Mozart's Operas: A Companion* (Yale, 2008); "To Play as if from the Soul of the Composer: The Idea of the Performer in Early Romantic Aesthetics," *JAMS* (2005); *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment* (Princeton, 1999)

Awards: Bowdoin College, Sabbatical Supplement (2004, 2010); AMS Otto Kinkeldey Award (2000); National Humanities Center (1991); American Philosophical Society (1988); NEH (1983)

Administrative experience: *AMS Studies in Music*, Editor (2003–08); Bowdoin College, Music Department Chair (1997–2010); *Journal of Musicological Research*, Editor (1993–98); *Cambridge Opera Journal*, Editor (1998–2003)

AMS activities: Chair, Committee on Women and Gender (2017–present); Slim Award Committee (2014–16); Program Committee (2012); Kinkeldey Award Committee (2010–11); AMS Board of Directors (2002–04)

February 2018

JUDY TSOU

Head Emerita, Music Library, and Affiliate Assistant Professor, Music History, University of Washington

Degrees: IMLS, Michigan, 1987; MA, Columbia, 1977; BA, Skidmore, 1975

Research areas: Intersection of gender and race in opera and musical theater; rights for online-only music; sound, digital, and paper music archives

Publications: "An Archive and a Collection of Rare Music Scores: The William Crawford III Collections," *MLA Notes* (2017); "Ether Today, Gone Tomorrow: 21st Century Sound Recording Collections in Crisis," *MLA Notes* (2016); "Composing Racial Difference in *Madama Butterfly*," in *Rethinking Difference in Music Scholarship*, ed. Bloechl et al. (Cambridge, 2015); "I Am Not Sure We Should Have a Woman in the Position: Hiring Practices in the Mid-Twentieth-Century American Academy," *Women and Music* (2015); co-ed. (with Cook), *Cecilia Reclaimed* (Illinois, 1994)

Awards: AMS Honorary Member (2017); Society for American Music Distinguished Service Citation (2017); Music Library Association Papakhian Special Achievement Award (2013); Fellow of the Doreen B. Townsend Center for the Humanities at UC Berkeley (1996–97); Susan Koppelman Award for best feminist editing, *Cecilia Reclaimed* (1995)

Administrative experience: Society for American Music, President (2013–15); MLA Board of Directors (2011–13 and 1994–96); IAML-US, President (2008–11); SAM, Long Range Planning Committee (2010 and 2000); *JSAM* (2008–11), *JAMS* (2006–09), and *WAM* (2003–06), editorial boards

AMS activities: Co-chair, Race and Ethnicity in the Profession (2017–present); Chair, Board Nominating (2014); Music in American Culture Award (2009–11, chair 2011); Chair, Membership and Professional Development Committee (2003–06); Committee on the Status of Women (1994–98, chair 2001–03)

Candidate for Treasurer

JAMES LADEWIG

Professor Emeritus, University of Rhode Island

Degrees: PhD, UC Berkeley, 1978; MA, UC Berkeley, 1973; BM, Northwestern, 1971

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

Publications: "The Use of Open Score as a Solo Keyboard Notation in Italy, ca. 1530–1714," in *A Compendium of American Musicology*, ed. Arias et al. (Northwestern, 2001); Editor, 19 vols., *Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries* (Garland, 1987–95); "Bach and the *Prima prattica*: The Influence of Frescobaldi on a Fugue from the *WTC*," *JM* (1991); "The Origins of Frescobaldi's Variation Canzonas Reappraised," in *Frescobaldi Studies*, ed. Silbiger (Duke, 1987); "Luzzaschi as Frescobaldi's Teacher: A Little-Known *Ricercare*," *Studi Musicali* (1981)

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

Administrative experience: Chair, various search committees, University of Rhode Island Department of Music (1990–2010); General Editor, *Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries* (30 vols, Garland, 1987–95). Has maintained an interest in the financial world for over thirty years; as an active investor monitors the markets on a daily basis

AMS activities: Treasurer (2000–18); Board of Directors (2000–18); Chair, Finance Committee (2000–18); Development Committee (2004–18); Editor, *AMS Newsletter* (1987–90)

Candidates for Director-at-Large

JOHANN S. BUIS

Associate Professor of Musicology, Wheaton College (Illinois)

Degrees: Doctor of Arts (Musicology), Ball State Univ., 1992; MMus, Ball State Univ., 1983; BEd., Univ. of the Western Cape, 1979; University Teacher's Licentiate in Music, Univ. of South Africa, 1979; Licentiate, Trinity College London (Oboe), 1978; Licentiate, Trinity College London (Recorder), 1977; BMus, Univ. of Cape Town, 1976; Higher Diploma in Education, Univ. of Cape Town, 1976

Research areas: Early music revival movement; reception history of black American music in Africa; music and politics; cultural theories and musical aesthetics; black musical aesthetics

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Candidates

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Publications: “Music and Dance Make Me Feel Alive: From Mandela’s Prison Songs and Dances to Public Policy,” *Torture Journal* (2013); “Black Music Research and Musicology: Some Problems and Solutions Considered,” in *Musikkonzepte—Konzepte der Musikwissenschaft*, ed. W. Ruf and K. Eberle (2000); co-author, *Shout Because You’re Free! The African American Ring-Shout Tradition in Coastal Georgia* (Univ. of Georgia, 1998); “Early Music and Paul Hindemith (1895–1963) in the United States: A Centenary Evaluation,” *College Music Symposium* (1996); “The Composer as Early Music Performer. Hindemith and Early Music: An American Encounter,” *Early Music America* (1996)

Awards: Communitas Fellow, Calvin College (2011); Leland Ryken Award for Excellence in Teaching in the Humanities (2005); Rockefeller Foundation Post-doctoral Fellow (1995–96); NEH Summer Institute Fellow (1992); Fulbright Fellow (1982–83)

Administrative experience: Wheaton College, Area Head, Music History (2006–present); SDG Music Foundation, Chair, Board of Directors (2012–17); Society for Christian Scholarship in Music, President (2011–13); Society for American Music, Chair, Program Committee (2002); Univ. of Georgia, Director, African Studies Program (1996–97)

AMS activities: Committee on the History of the Society (2017–present); Development Committee (2015–17); Board of Directors (2013–14); Chair, AMS Council Nominating Committee (2008); Co-Chair, Committee on Cultural Diversity (1996–2003; chair, 2002–03)

JULIE E. CUMMING

Associate Professor, Schulich School of Music, McGill University

Degrees: PhD, UC Berkeley, 1987; MA, UC Berkeley, 1982; BA, Barnard College, Columbia Univ., 1980

Research areas: The motet; the madrigal; Renaissance improvisation and compositional process; history of the book; digital humanities

Publications: “The Origins of Pervasive Imitation” (with P. Schubert), in *Cambridge History of Fifteenth-Century Music*, ed. Berger and Rodin (2015); “From Two-Part Framework to Movable Module,” in *Medieval Music in Practice: Studies in Honor of Richard Crocker*, ed. Peraino (Am. Inst. of Musicology, 2013);

“Petrucci’s Publics for the First Motet Prints,” in *Making Publics in Early Modern Europe*, ed. Wilson (Taylor & Francis, 2010); *The Motet in the Age of Du Fay* (Cambridge 1999); “Music for the Doge in Early Renaissance Venice,” *Speculum* (1992)

Awards: Visiting Professor, Villa I Tatti (2017); Teaching Award, Doctoral level, Northeastern Association of Graduate Schools (2017); Thomson Award for Excellence in Graduate Teaching & Supervision, McGill (2015); COP, SIMSSA: Single Interface for Music Score Search and Analysis, SSHRC (2014–21); PI, ELVIS: Electronic Locator of Vertical Interval Successions, Digging into Data Challenge Grant, NEH and SSHRC (2012–14)

Administrative experience: McGill Univ., Schulich School of Music: Interim Dean (2016–17); Associate Dean, Research and Administration (2011–16); Director of Graduate Studies in Music (2009–10, 2001–03)

AMS activities: Publications Committee (2010–15); Review Editor, *JAMS* (2004–08); Performance Committee (2001–03); Local Arrangements Committee, Annual Meeting (1993); AMS Committee on the Status of Women (1986–89)

RICHARD FREEDMAN

Professor of Music and John C. Whitehead Professor of Humanities, Haverford College

Degrees: PhD, Univ. of Pennsylvania, 1987; MA, Univ. of Pennsylvania, 1983; BM, Univ. of Western Ontario, 1979

Research areas: Renaissance France; music printing and patronage; digital humanities

Publications: *Music in the Fifteenth and Sixteenth Centuries* (Norton, 2012); *The Lost Voices Project* (Haverford College, 2011–14); *Les livres des chansons nouvelles de Nicolas Du Chemin* (Programme Ricercar, Centre des études supérieures de la Renaissance, Université de François-Rabelais, Tours, France, 2008–10); *The Chansons of Orlando di Lasso and their Protestant Listeners: Music, Piety, and Print in Sixteenth-Century France* (Rochester, 2001)

Awards: Programme transatlantique de collaboration en humanités numériques, Mellon Foundation-Fondation maison des sciences de l’homme (2014–17); NEH, Scholarly Editions Grant (2011–14); ACLS, Digital Innovations Fellowship (2011–12); NEH, Digital Humanities Start-Up Grant (2008–10)

Administrative experience: Haverford College: Associate Provost for Curricular Development (2015–present); Director, John B. Hurford ’60 Humanities Center (2004–07);

Renaissance Society of America: Chair, Digital and Electronic Media Committee and Member, Board of Directors (2017–present); Haverford, Bryn Mawr, and Swarthmore Colleges Digital Humanities Initiative, Director (2013–15)

AMS activities: Chair, Technology Committee (2016); *JAMS* Digital Scholarship and Multimedia Editor (2013–16); *JAMS* Editorial Board (2010–12); Chair, Committee on Professional Development (2006–08); AMS Council (1990–92)

TAMMY L. KERNODLE

Professor of Musicology, Miami University (Ohio)

Degrees: PhD, Ohio State, 1997; MA, Ohio State, 1993; BM, Virginia State Univ., 1991

Research areas: 19th- and 20th-century African American music (popular and concert); gender and performance; 20th-century American music; jazz

Publications: “Singing and Swinging in the Heartland: Black Women Musicians Making Music in the Midwest during the Jazz Age,” in *Staking Claims: The Fluid Boundaries of Suffrage and Jim Crow in the Heartland*, ed. Hill (Univ. of Kentucky, 2016); “Black Women Working Together: The Politics of Validation in Jazz,” *BMRJ* (2014); “Diggin’ You Like Those Ol’ Soul Records: Meshell Ndegeocello and the Expanding Definition of Funk in Post Soul America,” *American Studies* (2013); “I Wish I Knew What It Meant to be Free: Nina Simone and the Redefining of the Freedom Song of the 1960s,” *JSAM* (2008); *Soul on Soul: The Life and Music of Mary Lou Williams* (Northeastern, 2004)

Awards: Effective Educator Award (2014); Langston Hughes Visiting Professor, Univ. of Kansas, (2012); Nellie Craig Women’s Studies Research Scholar Award (2009); Alljazz.com, “Best Jazz Books of the Year 2004” for *Soul on Soul: The Life and Music of Mary Lou Williams*

Administrative experience: *Jazz Perspectives*, Media Review Editor (2015–present); Miami Univ.: University Promotion and Tenure (2015–present), Committee on Faculty Rights and Responsibilities (2016–present), Vice President of Association of Black Faculty and Staff (2005–06)

AMS activities: Committee on the Status of Race and Ethnicity in the Profession (2016–present); Committee on the Publication of American Music (2014–present); AHJ AMS 50 Committee (2009–12); AMS Council (2007–09); Cultural Diversity Committee (2001–03)

JUDITH A. PERAINO

Professor of Music, Cornell University

Degrees: PhD, UC Berkeley, 1995; MA, UC Berkeley, 1990; BA, Chicago, 1987

Research areas: Queer theory and popular music; medieval song; punk rock

Publications: “Mick Jagger as Mother,” *Social Text* (2015); “David Bowie, Andy Warhol, and the Art of Posing,” *Qui Parle* (2012); *Giving Voice to Love: Song and Self-Expression from the Troubadours to Guillaume de Machaut* (Oxford, 2011); *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig* (California, 2006); “Re-Placing Medieval Music,” *JAMS* (2001)

Awards: Cornell University, Outstanding Educator, Merrill Presidential Scholars Program, (2006); Philip Brett Award (2005)

Administrative experience: Cornell University: LGBT Studies Program Director (2015–present); Director of Graduate Studies, Department of Music (2004–10; 2016/17)

AMS activities: Publications Committee (2010–12; chair, 2013); Editorial Board, *JAMS* (2011–16); Program Committee (2008); Co-Chair, LGBT Study Group (2007–11); Committee on Status of Women (2003–05)

LEONORA SAAVEDRA

Associate Professor of Music, University of California, Riverside

Degrees: PhD, Univ. of Pittsburgh, 2001; Maîtrise en Musicologie, Paris IV-Sorbonne, 1979

AMS Council Election 2018

Last November at the Rochester Annual Meeting, the Society formally voted to change the method of election to AMS Council from an internal procedure (voting by Council only) to a more open procedure: the entire membership votes. For the first time, the annual AMS Council election is open to everyone.

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

Details: ams-net.org/council

Research areas: Mexico; United States; 19th and 20th centuries; nationalism; exoticism; Marxism

Publications: “The Socialist Politics of *The Wave (Redes)*, a Film by Carlos Chávez and Paul Strand” (*Twentieth-Century Music*, forthcoming); ed., *Carlos Chávez and His World* (Princeton, 2015; Spanish transl., El Colegio Nacional, Mexico, 2018); “Carlos Chávez and the Myth of the Aztec Renaissance,” in *Carlos Chávez and His World*; “Carlos Chávez’s Polysemic Style: Constructing the National, Seeking the Cosmopolitan,” *JAMS* (2015); “Spanish Moors and Turkish Captives in *fin de siècle* Mexico: Exoticism as Strategy,” *Journal of Musicological Research* (2014)

Awards: AMS Robert Stevenson Award (2017); NYPL Short Term Research Fellowship (2016–17); UCMEXUS Short Term Grant (2006, 2009, 2014, 2015); Cátedra Jesús C. Romero, Mexico City (2016)

Administrative experience: UC Riverside, Chair, Music Department (2016–present); INBA, Mexico City, Director, Coordinación Nacional de Música (1997–98); CENIDIM, Mexico City, Director (1985–88)

AMS activities: AHJ AMS 50 Committee (2016–present); *JAMS* Editorial Board (2011–13, 2014–16); Co-Chair, Committee on Cultural Diversity (2010–12); Membership and Professional Development (2011–12); Robert Stevenson Award (2006–07; chair, 2008)

Internet Resources News

The Center for Beethoven Research (Boston University) has published online Robin Wallace’s *The Critical Reception of Beethoven’s Compositions by His German Contemporaries (op. 125)*, which provides English translations of the German-language reception of Beethoven’s Ninth Symphony up to 1830. It is a continuation of the translation project begun by the University of Nebraska Press (1999; 2001).

Details: bu.edu/beethovencenter/

The Library of Congress has made available a new online collection of **early American sheet music** that includes music printed or ‘copied in manuscript’ in the United States or the colonies through 1820.

Details: loc.gov/collections/early-american-sheet-music

News Briefs

Michael Ochs’s full-score edition of *Di goldene kale* (The Golden Bride), a 1923 Yiddish operetta by Joseph Rumshinsky, appeared in 2017 as no. 27 of MUSA (see p. 18). This is the first publication of any of several thousand such works dating from the 1880s to the 1950s. Ochs’s work on this score formed the basis of eighty Off-Broadway revival performances in 2015–16 by the National Yiddish Theatre Folksbiene.

Details: ams-net.org/MUSA

The third annual **Historical Notation Bootcamp** (HNB) will be held the week of 6–10 August 2018 at Yale’s Beinecke Rare Book and Manuscript Library, again organized by Andrew Hicks and Anna Zayaruznaya. HNB is open to graduate students in all fields of study, as well as undergraduates headed into graduate study. No previous knowledge of historical notation will be assumed, but experience with modern notation is required. Online applications will be accepted beginning 1 April 2018.

Details: blogs.cornell.edu/hnb



Richard Taruskin, Professor Emeritus, University of California, Berkeley, received the 2017 Kyoto Prize in Arts and Philosophy. This distinguished prize is awarded by the Inamori Foundation of Japan to individuals who have contributed significantly to the scientific, cultural, and spiritual betterment of humankind. Taruskin is the first musicologist to be so honored.

The NEH Summer Institute **Culture in the Cold War** is scheduled for 17 June to 14 July 2018 and includes musicologists Joy Calico, Elaine Kelly, and Johanna Yunker. It explores the role of the visual arts, music and film in socialist modernity. Topics under consideration will present compelling historical perspectives on issues being raised in classrooms today, based on the case of East Germany. Stipend is provided; German language skills are not required.

Details: cultureinthecoldwar.com

Deadline: 1 March 2018

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Post-Conference Survey

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the diversity and breadth of programming. Additional likes: networking/meeting with friends and colleagues/collegiality (21.7%), high-quality papers (14.0%), the plenary or endowed lectures (7.5%), the location (5.5%), the increased focus on diversity and inclusion (5.1%), the venue (4.1%), and concerts/performances (2.4%); 7.1% mentioned some other item.

86.2% of participants responded to “would change.” The most frequently identified suggestions concerned the venues or location (70.8%). Additional “would change” items: the scheduling (13.5%), commonly either a concern about similar topics scheduled at the same time or a dislike of evening sessions, lack of food/beverage near the site (12.9%), the programming (6.2%), and sound bleed (5.4%). 4.8% expressed other concerns.

Demographic information collected in the responses follows.

Career stage: 43.4% of respondents held stable, full-time teaching positions; 14.5% were first- to fourth-year students; 13.4% other students, and 6.0% retirees. The remaining

responses were as follows: part-time adjunct (4.9%), full-time academic seeking to change (4.9%), full-time non-academic position (3.5%), independent scholar (3.4%), full-time adjunct (2.6%), library position (1.8%) and all others (1.6%).

Gender: male (54.6%); female (43.9%); other (1.5%)

Age: 29 or under (22.0%); 30–39 (29.5%); 40–49 (15.5%); 50–59 (12.5%); 60–69 (13.2%); 70 or older (7.2%).

Race/Ethnicity: The survey included standard US Census questions on race and ethnicity. Percentages are given as a percent of responders to both questions, with non-responders and those responding “prefer not to answer” omitted. 3.3% percent of respondents identified as Hispanic or Latino, 96.7% did not; 87.0% identified only as white. 96.1% identified with only one race, and the remainder identified with two or more races. Those identifying as one race were as follows: White (88.8%), Asian (3.5%), Black or African American (1.6%), American Indian and Alaska Native (0.4%) and Other (1.8%).

—Evan Cortens

Internet Resources News

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Répertoire International de Littérature Musicale has assumed ownership of **The Index to Printed Music**, the world’s only source for searching individual pieces of music contained in printed collections, sets, and series. **Details:** rilm.org/news/journal.php?id=98

The **Josquin Research Project** has announced a new analysis-tool initiative, including refined dissonance and imitation analysis filters. The tools are also available for pieces not on the JRP. **Details:** josquin.stanford.edu.

The Great American Songbook Foundation has published the **Meredith Willson Digital Collection**, bringing a trove of historic materials online. The project is the result of a collaboration between the Songbook Foundation and HistoryIT. **Details:** songbook.historyit.com

Open Access Musicology is a new peer-reviewed, open-source, online scholarly and pedagogical resource published digitally by Lever Press.

Details: acm.edu/professional_development/project/89/open-access-musicology

Conferences

The AMS posts Conference and CFP notices at three bulletin boards: see ams-net.org/announce.php for complete listings and information about subscribing to email notices. Over three hundred have been posted since the August 2017 *AMS Newsletter* was published; a small selection appears below.

Beyond Genre: Jazz as Popular Music

April 19-21, 2018

Case Western Reserve University

Society for Seventeenth-Century Music

19–22 April 2018

University of Colorado Boulder

Historical Keyboard Society of North America

9–12 May 2018

Ann Arbor

Medieval Studies Congress / International Machaut Society

10–13 May 2018

Kalamazoo

Music between China and the West in the Age of Discovery

Chinese Univ. of Hong Kong

14–16 May 2018

Music Encoding Conference

23–24 May 2018

University of Maryland, College Park

Canadian University Music Society

23–25 May 2018

MacEwan University, Edmonton

American Musical Instrument Society

23–26 May 2018

Bethlehem and Nazareth, Pa.

Music & the Moving Image

24–27 May 2018

New York University

Tonal Structures in Early Music at 20

2–3 June 2018

Brandeis Univ., Waltham

Teaching Music History

8–9 June 2018

Indiana State Univ., Terre Haute

Rethinking Music in France during the Baroque Era

Paris/Versailles/Royaumont,

20–23 June 2018

Nineteenth-Century Music

2–4 July 2018

Univ. of Huddersfield

Medieval and Renaissance Music

5–8 July 2018

Maynooth University

Répertoire International d’Iconographie Musicale (RIDIM)

9–12 July 2018

Canterbury

International Association of Music Libraries

22–27 July 2018

Leipzig

North American British Music Studies Association

30 July–1 August 2018

Utah State University, Logan

Royal Musical Association

13–15 September 2018

University of Bristol

Moravian History & Music

Moravian College, Bethlehem

11–13 October 2018

Italian Musicological Society

19–21 October 2018

Bolzano

Committee News

AMS-Music Library Association Joint RISM Committee

At the Rochester Annual Meeting, RISM Executive Committee members John H. Roberts and Christoph Wolff reported to our committee that the Union of German Academies, the funding agency for the international RISM office, will terminate its support. That might continue to 2025, but no further. RISM needs permanent financial support, even if no more data is entered into its system, since it must maintain the servers on which the data is stored, as well as preserve the data itself.

Sarah Adams, director of the U.S. RISM office at the Harvard University music library, reported that the office's principal activity has been to learn how to use effectively the project's new cataloging system, MUSCAT, and to assist in the training of other libraries' staffs. In 2017, 350 new U.S. manuscript records were contributed to the database, including all those held at the Pierpont Morgan Library. The Moravian Music Foundation has completed work on seventeen of their twenty collections. A new project requested by Zawaya (zawaya.org), an organization that promotes Arabic art, music, and culture, will add manuscript records of Arabic popular music to the database.

The committee continues work on several projects and initiatives: creating a dedicated homepage for U.S. RISM, and continuing the cataloging of nineteenth-century manuscripts of Stephen Foster, Antonín Dvořák, Ethelbert Nevin, and Adolph Foerster held at the University of Pittsburgh.

—James P. Cassaro

Committee on the Annual Meeting

After the annual meeting each year, the Committee on the Annual Meeting meet by email and/or teleconference to review the program and other aspects of the meeting. A summary of this year's discussion was presented to the Board; a more formal report, along with recommendations for future meetings, will be submitted in advance of the April Board retreat. The San Antonio 2018 program committee received a over 750 proposals in January. As in the recent past, the large number of submissions makes abstract selection a daunting task, and the CAM is overseeing a survey of abstract-review software programs for implementation in 2019. The committee continues to oversee the selection of guest speakers for study groups and committees; this year we received and approved applications from the

Committees on Technology and on Race and Ethnicity in the Profession. The CAM has recently reviewed a list of criteria for the selection of annual meeting sites, shared elsewhere in this *Newsletter* and on AMS website. We have also discussed and have begun to implement ways of making the annual meeting more vibrant and welcoming. Some of these were mentioned in the August 2017 *AMS Newsletter*. In addition, suggestions from the membership obtained through a variety of means will be reviewed and recommendations made to the Board, who will make the annual program a focus of their spring retreat. Finally, the committee will liaise with the newly appointed ad hoc committee on the San Antonio meeting to address special concerns raised by the Texas legislature's recently passed bill discriminating against LGBTQ couples in same-sex adoption. As always, we invite your thoughts and suggestions; please address them to me (georgia.cowart@case.edu).

—Georgia Cowart

Committee on Career-Related Issues

In keeping with our commitment to provide spaces for dialogue on the varied professional issues AMS members face, the Committee on Career-Related Issues (CCRI) sponsored an array of sessions at the Rochester Annual Meeting that were wide ranging in scope. Our themes dealt with the tenure process, juggling research and heavy teaching loads, and negotiating balance in careers involving performance-centered disciplines. The seven panelists participating in our session on pedagogy, representing a variety of backgrounds and pedagogical experiences, offered a stimulating array of strategies on student engagement. Our Saturday Career Bootcamp featured round-table discussions on topics pertinent to the needs of early-career members, and the "buddy mixer" jump started this year's popular Conference Buddy Program, long a highlight of the committee's activities.

We are at work planning our San Antonio events. The newly created subcommittee on contingent labor in musicology will provide a forum for discussion of issues affecting adjunct and nontenure-track faculty. A panel discussion sponsored by this subcommittee will focus on advocacy, offering strategies for those who hold contingent labor positions as well as those who support them. Other sessions will explore pedagogical issues and careers in fields outside academe. A collaborative session with Project Spectrum, a student-run, interdisciplinary initiative to promote

diversity within the Society and its professional activities, will explore issues relating to scholarly publishing. We are especially excited about this collaboration, the first of its kind among the CCRI's activities, and look forward to forging new connections and opening new avenues for discussion on all the issues that affect our professional lives. We look forward to seeing you at our sessions.

—Margaret Butler

Committee on Committees

Since the AMS has dozens of committees and some three hundred committee members, coordinating committee participation is a complex task. This committee is chaired each year by either the past president or the president-elect. Its five members review position vacancies, the member list, volunteers, and nominations, drawing up ordered lists of potential committee members each spring. They take seriously the mandate established by the board in 2016 regarding fair practice and representation (ams-net.org/administration/FairPracticeRepresentation.php). Invitations to serve are sent in early summer, and committees are finalized in August each year.

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

It is not too late to offer to serve on a committee next year. Send nominations and self-nominations directly to committee chair Suzanne G. Cusick (suzanne.cusick.ams@gmail.com). Identify one or more committees you're interested in joining, and kindly include a CV.

Communications Committee

Over the past six months, the committee has overseen and implemented several important changes to the way the Society communicates, both internally and externally. Among the most important of these has been the launch of the AMS Forum on Humanities Commons (HC), a discussion site destined to replace the venerable AMS-L by the time of the next annual meeting. Elsewhere in this *Newsletter*, Mark Davidson—initial administrator of the Forum and one of the architects of its adoption—explains the site and many

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Committee News

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of its accompanying features now available to us on the Humanities Commons platform.

The editorial team of *Musicology Now*, the blog of the AMS, has undergone its own significant changes. While Bob Fink stepped down from the team, Brandi Neal, Marysol Quevedo, and Chris Smith signed on, joining existing team members Andrea Moore and Susan Thomas. *Musicology Now* has continued its “Quick Takes,” the most recent a discussion of television and film, focusing on music and sound in the much-discussed *Mother!* by Darren Aronofsky and in David Lynch’s cult television show “Twin Peaks.” *Musicology Now* has also featured book previews and the announcement of the Music and Social Justice series from University of Michigan Press. In the vein of social justice, the blog has published pieces concerning the racial upheaval in Charlottesville in August 2017 (Bonnie Gordon) and has viewed Mozart through the lens of the continually unfolding sexual harassment reckoning in music and media (Kristi Brown-Montesano). The team continues to seek fresh and exciting research in innovative formats and media that is valuable to the field and to the general public. Anyone interested in contributing should contact the team at musicology-now@ams-net.org.

The Society’s two semiannual lecture series—sponsored by the Library of Congress (LC) and the Rock and Roll Hall of Fame and Museum (RRHOFM)—continue to be vibrant. In October at the LC, Randall Goldberg presented “The Kishineff Massacre and Domestic Musical Practice in America.” At the RRHOFM, Tammy Kernodle offered “Hope for a New Tomorrow: Transcendence and Resistance in the Gospel Blues of Nina Simone, Aretha Franklin, Mavis Staples, and Roberta Flack.” For information about the next LC and RRHOFM lectures, see p. 4.

The committee strongly encourages interested members to propose talks to either of these series. They offer friendly and high-profile opportunities to share what we do with audiences outside the Society. Instructions for proposals are available at the links above, and the deadline for consideration in the next round is 15 January 2019. We are very grateful to Caitlin Miller (liaison at the LC) and Jason Hanley (liaison at the RRHOFM) for their invaluable input into the selection process and for the warm welcome they offer our speakers.

Last November, the estimable moderating team of the AMS-L rotated membership in its usual way: Blake Howe became past modera-

tor, Nathaniel Lew became lead moderator; Michael D’Errico joined as assistant moderator, and Teresa Neff cycled off the team. The most lively recent discussions have concerned the value and fate of foreign language exams in musicology graduate programs (around fifty posts in November), a topic that generated several heated exchanges and also spun off into related topics; suggestions for an interdisciplinary course on visual art and music (forty-two posts in March); and discussion of works containing offstage instruments (twenty-five posts in September). The AMS-L currently has 2,378 subscribers, slightly more than last year. Readers are reminded, however, that the AMS-L will permanently cease to operate at the end of October 2018. AMS-L subscribers are encouraged to join the AMS Forum as the conversation shifts to that platform over the course of the year.

As reported in the last issue, James Parsons has agreed to serve another three-year term as *Newsletter* editor. He reports that things are going well. We appreciate his efforts.

—Roger Freitas

Committee on Cultural Diversity

Members and friends of the Committee on Cultural Diversity (CCD) welcomed nine Eileen Southern Travel Grant recipients to last year’s Annual Meeting. They were chosen from a pool of nineteen applicants. The CCD updated the application process for the 2017 cycle of awards to be more transparent and friendly to inexperienced grant applicants. The success rate is high, so please encourage your students to apply next spring.

The CCD also co-hosted the panel “Diversity Through the Pipeline” with the AMS Pedagogy Study Group and the Committee on Women and Gender. Thanks are due to our speakers, who gave valuable personal insights into topics such as diversifying hiring practices, pedagogy, accessibility, and creating opportunities for disadvantaged scholars.

—Remi Chiu and Emily Wilbourne

Graduate Education Committee

At the Rochester Annual Meeting the Graduate Education Committee coordinated two events, a panel discussion entitled “The Dissertation and Your Job” and the now-annual reception for prospective graduate students. Both events were well attended. The reception broke two records: it marked the largest number of programs represented (just under fifty schools) and the largest number of prospective students in attendance (eighty signed in, though more likely attended). The GEC will continue to refine the format and venue for the Reception.

At the committee meeting, the GEC thanked out-going co-chair Berthold Hoeckner for his three years of leadership and service and welcomed incoming co-chair Francesca Brittan, who will serve alongside returning co-chair Daniel DiCenso during the upcoming year. Looking forward, the committee is assessing the most recent graduate student reception and planning another student panel for San Antonio (and beyond); and studying concerns raised by Society members about recent changes to undergraduate curricula, graduate student preparedness, and the recently passed federal tax reform and its impact on graduate education.

—Daniel J. DiCenso

Committee on the Publication of American Music

Among its other duties, COPAM serves as the editorial board for MUSA, the AMS-sponsored forty-volume series representing the full range of genres and idioms in American Music, vetting proposals for critical editions and tracking their publication. We are very pleased to announce the publication of two volumes in 2017, a 1923 Yiddish operetta and a 1912 verismo-influenced American opera:

- MUSA 27 *Joseph Rumshinsky: Di goldene kale*, edited by Michael Ochs
- MUSA 28: *George Whitefield Chadwick: The Padrone*, edited by Marianne Betz

We encourage AMS members to read about these important works, use the editions in class, and explore possible performances in consultation with the volume editors.

At present, thirteen additional MUSA volumes have been accepted by COPAM. The committee will continue to consider new proposals, but will look critically at whether they would cover genres that are not represented to date. Those wishing to submit proposals should examine the contents of the present published series and consult with the COPAM chair regarding volumes in progress.

In 2018 and 2019, MUSA anticipates the publication of several new editions: *Eubie Blake and Noble Sissle: Shuffle Along* (1921), edited by Lyn Schenbeck and Lawrence Schenbeck; *John Cage: Concert for Piano and Orchestra, Solo for Piano (realization by David Tudor)*, edited by John Holzaepfel; *Stephen Sondheim: Follies (Orchestrations by Jonathan Tunick)*, edited by Jon Alan Conrad; and *Aaron Copland: Appalachian Spring (Original Ballet Version)*, edited by Jennifer DeLapp-Birkett and Aaron Sherber.

Amy Beal has completed her term as COPAM chair and Gayle Sherwood Magee has completed her term as MUSA co-Editor-

in-Chief. We heartily thank them both for their generous service to the Society. Beal will replace Magee, working together with Mark Clague as co-editor of the MUSA volumes.

Visit the MUSA website (ams-net.org/MUSA) for our most recent publications and to learn more about the series and future plans.

—Leta Miller

Publications Committee

In Fall 2017, the Publications Committee awarded subventions to twenty-nine books for a total of \$44,000. They include the following:

Marié Abe, *Resonances of Chindon-ya: Sound, Space, and Sociality in Contemporary Japan* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

Naomi André, *Black Opera in the United States and South Africa: History, Power, Engagement* (University of Illinois Press); supported by the Manfred Bukofzer Endowment

Kyle Barnett, *Sound Business: The Transformation of the U.S. Recording Industry* (University of Michigan Press); supported by the AMS 75 PAYS Endowment

Catherine Bradley, *Polyphonising Plainchant: Compositional Process in the Thirteenth Century* (Cambridge University Press); supported by the Kenneth Levy Endowment

Tina Bucuvalas, *Greek Music in America: A Reader* (University Press of Mississippi); supported by the AMS 75 PAYS Endowment

James Buhler, *Theories of the Soundtrack* (Oxford University Press); supported by the Gustave Reese Endowment

Christopher Chowrimootoo, *Middlebrow Modernism: Britten's Operas and the Great Divide* (University of California Press); supported by the AMS 75 PAYS Endowment

Rita McAllister and Christina Guillaumier, *Rethinking Prokofiev* (Oxford University Press); supported by the Otto Kinkeldey Endowment

Lee Rothfarb and Christoph Landerer, *Eduard Hanslick's On the Musically Beautiful: A New Translation* (Oxford University Press); supported by the Gustave Reese Endowment

Michael D. Doubler, *Dixie Dewdrop: The Uncle Dave Macon Story* (University of Illinois Press); supported by the Dragan Plamenac Endowment

Ross W. Duffin, *Some Other Note: The Lost Songs of English Renaissance Comedy* (Oxford

University Press); supported by the Margarita M. Hanson Endowment

Tom Ewing, *Bill Monroe: The Life and Music of the Blue Grass Man* (University of Illinois Press); supported by the Otto Kinkeldey Endowment

Barbara Hagg-Huglo, *Recollecting the Virgin Mary in Music: Du Fay's Chant across Five Centuries, 2 vols.: Study and Editions* (American Institute of Musicology); supported by the Martin Picker Endowment

Tala Jarjour, *Chanting Blessed Edessa: Syriac Spirituality and The Economy of Musical Aesthetics* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Kate Kennedy, *Literary Britten: Words and Music in Benjamin Britten's Vocal Works* (Boydell & Brewer); supported by the AMS 75 PAYS Endowment

Katherine In-Young Lee, *Dynamic Korea and Rhythmic Form* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

Frank Lehman, *Hollywood Harmony: Analyzing Wonder in American Film Music* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Katherine Meizel, *Multivocality: An Ethnography of Singing On the Borders of Identity* (Oxford University Press); supported by the Manfred Bukofzer Endowment

Patrick B. Mullen, *Right to the Juke Joint: A Personal History of American Music* (University of Illinois Press); supported by the Lloyd Hibberd Endowment

Jennifer Ronyak, *Intimacy, Performance, and the Lied* (Indiana University Press); supported by the AMS 75 PAYS Endowment

Jacquelyn E. C. Sholes, *Allusion as Narrative Premise in Brahms's Instrumental Music* (Indiana University Press); supported by the AMS 75 PAYS Endowment

Michael B. Silvers, *Voices of Drought: The Politics of Music and Environment in Northeastern Brazil* (University of Illinois Press); supported by the Dragan Plamenac Endowment

Danielle Sofer, "Breaking Silence, Breaching Censorship: 'Ongoing Interculturality' in Alice Shields's Electronic Opera Apocalypse" (*American Music*); supported by the AMS 75 PAYS Endowment

Anna Stoll Knecht, *Mahler's Seventh Symphony* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Joseph Straus, *Broken Beauty: Musical Modernism and the Representation of Disability* (Oxford University Press); supported by the Otto Kinkeldey Endowment

David Temperley, *The Musical Language of Rock* (Oxford University Press); supported by the Manfred Bukofzer Endowment

Tara Browner and Thomas Riis, *Rethinking American Music* (University of Illinois Press); supported by the Lloyd Hibberd Endowment

Sarah Weiss, *Ritual Soundings: Women Performers and World Religions* (University of Illinois Press); supported by the Lloyd Hibberd Endowment

Jason Yust, *Organized Time: Rhythm, Tonality, and Form* (Oxford University 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.

The AMS subventions program is for two constituents. For individuals, they are intended to defray costs not normally covered by publishers; examples include costs related to illustrations, musical examples, facsimiles, accompanying audio or audio-visual examples, and permissions fees. For publishers, they are intended to reduce the retail price of the book or resource. Proposals from scholars at all stages of their careers are welcome. Projects that make use of new technologies are encouraged. See the guidelines for full details (ams-net.org/pubs/subvention.php). Deadlines are 15 August and 15 February each year.

—Anna Maria Busse Berger

Committee on Race and Ethnicity

This year, the planning committee co-chairs worked with President Martha Feldman to form a permanent Committee on Race and Ethnicity. Of the planning committee, co-chairs George Lewis and Judy Tsou and Board liaison Mark Burford will continue serving in the permanent committee. New members are Jacqueline Avila, Nina Eidsheim, Alisha Lola Jones, Maureen Mahon, and Judith Peraino; there are also two student members: Devon Borowski and Matthew Santana. The co-chairs wish to thank the outgoing members of the planning committee: Naomi André, Bonnie Gordon, Mark Katz, Tammy Kerno-

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Committee News **Committee on Technology**

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dle, Alejandro Madrid, and Steven Swayne. The five areas of emphasis for the committee remain the same: scholarship, atmosphere, pedagogy, professional development, and governance.

The Planning Committee organized a successful session on critical race studies on Friday afternoon during the Rochester Annual Meeting. The keynote speaker was Cheryl I. Harris, the Rosalind and Arthur Gilbert Foundation Chair in Civil Rights and Civil Liberties at the UCLA School of Law. Her talk was “The Sound and the Fury: From Colorblindness to White Nationalism.” Reflecting on the 2016 presidential election, Harris saw a hegemonic investment in whiteness as far from unique to conservative or reactionary politics, but a foundational element of national identity, and a consistent theme in legal and political discourse. The two respondents were William Cheng (Dartmouth College) and Alisha Lola Jones (Indiana University). The consensus was that this session was useful for musicologists in studying race and ethnicity, engaging some of the tools and language that Harris offered. The Committee on the Annual Meeting has accepted the Committee on Race and Ethnicity’s plans to hold a similar session at the San Antonio Annual Meeting, inviting George Lipsitz, Professor of Black Studies and Sociology at UC-Santa Barbara, as keynote speaker.

President Martha Feldman reported that the Board has established an award for scholarship in critical race studies with the board members themselves donating the first year’s award. The following committee members will serve on the Award Subcommittee: Mark Burford, Nina Eidsheim, George Lewis, Maureen Mahon, and Judith Peraino. The award has a two-year look back and can be for an article, monograph, edition, or other scholarly work. There will be one award per year. (See this *Newsletter*, p. 5, for more details.)

Next Steps:

Over the next few months the committee will be planning its San Antonio session, conferring with the Committee on Career-Related Issues and the Committee on Cultural Diversity on joint initiatives, exploring ways to promote scholarship in critical race theory, and begin the hard work of gathering data related to the AMS, race and ethnicity, and the state of the profession.

—*Judy Tsou*

The Committee on Technology continues to discuss new modes of scholarship, teaching, and communication in our discipline, and throughout the humanities. At the 2017 Annual Meeting, we held a special open session in which we shared short position papers on a set of key issues, including resources for the development of digital skills, questions of sustainability for digital work, the need for accessibility for all readers and listeners, and the place of technology at the Annual Meeting. During this session breakout groups discussed these themes in detail, and contributed to a collective set of notes for further committee elaboration. We invite you to revisit the session and the notes at: sites.google.com/haverford.edu/amstechnologycommittee/rochester-panel.

We are pleased to announce that the committee will host another session at the 2018 San Antonio Annual Meeting, “More than Scores: Musicology and Metadata,” with guest speaker Carl Stahmer, Director of Data and Digital Scholarship, University Library, University of California, Davis. Stahmer’s talk is supported by the AMS Fund for Guest Speakers at the Annual Meeting.

Meanwhile we welcome your inquiries or suggestions about how we might advance your teaching and research.

—*Richard Freedman*

Study Group News

Cold War and Music Study Group

At the 2017 Annual Meeting, our Study Group (CWMSG) hosted an alternative-format panel, “Whither ‘the Cold War’ in Music Studies Today?,” that addressed the currency of the Cold War as an analytical lens for music studies. Papers by Masha Kowell, Ian MacMillen, and Rachel Tollett raised questions of periodization and geography through a focus on films, while a second set of papers on diplomacy and collaborative performance by Marysol Quevedo and Anne Searcy addressed mobility studies. Peter Schmelz and Kira Thurman offered responses while Nicholas Tochka led open discussion, synthesizing the panel’s themes in a brief statement.

The CWMSG also convened a brown-bag lunch to facilitate informal conversation among its members and to reach out to scholars new to our work. Members of the current committee (Andrea F. Bohlman, chair; Anicia Timberlake; Michael Uy; Lisa Cooper Vest; and Alyssa Wells) would be delighted to hear from those interested in becoming involved in our group. In 2018, we will continue our

efforts to invite conversation among scholars across musicology’s subdisciplines and geopolitical routes. If you would like to join our email list and learn more about our activities, please visit our website: ams-net.org/cwmsg.

—*Andrea F. Bohlman*

Ecocriticism Study Group

The Ecocriticism Study Group held two events at the Rochester Annual Meeting: an engaging panel of presentations and discussions surrounding the recently published Routledge title *Current Directions in Ecomusicology (CDE)*, and a business meeting.

The panel presentation “A Dialogue on *Current Directions in Ecomusicology*,” organized by Jessica Schwartz, brought together four of the contributors to the edited volume as well as two respondents to examine the current state of the subdiscipline of ecomusicology. Editor Aaron S. Allen offered a general introduction to *CDE*, while contributors Eric Drott, Mark Pedely, Denise Von Glahn, and Allen gave short presentations on their chapters.

All authors noted various ways that their approaches and research had changed in the years since originally writing their *CDE* essays, highlighting the dynamic state of ecomusicology as a discipline constantly adapting to new transdisciplinary practices, ideologies, and methodologies. Kerry Brunson and Jacob A. Cohen offered responses that synthesized aspects of the four contributors’ works and opened pathways for further dialogue, at which point Schwartz moderated a lively discussion among audience and panelists. Main talking points included how ecomusicologists and others in the environmental humanities can engage with those in science fields, and how ecomusicology might include more disparate voices, especially those outside of academia who are often on the front lines of environmental activism. This led to a discussion about notions of discipline, notions of field, and how we can be part of a larger constellation of discussions with related communities.

At the business meeting, outgoing chair Kate Galloway brought attention to the new special issue of the *Journal of Music History Pedagogy* (8/1, 2017) on “Teaching Ecomusicology,” guest edited by ESG former chair Rachel Mundy. It provides an excellent resource for educators interested in incorporating ecomusicological thinking or lessons into their teaching. As Mundy noted, the articles foreground intersectionality and emphasize that listening with/to nature involves listening with race, gender, disability, or other social issues.

The group also elected new officers to two-year terms: Jacob Cohen and Jessica Schwartz

will serve as co-chairs, and Aaron Allen will serve as Secretary/Treasurer. We look forward to another productive slate of events at the 2018 San Antonio meeting.

—*Jacob A. Cohen*

History of Theory Study Group

The History of Theory Study Group was proud to inaugurate its formal recognition as an AMS Study Group with two events at the 2017 Annual Meeting. The kick-off event was a pre-AMS conference, “Instruments of Music Theory,” at the Eastman School of Music. With nearly eighty registered attendees, the conference featured keynotes by David Catalunya (University of Würzburg), Gabriela Currie (University of Minnesota), and Alexander Rehding (Harvard University), eleven papers by scholars in all career stages, and a concert of fourteenth- and fifteenth-century keyboard music performed by David Catalunya on a hammered clavichord, reconstructed from the description by Henri Arnaut de Zwolle in a manuscript now held by the Bibliothèque nationale de France (MS lat. 7295). Our Annual Meeting session featured five more papers on “Instruments, Diagrams, and Notation in the History of Music Theory.” Additional information, including the program and abstracts, is available at the conference website (instrumentsofmusictheoryconference.wordpress.com). The conversations and scholarly exchange left our heads buzzing with new ideas, and we invite members of the study group to share ideas for future events, especially as we plan activities for next year’s joint AMS/SMT meeting in San Antonio. Please submit thoughts to the History of Theory email address (historyofmusictheory@gmail.com). New members are always welcome!

We also would like to draw attention to the History of Theory Study Group and Interest Group website (historyofmusictheory.wordpress.com). In addition to bibliographies and a list of recent dissertations, the site features an active blog curated and edited by Stephanie Probst (Harvard University) and Leon Chisholm (Deutsches Museum, Munich). Recent posts include “Researching the Transfer of Central-European Music Theory and Composition Treatises to China” (Gesine Schröder), a report on our recent conference, “Teaching Solfège in Socialist East Germany” (Anicia Timberlake), and “Chromatic Scale Construction in Ancient China” (Guangming Li). We are keen to have blog submissions from scholars in all career stages; if you’d like to test out an idea, publicize a recent or upcoming event, or summarize an on-going

research project, please visit the Contact page on our website.

To learn more about our activities, read or submit blog posts, or join our mailing list, please visit the group’s website, follow us on Twitter (@CorpsSore), or find us on Facebook (facebook.com/groups/historyofmusictheory).

—*Andrew Hicks*

Jewish Studies and Music Study Group

At the 2017 Annual Meeting the Jewish Study and Music Group began with a session celebrating the winners of its second Recognition Awards. *The Cambridge Companion to Jewish Music*, ed. Joshua Walden (2015) won for an Exceptional Book in Jewish Studies and Music. Edwin Seroussi’s “Sacred Song in an Era of Turmoil: Sephardic Liturgical Music in Southeastern Europe at the Turn of the 20th Century,” *Musica Judaica* (2015–16), won for an Exceptional Article. These awards are offered annually, and nominations and self-nominations are welcome for 2018. For details, please see jewishstudiesandmusic.org.

Our session continued with the panel “Jewish Studies, Music, and Biography,” with presentations by Howard Pollack, David Josephson, Evan Rapport, Ralph Locke, Amy Lynn Wlodarski, and Lily E. Hirsch.

The Study Group’s board currently is planning the 2018 panel. To join us, please send an email to jewish-studies-and-music+subscribe@googlegroups.com or check us out on Twitter: @JSMStudyGroup.

—*Mark Kligman*

LGBTQ Study Group

At the 2017 Annual Meeting, the LGBTQ Study Group co-presented a joint evening session titled “Queering Dance Musics” with the Music and Dance Study Group. With some seventy-five individuals in attendance, the session began with three papers by Kyle Kaplan, Lisa Barg, and Lauron Kehrer and continued with a keynote talk on “Learning Queerness” by Clare Croft, ending with a roundtable on “Queer Social Dance Sounds, Practices, and Spaces.”

At the Society’s business meeting in Rochester, we awarded the Philip Brett Award for exceptional musicological work in the field of lesbian, gay, bisexual, and/or trans* studies to Alison McCracken for her book *Real Men Don’t Sing: Crooning in American Culture* (Duke University Press, 2016). We also reviewed proposed updates to the group’s bylaws, and thanked outgoing board members. Kyle Kaplan shared his reconstruction of past board officer lists, and we agreed to contin-

ue archiving the Study Group’s history with member interviews, perhaps in conjunction with the upcoming thirtieth anniversary of the Study Group’s founding.

In 2018, we will organize a joint event with the Queer Resource Group of SMT at the joint AMS/SMT Annual Meeting. Some of our members who also belong to SEM are discussing a two-part event that could bridge the AMS/SMT and SEM meetings.

For information about the Study Group, please visit ams-lgbtq.org. All are welcome to join our listserv at ams-lgbtq@virginia.edu.

—*Heather Hadlock*

Ludomusicology Study Group

At the Rochester Annual Meeting, the Ludomusicology Study Group (LSG) hosted a thought-provoking evening session devoted to Music, Gaming, and Identity. Kate Galloway, Katherine Rogers, and Brent Ferguson and Torrey-Jeanne Laws-Nicola spoke on digital soundscape and spatiality, technomascularity in novelty pop songs, and the use of the pipe organ in Japanese games, leading to vibrant discussion in the Q&A. During our business meeting, the LSG elected Michael Austin (Howard University) and Dana Plank (Ohio State University) as the group’s new co-chairs.

The LSG always welcomes new members, and encourages those interested to visit our website or write to gamemusicstudies@gmail.com to learn more about our activities and upcoming conferences or to join the mailing list.

—*Dana Plank*

Music and Dance Study Group

As mentioned above in the LGBTQ report, that Study Group and the Music and Dance Study Group (MDSG) collaborated on an evening session at the Rochester Annual Meeting. In addition, Carol Marsh presented a historical dance workshop by with live music from Baroque violinist Lydia Becker. All events were well attended.

We are pleased to announce that our plans for next year likely will include an evening session on Dance, Music, and Digital Humanities, and we are hoping for a workshop on Mexican traditional or folklórico dance. We also welcome Chantal Frankenbach as our new co-chair with Matilda Ertz, and thank Sarah Gutsche Miller for her many years of expertly chairing the group that she co-founded in 2012. Megan Varvir Coe continues as secretary.

As always, we invite dance-research enthusiasts to join our group. Like our Face-

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Study Group News

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book page, then visit our website or Google group (both accessed from ams-net.org/studygroups/mdsg/). If you would like to add your name to the Study Group's listserv, please contact Megan Varvir Coe (meganvarvircoe@gmail.com). You may also wish to peruse the database of bibliographic sources relating to dance music (atom.lib.byu.edu/dancemus) maintained by member David Day (email to add to it: David_Day@byu.edu). For updates to our website, please email Matilda Ertz (matilda.ertz@louisville.edu). Information about conferences, cross-society liaisons, and ideas for future events can be posted to the Google group or sent to both Matilda Ertz and Chantal Frankenbach (cfranken@csus.edu). We especially invite input and ideas for the projected evening session on Dance, Music, and Digital Humanities in San Antonio 2018.

—Matilda Ertz

Music and Disability Study Group

The Music and Disability Study Group hosted a special panel session on Music, Disability, and Intersectionality at the 2017 Annual Meeting, featuring work by Steven Moon, Pamela H. Pilch, Beth Keyes, and John Bagnato, with a formal response by William Cheng. Together with Anabel Maler, SMT Interest Group on Music and Disability chair, we are organizing a special joint alternative-format panel session on Music, Disability, and Activism for San Antonio. That panel will bring together scholars and activists working in a diverse range of music fields to consider how disability activism can productively transform the intellectual, methodological, pedagogical, and institutional scope of our disciplines.

Please visit our blog (musicdisabilitystudies.wordpress.com) for the latest events, resources, and blogposts; to join our mailing list; and to follow our Facebook page (facebook.com/groups/musicanddisability). In an ongoing effort to expand the reach of this forum, we welcome all society members to submit a guest blog post.

—Jessica Holmes

Music and Media Study Group

The AMS approved the new Music and Media Study Group in 2017, and we held a robust evening panel session at the Rochester Annual Meeting, at which J. H. Gabrillo, Paula Bishop, and Dani Osterman presented their research on the Filipino variety show *Eat Bulaga!*, the role of television in the Everly Brothers' early career, and the use of the *guqin*

in the Chinese film *Hero*. Our membership then ratified bylaws and elected Kate Galloway as our incoming co-chair. We extend our thanks to outgoing co-chair Kendra Leonard, the original founder of this study group.

We welcome new members, and encourage AMS members interested to attend our annual sessions, visit our website (musicandmediasg.wordpress.com), or follow our announcements on Facebook. Please feel free to send inquiries to Kate Galloway (kate.a.galloway@gmail.com).

—Jessica L. Getman

Music and Philosophy Study Group

At the AMS Annual Meeting in Rochester, the MPSG held a lively session on the writings of Jacques Rancière and a discussion of excerpts from Fred Moten's *In the Break: The Aesthetics of the Black Radical Tradition*, co-facilitated by Alisha Lola Jones (Indiana University) and Michael Gallope (University of Minnesota). The MPSG is always looking for new participants, ideas, and topics for future sessions. If you are interested in getting involved, please email Michael Gallope: mgallope@umn.edu.

—Michael Gallope

Popular Music Study Group

At the Rochester Annual Meeting the Popular Music Study Group (PMSG) was treated to the unusual sight of musicologists marching in place as they “sang” responses to military cadences. Calling the cadences was Tufts professor (and Army veteran) Stephan Pennington. His PMSG talk explored this repertory with insight, humor, and a participant's understanding of its social significance. PMSG extends its thanks to Stephan for a fascinating and entertaining evening.

PMSG, in collaboration with the Center for Popular Music Studies at Case Western Reserve University, will host its third biennial developmental symposium for early career popular music scholars in June 2018. Scholar-mentors include Mike Alleyne, Lori Burns, Norma Coates, Andrew Flory, Daniel Goldmark, and Albin Zak. For details and application instructions please visit ams-net.org/studygroups/pmsg/events.html.

—Albin Zak

Pedagogy Study Group

At the Rochester Annual Meeting, the Pedagogy Study Group (PSG) sponsored an alternative format session, “Caring for the Twenty-First-Century Music Student (and Professor),” which explored the connections between wellbeing, enhanced intellectual growth, and student success. Chaired by Denise Von Glahn, the panel included Trudi

Wright, John Spilker, and Sara Haefeli, each of whom presented pedagogical examples from their music history course design, classroom delivery, and campus outreach. Panelists and attendees then formed small groups to explore strategies, questions, and concerns related to wellbeing and music history pedagogy, sharing results in the final open forum.

At the PSG business meeting, Paula Bishop was elected as the study group's new chair. We thank John Spilker for his service and leadership in that role. He modeled a passion for pedagogy, along with compassion for the many voices that comprise our ranks and those of our students. A portion of the business meeting was dedicated to brainstorming in small groups around several issues facing post-secondary educators, such as accessibility for all learners, and placing those issues within the music history classroom setting.

The *Journal of Music History Pedagogy* has received many submissions during the past year. Maria Cristina Fava will guest edit an upcoming issue on teaching music history in a multi-cultural environment. As always, we welcome not only submissions for article-length essays, but also shorter and more focused essays, roundtables, and other alternative-format ideas. After the San Antonio meeting, Sara Haefeli, our current Associate Editor, will succeed Stephen Meyer as Editor-in-Chief; Stephen has served in that position since fall 2014. We offer him our sincere thanks for overseeing the journal and ensuring that it meets the highest standards.

The 2018 Teaching Music History Conference will take place 8–9 June at Indiana State University, Terre Haute, Ind. This year's conference will focus on music, pedagogy, and the dynamics of power; commemoration versus celebration in the teaching of music history; and accessibility, diversity and inclusion in musicological pedagogy and its practitioners. Paula Bishop and Terry Dean are organizing the conference; Dean is also overseeing local arrangements. Elizabeth Clendinning is chairing the program committee. See teachingmusichistory.com/tmhc2018 for complete conference information.

—Paula Bishop

For the latest news about all thirteen AMS Study Groups, please visit ams-net.org/studygroups. Each study group maintains an email network and web page, and participates at the Annual Meeting each year.

Papers Read at Chapter Meetings, 2016-17

Members are encouraged to communicate with presenters listed here regarding mutual research interests. Thanks are due to all members who participated in and organized chapter meetings last academic year. For the latest news on upcoming chapter meetings and events, see ams-net.org/chapters.

Allegheny Chapter

15 October 2016

University of Pittsburgh

- Brian F. Wright (Fairmont State University), "Writing the History of Motown: The James Jamerson / Carol Kaye Controversy"
- Andrea Marie Keil (Columbus, Oh.), "Finding the Erotic in the History of Women-in-Jazz: Audre Lorde's *Uses of the Erotic* and the Writings of Sherrie Tucker"
- Steven Moon (University of Pittsburgh), "Building a Home for Ourselves": Hip Hop, Queer Expression, and Our Place in Musicology
- Emilie Coakley (University of Pittsburgh), "For Whom the Bells Toll: Nostalgia, Memory, and Change in a City Soundscape"
- Rebecca Fülöp (Oberlin, Oh.), "A 'most authentic American folk music': Nostalgia and Colonialism in the Soundtrack of *The Man in the High Castle*"
- Devin Burke (University of Louisville), "Musical Idolatry: The Monuments of Louis XIV and the Living Statues of the Opéra"
- John Romey (Case Western Reserve University), "Parody Chaconnes as a Subversive Discourse at the Comédie-Italienne"
- Jonathan Shold (University of Pittsburgh), "Lenten Opera and Theater Fasts in Naples, 1818-30"

8 April 2017

Cleveland State University

- Alexis VanZalen (Eastman School of Music, University of Rochester), "French Baroque Livres d'orgue: Products of the French Catholic Reformation"
- Paul Abdullah (Case Western Reserve University), "Shakespearean Storms in German Opera: *The Tempest* in 1798"
- Kate Rogers (Case Western Reserve University), "Sonic Negotiations of the Technological, the Symphonic, and the Popular in *TRON* (1982) and *Electric Dreams* (1984)"

Joseph Finkel (Arizona State University), "The End of the Faustian Man and the Limits of Progress: John Cage's United States Bicentennial Compositions and his Environmentalist Thought"

Capital Chapter

15 October 2016

Randolph-Macon College

- Emily H. Green (George Mason University), "Towards a More Accurate Knowledge of Dedications, Authentic Anecdotes, Friendships, and their Intimate Nineteenth-Century Association with a Romanticism of the Musical Sort"
- Samuel Brannon (Richmond, Va.), "Zarlino's Ink-Stained Fingers"
- Susan de Ghizé (Texas A&M University-Corpus Christi), "Janáček the Conservative?"
- Liz Crisenbery (Duke University), "Live in HD: Broadcasting Narrative Temporal Layers in the *Cavalleria Rusticana/Pagliacci* Double Bill"
- Basil Considine (Walden University), "The Thematic Language of *Game of Thrones*: 'The Rains of Castamere' and Other Songs"
- Sarah Elaine Neill (University of North Carolina School of the Arts), "The Century of Progress and the CSO: Bringing Contemporary American Music to the Masses"
- E. Douglas Bomberger (Elizabethtown College), "Karl Muck, *The Star-Spangled Banner*, and Emerging Definitions of Jazz"

Poster presentations

- Heidi Jensen (Gainesville, Fla.), "The Liminal Ideal and Liminal Reality of Wagner's Bayreuth"
- Paul Sommerfeld (Duke University), "(Re)Scoring *Star Trek's* Utopia: Musical Retrofuturism and the Political Ideology of *Star Trek* (2009)"

22 April 2017

George Mason University

- Ashley Greathouse (College-Conservatory of Music, University of Cincinnati), "Dangerous Liaisons: Taxonomizing 'Monothematic' Movements in Haydn's 'Paris' Symphonies"
- Miguel Ramirez (James Madison University), "'This is the rule. Of course, I don't compose that way': Bruckner, Sechter, and the Theory/Practice Dichotomy"

Elizabeth Massey (University of Maryland), "An American Bach at War"

Cody Jones (College of William and Mary), "Composed in the Closet: Ingolf Dahl and *A Cycle of Sonnets*"

Amy Coddington (University of Virginia), "Segregating the Hits: American Radio Responds to Rap in the Early 1990s"

Craig Comen (University of Virginia), "Forkel, Vogler, and the Turn to Analysis"

Christina Gibson (Catholic University of America), "A Collaborative Endeavor: Martha Graham, Carlos Chávez, and *Dark Meadow / La hija de Cólquide*"

Tim Booth (University of Virginia), "Echoes of German Romantic Aesthetics in Jazz Criticism"

Paige Zalman (University of North Carolina at Wilmington), "Operatic Borrowing in Stephen Sondheim's *Sweeney Todd*"

Poster presentations

- Ya-Hui Cheng (University of South Florida), "Death as Rebirth: Rethinking the Exoticism in Puccini's *Turandot*"
- Sabrina Clarke (University of Delaware), "Gendered Nature Imagery, Synesthetic Elements, and Female Agency in Amy Beach's *Eskimos*"
- Nicole Powlison (Florida State University), "Amy Beach's *Cabildo*"
- Anne Stickley (University of Maryland), "Bringing Americanism Back to the People"
- Hana Warner (College of William and Mary), "Rock and Teenage Angst in *Spring Awakening*"

Greater New York Chapter

23 October 2016

Mannes School of Music, The New School

- David Schulenberg (Wagner College), "Expression and Discretion: Froberger and Traditions of Freedom in Keyboard Performance"
- Oak Joo Yap (Brooklyn College), "On the Two Misleading Notions Regarding Haydn's *L'incontro improvviso*"
- Gwen D'Amico (Brooklyn and Baruch Colleges), "I Maesti Cantori: Is German Art Still Holy When Presented in Italian?"

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Papers Read at Chapter Meetings

continued from page 23

Tonia Passwater (Graduate Center, CUNY), "Riding the Waves of Feminism: The Impact of the Great Depression and the Popular Press on the Reception of American Women Modernist Composers"

Oksana Nesterenko (Stony Brook University), "The Influence of Zen Buddhism on the Music of Valentin Silvestrov, Ukrainian Avant-Garde Composer in the USSR"

Katherine Kaiser, "Schoenberg's Resonant Voice in Peter Ablinger's *Letter from Arnold Schoenberg*"

28 January 2017
Columbia University

Styra Avins, "Beethoven's Footsteps and Max Kalbeck's Brahms Biography"

Solomon Guhl-Miller (Rutgers University), "The Early History of Modal Rhythm: What Theory Tells us about Practice"

Jane Schatkin Hettrick (Rider University), "Lutheran Hymnody in Eighteenth-Century Vienna: Orthodox Meets 'Politically-Correct'"

Jacob Friedman (Princeton University), "Haydn's Keyboard Sonatas as a Tool for Traditionalist Ideology: A Nineteenth-Century Reappraisal"

Stephen Allen (Rider University), "Rethinking Gustav Holst's *A Moorside Suite* (1928), The First Brass Band Symphony?"

Abby Anderton (Baruch College), "Berlin, 1945: Towards a Ruin Aesthetic in Music"

John Kapusta (Colgate University), "The Self-Actualization of John Adams"

29 April 2017
New York University

Katherine Walker (Hobart and William Smith Colleges), "The 'Grand Architect': Gerard's Theory of Genius and Haydn's Aesthetics of Process"

William Hettrick (Hofstra University), "Johann Herbeck's Entrance into the Viennese Hofkapelle and His Mass in E Minor"

Barry Wiener, "Brahms and Ossian: Compositional Sources and Political Symbolism in the First Symphony"

Lawrence Ferrara (New York University), Keynote Address: "Phenomenology and the Analysis of Music"

Solomon Guhl-Miller (Rutgers University), "The Sublime and the Beautiful as Tools for Interpreting Form in a Nineteenth-Century Context"

David Hurwitz (Classicstoday.com), "Auber's *Critique de la raison pure* and the Decline of the Ballet Philosophique"

David Cohen, "In which it is evident that perception is always deceived': Pythagorean Rationality and Descartes' "Clear and Distinct Ideas""

Midwest Chapter

1-2 October 2016
Roosevelt University

Lynn M. Hooker (Purdue University), "The Hungarian Radio and the 'Gypsy War' of 1934"

Thornton Miller (University of Illinois at Urbana-Champaign), "In Lieu of Payment': Alternate Forms of Compensation for the Soviet Publication of Benjamin Britten's Music"

Michael Siletti (University of Illinois at Urbana-Champaign), "Music and the Execution of John Wayne Gacy"

C. Matthew Balensuela (DePauw University), "The Music Theory Booklet Balliol 173A ff. 74r-81v: Copying and Content of an Early Medieval Theory Miscellany"

Murray Steib (Ball State University), "Mangle the Text or Adapt the Music? A Sixteenth-Century Solution to Texting"

Ryan Thompson (University of Minnesota), "Timing is Everything: Relationships between Ludic and Musical Rhythm in Modern Video Games"

Katherine Leo (Ohio State University), "Musicological Expertise and the 'Blurred Lines' of Music Copyright"

Jessica Narum (Baldwin Wallace University), "The Topic of Global Interconnectedness"

Wesley Lamar Newton (Wheaton College), "From Vulgate to Vernacular: Vaughan Williams, Villa-Lobos, and the Liturgical Reforms of Vatican II"

Ralph Lorenz (Kent State University), "John Tavener and Father Malachy Lynch: How a Roman Catholic Priest Planted Seeds for the Development of Tavener's Mystical Orthodox Holy Minimalism Style of Composition"

Andrew Vagts (University of North Texas), "Not Only the Finale: Aesthetics of the Sublime in Mozart's Symphony no. 41"

Matteo Magarotto (University of Cincinnati), "Leopold Mozart's Principles of Compositional Mastery: *Die Ordnung, il filo*, and Enlightenment Aesthetics"

Marc Rice (Truman State University), "Musical Representation in the Black Newspapers of the Midwest: New Revelations and Possibilities"

Alyssa Mehnert (University of Cincinnati), "A Constant Stream of Requests': McKinney's Cotton Pickers on the Radio 1927-31"

Julia Randel (Hope College), "High Art in the Heartland: Diaghilev's Ballets Russes in Grand Rapids, Michigan, 1917"

Clare Carrasco (Butler University), "Sounding Kokoschka: Expressionism, Primitivism, and Bartók's Second String Quartet in Vienna's *Anbruch* Concert Series"

Kathryn B. Cox (University of Michigan), "The English Way: Pink Floyd and the Musical Portrayal of Madness"

Abigail Fine (University of Chicago), "Beethoven's Pilgrims: Performing Devotions at the Birth-House Museum in Bonn (1890-1930)"

22 April 2017
Drake University

Kelsey Klotz (St. Louis, Mo.), "Dave Brubeck, Betty Jean Furgerson, and the Fight Against Segregation"

Nathan Platte (University of Iowa), "'Sounds Must Stir the Fantasy': Underscore as Special Effect in *The Wizard of Oz* (1939)"

James Naumann (Ohio State University), "Voicing the Incidental: Paul Bowles's 'Tennessee Sound' and the American Middlebrow"

David G. Rigger (Indiana University), "Alfred Deller, the Countertenor Voice, and English Masculinity"

Erik Paffett (University of Cincinnati), "Legitimizing Early Opéra-Comique: Politics, Topical Parody, and Musical Borrowing"

Andrew Greenwood (Southern Illinois University), "The Musical Enlightenment in Scotland"

Kelsey McGinnis (University of Iowa), "'Our thoughts were with those back home': German POWs making German Music in Iowa"

Devora Geller (Graduate Center, CUNY), "Navigating the Jewish Noise Complaint in Yiddish Films of the 1930s"

Samuel Teeple (Bowling Green State University), "The New Reform Temple of Berlin: Christian Music and Jewish Identity during the Haskalah"

Marian Wilson Kimber (University of Iowa), "Reciting *Parsifal*: Opera as Spoken Word Performance in America"

Kathryn Fenton (Eastern Illinois University), "Cosmopolitan Nationalism in the New York City Reception of *La fanciulla del West*"
Matthew Baumer (Indiana University of Pennsylvania), "Reaching for the Middle-brow: The Electric Light Orchestra at Wembley, 1978"

New England Chapter

1 October 2016
Smith College

Eric Elder (Brandeis University), "'Surface and Depth': Beneath the Reception of Rudolph Reti's Thematic Process, A Mid-Century Interdisciplinary Theory of Music"

Lidia Chang (Boston, Mass.), "'I hope somebody cares for these minutiae': Women, 'Smallness,' and the Marginalization of English Music in the Long Nineteenth Century"

Michael Scott Cuthbert (Massachusetts Institute of Technology), "New Concordances, Quotations, and Citations in Fourteenth-Century Music"

Rachael Lansang (Rutgers University), "Reinterpreting the 'Drowned Woman': Feminist Readings of Isabelle Aboulker's *Femmes en Fable*"

Emiliano Ricciardi (University of Massachusetts Amherst), "The Topos of Jealousy in Late Sixteenth-Century Ferrarese Culture: Luzzaschi's Setting of Tasso's 'Geloso amante' (1576)"

Lydia Hamessley (Hamilton College), "Elizabethan Traces in Appalachia? How Music Critics Interpret Dolly Parton's Songs and Voice"

4 February 2017
Brandeis University

John Klaess (Yale University), "Music and Race in the Emergence of the 'Urban Contemporary' Format, 1977-87"

Roberta Montemorra Marvin (University of Massachusetts Amherst), "Notions of Verdi in Victorian England"

Gabrielle Cornish (Eastman School of Music, University of Rochester), "Sounding the Gulag: Toward a Sonic History of the Soviet Labor Camps"

Matthew Timmermans (McGill University), "Kálmán's *Die Herzogin von Chicago*: a Transnational Vision for Inter-war Central Europe"

Monica A. Hershberger (Harvard University), "Two Stages in the Operatic Life of Susan B. Anthony: Virgil Thomson and Gertrude Stein's *The Mother of Us All* at Columbia University (1947) and the Santa Fe Opera (1976)"

Gui Hwan Lee (College-Conservatory of Music, University of Cincinnati), "The Heroic Journey of Musical Persona: Two-Layered Narrative in Joe Hisaishi's Film Scores for *Spirited Away*"

8 April 2017
Mount Holyoke College

Erinn Knyt (University of Massachusetts Amherst), "Ferruccio Busoni and the *Liceo musicale di Bologna*: Transnationalism and Italian Musical Culture"

Paula Telesco (University of Massachusetts Lowell), "Identifying the Unknown Source of a Pre-Rameau Harmonic Theorist: Who Was Alexander Malcolm's Mysterious Ghostwriter?"

John McKean (Boston, Mass.), "Bach's Thumbs: Paired Fingering, *Continuo* Playing, and the Advent of Modern Keyboard Technique"

James Parakilas (Bates College), "Rameau's Principle of Nature vs. Rousseau's State of Nature"

Deborah Burton (Boston University), "From Rameau to Riemann: Giorgio Antonionetti's *L'Arte Armonica* as a Missing Link from Fundamental Bass to the Tonnetz"

New York State-St. Lawrence Chapter

22-23 April 2017
University of Toronto

Megan Steigerwald (Eastman School of Music, University of Rochester), "'Live' in the Limo: Interrogating Digital Modes of Spectatorship in Twenty-First Century Opera"

Patrick Nickleson (University of Toronto), "Inside the Theatre of Eternal Music: Collective Composition, Archives, and the Historiography of Drones"

Matthew T. Shelvock (Western University), "Analyzing Microrhythm in Hop Hop: *Ge-stalt*, the Groove, and the Grid"

Holly Watkins (Eastman School of Music, University of Rochester), Keynote Address: "Schopenhauer's Musical Ecology"

Hester Bell Jordan (McGill University), "Landscape Music Through a Settler-Colonial Lens"

Zachary Milliman (McGill University), "Dialogics of Colonial Legitimacy in the Early Operas of István Anhalt"

Eva Branda (Western University), "A 'scrim of romantic nationalism': Audience Perceptions of Dvořák in Late Nineteenth-Century Prague"

Kristin Franseen (McGill University), "Edward Prime-Stevenson's *Repertory* and Queer Musical Nostalgia"

David Miller (Cornell University), "Anton Webern, Nicholas Slonimsky, and an Orchestral Score for Children"

James Deaville (Carleton University), "Losing the 'American Dream': Deafness, Madness, and Jazz in *It's a Wonderful Life*"

Daniel Sheridan (McMaster University), "Of Pink Lasers and Consecrated Stages: *Parsifal* and VALIS"

Jess Tyre (SUNY Potsdam), "Gretchen's *Bitte*: Intertextual Voices in *Faust*"

Panel, "Resonances of Riel"

Eleanor Stublely (McGill University), Colette Simonot-Maiello (Brandon University), Colleen Renihan (Queen's University), Russell Wustenberg (McGill University)

Northern California Chapter

29-30 April 2017

University of Southern California
Jointly with Pacific Southwest Chapter

Papers listed with Pacific Southwest Chapter

Pacific Northwest Chapter

8-9 April 2017
University of Washington

Maria Virginia Acuna (University of Toronto), "*Omnia vincit amor*: Cupid, Philip V, and the Allegorical Zarzuela during the War of the Spanish Succession (1701-14)"

Sarah Kolat (University of Washington), "Stripping the Veneer: Revealing a Symbol in Mendes's *Cabaret*"

Claire Fedoruk (Azusa Pacific University), "The Voices of Mary: An Analysis of Chorus Staging and Music from John Adams's *The Gospel According to the Other Mary*"

Geoffrey Wilson (University of Calgary), "Musical Narrative in Carl Davis's Score to *The Thief of Bagdad* (1924)"

Mark Samples (Central Washington University), "Marketing the Phonograph in The Phonoscope, 1896-1900"

Kenneth DeLong (University of Calgary), "The Afro-Cuban Dances of Ernesto Lecuona and the Afrocubanismo Movement in Cuba 1920-40"

Holly Chapman (Central Washington University), "Approximation and Identity: Appropriation in the Music of George Crumb"

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Papers Read at Chapter Meetings

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Mark Martin (Lakewood, Wash.), “A Tale of Two Tone Poems: From Realism to Naturalism in Sibelius’s Interpretation of National Myth”

Bertil Van Boer (Western Washington University), “Abbé Vogler’s ‘Global’ Musical Works: Charlatanism, Bringing the Eighteenth Century a Global Perspective, or Extenuating Circumstances”

Alexander Fisher (University of British Columbia), “Sounds and Silences: Reflections on Music, Sound, and Space in the Confessional Borderlands of the Holy Roman Empire”

Jonathan Oddie (Seattle, Wash.), “The Pleasure of Being Deceived: Cadential Grammar and Rhetoric in Seventeenth-Century English Instrumental Music”

Marva Duerksen (Willamette University), “Proleptic Rhetoric and Survival of the ‘Self’: Composers on Emily Dickinson’s ‘I Heard a Fly Buzz—’”

Twila Bakker (Edmonton, Alta.), “Like an Angel from Heaven Knocking on Your Door’: Betty Freeman as patron”

Ellen George (Tacoma, Wash.), “An Enterprise Worthy of the Coast’: The San Francisco 1878 May Festival”

Rachel Chacko (Whitman College), “A Culture-Shaper: Nellie Cornish and the Founding of the Cornish School of Music”

Lecture-recital:

Grace Ho (University of Oregon), “Performing the Composer’s Subjective Voice: Haydn the Orator and Schubert the Protagonist”

Pacific Southwest Chapter

18 February 2017

University of California, Irvine

Jaclyn Howerton (University of California, Riverside), “‘Why do you Want to Dance?’ Diaghilev’s Ballets Russes and *The Red Shoes*”

Malachai Komanoff Bandy (University of Southern California), “‘With The Base Viall Placed Between My Thighes’: Musical Instruments and Sexual Subtext in Titian’s *Venus with Musician Series*”

Hermann Hudde (University of California, Riverside), “Pan Americanism and Modernism: A Revision of the Narrative About Latin American Music and Composers at Tanglewood from 1941 to 1951”

Daniela Smolov Levy (Northridge, Calif.), “Survivor: Toward a Theory of the Democratization of Opera and Classical Music”

Steven Ottományi (California Mission Schola & Sinfonia / California State University, Los Angeles / California State University, Long Beach), “The Elevation Motet and the Origins of the *Pie Jesu* in Maurice Duruflé’s Requiem”

Andrew Aziz (San Diego State University), “The Sonata as a Battlefield: Debussy, Ravel, and the Genre of Nationalism”

29–30 April 2017

**University of Southern California
Jointly with Northern California Chapter**

Mike D’Errico (Pitzer College / University of California, Los Angeles), “From the Studio to the Stage: The New Ecology of Digital Audio Production”

Madison Heying (University of California, Santa Cruz), “The Coding of Community: Carla Scaletti, Kyma, and Community Formation in Computer Music”

David J. Kendall (La Sierra University), “Singing Timeless Truths in Times of Change: Liturgical Music and Parish Financial Administration in the Colonial Philippines, 1800–1946”

Jacob Daniel Broussard (University of Southern California), “An Unfamiliar Sound: Examining Change in Traditional Navajo Music”

Christopher Reynolds (University of California, Davis), “Towards a Biography of Carrie Jacobs Bond”

Anthony Barone (University of Nevada, Las Vegas), “Wagner, Faust, and Paris: A Reassessment”

Navid Bargrizan (University of Florida), “Harry Partch: a ‘Visionary Prophet’, or a ‘Latter-day Don Quixote’?”

Patrick Craven (University of California, Los Angeles), “The Origins of Indie Aesthetics in the Sound Design and Film Music of John Cassavetes”

Bernard Gordillo (University of California, Riverside), “The Raja’s Nicaraguan Dream: Exoticism, Commemoration, and Nostalgia in Luis A. Delgadillo’s *Romance Oriental*”

Alexander Hallenbeck (University of California, Los Angeles), “‘Richy Wagner is a Soft-bodied Sensualist=Pussy’: The Masculine Protest of Charles Ives”

Rocky Mountain Chapter

7–8 April 2017

University of Utah

Jane Hatter (University of Utah), “Constructed Tenor, Constructing the Composer, ca. 1500”

Darlene Castro (University of Utah), “The Sound and the *Fusae*: Notation as a Means of Time Travel”

John Brobeck (University of Arizona), “Compositional Process and Diatonic *Ficta* in Three Experimental Motets from 1514–19”

Adriana Martinez (Arizona State University), “Hearing America in the New Millennium: Nationalism in US Popular Music after 9/11”

Cecilio Novillo (University of Arizona), “Fighting Hegemony: From *Rock Radical Vasco* (RRV) to *Los Chikos del Maiz* / Counterculture and Anti-Establishment Music in Spain”

Desireé González (University of Utah), “Manuel M. Ponce and Mexican Nationalism: An Overview of His Life and Selected Piano Works”

Janice Dickensheets (University of Northern Colorado), “Ossianism and the Bardic Style in Music”

Jessica Russell (University of Utah), “Rending the Veil: An Examination of Veils in French Exotic Opera”

Karen Mize (University of Denver), “‘They Won’t Stretch to Make Room for You’: The Clash Between Bourgeoisie Values and Bertalda in Lortzing’s *Undine*”

Michael Klein (Temple University), Keynote Address: “Bodies in Motion: Musical Affect and the Pleasure of Excess”

Shaun Stubblefield (Northern Arizona University), “Success or Nadir? St. Paul’s Cathedral during the Middle Georgian Period”

Julie Hedges Brown (Northern Arizona University), “Clara Wieck Schumann and the British Reception of Robert Schumann’s Music”

Pam Jones (University of Utah), “Johana and Roy Harris and *Toccata for Piano*: Setting the Record Straight”

Michael Chikinda (University of Utah), “A Meta-Text of Unity and Reconciliation in Persichetti’s *A Lincoln Address*”

Blake E. Cesarz (University of Arizona), “Musical Elements: Shining a Light on Midtown”

Rika Asai (Utah State University), “‘There is Much to Do Which is Thoroughly Worthwhile Doing in That Little Empire of Mountains and Valleys’: The 1948–49 Residency

of Roy Harris at the Utah State Agricultural College”

Lindsey Macchiarella (University of Texas at El Paso), “Performing Satie in the Tranquil Shadow of the *Gymnopédies*”

Eileen Mah (Colorado Mesa University), “Alternative Facts in Musical Historiography and Hermeneutics”

Katherine Reed (Utah Valley University), “‘The Twisted Name on Garbo’s Eyes’: Person, Persona, and Music in Bowie’s Film Roles”

South-Central Chapter

17–18 March 2017

University of Louisville

Erin Fulton (University of Kentucky), “Strength and Beauty Are in the Sanctuary: Participatory and Presentational Music in Lowell Mason’s Late Publications”

Ann Glazer Niren (Indiana University Southeast), “Music at Louisville’s Southern Exposition of 1883”

Laikin Morris (University of Georgia), “Ruslan and Russianness: the Envoicing of National Values in Glinka’s *Ruslan and Lyudmila*”

Ron Pen (University of Kentucky), “Engaged Musicology: Out of the Library and into the Fray”

Kimberly Hannon Teal (University of Arkansas), “Healing Sounds: Timbres of Loss and Remembrance in the Duke Ellington Orchestra”

Angela Hammond, “‘So Happy Together’: Exploring Collaboration in the Music History Classroom from Productive Discussion to Assessment”

John Hausmann (Pellissippi State Community College), “Whiteness, Musical Borrowing, and Ethnic Boundary Policing in the Parodies of Cledus T. Judd”

Austin McCabe Juhnke (Ohio State University), “606: From Hymn to ‘Mennonite National Anthem’”

John Michael McCluskey (Shorter University), “‘Snatchin’ Your People Up’: Networking Cultural (Re)Appropriation in the ‘Bed Intruder Song’”

Daniel Goldmark (Case Western Reserve University), Keynote Address: “Sounds of a Melting Pot: Tin Pan Alley, Hollywood, and the Anxiety of Ethnic Identity”

Trevor DeJarnett (University of Louisville), “Visceral Intensity: Exploring Samuel Beckett’s Late Rhythmic Style in Paul Rhys’s *Not I for Piano Solo*”

Peter Lamothe (Belmont University), “From Marionettes to *Mélisande*: The Importance of Incidental Music in Marionette Plays”

Sasha Metcalf (Vanderbilt University), “Revolutionizing Theater, One Opera at a Time: Robert Brustein’s Advocacy of Philip Glass”

Elizabeth Kramer (University of West Georgia), “Developing Galatea’s Voice through Music in Turkish Television Serial *Gönülçelen* (*Heart Stealer*, 2010–11)”

Christopher Little, “‘Has Anybody Here Seen Brian?’ Musical References as Cultural Continuity in Havergal Brian’s *The Tigers*”

Megan Murph (University of Kentucky), “*Sounds of the Junk Yard* for Noise Rockers”

Southeast Chapter

24 September 2016

Appalachian State University

Imani Mosley (Duke University), “Radical Otherness: The Singing Body as Site of Disruption in Britten’s *A Midsummer Night’s Dream*”

Brad Fugate (Davidson College), “Embodied Listening and the Countertenor: Exploring the Materiality of the Contemporary Countertenor Voice and Its Connections to Gender, Identity, and Sexuality”

Sarah Elaine Neill (Whitsett, N.C.), “The Lost Legacy of George Garner: Race, Classical Music, and Canonization”

Marya Orlowska-Fancey (University of North Carolina at Greensboro), “Towards a Better Understanding of Liturgical Organ Music from the Jan of Lublin Tablature”

Amy Carr-Richardson (East Carolina University), “A Series of Musical Influence: Correlations Among Works by Bach, Haydn, and Mozart, with Beethoven’s ‘Cello Sonata op. 102 no. 2’”

Kathryn White (Mercer University), “Signifyin(g) and the ‘Heterogeneous Sound Ideal’ in Lin-Manuel Miranda’s *Hamilton*”

Kunio Hara (University of South Carolina), “‘Delivering Something Forgotten’: Music and Memory in *My Neighbor Totoro* and *Grave of the Fireflies*”

18 March 2017

Furman University

Heather Buffington-Anderson (Clafin University), “From Rag Man to the Signifyin’ Monkey: Rethinking Memory, Masculinity, and Polyvocality in Oscar Brown’s Poem-Songs and Song-Poems”

Molly Barnes (University of North Carolina at Chapel Hill), “Otto Dresel and the German Element in Nineteenth-Century American Life”

Kirsten Santos Rutschman (Duke University), “Folksong Against the National Grain: Inventing Pan-Scandinavian Identity”

Maureen Carr (Pennsylvania State University), Keynote Address: “After Apollo: Stravinsky’s Use of Baroque Models in the Fantasia from *Capriccio* (1928–29) and Fugue from *Symphony of Psalms* (1929–30)”

Stephen Husarik (University of Arkansas, Fort Smith), “Switching Colors on Beethoven’s Broadwood Fortepiano: Variation IV of the Piano Sonata no. 32 in C, op. 111”

Paul Sommerfeld (Duke University), “Markers of Utopian Difference: Jay Chattaway’s Music Sketches for *Star Trek: Deep Space Nine* (1993–99)”

Karl G. Feld (North Carolina State University), “Containing Udo Lindenberg’s Music: A Case Study of the German Democratic Republic’s Response to Foreign Transnational Music Broadcasting”

Shih-Ni Prim (Winston-Salem, N.C.), “The Utah Symphony’s 1971 Goodwill Tour in Latin America: Cultural Diplomacy during the Cold War”

Ian Giocondo (University of South Carolina), “Nadia Boulanger’s Postwar Intellectual Circle, 1951–64”

Southern Chapter

17–18 February 2017

University of Southern Mississippi

Robert Riggs (University of Mississippi), “The Violin and Violinists as Metaphors for Death and the Devil”

Haley Nutt (Florida State University), “From Piano to Percussion: Vivian Fine, Zita Carno, and Gitta Steiner Compose for Paul Price and the Newly Emerging Percussion Ensemble”

Jane Mathieu (Tulane University), “A Strenuous Life: The Hidden Labor of Singing on Record During the Acoustic Era”

Jennifer Roth-Burnette (University of Alabama), “Cracking the Code of a Hidden Rhetoric: A Metadata Approach to Understanding the Composition of Organum Duplum Melodies”

James MacKay (Loyola University), “‘A New and Different Way’: Invertible Counterpoint and Witty Conversation in Haydn’s String Quartet in C Major, op. 33, no. 3 (‘The Bird’)”

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Papers Read at Chapter Meetings

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Karl Simmerman (Louisiana State University), “The Sketches for Mendelssohn’s *Paulus*, op. 36”

Warren Kimball (Louisiana State University), “National Identity and the Oratorio in New Orleans, 1836–61”

Alannah Rebekah Taylor (Florida State University), “J. S. Bach’s Passions in Nineteenth-Century America”

Dong Jin Shin (University of Florida), “The Influence of Maurice Delage’s *Haiku* on the Twentieth-Century French *Mélodie*”

Rafael Torralvo (University of Miami), “Alberto Ginastera, *Un Choro Argentino*: Searching for a Unifying Aesthetical Model and its Intangible Concepts”

Morgan Rich (University of Florida), “Looking into the Heart of Light: Metaphors of Light in Kaija Saariaho’s *Notes on Light*”

Alexandria Carrico (Florida State University), “Sounding Social Justice in American Opera: Race and Gender in Frances Pollock’s *Stinney*”

Scott Warfield (University of Central Florida), “Reclaiming a Forgotten Musical: The Case of *A Joyful Noise*”

Navid Bargrizan (University of Florida), “Harry Partch: A ‘Visionary Prophet,’ or a ‘Latter-day Don Quixote?’”

Joachim Polack (University of Florida), “Transnationalism as Modernism in Antônio Carlos Jobim’s Bossa Nova Repertoire”

Southwest Chapter

1 October 2016

Abilene Christian University Dallas

Elizabeth Dyer (Our Lady of the Lake University), “Instrumental and Vocal Forces in European Catholic School Theatrical Productions, ca. 1640–ca. 1740”

Kunyuan Guo (Texas Tech University), “Atonal Canvas: When Kandinsky Met Schoenberg”

Peng Liu (University of Texas at Austin), “Exploring the Singing Style in Five Lyrical First Movements from Beethoven’s Piano Sonatas”

Kendra Preston Leonard (Silent Film Sound & Music Archive), “Performance Practices for Photoplaying at Three Texas Motion Picture Palaces”

Kevin Salfen (University of the Incarnate Word), “Crozier’s Britten: Music as Education in the Postwar World”

Scott Strovas (Wayland Baptist University), “Louis Armstrong’s Melrose Publications and the Mythos of Print Culture”

Jeff Todd Titon (Brown University), “Toward a Sound Ecology”

Poster presentations:

Kelley Poché-Rodriguez and Vicki Baker (Texas Woman’s University), “Examination of First-Semester Music Majors’ Knowledge of Music History in Relationship to Instruction Received in High School Ensemble Classes: A Research Study Design”

Nico Schüller (Texas State University), “The Music of Jacob J. Sawyer (1856–85) and Sawyer’s Collaborations with the Hyers Sisters, the Haverly’s Colored Minstrels, the Slayton Ideal Company as Well as Sam Lucas”

1 April 2017

Sam Houston State University

Andrés R. Amado (University of Texas at Rio Grande Valley), “Benedicto Sáenz’ *Libera Me* and the Silence of Guatemalan Nineteenth-Century Choral Music”

Timothy D. Watkins (Texas Christian University), “*Arpa India ha Mbaraká*: Questions of Paraguayan Musical Identity”

Stephanie Rizvi-Stewart (Texas Tech University), “Beyond Propaganda: Recontextualizing the Soviet Nationalist Cantata and Oratorio”

Kimberly Hannon Teal (University of Arkansas), “Sounding Collaboration, Loss, and Remembrance in the Duke Ellington Orchestra’s ‘Blood Count’”

Megan Varvir Coe (University of Texas at Arlington), “Caught Between Aesthetics and Politics: French Nationalism in the Reception of Two Salome Operas in Pre-War Paris”

Melissa Cummins (Sam Houston State University), “Jacques Offenbach’s *La belle Hélène*: Parodic Mythology”

Poster presentations:

Xuan Qin (University of Texas at Austin), “Improvisation in Simon Mayr’s *Adelasia ed Aleramo*”

Eloy F. Ramirez III (Texas State University), “The Use of the Bassoon in Paul Hindemith’s Concerto for Trumpet, Bassoon, and Strings”

Nico Schüller (Texas State University), “The Vocal Music of Jacob J. Sawyer (1856–85), A Content Analysis of the Lyrics”

75 years ago: 1942–43

Financial and other stresses on the Society due to World War II were evident. The debt from the 1939 New York congress caused anxiety, and the board passed several motions for member assessments and more strict dues payments. The reluctance of members willing to speak at the Annual Meeting and chapter meetings was a concern of Arthur Mendel. Charles Seeger complained about the cancellation of Annual Meeting plans for Cincinnati. One of the two candidates for the office of president (Harold Spivacke) withdrew his name from consideration, leaving only Glenn Haydon on the ballot. Treasurer Paul Henry Lang paid an outstanding invoice from Columbia University (\$41.42) out of his own pocket. The Society still owed George Herzog \$78 from the 1939 congress.

50 years ago: 1967–68

- The Annual Meeting was held in Santa Barbara, 27–29 December.
- A joint AMS/MLA translations center for musicological studies and documents was established at Brooklyn College.
- Edgar H. Sparks, *The Music of Noel Bauldeweyn*, was accepted for publication.
- The first Einstein and Kinkeldey awards were made, to Richard L. Crocker and William W. Austin respectively.
- The board voted to eliminate the production of membership cards.
- Cecil Adkins took over the editing and maintenance of *Doctoral Dissertations in Musicology* from Helen Hewitt.

25 years ago: 1992–93

- The board of directors met in Montreal during a blizzard (13 March).
- Twenty-minute papers were instituted for the fall 1993 Annual Meeting. 410 abstracts were submitted, and 120 accepted.
- One “high tech” event from the fall 1992 Annual Meeting was reported: a presenter’s paper was sent by fax and read by proxy, due to travel difficulties caused by weather.

American Musicological Society, Inc.
Statement of Activities for the Fiscal Year Ending
June 30, 2017

	Current operations	Publications	Endowment: Fellowships, Awards, Unrestricted	TOTALS
Operations Revenue				
Dues & subscriptions	\$ 377,442			\$ 377,442
Annual meeting	\$ 217,198			\$ 217,198
Sales/Royalties	\$ 39,265	\$ 2,843		\$ 42,108
Government grants		\$ 22,962		\$ 22,962
Interest income	\$ 868			
Total Operations Revenue	\$ 634,773	\$ 25,805		\$ 660,578
Operations Expenses				
Grants, Fwps, Awards			\$ 3,165	\$ 3,165
Salaries & benefits	\$ 243,790	\$ 62,037		\$ 305,827
Dues & subscriptions	\$ 3,474			\$ 3,474
Publications	\$ 150,895	\$ 4,378		\$ 155,273
Professional fees	\$ 14,194			\$ 14,194
Annual meeting	\$ 176,214			\$ 176,214
Chapters	\$ 6,514			\$ 6,514
Office expense	\$ 66,846	\$ 16,877		\$ 83,723
Total Operations Expenses	\$ 661,927	\$ 83,292	\$ 3,165	\$ 748,384
Change in Operations Assets	\$ (27,154)	\$ (57,487)	\$ (3,165)	\$ (87,806)
Non-Operations Revenue				
Contributions	\$ 50,605	\$ 27,956	\$ 95,647	\$ 174,208
Investment income		\$ 89,014	\$ 127,547	\$ 216,561
Unrealized gain in investment		\$ 127,755	\$ 405,362	\$ 533,117
Total Non-Operations Revenue	\$ 50,605	\$ 244,725	\$ 628,556	\$ 923,886
Non-Operations Expenses				
Subventions, Grants, Fwps		\$ 84,103	\$ 113,547	\$ 197,650
Publications		\$ 4,911		\$ 4,911
Awards			\$ 14,000	\$ 14,000
Total Non-Operations Expenses		\$ 89,014	\$ 127,547	\$ 216,561
Change in Non-Operations Assets	\$ 50,605	\$ 155,711	\$ 501,010	\$ 707,326
Change in Net Assets - Overall	\$ 23,451	\$ 98,224	\$ 497,845	\$ 619,520

Statement of Financial Position
June 30, 2017

	Current Operations	Publications	Endowment: Fellowships, Awards, Unrestricted	TOTALS
Assets				
Cash	\$ 78,650			\$ 78,650
Accounts receivable	\$ 20			\$ 20
Investments		\$ 1,688,689	\$ 5,358,157	\$ 7,046,846
Equipment		\$ 25,728		\$ 25,728
Funds held in trust	\$ 23,395		\$ 13,896	\$ 37,291
Total assets	\$ 102,065	\$ 1,714,417	\$ 5,372,053	\$ 7,188,535
Liabilities				
Accounts payable	\$ -			\$ -
Deferred Income	\$ 2,150			\$ 2,150
Funds held in trust	\$ 23,395		\$ 13,896	\$ 37,291
Total Liabilities	\$ 25,545		\$ 13,896	\$ 39,441
Net assets	\$ 76,520	\$ 1,714,417	\$ 5,358,157	\$ 7,149,094
Total Liabilities & Net Assets	\$ 102,065	\$ 1,714,417	\$ 5,372,053	\$ 7,188,535
Total Liabilities & Net Assets, June 30, 2016:				\$ 6,664,370

The Society's Current Deficit

As I reported at the Rochester business meeting of the Society, the previous fiscal year for the Society was not good: we ran an operational deficit for the year of \$88,000. The reasons for the deficit are clear: four converging factors led to the situation for the fiscal year ending 30 June 2017.

1) Member dues revenue fell. Since the membership numbers revived by December 2017, it appears that the move from calendar-year to rolling membership skewed the numbers. However, as I wrote a year ago, membership numbers have been either static or declining for many years; this fact affects how the Society responds to its financial problems.

2) I report financials on a cash basis. Because of allocation factors related to the three-year grant from the National Endowment for the Humanities (which provides the majority of funding for MUSA), NEH revenue declined. I allocated budget overages from early in the grant period (related to the change of executive editor in early 2015) as early as possible, which meant that grant revenue that had been planned for 2017 was received and spent prior to 2017.

3) The Vancouver Annual Meeting net revenue was under what we had planned.

4) Payroll changes ensuing from the move from Maine to New York affected the Society more than anticipated.

The following table presents the figures.

	'17	'16	Diff	Pct
Dues rev	377	394	(17)	-4.3%
NEH rev	23	74	(51)	-68.9%
An. Mtg. (net rev)	42	69*	(27)	-39.1%
Payroll exp	(306)	(278)	28	10.1%

*dollars, in thousands *budgeted*

The potential deficit, from these figures, was \$123,000; the actual deficit (see the financial statement on this page, "Change in Operations Assets" total: -\$87,806) was ameliorated by various factors, among them reduction in various office and JAMS expenses.

Frankly, I was caught by surprise by the seriousness of this confluence of figures. The board of directors and I are currently taking steps to plan a sustainable financial future for the operations of the Society. Members are encouraged to study the annual financial reports that appear in each February *AMS Newsletter* and communicate thoughts and comments to me.

—Robert Judd

Obituaries

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

Elliott Antokoletz, 20 December 2017
Stephen Bonta, 14 July 2017
Rae Linda Brown, 20 August 2017
Walther Dürr, 6 January 2018
Burdette Green, 13 October 2017
Clayton Henderson, 7 January 2018
Robert Hurwitz, 12 July 2017
Mary Lewis, 28 October 2017
Sheryl Murphy-Manley, 5 October 2017

Elliott Antokoletz (1942–2017)

The faculty, staff, and students of the Butler School of Music mourn the death of Elliott Antokoletz, who passed away unexpectedly on 20 December 2017.

Born in Jersey City, New Jersey on 3 August 1942, Antokoletz grew up in New York and earned a BS degree in violin performance at the Juilliard School in 1964, where he studied with Ivan Galamian. His interest in musicology led him to earn the MA from Hunter College (1970) and the PhD from the Graduate Center of the City University of New York (1975), for which he wrote a dissertation under the supervision of George Perle on pitch organization in Béla Bartók's Fourth String Quartet. Antokoletz would go on to become one of the world's leading Bartók scholars, publishing a monograph on Bartók's tonal language (1984), a research guide (1988; 3rd ed. 2011), and numerous articles and essays on the composer. His work on Bartók elaborated an elegant theory of pitch organization based on interval cycles and symmetrical partitioning of the octave, an approach he extended to the music of other twentieth-century composers such as Debussy and Stravinsky. His two textbooks on twentieth-century music (1992, 2013) made his insights available to music students not just in the USA but also, thanks to translations into Polish and Chinese, to students elsewhere. Among his other writings are a book on the symbolist operas of Debussy and Bartók which he wrote in collaboration with his wife, Juana Antokoletz, and a co-authored monograph on De Falla.

Antokoletz was also an indefatigable editor. He edited the *International Journal of Musicology* and *Sources and Studies in Music History from Antiquity to the Present*, as well as a collection of essays on Georg von Albrecht (2004); he also co-edited the collections *Bartók Perspectives* (2000) and *Re-Thinking Debussy* (2011). He worked closely with Benjamin Suchoff and Peter Bartók to organize the Bartók archives in the U.S. He lectured extensively at home and abroad and frequently

worked with professional musicians, particularly string quartets tackling the quartets of Bartók.

A member of the music faculty at the University of Texas at Austin since 1976, Elliott Antokoletz was an unforgettable presence for thousands of students fortunate to have studied with him. Blessed with a fantastic memory and an extraordinary ear, Antokoletz astounded students with his musical insights and his mastery of repertory and bibliography. He will be remembered and mourned by his students and colleagues throughout the world.

—Michael C. Tusa

Stephen Bonta (1927–2017)

Stephen Bonta, longtime AMS colleague and one of the great pioneers in the study of seventeenth-century music, passed away on 14 July 2017.

Born in Syracuse, New York, Bonta grew up in Verona, New Jersey, and after graduating from high school, enlisted in the Navy as an electronics technician's mate on a destroyer escort. Upon re-entering civilian life, he attended Yale University, receiving his BA in music. He was an all-around musician, performing in the New Jersey and New Haven Symphonies, singing in the Yale Glee Club, and directing an a cappella singing group, whose music he arranged. In graduate school at Columbia Teacher's College, he earned his master's degree while studying organ and composition and also serving as organist and choir director at St. John's Episcopal Church in Montclair, New Jersey.

In 1954 Stephen enrolled in the PhD program at Harvard where he studied theory, composition, and musicology while serving as an organist and choir director at the Old North Church in Marblehead, Massachusetts. He received his MA in 1957 and in 1961 became a professor of music at Hamilton College, completing his Harvard PhD in 1964 with a thesis on the church sonatas of Giovanni Legrenzi. Stephen spent his entire academic career at Hamilton College, serving as chair of the department from 1964 to 1989. He continued composing and arranging for ensembles as well as conducting them and was organist and choir director of St. James Episcopal Church in Clinton, New York from 1970 to 1994.

Stephen's principal research focus was on instruments, instrumental music, the devel-

opment of the violoncello, and the making and role of strings in the development of instruments. Two seminal articles in *JAMS* in the late 1960s established his reputation as a scholar of international significance. First came his "Liturgical Problems in Monteverdi's Marian Vespers" (1967), which a half-century later remains foundational in Monteverdi studies. Two years later appeared another classic investigation, "The Uses of the Sonata da Chiesa" (1969), in which he demonstrated the role such sonatas played in the performance of the mass and vespers in Italy in the seventeenth century. These two articles, along with fourteen others, were reprinted in Ashgate Publishing's *Variorum Collected Studies Series* in 2003. In 2004 he was elected an honorary member of the Society for Seventeenth-Century Music.

—Jeffrey Kurtzman

Rae Linda Brown (1953–2017)

Americanist musicology was shaken by the news that Rae Linda Brown, musicologist and administrator, had died suddenly on 20 August, at the age of 63, after a valiant struggle with a rare and particularly virulent form of sarcoma. She was a dedicated scholar of American music and a champion in particular of the music of Florence Price, the first African-American woman to be recognized as a composer of symphonic music and the first to have a composition performed by a major orchestra. Brown spent most of her scholarly career writing about Price and editing her music. Probably her most significant contribution was an edition (with Wayne Shirley) of her *Symphonies Nos. 1 and 3*, in the Society's *MUSA* series. She also published Price's *Sonata in E minor for Piano* and various of her smaller works for voice and piano.

Brown taught for many years at the University of California, Irvine, where she became the Robert and Marjorie Rawlins Chair of the Department of Music. During that time, she began increasingly to move into university administration, a trajectory she continued as Associate Provost for Undergraduate Education at Loyola Marymount University (2008–16) and subsequently as Provost and Senior Vice President for Academic Affairs at Pacific Lutheran University in Tacoma, Washington. In her short time at PLU she had already made a mark as a champion for student access and a role-model as a woman from humble beginnings who had risen to a high administrative rank.

Brown was a native of Hartford, Connecticut, the product of a musical family whose members performed in the 1940s as the "Mu-

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AMS Newsletter

AMS Grants, Awards, and Fellowships

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

Travel and Research Grants

(deadlines 2 April except where noted)

M. Elizabeth C. Bartlet (research in France)

Virginia and George Bozarth (research in Austria)

H. Robert Cohen (historical periodical literature)

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

Jan LaRue (research in Europe)

Janet Levy (independent scholars)

Harold Powers (research anywhere)

Ora Frishberg Saloman (criticism and reception history)

Eugene K. Wolf Travel Fund (research in Europe)

Eileen Southern Travel Fund (Annual Meeting travel [underrepresented minorities]), *deadline 1 June*

MPD Travel Fund (Annual Meeting travel) *deadline 29 June*

Awards

(deadlines 1 May except where noted)

Otto Kinkeldey (book [later career stage])

Lewis Lockwood (book [earlier career stage])

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

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

Ruth A. Solie (essay collection)

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

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

Alfred Einstein (article [earlier career stage])

Roland Jackson (article [music analysis])

Teaching (pedagogical scholarship)

Critical Race Studies

H. Robert Cohen/RIPM (musical press)

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

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

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

Fellowships

(deadlines 17 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

Rae Linda Brown

continued from page 30

sical Browns." She earned a BS in music education from the University of Connecticut and graduate degrees (MA, American Studies; PhD, Musicology) from Yale University. She was a long-time AMS member (serving on the Council in the early 1990s) and prominent in the Society for American Music. In the late 1990s she played a pivotal role in an important (but controversial) decision by the Board of SAM (then known as the Sonneck Society) to recommend that the organization change its name. Brown became the first President of the renamed Society for American Music, and was the Society's first (and still only) African-American President.

Rae Linda Brown was a gentle woman but a strong champion of African-American music. She was also a vibrant and warm friend, a beautiful woman, and a fiercely devoted mother. She played an important role in Americanist musicology—first as a scholar and a promoter of undeservedly forgotten American composers, and later as a visionary administrator and who fought for the under-represented in higher education. She had much more to contribute, and died too young. She is sorely missed.

—Katherine K. Preston

Additional Grants and Fellowships

Many grants and fellowships that recur on annual cycles are listed at the AMS website: ams-net.org/grants.php.

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

- American Academy of Arts & Sciences
- American Academy in Berlin
- American Academy in Rome
- American Antiquarian Society
- American Brahms Society
- American Council of Learned Societies
- American Handel Society
- Berlin Program for Advanced German and European Studies
- Camargo Foundation
- Columbia Society of Fellows in the Humanities
- Council on Library and Information Resources
- Delmas Foundation
- Deutscher Akademischer Austauschdienst
- Emory University, Fox Center for Humanistic Inquiry

- French Ministry of Foreign Affairs: Chateaubriand Scholarship
- Fulbright U.S. Scholar Program
- The Getty Foundation
- Grammy Foundation
- Guggenheim Memorial Foundation Fellowships
- Harvard University Center for Italian Renaissance Studies
- Humboldt Foundation Fellowships
- Institute for Advanced Study, School of Historical Studies
- Kurt Weill Foundation for Music
- Music Library Association
- National Endowment for the Humanities
- National Humanities Center Fellowships
- Newberry Library Fellowships
- Northwestern University Library
- Rice University, Humanities Research Center
- Social Science Research Council
- University of London, Institute of Musical Research
- Yale Institute of Sacred Music

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Next Board Meetings

The next meetings of the Board of Directors will take place 6–8 April and 31 October–1 November in San Antonio.

Meetings of AMS and Related Societies

2018:

SAM: Kansas City, 3–6 Mar.
CMS: Vancouver, 11–13 Oct.
AMS/SMT: San Antonio, 1–4 Nov.
SEM: Albuquerque, 15–18 Nov.

2019:

SAM: New Orleans, 20–24 Mar.
CMS: Louisville, 24–26 Oct.
AMS: Boston, 31 Oct.–3 Nov.
SMT: Columbus, 7–10 Nov.
SEM: Bloomington, 7–10 November

2020:

AMS/SMT: Minneapolis, 5–8 Nov.

2021:

AMS: Chicago, 4–7 Nov.

Call for San Antonio Session Chairs

Following the successful new procedure implemented last year (thanks to a member suggestion), the Program Committee will select San Antonio session chairs after their program selections have been made, about 20 April. If you would like to be considered, please consult the list of sessions to be published at that time and fill in the website form. See ams-net.org/sanantonio for details.

Interested in AMS Committees?

The Committee on Committees would be pleased to hear from members who wish to volunteer for assignments to committees. Send your assignment request and CV to committee chair Suzanne Cusick: suzanne.cusick.ams@gmail.com.

AMS Membership Totals 2017

Current total membership (as of 31 December 2017): 3,343 (2016: 3,202).

2016 members who did not renew: 541

Institutional subscriptions: 760 (773)

Breakdown by membership category

- Regular, 1,490 (1,428)
- Sustaining, 11 (10)
- Low Income, 379 (371)
- Student, 862 (778)
- Emeritus, 357 (382)
- Joint, 65 (61)
- Life, 70 (68)
- Honorary and Corresponding, 91 (89)
- Complimentary, 18 (15)

Membership Dues

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

* 3-year payment option available

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

AMS Website Changes

The Society is in the process of moving its membership database and member activities to a more up-to-date platform (yourmembership.com, used by a number of academic societies). Changes are slated for implementation by June 2018, and should lead to improved communication and ease of navigation of member activities. The office will communicate more about the changes as they draw near.

Newsletter Address and Deadline

Items for publication in the next issue of the *AMS Newsletter* must be submitted by 15 May to the editor, **James Parsons**, jamesparsons@missouristate.edu

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All back issues of the *AMS Newsletter* are available at the AMS website: ams-net.org/newsletter

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

Moving? Please send address changes to: AMS, New York University, 20 Cooper Sq., Fl. 2, New York, NY 10003-7112 or ams@ams-net.org.