

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XLV, NUMBER 2

August 2015  
ISSN 0402-012X

## Louisville: City of Surprises

AMS Louisville 2015  
12–15 November  
[www.ams-net.org/louisville](http://www.ams-net.org/louisville)

Looee-ville, Louis-ville, Loo-a-ville, Loo-ih-vuhl, Loo-ih-vul . . . it's a city of seemingly many names. But to the locals, it's simply Loo-uh-vul; and one imagines that Louis XVI, after whom the city was named, would probably turn in his grave if he heard it. So would Michelangelo, if he saw the stupendous homage to him outside the 21c Museum Hotel, one of the top boutique hotels in the world and only a short walk from Galt House (venue of the AMS meeting). Drenched in mock Cellinian splendor (and somehow always free of avian donations despite its being permanently placed outside), it's truly a sight to behold.

But 21c's always captivating art exhibition, whether indoors or outdoors, is only one of the many things that a visitor would want to



The Belle of Louisville on the Ohio River

see in this city by the river (the red glass gems-encrusted limousine by the hotel entrance, so dressed up as to be inspired by the interior of a pomegranate, is another eye-catcher). As huge as the homage to Michelangelo is, it pales beside the baseball bat that stands taller than the five-story Slugger Museum on which it leans, a stone's throw away from 21c. Similarly impressive is the collection at the Frazier History Museum (General Custer's ivory-handled Colt pistols, Geronimo's supposed bow, etc.), located just across the street from that doozy of a baseball bat (which, incidentally, is a steroids-gone-awry version of a 34-inch Slugger bat owned by Babe Ruth).

To be sure, one can name many more interesting things to see and do in this derby city: an Ohio River steamboat cruise on board the *Belle of Louisville*, which turns one hundred this year; a visit to Churchill Downs, home of the Kentucky Derby, and so on. But downtown Louisville, charming in its own way, is essentially a mix of the old and the new, with tall modern buildings standing not far from smaller ones built when cast iron facades were in fashion. It's also a city for foodies, with many fine restaurants downtown and even more in the suburbs. A short walk from Galt

House is Fourth Street Live!, a focal point for nighttime entertainment (and the location for our Friday night dance: see p. 18). For the more adventurous, there's the Urban Bourbon Trail that leads to the many scattered distilleries (such as Maker's Mark and Jim Beam) for which Kentucky is known.

Happily, Krzysztof Penderecki and Kaija Saariaho will be in town while the AMS meeting is taking place. Here for the New Music Festival of the University of Louisville's School of Music which, this year, celebrates the thirtieth anniversary of its Grawemeyer Award in Composition, they will be holding separate composition seminars at the School. These are open to all without charge. Penderecki's seminar is slated for Wednesday, 11 November, and Saariaho's two days later. The Louisville Orchestra, which has a history of championing contemporary music, performs a free concert at the School 12 November as part of the Festival (which runs 10–14 November). A bonus: visitors to the School can take a short walk to the steps of Grawemeyer Hall to see the very first cast of Rodin's unfathomable *Thinker*, recently cleaned of weather wear

### In This Issue...

President's Message . . . . .	2
President-Elect Martha Feldman . . . . .	4
AMS Public Lectures . . . . .	4
President's Endowed Plenary Lecture . . . . .	5
What I Do in Musicology . . . . .	6
Public Musicology Conference . . . . .	6
Awards, Prizes, Honors . . . . .	7
Grants, Fellowships . . . . .	10
Recent Board Actions . . . . .	11
News Briefs . . . . .	11
ACLS Annual Meeting 2015 . . . . .	12
Grove Music Advisory Panel . . . . .	12
Louisville Preliminary Program . . . . .	13
Louisville Performances . . . . .	25
Louisville Program Selection . . . . .	25
Committee News . . . . .	26
Study Group News . . . . .	28
AMS Vancouver 2016 . . . . .	31
CFPs, Conferences . . . . .	33
Obituaries . . . . .	34

continued on page 3

## President's Message: Performing Musicology

There have been many calls recently to teach by doing, to show the research process rather than merely recite results. It is difficult to open a copy of *The Chronicle* without finding at least one article along these lines. Take, for example, "Is 'Design Thinking' the New Liberal Arts," by Peter N. Miller (*The Chronicle Review*, 3 April 2015). In describing design thinking, Miller offers a series of "easy-to-grasp principles," such as "Show Don't Tell," "Embrace Experimentation," and "Bias Toward Action." Although Miller's article pertains to a graduate program in the School of Engineering at Stanford, it also resonates with musicology. Given that music is a performing art, the idea of "performing musicology" doesn't seem like much of a stretch. I did a Google search to see if this phrase is in common use and found only two significant examples: a Study Day in 2011 co-sponsored by the Royal Musical Association, City University, and the Guildhall School of Music and Drama on the "fusion of musicology and performance," along with many references to performing the song "Musicology" by Prince! There is also the book *Performing Ethnomusicology*, edited by Ted Solis, which focuses on teaching world music performing ensembles. All of these instances of "performing musicology" emphasize some aspect of music performance. In this essay, I would like to repurpose the phrase from the sole purview of music performance and redefine "performing musicology" as performing the processes of musicological research.

Of course, as musicologists, we have a natural advantage in terms of "showing" rather than "telling," since we study a performing art. Rather than merely explaining the structure of a deceptive cadence or chromatic deflection, for example, we play examples to give the harmonic motion its aural manifestation. But we can go further. In a class on the history of the art song or Romantic music, we can take Schubert's "Ständchen" and not only demonstrate how Schubert slides chromatically from a four-bar dominant pedal in D Minor to an F# $\frac{5}{4}$  chord, but also give alternatives: what does the passage sound like if it moves to the tonic (triumphalism on the part of the lover!) or directly to the submediant (too hesitant?). Deconstructing and re-engineering familiar music can give the beginning listener a you-are-there sense of compositional decisions in light of an historical toolbox of stylistic possibilities.

Given the necessity of transmitting a heavy load of information, however, or a large repertoire of music, music assignments can quickly

turn into memorization exercises that drain all sense of discovery out of the process. My revelatory moment came when I introduced my students in an Early Music class to a musicological text that, in contrast to more traditional textbooks, openly engaged with gaps and dissent within our knowledge base. The students' reaction stunned me: why, they asked, weren't such readings regularly made the basis of music courses; in fact, they previously had thought that musicology was "done." Think about that—musicology as

---

### *Musicology isn't obscure, esoteric, or "done"*

---

done, finished, over, nothing more to learn. It had never occurred to me that by teaching the "history" of music (when this happened, when that composer lived, how this piece is organized, what that composition means—all integral to a strong foundation in musicology) we risk imparting an absence of exploration and discovery in the research that we love.

In the Schubert example, which explores compositional options within a specific historical period, the idea of performing musicology, or opening up the compositional process, seems natural enough, but what of other activities a musicologist undertakes? The range of topics and research methods in our field is very broad. The books supported by the AMS that have been published so far in 2015 (see the front page of the AMS web site) provide a glimpse: Beethoven, Schumann, and Wagner; the castrato; the late medieval motet; music during the Cold War; tuk music in Barbados; Johanna Beyer; and French pop music. How might such historical research be "performed"? In a thoughtful article by Anthony Grafton and James Grossman, "Habits of Mind" (*The American Scholar*, Winter 2015), the authors describe the currently-popular narrative that defines research in the humanities as narrowly focused and, compared to STEM subjects (science, technology, engineering, math), "useless." Then they dismiss this continuing discussion about the humanities, arguing that "generalizations . . . do violence to the facts on the ground," and they choose to "talk about one discipline instead"—history, a field "born in research." They emphasize the importance of going into the archives to teach. Although they rightly point out many places where this is already happening, they believe more of this kind of

teaching is needed. Why? "Partly because it's the only way for a student to get past being a passive consumer and critic and to become a creator, someone who reads other historians in the light of having tried to do what they do." In other words, just as one can move beyond being a passive listener by understanding something about the kinds of choices Schubert faced, one also can engage with the work of a scholar by following the research path to the results and seeing how information is gleaned and decisions made.

I can't think of any aspect of musicology that couldn't be made intrinsically interesting to students or a wider public through the "performance" of its process. Cultural studies (context), meaning and interpretation (semiotics), connoisseurship (analysis and aesthetics) seem obvious choices for this kind of exploration. But what about, say, rastrology? I actually have seen audiences intrigued to learn how music paper was prepared for and by composers, how and what information is embedded in the layout of the paper, and what different kinds of rastrals look like. (For some, an immediate and nostalgic connection can be made to the old chalk rastrals used in many elementary schools years ago—when music was a regular part of the curriculum.) Rastrology, like source studies more broadly and archival research, represents a form of musicological-historical detective work. Far from being esoteric and difficult, it resonates with great fiction by Umberto Eco and Charles Dickens. In *The Woman in White*, by Wilkie Collins, the resolution hinges on disentangling falsified and original documentary evidence (birth certificate, marriage contract, confinement papers). Some sense of this narrative excitement belongs in the research stories we tell.

The repeated calls for showing rather than telling pertain as much or more to musicology as any field. Many of you already do this in the classroom and are undoubtedly ahead of me. Dealing with difficult suppositions and challenging music almost demands it. Moreover, as we work on "performing musicology" in front of our students, we also lay the groundwork for an enhanced public musicology that will demonstrate the discovery process and excitement of what we do to a wider audience. Musicology isn't obscure, esoteric, or "done," and we have an obligation to our field and society at large to find ways of making that clear.

—Ellen T. Harris  
eharris@mit.edu

AMS Newsletter

## AMS Louisville 2015

*continued from page 1*

and more. Who would have guessed that this remarkable piece of art would be in Louisville! **The Program.** American music is front and center in this year's program, with eleven sessions ranging from "African American Music Criticism" to "1940s/50s America." Additional American-music activities include evening panels devoted to the music and lyrics of Cole Porter and "Making History": An AMS Oral History," hosted by the Committee on the History of the Society. But the program committee has worked hard to highlight the full range of musicological scholarship. Topics span from chant to hip hop, the *ars nova* to twentieth-century colonialism and exoticism, and the Renaissance Mass and motet to music and sound in Disney animation. One session is devoted to Mahler ("Allusion, Remembrance, and Interpretation"), Johannes Ciconia and Philipoctus de Caserta are "together at last," and Charles Burney, Felix Mendelssohn, post-World War I musicology, and Donald Jay Grout cross paths in the session "Historiography." Interdisciplinarity is well represented, with sessions devoted to music and philosophy, "Music and the Nerves in the Nineteenth Century," and World War II politics and resistance. Opera enthusiasts will find much on hand, including sessions on eighteenth- and nineteenth-century Italian opera, French opera and politics, and "reframing" of the genre. And two sessions involve local musical history. Friday noon-time, Michael Beckerman (New York Uni-

versity) presents the fascinating background to Mildred Hill's most famous composition, "Happy Birthday," showing relations among African American street cries, Dvořák, and the cultural and intellectual ferment in women's circles in Louisville in the 1890s. Saturday noon-time, Teddy Abrams, the Louisville Orchestra's Music Director, will discuss the film *Music Makes a City* and explore further the city's unique relationship with its orchestra over the last seventy years. And on Saturday afternoon, a session with invited speakers will consider the topic of opera composed by women, in recognition of Kaija Saariaho, special guest of the New Music Festival (see p. 22). Saariaho plans to attend, making for a very special session indeed.

A first this year is the Saturday evening presentation of three papers sponsored by the recently launched Ludomusicology Study Group (see p. 29). Evening panels include explorations of the musical thought of Ernst Bloch, "Music and Emotion in Televised Political Ads," and "Prima Donnas and Leading Men on the French Stage, 1830–1900." Browse the Preliminary Program (pp. 13–24) to discover all that awaits you in Louisville!

**Dance.** The AMS Dance revived in 2014 is scheduled for Friday night at the Hard Rock Café (half a mile from the hotel). Players are again warmly invited! See p. 18 for further details.

**Riverboat cruise.** For those ready for a little relaxation following the daytime sessions Friday, we have arranged for a river boat cruise on the Ohio River. The *Spirit of Jefferson* will provide spectacular views of downtown Louisville while cruising the beautiful Ohio River for dinner. It will also provide a sense of what river travel was like in the nineteenth century, and is led by knowledgeable guides who discuss historical aspects of river travel and the Louisville region. Sign up when registering, or at the web site.

**Special Performances.** The AMS Performance Committee has arranged for special concerts and lecture recitals at both the hotel and the nearby Frazier History Museum at noon-time on Friday and Saturday (see p. 25). In addition to the extraordinary options of the University of Louisville New Music Festival, Kentucky Opera will stage *Three Decembers*, an opera in two acts by Jake Heggie and Gene Scheer, on Friday 13 November. The Louisville Orchestra presents a pops concert on Saturday 14 November featuring the music of Led Zeppelin. The AMS has arranged discounted tickets for both the opera and the orchestra.

**Weather.** Louisville is pleasantly cool in mid-November, with temperatures ranging from

the upper 50s to the lower 40s. The chance of light rain is about 40 percent.

**Ancillary Meetings.** Since the New Music Festival runs concurrently with the AMS meeting, shuttles between campus and the hotel will be provided for those interested in attending seminars and other events. Organizations with ties to the AMS continue to participate enthusiastically. This year, the fifth International New Beethoven Research Conference is scheduled immediately prior to the meeting (11 and 12 November); other participating organizations include the American Bach Society, the American Brahms Society, the American Handel Society, Early Music America, the Haydn Society of North America, the Lyrica Society for Word-Music Relations, the Mozart Society of America, the North American British Music Studies Association, the Society for Christian Scholarship in Music, the Society for Eighteenth-Century Music, and the Society for Seventeenth-Century Music. Additionally, a large array of receptions and parties will take place over the the weekend. Details may be found in the Preliminary Program; meeting updates and events are posted at the web site.

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

**Registration.** Conference registration fees: Early (until 5 p.m. ET 30 September): \$105 (\$45, student/retired); Regular (by 6 November): \$135 (\$75, student/retired); Late/Onsite: \$155 (\$85 student/retired). AMS members receive a conference registration form via U.S. mail; a PDF version, as well as online registration, is available at the web site after 1 August.

**Child Care.** If a sufficient number wish to arrange child care, the AMS office will assist in coordinating it. Please contact the AMS office if this is of interest.

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

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

—Seow-Chin Ong  
Local Arrangements Chair



*David (inspired by Michelangelo) (2012) by Turkish conceptual artist Serkan Özkay, outside Louisville's 21c Museum Hotel*



## President-Elect Martha Feldman

Martha Feldman has been elected President of the Society for the term 2017–18. She has served the Society on the Board of Directors, as chair of the Howard Mayer Brown Fellowship Committee, as chair of the Program Committee, and as a member of the *JAMS* Editorial Board.

After completing her freshman year of college at Tel Aviv University, Feldman received her B.A. and Ph.D. from the University of Pennsylvania. Her teaching career began in 1986 at the University of Southern California. She has been at the University of Chicago since 1991, where she chaired the Department from 2008 to 2012. She has also taught as a visitor at the University of California, Berkeley, and at the University of Pavia at Cremona.

Feldman has published in a variety of areas involving early modern Italy and vernacular singing. Her first book, *City Culture and the Madrigal at Venice* (1995), explored the relationships among civic myth, urban culture, literary academies, and polyphonic madrigals in Venice during the 1530s and 1540s, winning the Bainton Prize from the Sixteenth Century Studies Conference and the Centre for Reformation Research. While completing it she contributed several volumes to the Garland series on Italian madrigals. In 2006, she coedited with Bonnie Gordon *The Courtesan's Arts: Cross Cultural Perspectives*, winner of the Ruth A.



Martha Feldman

Solie Award of the AMS (2007). In 2007, she published *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy*, winner of the 2010 Gordon J. Laing Prize of the University of Chicago Press for the faculty book in any field published in the previous three years that “brings the Press the greatest distinction.” She gave the Bloch Lectures at the University of California, Berkeley, on the castrato in the same year. Those talks have just been published as *The Castrato: Reflections on Natures and Kinds* (2015).

Feldman’s research has been supported by the NEH, the ACLS, a Guggenheim fellowship, the Gladys Kriebel Delmas Foundation, the Getty Research Institute,

the American Philosophical Society, and the Franke Institute for the Humanities. She is the 2001 winner of the Dent Medal of the Royal Musical Association, and in 2012 was elected fellow of the American Academy of Arts and Sciences. She is also winner of a 2009 Faculty Award for Excellence in Graduate Teaching.

Currently Feldman is Co-principal Investigator on a collaborative research venture sponsored by the Neubauer Collegium for Culture and Society called “The Voice Project,” which investigates voice as an aesthetic, ethical, communicative, philosophical, and psychoanalytic object, with the goal of creating conversations among theories and practices of voice. Her current work involves singers as diverse as Nina Simone and Maria Callas. She has collaborated as associate producer on recordings and given talks together with her partner, jazz artist Patricia Barber. She is also collaborating with Steven Rings on a voice project dealing with Jeff Buckley and notions of interiority.

Next year she will continue work on two books: an edited volume of essays on voice as a material entity and a monograph on the last castrato, his legacy descending to the Fellini family, and the problems of memory, masculinity, and mourning that interlace these spheres.

## 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 Wednesday, 14 October 2015. Ryan Raul Bañagale (Colorado College) will present “The Ongoing Composition of *Rhapsody in Blue*.”

Bañagale describes his lecture as follows: “On paper George Gershwin remains the sole ‘composer’ for *Rhapsody in Blue*, but the compositional history and cultural iconicity of the work emerge only over time and through the contributions of a multitude of musicians, specifically arrangers. Using documents held in the Music Division of the Library of Congress, my talk begins with an exploration of the complex creative origins of the work. A



Ryan Raul Bañagale

newly considered fair-copy manuscript recasts our understanding of the compositional contributions of arranger Ferde Grofé to the *Rhapsody*—a debate that has occupied critics and scholars since the *Rhapsody*’s 1924 premiere. This source document affords insight into the individual creative processes of Gershwin and Grofé, their collaboration, and the significantly larger role of Grofé in the genesis of the work. It also establishes the *Rhapsody* as an arrangement from its point of origin. The second part of my talk illuminates the ongoing contributions of Grofé and countless other arrangers to the *Rhapsody* up to the present day. In particular, I focus on the role of a little-known arrangement prepared for summer camp musicians by a teenaged

Leonard Bernstein—also a part of the Music Division holdings—on the larger reception of *Rhapsody in Blue*. Ultimately, this talk elucidates the significant role of musicians beyond Gershwin in the lifespan of the *Rhapsody*, prompting the question of who is ultimately responsible for one of the best-known ‘compositions’ of the twentieth century.”

Ryan Raul Bañagale is Assistant Professor of music at Colorado College. He received his Ph.D. from Harvard University in 2011 with support from the American Musicological Society’s Alvin H. Johnson AMS 50 and Howard Mayer Brown Fellowships. His first book, *Arranging Gershwin: Rhapsody in Blue and the Creation of an American Icon*, was published by Oxford University Press in 2014. Bañagale currently sits on the editorial board of the George Gershwin Critical Edition, and is slated to edit at least three separate arrangements of *Rhapsody in Blue*.

Credit: Jimmy and Debra Katz

## George E. Lewis to Deliver Third Annual Plenary Lecture



George E. Lewis

The AMS President's Endowed Plenary Lecture will be delivered at 5:30 p.m. on Thursday 12 November, immediately preceding the traditional opening reception. George E. Lewis will present the lecture "Putting Scholarship into (Art) Practice: Four Cases." Lewis describes it as follows:

"This talk troubles the bright line separating creative work from academic research, through an examination of four cases from my own work as a composer and interactive artist. The works themselves are diverse in content and affect, and range from computer music performance and interactive installations to opera. Each of these works, however, was developed through a combination of ethnographic method, historical and archival

work, analysis of musical practice, and critical examination. The results are serving in turn as the impetus for my musicological writing—on the works themselves, on histories of larger networks of musical practice that these works draw upon, and on still larger socio-technological networks and practices that all of us encounter every day. Thus, the talk affirms the fact that the world continues to draw critically important lessons from music—often cryptically, and despite an ongoing and deleterious trope that portrays music as peripheral to American intellectual life. In staunch opposition to this trope, musicologist Jann Pasler has proposed that 'music can serve as a critical tool, activating and developing multiple layers of awareness . . . I invite the reader to listen for music's resonance in the world and, through music, to help us imagine our future.' My talk makes common cause with Professor Pasler's view, echoing philosopher Pierre Hadot's understanding that 'in philosophy, we are not dealing with the mere creation of a work of art: the goal is rather to transform ourselves.'"

George E. Lewis is the Edwin H. Case Professor of American Music at Columbia University. A fellow of the American Academy of Arts and Sciences, Lewis has received a MacArthur Fellowship (2002), a Guggenheim Fellowship (2015), a United States Artists Walker Fellowship (2011), an Alpert Award in the Arts (1999), and fellowships from the National Endowment for the Arts. Lewis has been a

member of the Association for the Advancement of Creative Musicians (AACM) since 1971, and his widely acclaimed 2008 book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press) received the American Book Award and the American Musicological Society's first Music in American Culture Award. His oral history is archived in Yale University's collection of "Major Figures in American Music," and he has recently served as Ernest Bloch Visiting Professor, University of California, Berkeley, and Resident Scholar, Center for Disciplinary Innovation, University of Chicago. Lewis's work as composer, improviser, performer, and interpreter explores electronic and computer music, computer-based multimedia installations, text-sound works, and notated and improvisative forms, and is documented on more than 140 recordings, performed by the BBC Scottish Symphony Orchestra, London Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, International Contemporary Ensemble, and shown at the Cité des Sciences et des Industries La Villette, Contemporary Art Museum Houston, the Studio Museum in Harlem, and the 2010 Vancouver Cultural Olympiad. Lewis and Benjamin Piekut are co-editors of the forthcoming two-volume *Oxford Handbook of Critical Improvisation Studies* (2016). In 2015, Lewis received the degree of Doctor of Music (*honoris causa*) from the University of Edinburgh.

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

The next AMS/Rock and Roll Hall of Fame and Museum (RRHOFM) Lecture will take place in the library and archives of the RRHOFM, Cleveland, Ohio at 7 p.m. on 16 September 2015. Stephanie Vander Wel (University at Buffalo, SUNY) will present "Rose Maddox's Roadhouse Vocality and the California Sound of 1950s Rockabilly and Honky-Tonk."

Vander Wel describes her lecture as follows: "The Maddox Brothers and Rose came to the forefront of California country music after World War II with their dynamic live performances that bridged the transition from western swing to rockabilly and honky-tonk. I argue that the stage manner and vocal style of Rose Maddox (the lead singer of the family ensemble) were essential to the musical and social context of dance-hall culture and the emerging presence



Stephanie Vander Wel

of female performers in Los Angeles. While Maddox engaged with and expanded upon the conventions of western swing to a specific audience of displaced whites, she moved away from the 'sweet' renderings of the singing cowgirl to develop what I term a 'roadhouse' vocality. Within the architectural space of California's nightspots, Maddox's vocal technique combined the use of a resonating chest voice with southern vernacular idioms in rockabilly-inflected songs like 'George's Playhouse Boogie' (1949) and 'Pay Me Alimony' (1951). Maddox's performances beckoned migrants in general, and women migrants in particular, to the social and physical pleasures of the dance hall, where she evoked the aural vestiges of southern culture to highlight the cultural tensions of displacement in relation to the shifting roles of gender. In

doing so, Maddox carved out a performance space for honky-tonk singer Jean Shepard and the 'Queen of Rockabilly,' Wanda Jackson. Thus Maddox created sonic versions of womanhood that not only resisted gendered and class norms in the 1950s but also served as important models for female performers within the production of California country music."

### Spring 2016 Lectures

**AMS/LC Lecture:** R. Larry Todd (Duke University), "Revisiting Mendelssohn's Octet, or the Maturing of Precocity"

**AMS/RRHOFM Lecture:** Jacqueline Warwick (Dalhousie University), "Dad Rock and Child Stars"

Further details will be published at the web site and in the February 2016 *AMS Newsletter*.



## “What I Do in Musicology”: Thoughts from the Field

In this issue's installment of our series of essays by AMS members who have pursued careers outside the traditional tenure-track faculty line, **Jason Hanley** reflects on his work as Director of Education at the Rock and Roll Hall of Fame and Museum, in Cleveland, Ohio. More information about their education programming is available at [rockhall.com/education](http://rockhall.com/education).

As musicologists, one of our greatest challenges is developing and sustaining a meaningful dialogue with diverse listeners and learners. While *public musicology* is a step in the right direction, we need to establish what we mean when we say “public,” over and above the word simply signaling “not employed in academia.” Every day for the past eleven years, as Director of Education at the Rock and Roll Hall of Fame and Museum, I have engaged a wide-ranging and changing audience through public musicology.

The Hall's mission is to “engage, teach, and inspire through the power of rock and roll.” In the Education Department, we fulfill this mission through a variety of programs for both students and adults, while always keeping rock and roll at the core. These include numeracy- and literacy-building programs for toddlers, multi-disciplinary classes for K–12 students, free lecture series for college students and adults, as well as numerous public and community events. All reach a diverse array of learners while fostering artful critical-

thinking skills. This requires finding multiple pathways to learning while maintaining analytical rigor and being mindful to keep important musical and historical issues at the forefront of the rock and roll story.

This rigor informs the work I do when working directly with artists, especially those inducted into the Rock and Roll Hall of Fame. Artists are interviewed in front of a live audience, and the footage is archived for later use at the Rock Hall's Library and Archives. These interviews become a way of digging deeper into the history of rock and roll and preserving it for the future. A few examples include Peter Hook of New Order discussing the use of step-time recording in the song “Blue Monday”; Spooner Oldham talking about writing and performing as a session musician at Fame Studios in Muscle Shoals; and Alan Parsons explaining how he worked to effectively translate live music into the studio while recording *Dark Side of the Moon* with Pink Floyd.

For me, public musicology extends beyond my work at the Rock Hall. This year I published a book on rock music history, *Music Lab: We Rock! A Fun Family Guide for Exploring Rock Music History* (Quarry, 2015). From the start, I envisioned the book as a work of public musicology using aspects of the pedagogy I helped design at the Rock Hall.



Jason Hanley

Each of the book's fifty-two labs contains a full listening guide for a specific song. The *School Library Journal* wrote: “Though books introducing pop and rock and roll artists to the younger generation are legion, this attractive volume, aimed at families, sets itself apart through its focus on the music itself.” I was happy to read this, given that focusing on the music was my primary goal in writing the book.

I chose to work outside academe, even though, when I did, it seemed like walking into the great unknown. I'm glad I did. I'm also glad the AMS promotes public musicology. I hope this will lead to a time when such work is central to our field.

## Conference Report: The Past, Present, and Future of Public Musicology

*Editor's note: Amanda Sewell, academic editor (In the Write), kindly allowed us to share the following from her conference report, which appears in a fuller version at Musicology Now ([musicologynow.ams-net.org](http://musicologynow.ams-net.org)).*

Musicologists and scholars from around the world convened at Westminster Choir Col-

lege of Rider University for “The Past, Present, and Future of Public Musicology” (30 January–1 February 2015). The talks presented at the conference addressed some of the myriad ways public musicology is conceptualized and enacted. Impeccably organized by Rider Associate Professor Eric Hung, the conference featured keynote speaker Susan Key of the Star Spangled Music Foundation (see the August 2013 *AMS Newsletter* for more information about her work) and presenters from both academe and the larger music community.

A number of presenters described how they use their institutional positions to bring music and musicology to a wider audience. For example, Felicia Sandler (New England Conservatory) organized a concert and pre-concert talk honoring the Ghanaian composer Ephraim Amu, and the event snowballed,

ultimately involving hundreds of members of the Ghanaian community and including a lecture by V. Kofi Agawu, a symposium, a drumming/dance workshop, and jam sessions. Jennifer Kelly (Lafayette College) commissioned a new work from composer Gabriela Lena Frank, a process that featured artist residencies, a composer concert, the premiere concert, and a score published by G. Schirmer, as well as interdisciplinary, campus-wide student involvement.

Another theme that emerged was engaging in music and musicology beyond “day job” academic pursuits. Rebecca Dirksen (Indiana University) helped to start a record label in post-earthquake Haiti, a label that boasts Boulo Valcourt as its first signee. Carl Leafstedt (Trinity University) encouraged musicologists to become involved in non-profit and community arts leadership boards. Elissa Harbert (DePauw University) teaches hour-long music appreciation courses in a local elder-care community. Honey Meconi (Eastman School



Conference organizer Eric Hung with keynote speaker Susan Key

*continued on page 9*

*AMS Newsletter*

# Awards, Prizes, and Honors

## AMS Awards and Prizes 2015

Four doctoral candidates in musicology received **Alvin H. Johnson AMS 50 Dissertation Fellowship Awards** for 2015–16: **Samuel Brannon** (University of North Carolina at Chapel Hill), “Writing about Music in Early Modern Print Culture: Authors, Printers, and Readers”; **Clare Carrasco** (University of North Texas), “All Art is Under the Spell of Music: Music and Expressionism in Critical Discourse, c. 1918–1925”; **Brian MacGilvray** (Case Western Reserve University), “From Universal Harmony to Universal Inconstancy: The Subversion of Neoplatonic Theory in Claude Le Jeune’s *Octonaires de la vanité et inconstance du monde*”; and **Anne Searcy** (Harvard University), “‘It was not merely success, but something furious’: Soviet and American Cold War Ballet Exchange, 1959–1962.”

The **Howard Mayer Brown Fellowship** is presented by the Society to promising minority graduate students pursuing a doctoral degree in music. The 2015–16 fellowship recipients are **Anaar Desai-Stephens** (Cornell University) and **Lauren Eldridge** (University of Chicago).

Grants from the **M. Elizabeth C. Bartlet Fund for research in France** were awarded to **Jacek Blaszkiwicz** (Eastman School of Music, University of Rochester) for research on his dissertation “Sounding Modern Life: Music and Urbanism in Second-Empire Paris” and **Andrea Recek** (University of North Texas) for research on her dissertation “Constructing Identity Through Liturgy: Music for the Saints in Medieval Aquitaine.”

A grant from the **Virginia and George Bozarth Fund for musicological research in Austria** was awarded to **Rosamund Cole** (Library of Congress) for research on her dissertation “Lilli Lehmann.”

A grant from the **William Holmes/Frank D’Accone Endowment for travel and research in the history of opera** was awarded to **John Romey** (Case Western Reserve University) for research on his dissertation “From the Street to the Stage: Popular Song and the Construction of Parisian Spectacle, 1648–1713.”



Samuel Brannon

A grant from the **Jan LaRue Travel Fund** was awarded to **Erica Levenson** (Cornell University) for research on her dissertation “Traveling Tunes: French Comic Opera and Theater in London, 1714–1745.”

Grants from the **Janet Levy Fund for independent scholars** were awarded to **Lily E. Hirsch** (Bakersfield, Calif.) for research on her project “Her Way in Music: Anneliese Landau’s Musical Journey from Weimar Germany and Hitler’s Reich to California Exile” and **Paul Christiansen** (Gorham, Me.) for research on his project “Orchestrating Public Opinion: How Music Works in Television Political Ads for U.S. Presidential Campaigns.”

A grant from the **Harold Powers World Travel Fund** was awarded to **Eric Bianchi** (Fordham University) to conduct research for his book “Prodigious Sounds: Music and Learning in the World of Athanasius Kircher.”

A grant from the **Ora Frishberg Saloman Fund for musicological research** was awarded to **Davide Ceriani** (Rowan University) to conduct research for his article “Toscanini, Mussolini, and the Teatro Reale dell’Opera in Rome During the Fascist Period.”

A grant from the **AMS Teaching Fund** was awarded to **Estelle Joubert** (Dalhousie University) for the project “Music in the Global Eighteenth Century: A New Course Proposal.”

Grants from the **Eugene K. Wolf Travel Fund** were awarded to **Michelle Urberg** (University of Chicago) to conduct research for her dissertation “The New Vineyard: Origins, Development, and Flourishing of Birgittine Musico-Devotional Practices (c. 1350–1545)” and **Lily Kass** (University of Pennsylvania) to conduct research for her dissertation “Trans-



Clare Carrasco

lating, Adapting, and Performing Opera in Cosmopolitan Europe: Lorenzo da Ponte’s Librettos for the London Stage, 1780–1800.”

**Scott Cave** (Pennsylvania State University) received the 2015 **AMS-Newberry Library Short Term Fellowship** for the project “Cross-Cultural Communication in the Spanish Atlantic Frontier, 1470–1570.”

## AMS Chapter Student Awards

The Capital Chapter presented the 2015 Irving Lowens Award for Student Research to **Robert Lintott** (University of Maryland) for “‘What passing bells?’ Time and Memory in Benjamin Britten’s *War Requiem*.”

The Midwest Chapter presented the A-R Editions Award to **Derek Stauff** (Indiana University) for “The Political Context of Schütz’s Concerto ‘Saul, was verfolgt du mich.’”

The Northern California Chapter and Pacific Southwest Chapter presented the Ingolf Dahl Memorial Award to **Charissa Noble** (University of California, Santa Cruz) for “‘They’re freaks, they’re phenomena . . . but I can really sing’: Canonicity, Legibility, and the Politics of Music and Gender in Joan La Barbara’s *Cathing*.”

The Pacific Northwest Chapter presented the Best Student Paper Prize to **Kimberly Beck** (University of British Columbia) for “Emblematic Scordatura: Heinrich Biber’s *Hic est panis* and Eucharistic Devotion.”

The South-Central Chapter presented the Rey M. Longyear Paper Award to **Mary Helen Hoque** (University of Georgia) for “Scoring Timbre in Caroline Shaw’s Partita for Eight Voices.”

The Southeast Chapter presented the Student Presentation Award to **Jennifer Walker** (University of North Carolina at Chapel Hill) for “‘A Frenchman from Provence by Birth and a Jew by Religion’: Darius Milhaud, *Esther de*

*continued on page 8*



Brian MacGilvray



## Awards, Prizes, and Honors

*continued from page 7*

*Carpentras*, and the French Interwar Identity Crisis.”

The Southern Chapter presented the award for best paper read by a student to **Michael Vincent** (University of Florida) for “Goya, Boccherini, and *Majismo* in Enlightenment Madrid.”

The Southwest Chapter presented the 2014 Hewitt-Oberdoerffer Award to **Robert Michael Anderson** (University of North Texas) for “Lateness and the Death of the Poetic Idea: Beethoven’s Funeral March in Richard Strauss’s *Metamorphosen*.”

### Other Awards, Prizes, and Honors

**Charles M. Atkinson** (Ohio State University) received the Medieval Academy of America’s Charles Homer Haskins Medal for his book *The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music* (Oxford University Press, 2009).

**Gabriel Alfieri** (Boston University) received the Music Library Association’s 2015 Dena Epstein Award in support of American music archival and library research.

**Michael Bane** (Case Western Reserve University) received a Fulbright U.S. Student Grant to conduct research for his dissertation “*Honnêtes Gens* as Musicians: The Amateur Experience in Seventeenth-Century Paris.” He also received the Society for Seventeenth-Century Music’s 2015 Irene Alm Memorial Prize for an outstanding student paper for “The Art of Singing Well: Bertrand de Bacilly and Issues of Amateur Performance Practice in Seventeenth-Century France.”

**Lorenzo Bianconi** (University of Bologna) was elected to the American Academy of Arts and Sciences.

**Jacek Blaszkiwicz** (Eastman School of Music, University of Rochester) received a

Fulbright U.S. Student Grant to conduct research for his dissertation “Sounding Modern Life: Music and Urbanism in Second-Empire Paris.”

**Mark Evan Bonds** (University of North Carolina at Chapel Hill) will be in residence at the Institute for Advanced Study in Princeton, New Jersey for his book project “Music as Autobiography: Connections between Composers’ Lives and Their Works.”

**Elise L. Bonner** (Princeton University) received a 2015 Mellon/ACLS Dissertation Completion Fellowship for “Catherine the Great and the Origins of Russian Opera in Late Eighteenth-Century St. Petersburg.”

*Louis Armstrong: Master of Modernism*, by **Thomas Brothers** (Duke University), has been selected as a Finalist for the Pulitzer Prize (biography/autobiography).

**Chelsea Burns** (University of Chicago) received a 2015 Mellon/ACLS Dissertation Completion Fellowship for “Listening for Modern Latin America: Identity and Representation in Concert Music, 1920–1940.”

In June, **Joy H. Calico** (Vanderbilt University) delivered the German Studies Association Berlin Program Distinguished Lecture at Berlin’s Freie Universität.

**Clare Carrasco** (University of North Texas) received a Deutscher Akademischer Austauschdienst research grant for the project “All Art is Under the Spell of Music: Music and Expressionism in Critical Discourse, c. 1918–1925.”

**Tim Carter** (University of North Carolina at Chapel Hill) was awarded a 2015–16 National Humanities Center Fellowship for “Let ’Em Eat Cake: Political Musical Theater in 1930s America.”

**Leon Chisholm** (University of California, Berkeley) received a Fellowship from Columbia University’s Italian Academy for “Blind-

ness, Composition, and the Conceptualization of Music in Early Modern Italy.”

**Thomas Christensen** (University of Chicago) has been awarded fellowships from the Guggenheim Foundation and the ACLS for “Fétis and the Tonal Imagination: French Discourses of Musical Tonality in the Nineteenth Century.”

**Regina Compton** (Eastman School of Music, University of Rochester) received the 2015 Internationaler Händel-Forschungspreis from the Halle Händel-Gesellschaft for her dissertation “The Recitativo Semplice in Handel’s Operas for the First Royal Academy of Music, 1720–1728.”

**Hermann Danuser** (Humboldt University of Berlin) was elected to the American Academy of Arts and Sciences.

**Mark Davenport** (Regis University) received a 2015–16 Northwestern University Library John Cage Research Grant for “Cage and the Gate Hill Cooperative Artist Community.”

**Ryan Dohoney** (Northwestern University) received an ACLS Fellowship for “Abstraction as Ecumenism in Late Modernism: Morton Feldman and the Rothko Chapel.”

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

**Annegret Fauser** (University of North Carolina at Chapel Hill) was awarded a 2015–16 National Humanities Center Fellowship for “The Politics of Musical Thought, 1918–1939.”

The American Bach Society has named **Don O. Franklin** (University of Pittsburgh) an Honorary Member in recognition of distinguished service to the Society.

**Daniel Goldmark** (Case Western Reserve University) received an ACLS Fellowship for “Musical Stereotyping American Jewry in Early Twentieth-Century Mass Media.”

In recognition of lifetime achievement, **Jane Gottlieb** (The Julliard School) received the Music Library Association’s 2015 Citation.

**James A. Grymes** (University of North



Anne Searcy



Anaar Desai-Stephens



Lauren Eldridge



Carolina at Charlotte) received the National Jewish Book Award, Holocaust category, for *Violins of Hope: Violins of the Holocaust—Instruments of Hope and Liberation in Mankind's Darkest Hour* (Harper Perennial).

**Virginia Christy Lamothe** (Belmont University) received a SAI International Faculty Fellows Grant for lecturing and research in Rome for her project on seventeenth-century Roman opera associated with the Barberini court.

**George E. Lewis** (Columbia University) was elected to the American Academy of Arts and Sciences. He also has been awarded a Guggenheim Fellowship for music composition.

**Christopher Lynch** (Indiana University) received a Kurt Weill Foundation for Music Research and Travel Grant for "The Mozart Revival at the Metropolitan Opera House: How Broadway Shaped the Operatic Canon."

**Michelle Meinhart** (Martin Methodist College) was awarded a NEH 2015 Summer Stipend for "Music, Healing, and Memory in the English Country House During the First World War."

The American Philosophical Society awarded **Margaret Notley** (University of North Texas) a Franklin Research Grant for "Contexts for

Alban Berg's Second Opera, *Lulu*: Vienna and Berlin, 1934 and Zurich, 1937."

**Melinda Latour O'Brien** (University of California, Los Angeles) received a 2015 Mellon/ACLS Dissertation Completion Fellowship for "Music and Moral Repair in Early Modern France."

**Carol Oja (Harvard University)** received the Distinguished Service Award from the Society for American Music in recognition of her many outstanding contributions as a scholar of American music and exemplary service to the Society.

**Anna Parkitna** (Stony Brook University) received fellowships from the German Historical Institute in Warsaw and the Herzog-Ernst Stipend of the Gotha Research Center, Erfurt University, for her dissertation "Opera in Warsaw, 1765–1830: Operatic Migration, Adaptation, and Reception in the Enlightenment."

**Anne Walters Robertson** has been elected to the American Philosophical Society.

**Andrea Recek** (University of North Texas) received a Social Science Research Council International Dissertation Research Fellowship for her dissertation "Constructing Identity

through Liturgy: Devotion to the Saints in Medieval Aquitaine."

**Stephen Rose** (Royal Holloway, University of London) has been awarded a British Academy Mid-Career Fellowship for "Musical Authorship from Schütz to Bach."

**Caitlin Schmid** (Harvard University) received a 2015–16 Northwestern University Library John Cage Research Grant for "Experimental music Festivals in the 1960s."

**Mandy Smith** (Case Western Reserve University) won the 2015 David Sanjek Memorial Graduate Student Paper Prize from the International Association for the Study of Popular Music for her paper "'Drumming Is My Madness': The Primitive in Late 1960s Rock Drumming."

**David Trippett** (University of Bristol) received a five-year Starting Grant from the European Research Council for "Sound and Materialism in the Nineteenth Century."

**Josephine Wright** (Wooster College) received the Lifetime Achievement Award from the Society for American Music in recognition of her efforts to help the Society reflect the full range of the American musical experience.

**Carla Zecher** has been named Executive Director of the Renaissance Society of America.

---

## Public Musicology

*continued from page 6*

of Music, University of Rochester) guides *The Choral Singer's Companion*, a web site with information for conductors and singers. Dorothy de Val (York University) and Susanna McCleary presented a lecture-recital of music from the time of Jane Austen, music which they frequently perform at Jane Austen balls in the Toronto area.

A third theme of the conference was pedagogy. Su Yin Mak (Chinese University of Hong Kong) demonstrated how she "stages" pieces in a narrative style for audiences of various levels of understanding. Jessica Stanislawczyk and Katherine Caughlin, undergraduates at Westminster Choir College, presented excerpts from the final projects they had developed in a public musicology course taught by Eric Hung (and supported in part by the AMS Teaching Fund). Felicia Miyakawa (academic consultant) and Michael Fauver (W. W. Norton) described their work on *The Avid Listener*, a blog-like approach featuring weekly topical posts by musicologists that also include discussion questions for students.

Several speakers hold Ph.D.s in musicology but are employed outside academe, using their musicological skills and training in a variety of ways. Naomi Barrettara (Metropolitan Opera Guild) coordinates and teaches classes at the Guild. Christine Kyprianides (IndyBaroque) is a performer and musicologist who assists non-profits with grant writing and program notes. I discussed how academia and musicology prepared me for a career as a professional academic editor and entrepreneur. Nola Knouse (Moravian Music Foundation) works to preserve, share, and celebrate the musical culture of the Moravians.

Musicology and curation are a fruitful pairing for a number of conference participants. Allison Portnow (Ackland Art Museum) organizes gallery concerts, sonic installations, and partnerships with local ensembles. Thomas Patteson (Bowerbird) curates new music programming in a Philadelphia non-profit arts organization. Michael Alan Anderson (Eastman School of Music, University of Rochester) and Nancy Norwood (Memorial Art Gallery) spoke of the many ways in which their two institutions have successfully dovetailed music and art in recent years.

Finally, some presenters offered historical perspectives of public musicology. Frederick Reece (Harvard University) spoke of the conflicts that can arise between antiquarians and musicologists, using the Haydn piano sonatas that were "newly discovered" in 1994 (and later proved to be forgeries) as a case study. Christian Thorau (University of Potsdam) gave a brief history of musical tourism, noting parallels between nineteenth-century travel guides and program notes. Philip Gentry (University of Delaware) analyzed the role of music in Cold War-era promotional films from Colonial Williamsburg. Christine Kyprianides shed light on John Hullah, a librettist, teacher, conductor, and concert organizer in nineteenth-century London. Kate Galloway (Memorial University of Newfoundland) presented two case studies about technology and local soundscapes in Vancouver. Jonathan Waxman (Hofstra University) discussed the changing role of program notes in the last century, observing the increasing role of new media and the decreasing role of musicologists in the creation of program notes.

—Amanda Sewell

# AMS Fellowships, Awards, and Prizes

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

Publication subventions are drawn from the AMS 75 PAYS, Anthony, Brook, Bukofzer, Hanson, Hibberd, Jackson, Kerman, Picker, Plamenac, and Reese Endowments. Application deadlines are 15 February and 15 August each year.

## AMS-Newberry Library Short Term Fellowship

for research at the library  
Deadline: 15 January

## Claude V. Palisca Award

for an outstanding edition or translation  
Deadline: 31 January

## Janet Levy Travel and Research Fund

for independent scholars  
Deadline: 2 March

## Teaching Fund

for innovative teaching projects  
Deadline: 2 March

## M. Elizabeth C. Bartlet Fund

for research in France  
Deadline: 1 April

## Virginia and George Bozarth Fund

for research in Austria  
Deadline: 1 April

## William Holmes/Frank D'Accone Fund

for research anywhere  
Deadline: 1 April

## Jan LaRue Travel Fund

for European research  
Deadline: 1 April

## Harold Powers World Travel Fund

for research anywhere  
Deadline: 1 April

## Ora Frishberg Saloman Fund

for research anywhere  
Deadline: 1 April

## Eugene K. Wolf Travel Fund

for European research  
Deadline: 1 April

## Alfred Einstein Award

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

## Otto Kinkeldey Award

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

## Lewis Lockwood Award

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

## Music in American Culture Award

for outstanding scholarship in music of the United States  
Deadline: 1 May

## H. Colin Slim Award

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

## Ruth A. Solie Award

for an outstanding collection of essays  
Deadline: 1 May

## Robert M. Stevenson Award

for outstanding scholarship in Iberian music  
Deadline: 1 May

## Eileen Southern Travel Fund

to attend the Annual Meeting  
Deadline: 1 June

## MPD / Keitel-Palisca Travel Fund

to attend the Annual Meeting  
Deadline: 30 June

## Philip Brett Award

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

## Thomas Hampson Fund

for research and publication in classic song  
Deadline: 15 August

## Noah Greenberg Award

for outstanding performance projects  
Deadline: 15 August

## Paul A. Pisk Prize

for an outstanding paper presented by a graduate student at the Annual Meeting  
Deadline: 1 October

## Howard Mayer Brown Fellowship

for minority graduate study in musicology  
Deadline: 15 December

## Alvin H. Johnson AMS 50

Dissertation Year Fellowships  
Deadline: 15 December

## Additional Grants and Fellowships

Many grants and fellowships that recur on annual cycles are listed at the AMS web site: [www.ams-net.org/grants.php](http://www.ams-net.org/grants.php).

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

- American Academy in Berlin
- American Academy in Rome
- American Antiquarian Society
- American Brahms Society
- American Council of Learned Societies
- American Handel Society
- Berlin Program for Advanced German and European Studies
- Camargo Foundation
- Columbia Society of Fellows in the Humanities

- Deutscher Akademischer Austauschdienst
- Emory University, Fox Center for Humanistic Inquiry
- French Ministry of Foreign Affairs: Chateaubriand Scholarship
- Fulbright U.S. Scholar Program
- Institute for Advanced Study, School of Historical Studies
- Kurt Weill Foundation for Music
- Monash University, Kartomi Fellowship
- National Endowment for the Humanities
- National Humanities Center Fellowships
- Newberry Library Fellowships
- Rice University, Humanities Research Center
- Social Science Research Council
- University of London, Institute of Musical Research
- Yale Institute of Sacred Music

## Guidelines for Announcements of Awards and Prizes

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

## Recent Board Actions

Former president **Jim Webster** is the new Society delegate to the Grove Advisory Board (see p. 12).

Board member **Jeffrey Magee** is the new Society delegate to the National Association of Schools of Music.

Revised guidelines for **AMS Study Groups** were approved in March, and are available at [www.ams-net.org/studygroups](http://www.ams-net.org/studygroups).

Society guidelines and policies that accord with the goals of the **Coalition on the Academic Workforce** are in preparation, and will be ready for publication in the fall.

Provisions for AMS committees and Study Groups to apply for **funding to bring invited speakers** from outside the usual musicological circles are in progress now. The AMS plans to make three grants for guest speakers to attend the Vancouver 2016 Annual Meeting. Further information will be forthcoming in the fall.

The Board approved revised **guidelines for accessibility** at the Annual Meeting: see [www.ams-net.org/louisville/accessibility](http://www.ams-net.org/louisville/accessibility).

## News Briefs

Boston University has established a new **Center for Beethoven Research**, co-directed by Jeremy Yudkin and Lewis Lockwood. Activities of the Center will include ongoing scholarship, a regular conference series, lectures by visiting scholars, research symposia, performance practice workshops, and a database of information about sketches and autograph sources. **Further information:** Jeremy Yudkin, [yudkinj@bu.edu](mailto:yudkinj@bu.edu).

AMS President **Ellen T. Harris** is guest curator of the exhibition “Handel: A Life with Friends,” on view at London’s Handel House 1 July 2015 to 10 January 2016. **Details:** [www.handelhouse.org/whats-on/exhibitions/handel-a-life-with-friends](http://www.handelhouse.org/whats-on/exhibitions/handel-a-life-with-friends).

**William H. Scheide** bequeathed his collection of some 2,500 rare printed books and manuscripts, including important examples by J. S. Bach, Beethoven, Schubert, and Wagner, to Princeton University. With an appraised value of nearly \$300 million, this is the largest gift in Princeton’s history. **Details:** [www.princeton.edu/main/news/archive/S41/62/60E77/](http://www.princeton.edu/main/news/archive/S41/62/60E77/).

## Internet Resources News

The Center for Popular Music at Middle Tennessee State University, in partnership with the American Antiquarian Society, has launched the **American Vernacular Music Manuscripts** web site. Funded by a three-year NEH grant, the project makes available for the first time hundreds of American music manuscripts from the 1730s to 1910. **Details:** [popmusic.mtsu.edu/ManuscriptMusic](http://popmusic.mtsu.edu/ManuscriptMusic).

The **Cantum pulcriorem invenire: Thirteenth-Century Music and Poetry** (CPI-I) project has announced the release of its database of the twelfth- and thirteenth-century conductus, edited by Gregorio Bevilacqua and Mark Everist. It inventories 956 poems, of which 866 include musical settings ranging from monodies to four-part works, and is grounded in the analysis of 565 manuscript and printed sources. It unifies and updates the existing printed catalogues by Gröninger (1939), Falck (1970–81) and Anderson (1972–75). The database contains digital editions of all 956 conductus poems. **Details:** [catalogue.conductus.ac.uk](http://catalogue.conductus.ac.uk).

The recently published database catalogue of the **Choir Library of St. Mary’s in Lübeck, 1546–1674** is now available at [goart-vas-1.it.gu.se/webgoart/goart/Snyder.php](http://goart-vas-1.it.gu.se/webgoart/goart/Snyder.php). While Petrus Hasse, Franz Tunder, and Dietrich Buxtehude were serving as organists of St. Mary’s Church, its cantors assembled a choir library of some 2,000 works, which are catalogued here for the first time.

The international research network on eighteenth-century Italian music pedagogy and theory led by Nicholas Baragwanath at the University of Nottingham has established the **Historical Music Pedagogy email discussion list**. **Details:** [jiscmail.ac.uk/lists/historicalmusicpedagogy.html](mailto:jiscmail.ac.uk/lists/historicalmusicpedagogy.html).

**Humanities Open Book: Unlocking Great Books**, a new joint grant program by the National Endowment for the Humanities and the Andrew W. Mellon Foundation, seeks to give a second life to outstanding out-of-print books in the humanities by turning them into freely accessible e-books. **Details:** [www.neh.gov/news/press-release/2015-01-15/humanities-open-book](http://www.neh.gov/news/press-release/2015-01-15/humanities-open-book).

**RISM** has added two of its major publications to the free online catalog: the entire contents of A/I, *Individual Prints before 1800*, and a portion of B/I, printed collections, covering the years 1500–50. **Details:** [bit.ly/1NR8wIP](http://bit.ly/1NR8wIP).

The **Society for Seventeenth-Century Music** has announced the completion of its first anthology in the series *Monuments of Seventeenth-Century Music*. Volume 1: *Keyboard Arrangements of Music by Jean-Baptiste Lully*, edited by David Chung, presents nearly 250 arrangements of Lully’s music from dozens of seventeenth-century manuscripts. In addition to detailed critical notes, performance suggestions, and a comprehensive works list, the edition is accompanied by several audio recordings of pieces in the collection. **Details:** [www.sscm-wlscm.org/index.php/monuments-of-seventeenth-century-music](http://www.sscm-wlscm.org/index.php/monuments-of-seventeenth-century-music).

The **Web Library of Seventeenth-Century Music** (ISSN 2330-2429) is a service offered by the Society for Seventeenth-Century Music to its members and to the musical community at large. It presents new scholarly editions of seventeenth-century compositions that have remained unpublished or that are not available commercially. Editions are peer-reviewed on a continual basis. Submissions are welcome at any time. Please send inquiries to [info@sscm-wlscm.org](mailto:info@sscm-wlscm.org).

The lectures for the 2014–15 **University of Rochester Institute for Popular Music Lecture Series** are now available for streaming online at the UR IPM site: [www.rochester.edu/popmusic/conference.html](http://www.rochester.edu/popmusic/conference.html).

The videos include “Classical Music for People Who Hate Classical Music: Arthur Fiedler and the Boston Pops” (Ayden Adler, New World Symphony); “The Sound Is the Song: Revisiting the Great Cover Debate” (Albin Zak, University at Albany, SUNY); “What Remains After the Song: Led Zeppelin, Inc.” (Dave Headlam, Eastman School of Music); “Hip Hop Diplomacy: Opportunities and Challenges” (Mark Katz, University of North Carolina at Chapel Hill); and “‘We Can’t Rewind—We’ve Gone Too Far’: New Wave As the Inheritor of ‘No Future!’” (Cevin Soling, filmmaker and musician). This Virtual Conference page features all of the past lectures that have been featured in the series as well.



# ACLS Annual Meeting 2015

The Annual Meeting of the American Council of Learned Societies took place in Philadelphia, 7–9 May 2015. AMS members in attendance included Edward Jurkowski (SMT delegate), Richard Leppert (ACLS Board), Susan McClary (ACLS Board chair emerita), Robert Walser (Case Western Reserve University), Charles Hiroshi Garrett (SAM President), and Mariana Whitmer (SAM Executive Director). As your new AMS delegate to the ACLS, I attended for the first time.

A recurring theme of this meeting was one that has been discussed recently in numerous AMS venues, including our *Musicology Now* blog, and various presidential messages and efforts of the Communications Committee: how can scholars convey their work to larger audiences? In a wide-ranging evening session, Douglas Greenberg (Rutgers University) pointed to databases such as the American National Biography Online, which has brought research on more than 20,000 prominent figures into the public consciousness. Stephen Kidd (National Humanities Alliance) challenged us to look for important scholarship in works that are disseminated through non-print means. Substantive research with broad public engagement, he said, whether print or digital, should find a home in a scholar's tenure portfolio. Our own Charles Hiroshi Garrett, in his capacity as editor-in-chief of *Grove Dictionary of American Music*, pointed to another aspect

of the print-digital question, noting that the hard copy of *GDAM* is intended in part to help spur creation of the digital version. James J. O'Donnell had a different take altogether on scholarship and the public. Recalling that he had heard historians Arnold Toynbee and John Kenneth Galbraith at Texas Tech University in El Paso while a high school student, he opined that for many it is the campus itself—particularly those in cities and towns centered on large state institutions and small colleges—that brings scholarship to the public.

ACLS President Pauline Yu began her annual report by posing the question, “How fares the spirit of free inquiry in the face of so many cutbacks?” Insisting that the humanities should find a permanent place in federal efforts to provide for the common good, Yu announced that the ACLS has recently made its first foray into undergraduate education by partnering with the Mellon Foundation in the Mellon-Mays Undergraduate Fellowship Program, which encourages underrepresented minorities to pursue careers in academia. Director of ACLS Fellowship Programs Matthew Goldfeder followed up with the welcome news that the ACLS awarded \$16 million in fellowships this year—the largest amount ever—to 320 scholars in a dozen distinct programs. Three fellowships from the ACLS Central Program and three from the Dissertation Fellowship Program went to AMS members (see p. 8).

In his first ACLS lunchtime lecture, NEH Chair William (“Bro”) Adams reminded us of the reasons for the creation of the NEH in 1965: to protect and guard human ideals, to serve as a counterweight to the technological sphere, and to help fill the “abyss of leisure” (!) that was predicted to result from technological advances of the postwar period. Like the preceding speakers, Adams advocated a more open and public practice of the humanities; to this end, he noted that the NEH Public Scholar Program, first announced in fall 2014, supports outstanding humanities books intended for broad readership. Musicologists take note: this is the first new grant opportunity to come along in quite a while, and it echoes our attempts to practice “public musicology” on many fronts.

Wendy Doniger, author of some forty books on Hinduism and mythology, delivered the Charles Homer Haskins Prize Lecture. In a highly personal and moving narrative that mirrored, at times, the very texts that she has brilliantly elucidated over the course of her career, Doniger interwove events in her life and education with a fascinating account of her trajectory as a scholar. The applause that erupted afterward suggested that her talk had affected others as it had myself, providing a most inspiring conclusion to the meeting. The text and video of the talk is available at the ACLS web site ([www.acls.org/pubs/haskins/](http://www.acls.org/pubs/haskins/)).

—Anne Walters Robertson

## Grove Music Advisory Panel

The biennial meeting of the Grove Music Advisory Panel at the Milwaukee Annual Meeting was not the adventure in technology that the last one was (in New Orleans in 2012 we had the fallout from Hurricane Sandy to contend with), but technology of a more positive sort was a dominant theme. Grove is currently developing a new web platform, which they hope to have in place by November 2016. It will include “index cards” at the top of each article that provide citation information, authors' names, etc.; an improved search engine with a substantial amount of added metadata; expanded linking capability; embedded audio and video; and improved tables of works that provide additional functionality and are easier to navigate. The latter had been a source of concern for several AMS mem-

bers who corresponded with me about it. Another concern of our members was addressed directly by Grove and announced at the Society's Annual Meeting. With an eye toward independent scholars without institutional access to *Grove Music Online*, Grove decided to extend a special offer to AMS members of a limited-time \$100 discount on a one-year individual subscription to *GMO*. The discounted rate is renewable and will be offered again in the fall of 2015.

Further discussion at the meeting centered upon both print and online projects, as well as consideration of the process of updating *Grove Music Online*. On the print front, the *Grove Dictionary of Musical Instruments* has now appeared; additional projects underway include *Grove Music in Global Perspective*, *Grove Dictionary of Latin*

*American and Iberian Music*, and a proposal for a new *Grove Dictionary of Music Theory*. Regarding *Grove Music Online*, as recent visitors to the *GMO* website will know, the coverage of Southeastern and East-Central Europe, under the direction of Jim Samson, has expanded substantially, including a number of new articles as well as updated versions of older ones. The question of updating remains a crucial one. At present, 46 percent of all articles require updating. Many of the original authors are no longer available to revise their articles; scholars who wish to suggest updates to articles or volunteer to provide them should visit [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) or contact the editors at [editor@grovemusic.com](mailto:editor@grovemusic.com).

—Charles M. Atkinson

# AMS ANNUAL MEETING

Louisville, 12–15 November 2015

Preliminary Program (as of 4 September 2015)



Mobile app available 1 October

## WEDNESDAY 11 November

8:00–5:00 New Beethoven Research Conference 2015

2:00–8:00 AMS Board of Directors

## THURSDAY 12 November

9:00–7:00 Registration

11:00–7:00 Speaker Ready Room

1:00–6:00 Exhibits

7:30–9:00 Meeting Worker Orientation

8:00–12:00 AMS Board of Directors

8:00–12:00 New Beethoven Research Conference 2015

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

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

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

12:00–2:00 Mozart Society of America Board

1:00–2:00 National Endowment for the Humanities Grant program information and individual consultations

## THURSDAY AFTERNOON SESSIONS

2:00–5:00

### Blackface Legacies

Christopher Smith (Texas Tech University), Chair

Henry Stoll (Harvard University), “Peau blanche, masques noirs: Operatic Blackface in Colonial Haiti”

Sarah Gerk (Oberlin College), “The Popularization of Syncopation: Blackface Minstrelsy, 1843”

Meredith Juergens (University of Michigan), “‘Double Masked’ Minstrel Performance in the Metropolitan Opera’s 1929 Production of Ernst Krenek’s *Jonny spielt auf*”

Julia Chybowski (University of Wisconsin-Oshkosh), “Blackface Minstrelsy and the ‘Black Swan’”

### Decoding Film Music

Julie Hubbert (University of South Carolina), Chair

William O’Hara (Harvard University), “Atonality in Monterey: Leonard Rosenman’s Score for *East of Eden* and the Sound Worlds of Cinematic Modernism”

Alexis Luko (Carleton University), “Musical Encoding in Metadiegetic Space in Ingmar Bergman’s *From the Life of the Marionettes*”

Daniel Bishop (Indiana University), “Myth and the Pop Score in *Butch Cassidy and the Sundance Kid*”

Stephen Meyer (Syracuse University), “Sonic Elision and Fantastic Desire: The Ring of Power in Jackson’s *Lord of the Rings* Films”

### Eighteenth- and Nineteenth-Century Italian Opera

Melina Esse (Eastman School of Music, University of Rochester), Chair

Matthew Franke (Raleigh, N.C.), “Massenet’s *Werther* and the Emergence of the *homme fragile* in Italian Opera, 1894–1901”

Christopher Nickell (New York University), “When Big Boys Cry: Male Lament in Early Opera”

Francesco Izzo (University of Southampton), “Old Age and Aging in Early Verdi”

Claudio Vellutini (Indiana University), “Donizetti and Viennese Cosmopolitanism”

### Listening beyond Hearing: Music and Deafness

Andrew Dell’Antonio (University of Texas at Austin), Chair

Anabel Maler (University of Chicago), “Music and the Deaf Experience in Nineteenth-Century America”

Jessica Holmes (McGill University), “‘How to Truly Listen?’ Resisting an Idealized Sense of the Deaf Body”

Katherine Meizel (Bowling Green State University), “Two Voices: Singers in the Hearing/Deaf Borderlands”

Jeannette Jones (Boston University), “‘Hearing Deafly’: Reshaping the Geography of Sound in the Body”

### “Listening to the Din” in Early Twentieth-Century Europe

Steven Whiting (University of Michigan), Chair

Melanie Gudesblatt (University of California, Berkeley), “*Elektra* and the Ambiguity of the Scream”

Kassandra Hartford (Stony Brook University), “Listening to the Din of the Great War”

Clare Carrasco (University of North Texas), “*Das ungleiche Paar modernster Kammer-symphonien*: Expressionism, Impressionism, and Politics in Critical Reception of Schoenberg’s and Schreker’s Chamber Symphonies, c. 1918–23”

Joy H. Calico (Vanderbilt University), “Schoenberg Reception and Fin-de-siècle Anti-Noise Movements”

### Music, Gender, and Sacred Landscapes

Helena Kopchick Spencer (University of North Carolina at Wilmington), Chair

Lori Kruckenberg (University of Oregon), “Songscales in the *Paradiesgärtlein* of the Upper Rhenish Master (1410/20)”

Jonathan Kregor (University of Cincinnati), "Gender, Nature, and Religiosity in Liszt's Musical Landscapes"

Maribeth Clark (New College of Florida), "Amy Beach, Agnes Woodward, and the Performance of Birdsong as an Act of Modern Listening"

Denise Von Glahn (Florida State University), "Libby Larsen and the Un-Gendered/All-Gendered Spiritual Environment"

### New Readings of Renaissance Mass and Motet

David Rothenberg (Case Western Reserve University), Chair

Aaron James (Eastman School of Music, University of Rochester), "Absalom in Augsburg: The Reformation Context of the 'Absalon' Motets"

Naomi Gregory (Eastman School of Music, University of Rochester), "The Curious Case of Compère's 'Sola caret monstis': the Pope, the King, and the 'fera pessima'"

Derek Stauff (Hillsdale College), "The Political Context of Schütz's *Saul, was verfolgst du mich*"

Anne Walters Robertson (University of Chicago), "Obrecht, Boethius, and the *Fortuna Desperata* Masses"

### Religious Contexts

Daniel R. Melamed (Indiana University), Chair

Melanie Batoff (Luther College), "From Exegesis to Epic to Liturgical Drama: The German *Visitatio sepulchri* Reconsidered"

### Travel Information

The **Galt House Hotel**, 140 N. Fourth Street, is a twenty-five-story, 1,300-room hotel in Louisville, Kentucky built in 1972, and is the city's only hotel on the Ohio River. Rates for attendees are \$155 (plus \$24.91 tax) per night for one to four adults. Executive suites (two queen beds with pull-out sofa, bar area with refrigerator) are available for \$175 (plus \$28.13 tax) per night for one to four adults. Basic Wi-Fi is available for \$5.95; enhanced Wi-Fi \$9.95.

Reservations may be made either through the meeting web site or by telephone: (800) 843-4258 (ask for group code "American Musicological Society"). Conference rates are valid through Friday 30 October, subject to availability. Staying at the Galt House helps the AMS meet its contractual obligations as well as keeping you close to all conference activities.

**Air Travel.** Louisville International Airport (SDF) is served by American Airlines, Delta, Southwest, United, and US Airways. The airport is located 6.5 miles south of the Galt House Hotel. The hotel has arranged airport transportation with your reservation via Sandollar Limousine: to take advantage of this service, visit [www.sandollarlimo.com](http://www.sandollarlimo.com) or [www.galthouseshuttle.com](http://www.galthouseshuttle.com) and provide your flight information and details. Payment can be attached to room billing: \$15 one-way, \$25 round-trip, per person. Taxi fares from SDF to the hotel are about \$18. TARC (Transit Authority of River City) is the local bus system. It is inexpensive to ride and provides a stop one block from the hotel. A bus leaves the airport every forty minutes for the forty-two-minute trip.

**Trains and Buses.** Louisville is served by Amtrak and Greyhound. The bus and train station is located at 720 W. Muhammad Ali Blvd., 0.9 miles from the hotel.

**Driving directions.** A downtown area map and links to detailed driving directions are available at the Travel Information web page. Self-service parking at the hotel is \$15 per day, valet parking for \$25 per day.

**Additional information.** The *Hotel and Travel Information* page ([www.ams-net.org/louisville/travel-info.php](http://www.ams-net.org/louisville/travel-info.php)) provides additional travel information.

Deborah Kauffman (University of Northern Colorado), "Nivers's *petits motets*: Styles and Adaptations"

Evan Cortens (Calgary, Alberta), "'Works of Darkness, Condemned by the Church Fathers': Graupner, Darmstadt, and the Operatic Church Cantata"

Jeffrey Sposato (University of Houston), "The Kantor and the Kapellmeister: Church and Concert Life in Early Nineteenth-Century Leipzig"

### Underestimated Instrumentalists

Victoria Von Arx (University at Albany, SUNY), Chair

David Kendall (La Sierra University), "'This Mistaken Idea Threatens to Gain General Currency': The Debate over the 'Bach Trumpet' in the English Musical Press during the Late-Nineteenth Century Baroque Revivals"

Jessica Wood (Durham, N.C.), "Lady Keyboardists and the Bach-Boogie Divide"

Brian F. Wright (Case Western Reserve University), "A Bastard Instrument': The Electric Bass, Jazz, and the Stigmatization of Musical Practice"

4:15–5:15

Development Committee

4:30–5:30

Committee on Career-Related Issues Conference Buddy Mixer

5:30–6:30

AMS President's Endowed Plenary Lecture

George E. Lewis (Columbia University), "Putting Scholarship into (Art) Practice: Four Cases"

6:00–8:00

Opening Reception

7:00–8:00

*Journal of Seventeenth-Century Music* Editorial Board

9:30–11:00

Student Reception

### THURSDAY EVENING SESSIONS

8:00–11:00

### Ecomusicology and the History of Science

Sponsored by the Ecocriticism Study Group

Sabine Feisst (Arizona State University), Chair

Stephen Meyer (Syracuse University), Aaron S. Allen (University of North Carolina at Greensboro), Holly Watkins (Eastman School of Music, University of Rochester), Justin D. Burton (Rider University), Respondents

Jonathan Hicks (King's College London), "Fingal's Basaltic Cavern: Early Gothic Melodrama and Late Georgian Geology"

Kirsten Paige (University of California, Berkeley), "Richard Wagner as Ecocritic: Wagnerian Climate Theory and the Anthropocene"

Juan Velásquez (University of Pittsburgh), "The Acousmatic Whale: Immersion, Transduction and Transmission of Underwater Sounds in 'Pacifanto'"

Kate Galloway (Memorial University of Newfoundland), "The Soundscapes and Technologies of Energy Industries"



## **The Hills Are Alive with the Sound of Music: Musical Theater at Girls' Jewish Summer Camps in Maine**

Sponsored by the Jewish Studies and Music Study Group

Amy Lynn Wlodarski (Dickinson College), Chair

Joshua Walden (Peabody Conservatory, Johns Hopkins University), Organizer

Stacy Wolf (Princeton University)

## **“Making History”: An AMS Oral History Panel**

Sponsored by the Committee on the History of the Society

Kay Kaufman Shelemay (Harvard University), Chair

Michael Beckerman (New York University), J. Peter Burkholder (Indiana University), Annegret Fauser (University of North Carolina at Chapel Hill), Bonnie Gordon (University of Virginia), Richard Taruskin (University of California, Berkeley)

## **The Making of an American Symphonic Repertoire**

Brian Hart (Northern Illinois University), Chair

Katherine Baber (University of Redlands), E. Douglas Bomberger (Elizabethtown College), Matthew Mugmon (University of Arizona), Drew Massey (Schubertiade Music LLC), Douglas Shadle (Vanderbilt University)

## **Music and Philosophies of Race and Ethnicity**

Sponsored by the Music and Philosophy Study Group

## **Popular Music and Social Mobility**

Sponsored by the Popular Music Study Group

Theo Cateforis (Syracuse University), Chair

Noriko Manabe (Princeton University), “Playing through Space: Analyzing Urban Space, Soundscape, and Performance in Japanese Street Demonstrations”

Virginia Christy Lamothe (Belmont University), “Social Mobility and the Wonderful Women of the Stage Musical *The Wizard of Oz* (1902–04)”

Benjamin Court (University of California, Los Angeles), “The ‘Social Mobility’ of Johnny Rotten’s T-Shirt: Countering Class Narratives of Punk”

## **Prima Donnas and Leading Men on the French Stage, 1830–1900**

Sarah Hibberd (University of Nottingham), Chair

Hilary Poriss (Northeastern University), Co-organizer

Kimberley White (University of Southampton), Co-organizer

Sean Parr (Saint Anselm College), Clair Rowden (Cardiff University), Sarah Fuchs Sampson (Eastman School of Music, University of Rochester), Claudio Vellutini (Indiana University)

## **Strategies and Opportunities For Greater Inclusion of Ibero-American Music in the Curriculum**

Sponsored by the Ibero-American Music Study Group

Susan Thomas (University of Georgia), Chair

Ana Alonso Minutti (University of New Mexico), Jacqueline Avila (University of Tennessee), Walter Clark (University of California, Riverside), Drew Edward Davies (Northwestern University), Alejandro L. Madrid (Cornell University)



The Galt House Hotel

## **What Is Accessible Musicology?**

Sponsored by the Music and Disability Study Group

Samantha Bassler (Westminster Choir College of Rider University) and Blake Howe (Louisiana State University), Co-chairs

Jeannette Jones (Boston University), Organizer

James Deaville (Carleton University), “A Matter of Class? Musicology and Us”

William Cheng (Dartmouth College), “Sounding Good: Musicology, Rhetoric, Repair”

Meghan Schrader (University of New Hampshire), “Tasting The Forbidden Fruit: Verbal Learners and the Construction of New Music Pedagogy at the Crossroads of Music History and Theory”

Daniel Barolsky (Beloit College), “Excluding Audiences: The Pedagogy of Inclusive Listening”

Andrew Dell’Antonio (University of Texas at Austin), “Public Musicology as Accessible Musicology: Reflections on *The Avid Listener’s* First Year”

---

## **FRIDAY 13 November**

---

8:30–6:00

**Registration & Speaker Ready Room**

8:30–6:00

**Exhibits**

7:00–8:45

**Chapter Officers**

7:00–8:45

**Committee on Career-Related Issues**

7:00–8:45

**Committee on Communications**

7:00–8:45

**Committee on the History of the Society**

7:30–8:45

**Alvin H. Johnson AMS 50 Dissertation Fellowship Committee**

7:30–8:45

**Graduate Education Committee**

7:30–8:45

**Program Committees for the 2015 and 2016 Annual Meetings**

7:30–8:45

**Student Representatives to Council**

7:30–9:00

**American Brahms Society Board**

---

## FRIDAY MORNING SESSIONS

---

9:00–12:00

### Albums

Albin Zak (University at Albany, SUNY), Chair

Melvin Backstrom (McGill University), “Ned Lagin’s *Seastones* and the Crossover of High Art and Popular Music within the San Francisco Rock Music Scene”

Joshua Duchan (Wayne State University), “Composing Billy Joel’s *The Nylon Curtain*”

Kenneth Gloag (Cardiff University), “Bill Frisell’s *Disfarmer*: Music and Photography”

Vilde Aaslid (Columbia University), “Improvising Musicopoetics in Vijay Iyer and Mike Ladd’s *In What Language*”

### Contemporary “Classical” Music

Daniel M. Callahan (Boston College), Chair

Marianna Ritchey (University of Massachusetts, Amherst), “Contemporary Classical Music as Capitalist Mythology”

Frederick Reece (Harvard University), “How to Forge a Missing Link: Winfried Michel’s ‘Haydn’ and the Style-Historical Imagination”

Tiffany Ng (University of Michigan), “Classical Music in the Chinese Global City: Constructing New Performing Arts Centers and Cosmopolitan Publics”

Michael Broyles (Florida State University), “*Sinfonie in Bildern* or Photochoreography: New Art or Hanslickian Heresy”

### Early Modern Italy

Roger Freitas (Eastman School of Music, University of Rochester), Chair

Lester Brothers (University of North Texas), “Visual Stars and Aural Steps: Illuminating Sistine MS 93 (Mass for Pope Clement VIII by Curzio Mancini)”

Laurie Stras (University of Southampton), “Ferrara’s Musical Legacy to Mantua Reconsidered”

Valerio Morucci (Davis, Calif.), “Baronial Patronage and Secular Music in Early Baroque Rome: The Case of Paolo Giordano II Orsini”

Eric Bianchi (Fordham University), “Scholars, Friends, Plagiarists: Angelo Berardi and the Composer as Writer in the Seventeenth Century”

### “Gems of Exquisite Beauty”: Topics in Nineteenth-Century America

Katherine Preston (College of William and Mary), Chair

Peter Mercer-Taylor (University of Minnesota), “‘Gems of Exquisite Beauty’: Baker and Southard’s 1850 *Haydn Collection* and American Hymnody’s Path toward a Classical Music Aesthetic”

Molly Barnes (University of North Carolina at Chapel Hill), “‘Safe in the Hands of Mozart and Beethoven’: The Rhetoric of Musical Uplift and the Realities of Cultural Stratification in Antebellum America”

Bethany McLemore (University of Texas at Austin), “The Lady Managers’ Mixed Modernism: Examining Women’s Performances of Modernity at the Chicago World’s Columbian Exposition”

Mary Natvig (Bowling Green State University), “Samuel *Golden Rule* Jones: Music and Reform in the Progressive Era”

### Interpreting Twentieth-Century Avant-garde Music

Jeremy Grimshaw (Brigham Young University), Chair

Nicholas Emmanuel (University at Buffalo, SUNY), “Meaningless Mechanized Situations of Disrelation: Ligeti’s *Poème Symphonique* as a Comic Reflection of Modernity”

Jason Rosenholtz-Witt (Northwestern University), “Beyond the Score: Charlotte Moorman and John Cage’s *26 1.1499*” for a *String Player*”

Ivan Raykoff (The New School), “Embodied Listening through Tactility in La Monte Young’s *Dream House*”

Patrick Nickleson (University of Toronto), “Transcription, Recording, and Authority in ‘Classic’ Minimalism”

### “It Goes Like This”: Performance Practice

Neal Zaslaw (Cornell University), Chair

Álvaro Torrente (Universidad Complutense de Madrid), “‘The Demoniac Tune of the Sarabande’: Erotic Dance-Songs in Early Modern Spain”

Michael Bane (Case Western Reserve University), “The Art of Singing Well: Bertrand de Bacilly and Amateur Performance Practice in Seventeenth-Century France”

Mary Hunter (Bowdoin College), “*Werktreue* and the Rhetoric of Agency in Classical Music Performance”

Cindy L. Kim (Burlington, Mass.), “In Defense of a Performers’ Art: Nineteenth-Century Singers’ Discourse on Ornamentation”

### “Nationalism is Back”

David Schneider (Amherst College), Chair

Timothy Love (Louisiana State University), “The National Bard of Ireland: Thomas Davis and His Songs Fit for a Nation”

Peter Schmelz (Arizona State University), “‘Nationalism is Back’: Valentin Silvestrov on the Maidan”

Virginia Whealton (Indiana University), “Imagining a Nationalist Future through Polish Music: Franz Liszt’s *F Chopin*”

Laura Moore Pruett (Merrimack College), “*Une Fête sous les tropiques*: Tourist Nationalism in Gottschalk’s *Symphonie Romantique*”

### Nineteenth-Century Piano Culture

Jonathan Bellman (University of Northern Colorado), Chair

Shaena Weitz (Graduate Center, CUNY), “Monochromatic and ‘Polychromatic’ Performance: Piano Improvisation in Early Nineteenth-Century France”

Sarah Clemmens Waltz (University of the Pacific), “[E-flat Minor]”

Paul Berry (Yale University), “Casualties of Scholarship in Brahms’s Piano Trio, op. 8”

Jeffrey Kallberg (University of Pennsylvania), “Homosocial Exchange and the Trio of Chopin’s March”

### Twentieth-Century Music Colonialism and Exoticism

George E. Lewis (Columbia University), Chair

Peter Graff (Case Western Reserve University), “Portal to the Orient: Lobby Spectacles and *The Thief of Bagdad*”

Lindsay Jones (University of Toronto), “The Sounds of the Jungle: Exoticism, Representation, and Identity in Agustín Barrios’s Performances as Mangoré, 1930–34”

Catherine Hughes (University of North Carolina at Chapel Hill), “‘Congolese’ Musical Idioms and Expressions of Belgian Identity”

Jann Pasler (University of California, San Diego), “Colonial Governance as ‘Heard’: Forming New Identities through Music on French Colonial Radio”

---

12:00–1:30

**Committee on Cultural Diversity:  
Reception for Travel Fund Recipients,  
Associates, and Alliance Representatives**

**12:00–2:00**      **Music Research in the Twenty-First Century: MGG, RILM, and Expanding Reference Resources** Lunch and presentation of EBSCO platform: RSVP conferences@rilm.org

**12:15–1:15**      **Alvin H. Johnson AMS 50 Fellowship Forum**  
**12:15–1:15**      **Committee on Career-Related Issues, Session I: “Public Musicology: Career Paths Alongside and Outside of the Academy”**

Felicia M. Miyakawa (freelance editor and academic consultant), Chair

Jason Hanley (Director of Education, Rock and Roll Hall of Fame and Museum), Kendra Leonard (Director, Silent Film Sound and Music Archive) Allison Portnow (Public Programs Manager, Ackland Art Museum) Amanda Sewell (In the Write), Karen Shadle (Assistant Director of Catholic Worship and Campus Ministry, Bellarmine University)

**12:15–1:15**      **LGBTQ Open Board Meeting**

**12:15–1:45**      **Louisville’s “Unconscious Composers”:**  
**Mildred Hill, the *Courier’s* Women’s Edition, and how “Happy Birthday” was made From African American Street Cries**

Michael Beckerman (New York University)

**12:15–1:45**      **Music and Dance Study Group Charleston and Lindy Hop Lesson**  
Christopher J. Wells (Arizona State University), leader

**12:15–1:45**      **JAMS Editorial Board**

**12:15–1:45**      **Mozart Society of America**

**12:15–1:45**      **Society for Seventeenth-Century Music Business Meeting**

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

---

## FRIDAY AFTERNOON CONCERTS

Frazier History Museum

**12:30–1:30**

**Tampering with Nature: Music in Pure and Tempered Tunings**

John Schneider, guitar

**2:00–3:00**

**“They Offer Their Hands to One Another as Sisters”:**  
**Fortepiano-Harpsichord Duos in the Circle of Sara Levy (1761–1854)**

Rebecca Cypess, harpsichord, Yi-heng Yang, fortepiano

---

## FRIDAY AFTERNOON SESSIONS

**2:00–5:00**

**Jewish Topics in American Music/Culture**

Klára Móricz (Amherst College), Chair

Randall Goldberg (Youngstown State University), “The *Kishineff Massacre* and Domestic Musical Practice in America”

Aaron Fruchtman (University of California, Riverside), “Jewish Identity in Max Steiner’s *Symphony of Six Million*”

Devora Geller (Graduate Center, CUNY), “‘If It’s Good Enough for Mama . . .’: Representing the Jewish Mother in American Yiddish Theater Songs, 1900–50”

Naomi Graber (University of Georgia), “Between Bach and Wagner: Kurt Weill’s ‘Answer to Hitler’”

## Music and Philosophy

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

James Parakilas (Bates College), “From Hesiod’s Muses to Plato’s Music”

Kimary Fick (University of North Texas), “‘They Decorate their Heads with Many Beautiful Things’: Herzogin Anna Amalia’s Aesthetics and the Ideal Musical *Kennerin*”

Noel Verzosa (Hood College), “Victor Cousin and the Reception of Meyerbeer”

Julian Johnson (Royal Holloway, University of London), “‘Vertige!’: Debussy, Mallarmé, and the Margins of Language”

## Musical Adaptations

Rebecca Harris-Warrick (Cornell University), Chair

John Romey (Case Western Reserve University), “*Bellérophon* in Vaudevilles: Appropriation of Street Culture by the Comédie-Italienne”

Devin Burke (University of Louisville), “The Veiled Art of Musical Adaptation: Jean-Philippe Rameau and *Le Triomphe des arts* (1700)”

Jeremy Coleman (King’s College London), “Through Babel’s Arcades: Wagner’s Paris Translations, 1839–42”

Jennifer Ronyak (University of Texas at Arlington), “Intimate Confession, Public Exhortation: Andreas Romberg’s Setting of Friedrich Schiller’s ‘Die Sehnsucht’ and the Orchestral Lied at the Start of the Nineteenth Century”

## Politics and Resistance during World War II

Joy H. Calico (Vanderbilt University), Chair

Timothy Jackson (University of North Texas), “Richard Strauss and Japanese Fascism”

Karen Painter (University of Minnesota), “Unsung Requiems: Music and Mourning in Germany at War (1939–45)”

Kristofer Matthias Eckelhoff (Graduate Center, CUNY), “A Space for Death: Narrative Techniques in Viktor Ullmann’s ‘Säerspruch’”

Anna Catherine Greer (University of Tennessee), “‘It Was as if I Were Playing for My Life’: Misrepresentation of *Brundibár*”

## Tape: An Archaeology of the Twentieth Century

Peter McMurray (Harvard University), Chair

Joseph Auner (Tufts University) and Brian Kane (Yale University), Respondents

Andrea Bohlman (University of North Carolina at Chapel Hill), Amy Cimini (University of California, San Diego), Michael Heller (University of Pittsburgh), Martha Sprigge (University of California, Santa Barbara)



---

## FRIDAY AFTERNOON SHORT SESSIONS

---

2:00–3:30

### African American Music Criticism

Mark Burford (Reed College), Chair

Stephanie Doktor (University of Virginia), “How Virginia’s Most Prominent White Supremacist Became Famous for His Symphonic Jazz: John Powell’s *Rhapsodie nègre* (1917)”

Christopher J. Wells (Arizona State University), “DuBoisian Black Separatism as Populist Jazz Criticism: Porter Roberts’s Columns for the *Pittsburgh Courier*, 1936–39”

### Dethroning King Theodore: A Reassessment of America’s Conductor

Patrick Warfield (University of Maryland), Chair

Katherine Preston (College of William and Mary), “‘A German for the Germans’: Theodore Thomas as Musical Director of the American Opera Company”

Douglas Shadle (Vanderbilt University), “‘I Played All There Were’: Theodore Thomas and American Orchestral Music”

---

## AMS Dance @ Hard Rock Café

The 2015 AMS Dance takes place on Friday 13 November at the Hard Rock Café, the anchor venue of Fourth Street Live!, a few minutes’ walk from the Galt House Hotel (9 p.m. to 1 a.m.). We are very grateful for the support of the University of Rochester Institute for Popular Music (IPM) and its director, John Covach. Music will be supplied by a rock band from the IPM. The main purpose of the band, however, is to provide a group that attendees can join for a couple of songs. If you are a rock musician, this may be your big break! There is no need to bring your own guitar or drum kit, since you will borrow one from the band. The band plays from 9 to 11, after which DJs Attic Bat, Bit Faker, Cat Whisperer, and Super Squirrel will take over until 1.

Admission is \$5, tickets to be purchased in advance (conference registration form, AMS web site, or at the registration desk in Louisville). The charge covers the cost of a buffet that includes sliders, mashed potatoes, and dessert. A cash bar is available.

Additional details, including instructions for reserving playing time with the band, will be announced in early September: see [www.ams-net.org/louisville](http://www.ams-net.org/louisville).



Fourth Street Live!, Louisville

### Medieval Genres

Susan Boynton (Columbia University), Chair

Sean Curran (University of Cambridge), “Fragmentation, Recombination, and Hockets in the Early Motet”

Gregorio Bevilacqua (University of Southampton), “*Benedicamus Domino*, Conductus, and the ‘Notre-Dame’ Manuscripts”

### Spain and New Spain

Walter Clark (University of California, Riverside), Chair

Andrew Cashner (University of Southern California), “Rhythm as Representation of Society in an *Ensaladilla* from Colonial Puebla, Mexico (1652)”

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

### The Tasso in Music Project (Poster Session)

Emiliano Ricciardi (University of Massachusetts, Amherst), “The Tasso in Music Project: A Digital Edition of the Madrigals on Torquato Tasso’s Poetry”

3:30–5:00

### American Composers

Howard Pollack (University of Houston), Chair

Daniel E. Mathers (University of Cincinnati), “Copland’s Studies with Rubin Goldmark”

Emily T. Abrams Ansari (University of Western Ontario), “Americanist Nationalism in the Cold: The Case of Roy Harris”

### Composers of Chant

Susan Boynton (Columbia University), Chair

James Grier (University of Western Ontario), “De rebus incertis: Stephen of Liège and the Divine Office”

James Blasina (Swarthmore College), “Rehabilitating Ainard of Dives as an Early Creator of Chant: The Ste-Catherine-du-Mont office for St. Katherine of Alexandria”

### Hip Hop

Mark Burford (Reed College), Chair

J. Griffith Rollefson (University College Cork, National University of Ireland), “‘Got a Freaky, Freaky, Freaky, Freaky Flow’: Theorizing ‘Illness’ in Hip Hop”

S. Alexander Reed (Ithaca College), “What You Hear Is Not a Test: Shinniness, the Genre Demo, and Early Hip Hop”

### Music Theory

Thomas Christensen (University of Chicago), Chair

Nicholas Attfield (Brunel University London), “From *Luxuskunst* to *Volkskunst*: August Halm and the German Youth Movement”

Patrick Fitzgibbon (University of Chicago), “Fétisian Affinities: Legal, Chemical, Tonal”

---

5:00–6:00 *Journal of Musicology* Board

5:00–6:30 Graduate Education Committee Reception for Prospective Graduate Students

5:00–6:30 Rice University Alumni Reception

5:00–7:00 Ecocriticism Study Group Business Meeting

- 5:00–7:00 **Friends of Stony Brook Reception**
- 5:15–6:15 **Committee on Career-Related Issues, Session II: “Capitalizing on Adjunct Employment as a Career Opportunity”**  
Aaron Ziegel (Towson University), Chair  
Patrick Warfield (University of Maryland), Eileen Hayes (Towson University), Thomas Kernan (Roosevelt University)
- 5:30–6:30 **Early Music America** Presents: Singing from Renaissance Notation with Valerie Horst
- 5:30–7:30 **University of North Carolina at Chapel Hill Alumni Reception**
- 6:00–7:00 **Society for Eighteenth-Century Music, General Meeting**
- 6:00–7:30 **W. W. Norton Reception**
- 6:00–8:00 **CUNY Graduate Center Reception**
- 6:00–8:00 **Boston University Reception**
- 6:00–7:00 ***Journal of Musicology* Board Reception for Marian Green LaRue**
- 6:30–8:00 **Oxford University Press Reception**
- 6:45–7:45 **Committee on Career-Related Issues, Session III: “Master-Teacher Roundtable: Teaching Without Technology”**  
Elizabeth Wells (Mount Allison University), Chair  
Marjorie Roth (Nazareth College), Mary Natvig (Bowling Green State University)
- 7:30–8:00 **Music and Dance Study Group Business Meeting**
- 8:00 **Kentucky Opera Presents *Three Decembers***
- 8:00–10:00 **History of Music Theory Study Group Organizational Meeting**
- 9:00–11:00 **Eastman School of Music Alumni Reception**
- 9:00–11:00 **Juilliard Party**
- 9:00–11:00 **New York University Reception**
- 9:00–12:00 **University of Chicago Alumni Reception**
- 9:00–12:00 **University of Michigan Reception**
- 9:00–12:00 **University of Pittsburgh Reception**
- 9:00–1:00 **AMS Dance** (Hard Rock Café, S. Fourth Street)
- 10:00–10:30 **Pedagogy Study Group Business Meeting**
- 10:00–12:00 **Case Western Reserve University Reception**
- 10:00–12:00 **Florida State University College of Music Alumni Reception**
- 10:00–12:00 **Columbia University Department of Music Reception**
- 10:00–12:00 **Harvard Music Reception**
- 10:00–12:00 **LGBTQ Study Group Party**
- 10:00–12:00 **Society for Christian Scholarship in Music Reception**

---

## FRIDAY EVENING SESSIONS

---

8:00–10:00

### **New Musicological Scholarship on Dance**

Sponsored by the Music and Dance Study Group

Maribeth Clark (New College of Florida), Chair

Dana Terres (Florida State University), “Integrating Black Culture into Modern Dance: Alvin Ailey’s *Revelations*”

Alexandre Abdoulaev (Boston University), “‘So Shout and Feel It’: Count Basie’s Savoy Broadcasts and the Last Great Swing Revolution, 1937–38”

Anne Searcy (Harvard University), “‘Ballet is Flowers’: Balanchine and the New York City Ballet in the Soviet Union, 1962”

Elia Andrea Corazza (John W. Kluge Center, Library of Congress), “Diaghilev’s *Time Travelling* Italian Scores”

### **A Serious Effort Not to Think Straight: Suzanne G. Cusick in Conversation with Emily Wilbourne**

Sponsored by the LGBTQ Study Group

Stephan Pennington (Tufts University) and Emily Wilbourne (Queens College and the Graduate Center, CUNY), Co-chairs

### **Teaching Writing in the Music History Classroom**

Sponsored by the Pedagogy Study Group

James Briscoe (Butler University), Chair

Colin Roust (University of Kansas), Everette Smith (Southeastern Louisiana University), John Spilker (Nebraska Wesleyan University), Jeffrey Wright (Indiana University, South Bend)

### **What Must a Musicologist Know? Form and Content of the Musicology PhD Curriculum**

Sponsored by the Graduate Education Committee

Dianne Goldman (University of Maryland), Catherine Saucier (Arizona State University), Co-chairs

Joseph Auner (Tufts University), Travis Jackson (University of Chicago), Richard Will (University of Virginia), Ysabel Sarte (University of Kentucky), Elisabeth Le Guin (University of California, Los Angeles)

8:00–11:00

### **Cold War Nostalgias**

Sponsored by the Cold War and Music Study Group

Elaine Kelly (University of Edinburgh), Chair

Ewelina Boczkowska (Youngstown State University), Martha Sprigge (University of California, Santa Barbara), Peter Kupfer (Southern Methodist University), Ulrike Präger (University of Illinois Urbana-Champaign)

### **Feminist Musicology and Contingent Labor**

Sponsored by the Committee on Women and Gender

Bonnie Gordon (University of Virginia), Chair

Clara Latham (Harvard University), “Adjunct Teaching in Musicology”

Elias Krell (Vassar College), “Genealogies of Contingency: Academy, Intimacy, Resistance”

Samantha Bassler (Westminster Choir College of Rider University), “(Dis)ability and the Crisis of Contingent Faculty”

Margarita Restrepo (Walnut Hill School for the Arts), “Contingent Labor and Exclusion”

Nina Treadwell (University of California, Santa Cruz), “Questioning Authority in the Labor of Graduate Student Recruitment”

Matilda Ann Butkas Ertz (University of Louisville), "Motherhood, Fear, and Fairness in the World of Contingent Work in Musicology"

Cari E. McDonnell (University of Texas at Austin), "Parenting a Special-Needs Child in Academe: Should I Stay or Should I Go?"

### **"I Concentrate on You": Contemplating the Music and Lyrics of Cole Porter**

James Hepokoski (Yale University), Chair; Tim Carter (University of North Carolina at Chapel Hill), Respondent

Don M. Randel (New York, N.Y.), Matthew Shaftel (Westminster Choir College of Rider University), Wilfried Van den Brande (Antwerp), Simon Morrison (Princeton University), Eric Davis (University of Southern California), James O'Leary (Oberlin College), Joshua Walden (Peabody Conservatory, Johns Hopkins University), Michael Buchler (Florida State University), Mitchell Morris (University of California, Los Angeles), Susan Forscher Weiss (Peabody Conservatory, Johns Hopkins University)

### **"The Vibrating Tone Travels Onward": Ernst Bloch's Musical Thought**

John Deathridge (King's College London), Chair

Michael Gallope (University of Minnesota), Benjamin Korstvedt (Clark University), Sherry Lee (University of Toronto), Beth Snyder (New York University), Stephen Decatur Smith (Stony Brook University)

---

## SATURDAY 14 November

---

8:30–5:00	<b>Registration &amp; Speaker Ready Room</b>
8:30–6:00	<b>Exhibits</b>
7:00–8:45	<b>Committee on Women and Gender</b>
7:00–8:45	<b>Publications Committee</b>
7:00–9:00	<b>A-R Recent Researches Series Editors' Breakfast</b>
7:00–9:00	<b>Journal of Music History Pedagogy Editorial Board</b>
7:30–8:45	<b>Committee on Cultural Diversity</b>
7:30–8:45	<b>Haydn Society of North America Board Meeting</b>
7:30–8:45	<b>Music and Disability Study Group Meeting</b>
7:30–9:00	<b>Journal of Musicological Research Editorial Board Meeting</b>
7:30–9:00	<b>Society for Eighteenth-Century Music Board of Directors</b>
7:30–9:00	<b>Web Library of Seventeenth-Century Music Editorial Board</b>
7:45–8:45	<b>American Bach Society Editorial Board</b>
7:30–8:45	<b>U.S. RILM Governing Board</b>
9:00–12:00	<b>Committee on Career-Related Issues, C.V. and Cover Letter Workshop</b>

---

## SATURDAY MORNING SESSIONS

---

9:00–12:00

### **1940s/50s America**

Mark Clague (University of Michigan), Chair

Eric Davis (University of Southern California), "Buck Washington's Blues: A Private Recording in Homage to Gershwin and Its Implications for the Score of *Porgy and Bess*"

Mariada Rizzuti (IULM University of Milan), "From Broadway to Hollywood: The Role of the Arranger in Film Adaptations by Weill and Loewe"

Christopher Lynch (Franklin & Marshall College), "The Popular Theater and the New York City Opera's American Seasons (1958–60)"

Elizabeth Hopkins (University of Chicago), "Science Fiction, Lounge Music, and Mid-century Domestic Utopia"

### **(During and After) World War II**

Lily Hirsch (Bakersfield, Calif.), Chair

Danielle Stein (University of California, Los Angeles), "The Norden Broadcasts: Wagner's *Flying Dutchman* Overture and the Demoralization of the German U-boat Fleet"

Cindy Bylander (San Antonio, Tex.), "Clichés Revisited: Poland's 1949 Łagów Composers' Conference as a Symbol of Hope"

Emily Richmond Pollock (Massachusetts Institute of Technology), "Rank and File: The Everyday Autobiographies of German Opera after World War II"

Beth Snyder (New York University), "*Verdammt und Verbannt*: The 1959 Festwoche and the Rehabilitation of Felix Mendelssohn-Bartholdy in the German Democratic Republic"

### **Historiography**

Barbara Russano Hanning (The Juilliard School), Chair

Zdravko Blažeković (Graduate Center, CUNY / Répertoire International de Littérature Musicale), "Visualizing Antiquity: Iconographical Methods in Charles Burney's *General History of Music*"

Linda Shaver-Gleason (University of California, Santa Barbara), "It Sounds like Mendelssohn, It Must Be Sterndale Bennett': Acknowledging German Influence in English Historiography"

Annegret Fauser (University of North Carolina at Chapel Hill), "Picking Up the Pieces: Musicology after World War I"

Kristy Swift (University of Cincinnati), "'Explaining Hell to the Savages': The Origins and *Middleground* of Donald Jay Grout's *A History of Western Music* from 1950 to 1960"

### **Music and Sound in Disney Animation**

Daniel Goldmark (Case Western Reserve University), Chair

Daniel Batchelder (Case Western Reserve University), "With a Smile and a Song: Audiovisual Synchronization in Disney's Early Animation"

Raymond Knapp (University of California, Los Angeles), "Medieval 'Beauty' and Romantic 'Song' in Animated Technirama: Pageantry, Action, and Musical Comedy in Disney's *Sleeping Beauty*"

Colleen Montgomery (University of Texas at Austin), "Vocal Performance and Industrial Strategy in Pixar Franchises"

Robynn Stilwell (Georgetown University), "Giving Voice to Girls' Stories in *Brave* and *Frozen*"

### **Singing in America**

Ryan Raul Bañagale (Colorado College), Chair

John Koegel (California State University, Fullerton), "Mexican Immigrant Musical Theater in Los Angeles, 1910–40"

Esther Morgan-Ellis (University of North Georgia), "May Garrettson Evans and Community Singing in Baltimore, 1915–16"

Christina Gier (University of Alberta), "Music in the Camps' and the Song Leaders of the AEF, 1917–18"

John Michael Cooper (Southwestern University), "Music and Cultural Transfer in the Utopian Community of La Réunion, Texas (1855–58), with a Little-Known Songbook"



## Topics in Dance

Samuel Dorf (University of Dayton), Chair

Matilda Ann Butkas Ertz (University of Louisville), "What Salvatore Viganò's Pastiche Ballet Scores Can Tell Us about Dance-Mime Drama and Musical Dramatic Associations from Rossini to Haydn"

Damien Mahiet (Boston, Mass.), "A Ballet of Children for Children: The Unbearable Lightness of the *Nutcracker*"

Chantal Frankenbach (California State University, Sacramento), "The Politics of Dancing to Beethoven: Isadora Duncan in Wilhelmine Germany"

Wayne Heisler, Jr. (College of New Jersey), "Choreographing Mahler Songs at the Centenary"

## Twentieth-Century Voices

Benjamin Piekut (Cornell University), Chair

Katherine Kaiser (Stony Brook University), "Listening and Voice in Early *Musique Concrète*"

Joseph Pfender (New York University), "Taped Together: Anais Nin and the 'Capture' Barrons"

Delia Casadei (University of Pennsylvania), "*I fatti di Milano*, 1969: Recording a Milanese Riot"

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

---

## SATURDAY MORNING SHORT SESSIONS

---

9:00–10:30

### Johannes Ciconia and Philipoctus de Caserta: Together at Last

Anne Stone (Graduate Center, CUNY), Chair

Giuliano Di Bacco (Indiana University), "Philipoctus de Caserta: Deconstruction of an Identity"

Katherine Hutchings (Eastman School of Music, University of Rochester), "'The Matter of France': Ciconia, the Carolingians, and the Legacy of Antiquity"

### Nineteenth-Century Romantic Opera

Stephen Meyer (Syracuse University), Chair

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

Alison Mero (Bloomington, Ind.), "'Genius, Power, and Originality' or 'Stolen Wholesale': The Concepts of Originality and Plagiarism in the Criticism of Two English Romantic Operas"

10:30–12:00

### Music and Humanism

Anne Stone (Graduate Center, CUNY), Chair

Patrick Kaufman (University of Chicago), "Feasting on Music Theory"

Giovanni Zanovello (Indiana University), "'You Will Take This Sacred Book': The Musical Strambotto as a Humanistic Gift"

### Music, Race, and Music History

Charles Hiroshi Garrett (University of Michigan), Chair

Nicol Hammond (University of California, Santa Cruz), "Vocal Frontier: Song, Race, and Civilization in Early Twentieth-Century South Africa"

Rachel Mundy (Rutgers University-Newark), "Collecting the Sonic Specimen: Music, Difference, and Natural History"

---

12:00–2:00 **American Bach Society Advisory Board**

12:00–2:00 **American Handel Society Board**

12:00–5:00 **Committee on the Publication of American Music**

12:15–1:15 **North American British Music Studies Association**

12:15–1:45 **Committee on Career-Related Issues, Session IV: "Beyond the Printed Page: Electronic Publishing and its Implications for Musicology"**

James V. Maiello (University of Manitoba), Chair

Michael Cuthbert (Massachusetts Institute of Technology), Margot Fassler (University of Notre Dame), Mary C. Francis (University of California Press), Chris Freitag (W. W. Norton, Inc.), Walter Frisch (Columbia University)

12:15–1:45 **AMS Council**

12:15–1:45 **Popular Music Study Group**

12:15–1:45 **Haydn Society of North America**

12:15–1:45 **"Music Makes a City," Then and Now**

Teddy Abrams, Andrew Kipe (Louisville Orchestra)

---

## SATURDAY AFTERNOON CONCERTS

---

12:30–1:30

### Reconsidering the Role of Improvisation in Beethoven's Violin Sonatas

Katharina Uhde, violin, R. Larry Todd, piano

2:00–3:00

### *Kairos* as Paradigm: Timing as Structured Improvisation in François Couperin's *L'Art de Toucher le Clavecin*

Robert S. Hill, harpsichord

---

## SATURDAY AFTERNOON SESSIONS

---

2:00–5:00

### *Ars nova* in Flux

Karl Kuegle (University of Utrecht), Chair

Karen Desmond (McGill University), "When Was the *ars nova*?"

Lawrence M. Earp (University of Wisconsin-Madison), "Tradition and Innovation in *ars nova* Motet Notation"

Anna Zayaruznaya (Yale University), "New Voices for Vitry"

Jason Stoessel (University of New England, Armidale), "Philippe de Vitry: Inventor of *ars nova*?"

## Austria and Germany, c. 1800

Keith Chapin (University of Cardiff), Chair

W. Dean Sutcliffe (University of Auckland), “Resisting Boredom through Repetition: Repeated Notes as Creative Capital in Later Eighteenth-Century Instrumental Music”

Mark Ferraguto (Pennsylvania State University), “Beethoven’s Fourth Symphony as Haydn Commemoration”

Tom Beghin (McGill University), “Beethoven’s ‘Hammerklavier’ Sonata op. 106: Legend, Difficulty, and the Gift of a Broadwood Piano”

Laura Stokes (Brown University / Indiana University), “Imagining Historical Prussia through *Lebende Bilder*”

## Defining Jazz

David Ake (University of Miami), Chair

Ken Prouty (Michigan State University), “‘The Road to Successful Jazz-ing’: Henry Fillmore’s *The Jazz Trombonist* and the Elusiveness of Early Jazz”

David Gutkin (Columbia University), “Jazz, Opera, and the Signifier, 1924–86”

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

Sarah Suhadolnik (University of Michigan), “‘Coming Out of My Trombone’: Troy Andrews and the Musical Revitalization of New Orleans”

## Eighteenth-Century Opera

John Rice (Rochester, Minn.), Chair

Martin Nedbal (University of Arkansas), “Censoring the Harem: ‘Handkerchief’ Moments in Eighteenth-Century Viennese Operas and the Moralistic Conceptions of (German) National Theater”

Christine Jeanneret (University of Copenhagen), “Italian Opera in Migration: Sarti’s Observations on Opera in Copenhagen, 1763”

Regina Compton (Eastman School of Music, University of Rochester), “How to Enrage Alexander, or towards an Understanding of Handel’s *Recitativo semplice* and Theatrical Gesture”

Keith Johnston (Stony Brook University), “Towards an Understanding of René Rapin’s Influence on the Poetics of Eighteenth-Century Italian Musical Comedy”

## Music and the Nerves in the Nineteenth Century

Benjamin Walton (University of Cambridge), Chair

Roger Moseley (Cornell University), Respondent

Thomas Christensen (University of Chicago), “Fétis and Pathologies of Tonality”

Carmel Raz (Columbia University), “Hector Berlioz’s Neurophysiological Imagination”

Sarah Hibberd (University of Nottingham), “The Vibrating Spirit of Meyerbeer’s Nuns”

Francesca Brittan (Case Western Reserve University), “The Electrician, the Magician, and the Nervous Conductor”

## Technologies

Joseph Auner (Tufts University), Chair

Mackenzie Pierce (Cornell University), “‘To Write with the Rapidity of Inspiration’: Technologies of Inscription and Sound Recording before the Phonograph”

Daniel Walden (Harvard University), “Schoenberg’s Typewriter: The *Notenschreibmaschine* and Musical Composition”

Elliott Cairns (Columbia University), “The Berliner Phonogramm-Archiv: Where Musicology Met Anthropology”

Thomas Patteson (Curtis Institute of Music), “The Trautonium: Electro-Music and Steel Romanticism”

## Twentieth-Century France

Eric Drott (University of Texas at Austin), Chair

Megan Sarno (Princeton University), “The Mystery of *Le Martyre*: Intertextuality and Symbolism in Debussy’s 1911 Theater Music”

Sarah Gutsche-Miller (University of Toronto), “Lifestyle Modernism from the Music Hall to the Ballets Russes”

Elizabeth Dister (St. Louis, Mo.), “Appropriations Left and Right: Conflicting Musical Claims on Joan of Arc in the 1930s and 1940s”

Steven Huebner (McGill University), “Faith and Ideology in Francis Poulenc’s *Dialogues des Carmélites*”

## Women Composing Modern Opera

Suzanne Cusick (New York University), Chair

Marcia J. Citron (Rice University), “New to Opera: Gabriela Lena Frank and Amy Scurria”

Caroline Ehman (University of Louisville), “Reconceiving the Maternal Subject in Saariaho’s *Adriana Mater*”

Alejandro L. Madrid (Cornell University), “Mythology, Nostalgia, and the Post-Mortem Imagination in Gabriela Ortiz’s *Únicamente la verdad*”

Susan McClary (Case Western Reserve University), “Kaija Saariaho and Peter Sellars: Staging Feminism”

W. Anthony Sheppard (Williams College), “Exoticism: Do Women Do It Differently?”

---

## SATURDAY AFTERNOON SHORT SESSIONS

---

2:00–3:30

### The Sound of Early Modern Italy

Mauro Calcagno (University of Pennsylvania), Chair

Bonnie Gordon (University of Virginia), “Sound Studies, Monteverdi, and the Death of a Cicada”

Shawn Marie Keener (Newberry Library), “Calmo’s Counterpoint: Musical Lazzi and *Contrappunto alla mente* in Sixteenth-Century Venice”

3:30–5:00

### Early Modern Theater

Mauro Calcagno (University of Pennsylvania), Chair

Tim Carter (University of North Carolina at Chapel Hill), “The Staging of Peri’s *Euridice* (1600)”

Jeremy Smith (University of Colorado), “Music, Death, and ‘Uncomfortable Time’: William Byrd’s *O that most rare breast* and Shakespeare’s ‘Excellent Conceited Tragedy’ of *Romeo and Juliet*”

### Special Session: Women Composing Modern Opera

The Louisville Program Committee (Daniel Goldmark, Chair), was given the opportunity to create a session on a topic of its own choosing, with invited speakers. They quickly determined to make direct connection with the New Music Festival’s guest composer, Kaija Saariaho. She plans to be in attendance for the session, which takes place Saturday afternoon.

---

5:30–7:00	<b>AMS Business Meeting and Awards Presentation</b>
8:00	<b>Louisville Orchestra</b> “The Music of Led Zeppelin” Brent Havens, conductor Randy Jackson as Robert Plant Whitney Hall, Kentucky Center
8:00–10:00	<b>Viola da Gamba Society of America presents: Come play consort music!</b>
9:00–10:30	<b>Duke University Reception</b>
9:00–11:00	<b>AMS Dessert Reception</b>
9:00–11:00	<b>Indiana University Reception</b>
9:30–11:00	<b>McGill University Reception</b>
9:00–12:00	<b>Stanford Reception</b>
10:00–12:00	<b>University of Cincinnati, College-Conservatory of Music Reception</b>
10:00–12:00	<b>Yale Party</b>
10:00–1:00	<b>Cornell Reception</b>
10:00–1:00	<b>University of California, Berkeley Alumni Reception</b>
10:00–1:00	<b>University of California, Los Angeles Musicology Alumni Reception</b>
10:00–1:00	<b>University of North Texas Alumni Reception</b>
10:00–1:00	<b>University of Pennsylvania Party</b>
10:00–1:00	<b>Princeton University Department of Music Reception</b>

---

## SATURDAY EVENING SESSIONS

---

7:30–9:30

### **New Perspectives on *Fidelio* at Its Bicentenary**

Sponsored by the Lyrica Society for Word-Music Relations

Peter Laki (Bard College), Chair

Paul-André Bempéchat (Harvard University), Respondent

John David Wilson (University of Vienna), “For the ‘Friends of Art’ or ‘Beethoven’s Admirers?’ Popular and Learned Elements in the 1814 Finale of *Fidelio*”

Abby Anderton (Baruch College, CUNY), “An Anti-Concentration Camp Opera: Beethoven’s *Fidelio* in the Ruins of Postwar Germany”

Michael Tusa (University of Texas at Austin), “Dramatic Expression and Compositional Process: The Sketches for ‘In des Lebens Frühlingstagen’”

8:00–10:00

### **America and the Interwar European Imagination**

Tamara Levitz (University of California, Los Angeles), Chair

Jonathan Hicks (King’s College London), Respondent

Laura Tunbridge (University of Oxford), Harriet Boyd-Bennett (University of Oxford), Kate Guthrie (University of Southampton), Christina Baade (McMaster University)

## **Getting “Into the Groove”: Teaching Students How to Listen to Temporality in Popular Music**

Colin Roust (University of Kansas), Chair

Eric Hung (Westminster Choir College of Rider University), Respondent

Robert Fink (University of California, Los Angeles), Jason Hanley (Rock and Roll Hall of Fame and Museum), Jocelyn Neal (University of North Carolina at Chapel Hill), John Covach (Eastman School of Music, University of Rochester), Mandy Smith (Case Western Reserve University)

## **Ludomusicology Study Group Inaugural Meeting**

William Cheng (Dartmouth College), Chair

Neil Lerner (Davidson College), “Garry Schyman’s Music for *Destroy All Humans!* (2005) and the Hybridity of Cinema and Video Game Scoring”

Dana Plank-Blasko (Ohio State University), “Paging Dr. Mario: Physical Impairment, Illness, and Disability in the Video Game Soundscape”

Roger Moseley (Cornell University), “Play and Display: Representations of Musical Recreation”

8:00–10:30

## **Music and Emotion in Televised Political Ads**

Paul Christiansen (Gorham, Me.), Chair

Ted Brader (University of Michigan), James Deaville (Carleton University), Ron Rodman (Carleton College)

---

# SUNDAY 15 November

---

8:30–12:00 **Registration & Speaker Ready Room**

8:30–12:00 **Exhibits**

7:00–8:45 **AMS Board of Directors**

7:00–8:45 **Performance Committee**

---

## SUNDAY MORNING SESSIONS

---

9:00–12:00

### **Allusion, Remembrance, and Interpretation in Mahler’s Music**

Nicholas Mathew (University of California, Berkeley), Chair

Morten Solvik (IES Vienna), Respondent

Anna Stoll Knecht (University of Oxford), “Mahler’s *Parsifal*”

Jeremy Barham (University of Surrey), “The Ghost in the Machine: *volkstümlich* Appropriations in Mahler’s Fifth Symphony”

Thomas Peattie (University of Mississippi), “A Composer Listens: Luciano Berio’s Mahler”

Arved Ashby (Ohio State University), “Mahler’s Manner of Musical Remembrance”

### **French Opera and Politics: Royalty and Empires**

Georgia Cowart (Case Western Reserve University), Chair

Julia Doe (Columbia University), “The Comedians of the Queen: Marie Antoinette, *Opéra-Comique*, and the Representation of Monarchy (1770–89)”

Hedy Law (University of British Columbia), “The Limits of Censorship: Salieri’s *Tarare* (1787) as Malware”

Douglas L. Ipson (Southern Utah University), “Deadly Tableau: David’s *Horatii*, Porta’s *Horaces*, and the Plot to Assassinate Napoleon, 1800”

Mark Everist (University of Southampton), “The Empire Strikes Back: Parisian Politics, Stage Music, and the Second Empire”

### Medieval and Renaissance Composition

Bonnie Blackburn (University of Oxford), Chair

Solomon Guhl-Miller (West Windsor, N.J.), “Text Painting and Structure in Aquitanian Polyphony: An Examination of Works from MS London Add. 36.881 (StM-D)”

Alessandra Ignesti (McGill University), “The *regula del grado* and *cantus planus binatim* in the Venetian Area”

Alexis Risler (McGill University), “From Vocal to Instrumental: *stretto fuga* in the Lute Fantasias of Albert de Rippe (1500–51)”

Julie Cumming and Peter Schubert (McGill University), “Traces of Improvised Practice in Composed Music, 1425–1610”

### Music, Place, and Identity

Philip Gentry (University of Delaware), Chair

Samuel Parler (Harvard University), “Americanizing the First Americans: Assimilating Indians in Three Late Gene Autry Films”

Olivia Lucas (Harvard University), “Black Metal and Appalachian Coal Culture: Sound, Environment, and History in Panopticon’s *Kentucky*”

Zhuqing (Lester) Hu (University of Chicago), “Porcelain Thing: Beyond Orientalism in Mandopop”

### Politics and the Stage in the 1960s

Jim Lovensheimer (Vanderbilt University), Chair

Graham Raulerson (University of California, Los Angeles), “‘There Is a Brotherhood of Man’: Cold War Politics in *How to Succeed in Business Without Really Trying*”

Heather Wiebe (King’s College London), “Confronting Opera in 1968: Birtwistle’s *Punch and Judy*”

Susanne Scheibelhofer (Haid, Austria), “‘The Spirits That I Called’: Construction of Nazi Mythology in *Cabaret*’s ‘Tomorrow Belongs To Me’”

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

### Psychological Speculations

Kevin Karnes (Emory University), Chair

Alexandra Kieffer (Rice University), “‘Music That Is a Psychology’: The *Revue wagnérienne* and the Making of the Modern Self”

Laurie McManus (Shenandoah Conservatory), “Brahms among the Freudians: Pathologizing the Pure Style”

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

Matthew Buchan (University of California, Riverside), “‘Ecstatic Audiences Leave Aspiring British Opera Composer Horrified’: Investigating the Unspeakable in Postwar British Culture through the Reception of Rutland Boughton’s *The Immortal Hour*”

### Reframing Opera

W. Anthony Sheppard (Williams College), Chair

Maria Virginia Acuña (University of Toronto), “The Crying Game: Female Masculinities and Cross-Dressing in Spanish Musical Theater (1690–1720)”

Tong C. Blackburn (Indiana University), “Transcultural Hybridity and Chinese Literati Practice in Zhou Long’s *Madame White Snake*”

Nancy Rao (Rutgers University), “Tan Dun’s *The First Emperor*: Racial Imagination, Chinese Theater, and the Trope of ‘Chinese Opera’”

Karen Olson (Washington University in St. Louis), “Farewell, Stromness – Hello, Will and Kate!: Nostalgia, Environmentalism, and Sir Peter Maxwell Davies’s *The Yellow Cake Revue*”

### Resituating Russia

Peter Schmelz (Arizona State University), Chair

Susan Filler (Chicago, Ill.), “Alexander Glazunov and the Early Jewish Nationalist Composers in Russia”

Kirill Zikanov (Yale University), “Music without Content: Balakirev Reception in the 1860s”

Rebecca Perry (Yale University), “Textbook Models: Prokofiev’s Thematic Simultaneities and the Russian Sonata Tradition”

Olga Panteleeva (Utrecht University), “Of Friendship and Formalism: Music Scholars and Soviet Power in the 1920s”

---

## SUNDAY MORNING SHORT SESSIONS

---

9:00–10:30

### Johnnies, Tommies, and Sammies: Music and Transnational Identities

Dale Cockrell (Vanderbilt University), Chair

William Brooks (University of York), Christina Bashford (University of Illinois Urbana-Champaign), Gayle Sherwood Magee (University of Illinois Urbana-Champaign), Justin Vickers (Illinois State University), Laurie Matheson (University of Illinois Press)

10:30–12:00

### Novel Approaches to Music for General Students: Adopting and Teaching from New Textbooks

Daniel Barolsky (Beloit College), Chair

Robin Wallace (Baylor University), Chris Freitag (W. W. Norton, Inc.), Jennifer L. Hund (Indianapolis, Ind.), Reeves Shulstad (Appalachian State University)





## Performances in Louisville

AMS Louisville 2015 is shaping up to be an especially exciting year for performances, with concurrent events presented by the University of Louisville's New Music Festival and the Louisville Orchestra in addition to a full slate of conference performances chosen from a wealth of fine applicants.

Since 1985, the University of Louisville has championed contemporary music through the Music Composition category of the Grawemeyer Awards and since 2002 with its New Music Festival, which will run from Tuesday to Saturday of the conference week. Free composition seminars by past Grawemeyer Award winners Krzysztof Penderecki and Kaija Saariaho will be held on Wednesday and Friday afternoons, and each evening brings a performance, including a free Thursday night concert by the Louisville Orchestra. Transportation between the conference and the New Music Festival will be provided.

Friday's conference performances will take place in a lovely space at the nearby Frazier History Museum, as a component of the museum's educational programming. At 12:30 p.m., Grammy Award winner John Schneider will present "Tampering with Nature: Music in Pure and Tempered Tunings," which coincides with the release of the revised and enlarged edition of his landmark 1985 volume *The Contemporary Guitar*. For-

mer president of the Guitar Society of America and the leading expert in microtonal guitar, John Schneider won the 2015 Grammy for Best Classical Compendium for producing *Patch: Plectra and Percussion Dances*, the first complete recording of the three-part cycle by the maverick American composer Harry Partch (1901–74) on reproductions of instruments designed by Partch.

In their 2:00 p.m. lecture-recital "They Offer Their Hands to One Another as Sisters: Fortepiano-Harpsichord Duos in the Circle of Sara Levy (1761–1854)," Rebecca Cypess, harpsichord, and Yi-heng Yang, fortepiano, focus on C. P. E. Bach's Concerto for Harpsichord and Fortepiano (1788). In this composition, commissioned by Sara Levy, Cypess and Yang demonstrate that the instruments' unique idiomatic capabilities are complementary rather than merely curious and form a diverse yet unified ensemble that is "integrally linked with the ideals of Enlightenment Berlin." Both the American Bach Society and the Hadassah-Brandeis Institute have supported Rebecca Cypess (Rutgers University) and her research on Sara Levy.

Two lecture-recitals devoted to improvisation are scheduled at the Galt House Hotel on Saturday. At 12:30 p.m. Katharina Uhde (Valparaiso University), violin, and R. Larry Todd (Duke University), piano, will present

"Reconsidering the Role of Improvisation in Beethoven's Violin Sonatas." They are currently recording the complete Beethoven sonatas. While in the absence of earwitness reports or recordings we cannot ascertain the degree to which Beethoven might have improvised during performances of his violin sonatas, Uhde and Todd explore the tantalizing hints he left behind in his scores that might bring us closer to understanding nineteenth-century performance practice as it relates to improvisation.

Our 2:00 p.m. Saturday presentation features well-known American harpsichordist Robert S. Hill, Freiburg Musikhochschule Professor of Historical Keyboard Instruments, in "*Kairos* as Paradigm: Timing as Structured Improvisation in François Couperin's *L'Art de Toucher le Clavecin*." Hill confronts the thorny issue of the unconventional notation in Couperin's unmeasured preludes by viewing the whole notes as members of independent but complementary voices within a polyphonic matrix, their contrapuntal function providing clues as to their relative importance and therefore length, all within an improvisational rhythmic context.

Committee members Catherine Gordon, Steven Zohn, Christina Baade, Seow-Chin Ong, and I encourage you to take advantage of this year's particularly bountiful offerings of performances and lecture-recitals.

—David Dolata  
Performance Committee Chair

## Louisville Program Selection

This year's program committee—Jonathan Bellman, Roger Freitas, Daniel Goldmark, Daniel Melamed, Anne Stone, Holly Watkins, and Albin Zak—received a total of 621 proposals; our task was to select the most promising ones to fill the 216 slots for daytime sessions (as well as proposals for evening sessions). We met on the campus of Case Western Reserve University in Cleveland over two and a half days in early April, having already spent the better part of an especially severe winter reading and ranking the proposals. The committee worked very well together; our diverse backgrounds and overlapping (and occasionally unsuspected) areas of expertise meant that all topics had at least one advocate. And the proposals we received covered quite a range of periods, genres, and themes. Of the hundreds of keywords provided by authors along with their abstracts, the terms "opera" (79 proposals/30 accepted), "American" (43/14), and

"film" (39/12) appeared the most often, with frequent appearances by other broad terms including "politics" (28/13), "performance" (26/9), "theory" (25/6), "nationalism" (23/11), "jazz" (22/11), "reception" (21/8), "war" (19/8), and "gender" (19/6).

There were two changes to the Program Committee's charge which affected the 2015 program, both driven by decisions made by the AMS Board. The first is that the Program Committee may now choose a range, from 0 to 24, of paper slots to reserve for the time in the deliberations when author names are revealed (which comes at the very end of the process). Stated another way: the committee can now opt to fill all 216 paper slots without revealing the names, or can determine a number to leave open until the names are revealed. The Louisville committee chose to keep the maximum number of slots (24) open, which were filled after the authors' names were revealed.

The second change affects the Louisville program in a more explicit manner: the Board empowered the Program Committee to create an invitational session, which involved devising a theme and crafting the panel of speakers. Since the Louisville New Music Festival will be taking place at the University of Louisville simultaneously with the AMS Annual Meeting, we took the announced presence of Kaija Saariaho at the festival for inspiration, and decided to create a session on modern opera composed by women. Chaired by Suzanne Cusick (New York University), the session will take place Saturday afternoon; participants include Marcia J. Citron (Rice University), Caroline Ehman (University of Louisville), Alejandro L. Madrid (Cornell University), Susan McClary (Case Western Reserve University), and W. Anthony Sheppard (Williams College). See p. 22 for details.

—Daniel Goldmark  
Program Committee Chair

## Committee News

*Committees regularly update their news and information at the web site: for further information on committees, see [www.ams-net.org/committees](http://www.ams-net.org/committees).*

### Alvin H. Johnson AMS 50 Fellowship Committee

The committee received sixty-three applications for the Society's Alvin H. Johnson AMS 50 Dissertation Fellowships for the 2015–16 academic year—the same number as last year—covering a wide range of musical scholarship. We were very impressed by the fine work being done by students in graduate programs across the nation, and we faced a number of tough choices in making our final recommendations.

The best applications contained a cogent prospectus broadly situating the project, and a persuasive sample chapter demonstrating innovative ideas, new materials, and nuanced argument. Committee members were more convinced by texts that demonstrated careful attention to matters of styling and presentation than by those that appeared not to do so: such things matter at this high level of competition.

The process this year did not require letters of recommendation; we also treated applications as anonymously as possible: names and institutions were removed from application materials and replaced by random identification numbers. We will retain these practices next year.

Applications for 2016–17 are due Tuesday 15 December 2015; see [www.ams-net.org/fellowships/ams50.php](http://www.ams-net.org/fellowships/ams50.php) for details. We will hold an information session for prospective applicants and interested parties at the Louisville Annual Meeting (Friday noontime).

—*Tim Carter*

### Committee on the Annual Meeting

There are so many things that go into an AMS Annual Meeting: formal papers (selected by the Program Committee), evening sessions organized by study groups and committees, special noontime sessions, the plenary lecture, meetings of dozens of societies and editorial boards, concerts, and the book exhibit, not to mention numerous receptions and parties, and, back again by popular demand—The Dance. Many of the Society's members work tirelessly to bring this about, above all the Program, Performance, and Local Arrangements Committees, as well as the AMS office staff. The Committee on the Annual Meeting (CAM) is responsible for overseeing the Annual Meeting, working with all these commit-

tees to make things run smoothly, and to help create an exciting and noteworthy event.

One question we considered in depth recently: should the Annual Meeting be expanded or lengthened? The membership was surveyed on this question in fall 2014, and the results published in the February 2015 *AMS Newsletter*. The survey suggested a slight majority in favor of expansion, but since a strong consensus or mandate was not evident, CAM has recommended not to expand the Annual Meeting at this time. However, we should all continue to think about this question.

The 2015 Louisville meeting will also feature a special inaugural session created directly by the Program Committee. The invitational session is entitled “Women Composing Modern Opera,” and includes a panel of distinguished guests (see p. 22). Much of the discussion will consider the work of Finnish composer Kaija Saariaho, guest of the New Music Festival at the University of Louisville; she has indicated that she will attend our session.

In the spirit of the Friday noontime short sessions about locally relevant themes that CAM has organized in the past, Michael Beckerman will present a Friday noontime special session on the origins of the song “Happy Birthday” in African American street cries from Louisville. The woman who wrote the song, Mildred Hill, was a well-regarded historian, composer and local ethnographer who was a lifelong champion of the power of Black music and a serious student of street cries.

CAM has also begun a program for guest speakers. Study Groups and Standing Committees may now apply for support (up to \$1,500) to bring guest speakers to their sessions at the Annual Meeting. At the 2014 Milwaukee meeting, the Committee on Women and Gender featured composer Chaya Czernowin, and for the 2015 Louisville meeting, the Jewish Studies and Music Study group has invited theater historian Stacy Wolf.

Three awards will be available in 2016. Applications are due by 15 November; a decision will be made by 1 January. Full details regarding application procedures will be posted at the web site in the fall.

CAM regularly evaluates possible locations for the Annual Meetings in 2020 and beyond. The AMS is committed to holding meetings in environments in which all our members will feel welcome and will enjoy full legal protections. We continue to take this precept into account as we think about other factors, among which are geographic diversity, cultural life, and price range.

—*Anne C. Shreffler*

### Committee on the History of the Society

My first, pleasant responsibility is to acknowledge the achievements of my predecessor, Jane Stevens, whose energetic leadership produced important results, especially in regularizing the functioning of the Society's archives and advancing the oral history project.

Leadership transitions are opportunities for taking stock, and in preparation for chairing the committee I consulted continuing committee members and those of the Society at large. These discussions sparked renewed commitment to ongoing committee activities and identification of possible new initiatives.

Of the activities in place, the functioning of the AMS Archives at the University of Pennsylvania has been greatly enhanced, thanks to a committee task force and the talents and energies of our AMS Archivist Richard Griscom. The oral history project continues, thanks to the work of those who have agreed to conduct interviews with distinguished members of the Society; recent interviewees include John Walter Hill (University of Illinois Urbana-Champaign) and Leo Treitler (CUNY). See [www.ams-net.org/administration/archives.php](http://www.ams-net.org/administration/archives.php) for full details on the archives, including a list of oral history interviews recorded to date.

Among possible initiatives are two that have already begun. We have revamped the committee's web page, where documents relating to the committee and more general documents relating to the history of the Society reside: [www.ams-net.org/committees/history](http://www.ams-net.org/committees/history). I would like to thank committee member James L. Zychowicz for his work in getting it up and running. We welcome suggestions for additional materials to add to the web page.

The Committee also endorsed the idea of a session at the Annual Meeting to occur regularly—perhaps every other year—devoted to the history of the discipline and its construction as an intellectual enterprise. Thanks to committee member Kay Kaufman Shelemay, the first of these will take place in Louisville. It is entitled “‘Making History’: An AMS Oral History Panel,” and includes Michael Beckerman (New York University), J. Peter Burkholder (Indiana University), Annegret Fauser (University of North Carolina at Chapel Hill), Bonnie Gordon (University of Virginia), and Richard Taruskin (University of California, Berkeley). This and future sessions will be recorded and transcribed, the documents to be placed in the Society's Archives.

Additional initiatives are under consideration, such as critical analyses and histories of

the principal vehicles for the dissemination of musicological scholarship, including journals, dictionaries, and encyclopedias. We welcome your suggestions and comments.

—Anthony M. Cummings

## Committee on the Publication of American Music



Andrew Kuster

We are delighted to welcome Andrew Kuster as the new Executive Editor of *Music of the United States of America*, the forty-volume series of scholarly editions of American

music sponsored by the AMS, with the support of the National Endowment for the Humanities. In addition to managing the MUSA office, Kuster's chief responsibilities include coordinating, developing, and copyediting all MUSA editions in collaboration with scholars from around the world. With a D.M.A. in Choral Music from the University of Colorado at Boulder, his dissertation on Stravinsky's twelve-tone works was awarded the 2001 Julius Herford Prize for Distinguished Doctoral Research from the American Choral Directors Association. In addition to conducting and composing, he possesses considerable music editorial experience, having served on the staff of the Kurt Weill Edition (2006–09), as well as editing (or co-editing) Amy Beach's *The Sea-Fairies* (A-R Editions), Heinrich Schütz's *Geistliche Chor-Music*, Kurt Weill's *Zaubernacht*, and *The Star-Spangled Songbook* (forthcoming). Please send MUSA inquiries and project ideas to him at [MUSAedition@umich.edu](mailto:MUSAedition@umich.edu).

For a long, wonderful time, Richard Crawford both chaired the Committee on the Publication of American Music (COPAM) and was Editor-in-Chief of MUSA. Now that he has stepped down, it takes three people to fill his shoes. Dale Cockrell chairs COPAM, while Gayle Sherwood Magee and Mark Clague are MUSA's co-Editors-in-Chief. The new division of labor has encouraged COPAM to reexamine its relationship with MUSA and the structures and procedures governing the Committee's organization. The exercise has resulted in COPAM looking afresh at its original AMS charge, which was to encourage, support, and help develop the "publication of American Music." Of course, MUSA will continue to be COPAM's

primary responsibility, but the committee is also looking toward other means to support American music "publication." These include audio publication (recordings), web publication, or other avenues leading to more traditional paper-based publication. As COPAM looks beyond MUSA, we invite scholars with American music publication projects to send us their ideas for how we can best advance our shared goals. We might, for example, provide critical review, endorsement, or financial support. How can we help? Write to us *c/o* [ams@ams-net.org](mailto:ams@ams-net.org) to begin the conversation.

MUSA's work continues apace. To date, twenty-five of the forty projected volumes have been published, with two nearing production: *Machito: Transcriptions and Arrangements of Afro-Cuban Jazz* (ed. Paul Austerlitz and Jere Laukkanen) and George W. Chadwick's opera *The Padrone* (ed. Marianne Betz). Some nine additional projects are under development. For a complete listing, see [www.ams-net.org/MUSA](http://www.ams-net.org/MUSA).

—Dale Cockrell

## Committee on Women and Gender

The Committee on Women and Gender (CWG) announces an evening panel session on "Feminist Musicology and Contingent Labor" at the Louisville Annual Meeting. The panel will include short presentations by Clara Latham (New York University), Elias Krell (Vassar College), Samantha Bassler (Westminster Choir College of Rider University), Margarita Restrepo (Newton, Mass.), Nina Treadwell (University of California, Santa Cruz), Matilda Ann Butkas Ertz (University of Louisville), and Cari E. McDonnell (University of Texas at Austin). We additionally have arranged for several senior women scholars to be available for an informal dutch treat mentoring breakfast on Friday morning. If you are interested in attending and are a scholar who has completed her doctorate but is untenured (e.g. assistant professor, adjunct instructor, independent scholar), please contact [honey.meconi@rochester.edu](mailto:honey.meconi@rochester.edu). As space is limited, please don't delay.

—Honey Meconi

## Communications Committee

The committee's main business following the Society's November meeting has been the coordination of two AMS-sponsored lectures. Last April, Paul Laird (University of Kansas) gave a talk at the Library of Congress, "A Hint of *West Side Story*': The Genesis of Bernstein's *Chichester Psalms* as Seen in the Library of Congress Bernstein Collection." A webcast will appear shortly on the AMS web

site. The AMS/LC subcommittee has selected the next two speakers: in October, Ryan Bañagale (Colorado College) will speak on Gershwin's *Rhapsody in Blue* (see p. 4), and in spring 2016, R. Larry Todd (Duke University) will present "Revisiting Mendelssohn's Octet, or the Maturing of Precocity" (see [www.ams-net.org/LC-lectures](http://www.ams-net.org/LC-lectures) for details). We'd like to thank our liaison at the Library, Daniel Boomhower, newly appointed director of Dumbarton Oaks Research Library and Collection. For upcoming lectures in the series, we are moving to a new time (early evening) and location (The Madison Building, home of the Music Division).

At the Rock and Roll Hall of Fame and Museum last March, Mark Clague (University of Michigan) presented "This Is America': Jimi Hendrix's Reimaginings of the 'The Star-Spangled Banner' as Social Comment for Woodstock and Beyond." Attendance was the largest thus far in the series: forty-eight in person, and twenty-six live stream viewers. The webcast is now available. Our fall speaker in the series is Stephanie Vander Wel (University at Buffalo, SUNY), who will present "Rose Maddox's Roadhouse Vocality and the California Sound of 1950s Rockabilly and Honky-Tonk" (see p. 5); in spring 2016, Jacqueline Warwick (Dalhousie University) will present "Dad Rock and Child Stars" (see [www.ams-net.org/RRHOFM-lectures](http://www.ams-net.org/RRHOFM-lectures) for details). The committee thanks Rock and Roll Hall of Fame and Museum liaison Jason Hanley.

The AMS blog *Musicology Now* continues successfully under the guidance of D. Kern Holoman. From the site's tag cloud one learns that anniversaries figure largely among topics—as with the bicentenary of Boston's Handel and Haydn Society and the centenaries of UC Berkeley's carillon and the term "musicology" itself. Other highlights include a report on the public musicology conference held earlier this year at Westminster Choir College of Rider University (see p. 6), posts on newly published books (e.g., Danielle and Eric Fosler-Lussier on musicological data-mining, and Martha Feldman on "The Transactional Castrati"), and several takes on the "Blurred Lines" verdict.

In other business, committee members are continuing to refine the AMS web site (as with a forthcoming brief reply to the question "What is musicology?"), exploring a proposal to hire a dedicated staff person for AMS communications, and considering a possible public-musicology event at the Louisville fall meeting—stay tuned.

AMS-L continues to function smoothly under the guidance of Tim Crain. Engaging

*continued on page 28*

## Committee News

continued from page 27

and popular recent threads include “What is the opposite of music?”; the cost of RILM; a centenary Scriabin “happening” in the Himalayas; and the 300th-birthday Google Doodle for Bartolomeo Cristofori. All are welcome to participate in the conversation; see the web site for details on joining.

—Bruce Alan Brown

## Publications Committee

In spring 2015, the Publications Committee awarded subventions to twenty-three books for a total of \$44,000:

V. Kofi Agawu, *The African Imagination in Music* (Oxford University Press); supported by the Manfred Bukofzer Endowment

Tim Carter, *Understanding Italian Opera* (Oxford University Press); supported by the Lloyd Hibberd Endowment

Rebecca Cypess, “Curious and Modern Inventions”: *Music and Instrumentality in Early Modern Italy* (University of Chicago Press); supported by the AMS 75 PAYS Endowment

J. Martin Daughtry, *The Amplitude of Violence: Sound, Music, Trauma, and Survival in Wartime Iraq* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Nina Sun Eidsheim, *Sensing Sound: Singing and Listening as Vibrational Practice* (Duke University Press); supported by the AMS 75 PAYS Endowment

Jean R. Freedman, *Peggy Seeger: Music and Life* (University of Illinois Press); supported by the Manfred Bukofzer Endowment

Ronnie Gilbert, *Ronnie Gilbert: A Radical Life in Song* (University of California Press); supported by the Gustave Reese Endowment

Thomas H. Greenland, *Jazz in New York: The Unseen Scene* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Sarah Gutsche-Miller, *Parisian Music-Hall Ballet, 1871–1913* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

John Hajdu Heyer, *The Lure and Legacy of Music at Versailles: Louis XIV and the Aix School* (Cambridge University Press); supported by the James R. Anthony Endowment

Marian Wilson Kimber, *Feminine Entertainments: Women, Music, and the Spoken Word* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Alejandro L. Madrid, *In Search of Julián Carrillo and Sonido 13* (Oxford University Press); supported by the Otto Kinkeldey Endowment

Felicia Miyakawa, “Sometimes I Feel Like a Motherless Child”: *The Transformative Jour-*

*ney of an American Song* (Oxford University Press); supported by the Dragan Plamenac Endowment

Thomas Patteson, *Instruments for New Music* (University of California Press); supported by the AMS 75 PAYS Endowment

Bryan Proksch, *Reviving Haydn: New Appreciations in the Twentieth Century* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

Jesus A. Ramos-Kittrell, *Playing in the Cathedral: Music, Race, and Social Status in Eighteenth-Century Mexico City* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Paul Rice, *Venanzio Rauzzini in Britain: Castrato, Composer, and Cultural Leader* (University of Rochester Press); supported by the Margarita M. Hanson Endowment

Arman Schwartz, *Puccini's Soundscapes: Realism and Modernity in Italian Opera* (Olschki); supported by the AMS 75 PAYS Endowment

Douglas Shadle, *Orchestrating the Nation: The Nineteenth-Century American Symphony* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Don M. Randel et al., ed., *A Cole Porter Companion* (University of Illinois Press); supported by the Donna Cardamone Jackson Endowment

Benedict Taylor, *Towards a Harmonic Grammar of Grieg's Late Piano Music: Nature and Nationalism* (Ashgate Publishing); supported by the Joseph Kerman Endowment

Benedict Taylor, *The Melody of Time: Music and Temporality in the Romantic Era* (Oxford University Press); supported by the John Daverio Endowment

Stephanie Vander Wel, *Hillbilly Maidens and Cowboys' Sweethearts: Country Music and the Gendering of Class* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

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

—Walter Frisch

## Study Group News

Study groups regularly update their news and information at the web site: for further infor-

mation on study groups, see [www.ams-net.org/studygroups](http://www.ams-net.org/studygroups).

## Cold War and Music Study Group

At the Louisville Annual Meeting the Cold War and Music Study Group (CWMSG) will host an evening panel exploring themes of nostalgia in Cold War musical cultures. Taking as its starting point Svetlana Boym's *The Future of Nostalgia* (2001), the panel comprises four short position papers by Ewelina Boczkowska (Youngstown State University), Martha Sprigge (University of Michigan), Peter Kupfer (Southern Methodist University), and Ulrike Präger (University of Illinois Urbana-Champaign), after which the session will be opened to the floor. We conclude with an informal social event at which current and prospective study group members will have the opportunity to network. The papers for the session will be circulated in advance to CWMSG members. If you wish to join the CWMSG or learn more about our activities, please visit [www.ams-net.org/cwmsg](http://www.ams-net.org/cwmsg).

—Elaine Kelly

## Jewish Studies and Music Study Group

The Board of the Jewish Studies and Music Study Group (JSMSG) is delighted to announce that the group is the recipient of the AMS's inaugural fund for guest speakers. With this generous support, we present Stacy Wolf at the Louisville meeting at our 12 November Thursday evening session. Wolf is professor of theater at Princeton University and director of the Art Fellows Program, and a scholar of theater history and its music, which she has examined from the perspectives of Jewish, gender, and LGBTQ studies. Her talk, “The Hills Are Alive with the Sound of Music: Musical Theater at Girls' Jewish Summer Camps in Maine,” examines issues of Jewish identities and gender in American amateur musical theater. Drawing on extensive ethnographic, historical, and performance-oriented sources, the presentation considers the performances of musicals at girls' Jewish summer camps, long a camp activity staple. Wolf asks such questions as how do musicals contribute to girls' sense of identity? How do they foster Jewishness in a wilderness setting? Do such productions affect Broadway? A response by Amy Lynn Wlodarski (Dickinson College) follows, and the session concludes with questions and answers. The Board will also announce the recipient of its first annual Award of



Recognition for an excellent book, article, edition, recording, or online resource from 2013 or 2014 in the field of Jewish Studies and Music. All are welcome to join us in Louisville, as well as to join our email list and visit our web site for information about archives, resources, and upcoming events in the field.

—*Joshua Walden*

### **Ludomusicology Study Group**

AMS Louisville 2015 will feature the inaugural convening of the Ludomusicology Study Group: all conference attendees are welcome to come and explore music, games, and play in diverse perspectives. The Saturday evening session includes a brief organizational meeting (electing officers and future program committee members) followed by papers by Neil Lerner (Davidson College), Dana Plank-Blasko (Ohio State University), and Roger Moseley (Cornell University).

The expressly interactive qualities of video game music can inspire new vocabularies and methods of musical analysis, criticism, and ethnography. With the rapid rise in ludomusicological work over the last decade, the study group will provide an annual forum for eager voices. In coming years, we will be playful with programming and formats, which may include papers, keynotes, round tables, demos, tournaments, composer workshops, and mentoring panels. Beyond these activities, we seek to embrace AMS members who are curious about the subject, but do not (yet) work directly in this area. Such curiosity—a head poking through an open door, a spontaneous onlooker staying for a paper (or more)—is how a subfield like this one will bloom and flourish.

—*William Cheng*

### **Music and Dance Study Group**

The Music and Dance Study Group (MDSG) is pleased to announce its third annual evening panel, “New Musicological Scholarship on Dance,” to be held in Louisville Friday 13 November at 8:00 p.m., after our business meeting at 7:30 p.m. The panel will complement our Pittsburgh and Milwaukee sessions, which explored the place of dance scholarship in music studies and examined ways to bring dance into the music curriculum. This year’s program will showcase new scholarly work at the intersection of music and dance. Our aim is

to support under-explored areas of musical research and to provide emerging scholars an opportunity to advance their research. Speakers are Dana Terres (Florida State University), Alexandre Abdoulaev (Boston University), Anne Searcy (Harvard University), and Elia Andrea Corazza (John W. Kluge Center, Library of Congress). Maribeth Clark (New College of Florida) will moderate.

We will also host a class on historical social dances. Come learn the Charleston and the Lindy Hop with Christopher Wells! All are welcome to join us for this Saturday noontime event, which will be accessible for beginners while also informative for those more advanced and promises to be great fun. As always, we would appreciate ideas for MDSG activities, as well as contributions to our growing database of bibliographic sources relating to music and dance ([atom.lib.byu.edu/dancemus](http://atom.lib.byu.edu/dancemus)). If you would like to join our email list, please contact Samuel Dorf ([sdorf@udayton.edu](mailto:sdorf@udayton.edu)). Information about conferences, cross-society liaisons, and ideas for future events and conferences should be sent to the MDSG chair, Sarah Gutsche-Miller ([sarah.gutsche.miller@utoronto.ca](mailto:sarah.gutsche.miller@utoronto.ca)).

—*Sarah Gutsche-Miller*

### **Music and Disability Study Group**

At the 2015 Louisville Annual Meeting, the Music and Disability Study Group (MDSG) will sponsor a special session, “What Is Accessible Musicology?” Daniel Barolsky (Beloit College) will speak on the pedagogy of inclusive listening; William Cheng (Dartmouth College) on rhetorical proficiency and accessibility in music research; Andrew Dell’Antonio (University of Texas at Austin) on public musicology as accessible musicology; James Deaville (Carleton University) on social class and accessibility in music academia; and Megan Schrader (North Andover, Mass.) on verbal learners and accessibility in music pedagogy. This session will define accessible musicology, how it positively benefits each member of our Society, and how it leads to greater inclusion in our discipline’s membership.

The special session is the culmination of recent important work by the MDSG Ad Hoc Committee on Accessibility, chaired by Kendra Leonard and Jeannette Jones. Other initiatives include revisions to the AMS Guidelines on Accessibility and Ac-

commodations for Members with Disabilities (see [www.ams-net.org/administration/accessibility.php](http://www.ams-net.org/administration/accessibility.php)), and the creation of presentation guidelines by Jeannette Jones, “Tips for Creating the Accessible Conference Presentation” ([www.academia.edu/9098718/Tips\\_for\\_Creating\\_the\\_Accessible\\_Conference\\_Presentation](http://www.academia.edu/9098718/Tips_for_Creating_the_Accessible_Conference_Presentation)). We thank the AMS Board and President Ellen T. Harris for their careful consideration of the MDSG proposals, which will provide AMS members with greater clarity on accommodations and accessibility at national meetings.

Finally, we encourage members to visit our Wordpress blog ([musicdisabilitystudies.wordpress.com](http://musicdisabilitystudies.wordpress.com)), which features a bibliography of research in music and disability, a database of musical representations of disability, information about our mentorship program, and guest blog posts. Interested members are welcome to submit guest blog posts. Examples of past guest blog posts include short essays on research in music and disability, reports on conference sessions featuring papers on music and disability, and reviews of recent publications. For more information about the activities of the MDSG or to join our listserv, please visit our blog. Please also visit us at [www.facebook.com/groups/musicanddisability](http://www.facebook.com/groups/musicanddisability).

—*Samantha Bassler and Blake Howe*

### **Pedagogy Study Group**

The tenth Teaching Music History Conference took place at the University of Cincinnati 5 and 6 June. The conference was again a two-day event, which has increased its scope and participation, raising it from a regional workshop to a national meeting. This year presenters represented eleven of the fifteen AMS chapters. The keynote panel—Gayle Sherwood Magee (University of Illinois Urbana-Champaign), Douglas Shadle (Vanderbilt University), and Travis Stimeling (West Virginia University)—presented a follow-up discussion to the PSG’s Milwaukee Annual Meeting session “End of the Undergraduate Music History Sequence?”, in which they discussed issues relating to a skills-based musicology curriculum.

All are invited to join the PSG for three sessions at the Louisville Annual Meeting. Friday evening, the PSG annual meeting—including the election of a new study group chair—will follow a session on strategies

*continued on page 30*

## Study Group News

*continued from page 29*

for teaching writing. Panelists Colin Roust (University of Kansas), Everette Smith (Southeastern Louisiana University), John Spilker (Nebraska Wesleyan University), and Jeffrey Wright (Indiana University, South Bend) will discuss their experiences teaching writing at a variety of institutions ranging from small liberal arts colleges and regional state universities to master's- and doctoral-granting universities. Much of the session will feature a decentered discussion with small breakout groups. On Saturday evening, we are co-sponsoring, with the Popular Music Study Group, a session entitled "Getting 'Into the Groove': Teaching Students How to Listen to Temporality in Popular Music." Sunday morning, Chris Freitag (W. W. Norton), Jennifer Hund (Indianapolis, Ind.), Mary Natvig (Bowling Green State University), Reeves Shulstad (Appalachian State University), and Robin Wallace (Baylor University) will lead an alternative-format session, "Novel Approaches to Music for General Students: Adopting and Teaching from New Textbooks." Although music appreciation textbooks are predominantly structured around the canon of Western art music, with supplemental chapters on other musics, presenters at various events and panels over the last

fifteen years have advocated for alternative approaches. This session will discuss the history of music appreciation textbooks, followed by a panel round table representing the perspectives of publishers, textbook authors, and instructors.

Please visit the most recent issue of the *Journal of Music History Pedagogy* ([www.ams-net.org/ojs/index.php/jmhp](http://www.ams-net.org/ojs/index.php/jmhp)). Much of the issue is devoted to curricular discussions about jazz history courses and the undergraduate music history sequence.

—Colin Roust

## Popular Music Study Group

At the AMS Louisville meeting, the Popular Music Study Group will host or co-host three events. Our Thursday evening study session, "Popular Music and Social Mobility," will feature presentations by Noriko Manabe (Princeton University), Virginia Christy Lamothe (Belmont University), and Benjamin Court (University of California, Los Angeles). Theo Cateforis (Syracuse University) will serve as the chair and respondent. I would like to thank the program committee—Joanna Love (chair), Mike D'Errico, Marissa Steingold, Jarryn Ha, and Sarah Provost—for completing the difficult task of selecting three of the twenty-one excellent proposals we received. Session details are available at [www.ams-net.org/studygroups/pmsg](http://www.ams-net.org/studygroups/pmsg).

The PMSG Business Meeting takes place Saturday at 12:15 p.m. This year, the group will hold an election for Secretary/Treasurer. A call for nominations will be sent to all dues-paying Study Group members in September. During the business meeting's second half, we hope to hold a roundtable on an issue facing popular music scholars. If you have an idea for a roundtable, please contact Eric Hung ([msumeric@gmail.com](mailto:msumeric@gmail.com)).

On Saturday evening, the Pedagogy Study Group and PMSG will co-sponsor a panel on how popular music scholars teach rhythm. Speakers include John Covach (Eastman School of Music, University of Rochester), Robert Fink (University of California, Los Angeles), Jason Hanley (Rock and Roll Hall of Fame and Museum), Jocelyn Neal (University of North Carolina at Chapel Hill), and Mandy Smith (Case Western Reserve University). Colin Roust (University of Kansas) will serve as the chair and Eric Hung (Westminster Choir College of Rider University) as the respondent. We hope to see you at these events.

To contact PMSG's officers and to join, please visit [www.ams-net.org/studygroups/pmsg/officers\\_and\\_membership.html](http://www.ams-net.org/studygroups/pmsg/officers_and_membership.html). We will post updates about the study group and popular music at [www.facebook.com/AMSpop](http://www.facebook.com/AMSpop).

—Eric Hung

---

## Matthew Balensuela, Founding Editor of JMHP

The 2010 debut of the *Journal of Music History Pedagogy* (*JMHP*) helped satisfy an important scholarly need: despite substantial increases in music history pedagogy discourse at conferences in the first decade of the new century, few venues existed where musicologists could publish about teaching. Now entering its sixth year of publication, *JMHP* has successfully established a forum for pedagogy publication, broadened the audience for that subject, and raised the prestige of music history pedagogy as a serious form of scholarly inquiry. Yet none of this would have been possible without the ambitious vision and indefatigable work of the journal's founder and inaugural editor, Matthew Balensuela.

An active participant in the growing pedagogy community ten years ago, Matthew recognized the need for a stable outlet to preserve the increasing quantity of pedagogy discourse. He saw that a peer-reviewed, serial publication would help establish pedagogy as a legitimate area of scholarship, and he chose to use his 2009–10 sabbatical to investigate the possibility of starting a music history pedagogy journal.

We are indebted to Matthew for the substantial risk he took in pursuing this project and the work he invested in it. Matthew initially only set out to develop a journal feasibility study as a sabbatical proj-

ect, but with the support of the editorial board, Bob Judd, and DePauw University, Matthew produced the journal's entire first issue. In fall 2010, Matthew launched *JMHP*, assuming the role of Editor-in-Chief for the first nine issues.

Matthew routinely exceeded his required duties during his tenure, often collaborating closely with authors during the publication process to ensure high-quality journal content.

As he passes the reins to Stephen Meyer, we would like to acknowledge Matthew for creating a publication that will have a profound effect on teachers and students in music history classrooms for years to come. On behalf of these teachers, students, and the AMS, the Pedagogy Study Group offers a heartfelt thanks to Matthew Balensuela for his extraordinary service and important contribution to the field of music history pedagogy.

—Scott Dirkse



Matthew Balensuela

# Annual Meeting, Vancouver, British Columbia, 3–6 November 2016

## Call for Papers

Deadline: 5 p.m. EST

15 January 2016

The 2016 Annual Meeting of the AMS will be held jointly with the Society for Music Theory (SMT) in Vancouver, British Columbia, from Thursday 3 November to Sunday 6 November. The Program Committee welcomes proposals for individual papers or poster presentations, formal sessions, evening panel discussions, and sessions using alternative formats in all areas of scholarship on music, and sessions held jointly with the SMT. **Please read the guidelines carefully:** proposals that do not conform will not be considered.

Proposals will be accepted in one of the following five categories:

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

Proposals for posters should follow the guidelines for submission of individual proposals, and include an explanation of the content and goals of the graphic presentation. Technical guidelines for posters will be distributed with acceptance information.

Proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship. **Maximum length: 350 words.**

**Formal Sessions.** An organizer representing several individuals may propose a Formal Session, either a full session of four papers, or a half session of two papers. For this proposal, organizers should prepare a rationale, explaining the importance of the topic and the proposed constituent papers. The organizer should also include an abstract for each paper, which conforms to the guidelines for individual proposals above. Formal Session proposals will be considered as a unit and accepted or rejected as a whole. The proposed session's consistency and coherence is an important part of the evaluation process. All proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship. Paper abstracts included in a Formal Session proposal will not be considered for separate individual presentation. **Maximum**

**length: 350 words for the rationale, and 350 words for each constituent abstract.**

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

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

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

**Joint sessions.** For this meeting the Program Committees of the two societies invite proposals for joint sessions, bringing together participants from both societies. These may take the form of a joint session Paper Panel or a joint session of Alternative Format. Guidelines for both are set out below.

A **joint session Paper Panel** is a session that includes a balance of participants from the two societies and in which multiple approaches, methodologies, or framing discourses are presented. Joint session proposals

will be considered as a unit by the program committees of the AMS and the SMT, and will be programmed only if accepted by both committees. Proposals must include 1) a session rationale, and 2) abstracts for each paper on the session. The session rationale must identify the proportion of participants from each society. Paper abstracts included in a joint session proposal are components of the session proposal as a whole, and will not be considered for individual presentation. All proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship. **Maximum length: 350 words for the rationale, and 350 words for each constituent paper.**

Papers will be allocated forty-five minutes each, thirty minutes for the paper and fifteen minutes for discussion. Proposals may be for sessions of ninety minutes (two papers) or three hours (which in addition to a maximum of four paper proposals may include one or two respondents.)

**Joint sessions of Alternative Format** are also encouraged. Alternative Format sessions might include: performance and scholarship, discussion of an important publication, a debate on a controversial issue, "flipped" papers, "lightning talks," or the like. Proposals for Alternative Format joint sessions should outline the intellectual content of the session, the participants and their society affiliations, and the structure of the session. As with the joint session Paper Panels, joint sessions of Alternative Format should include a balance of participants from the two societies. Proposals will be considered as a unit by the two program committees and will be programmed only if accepted by those committees. Proposals may be for sessions of ninety minutes or three hours. **Maximum length: 1000 words.**

Proposals for joint session Paper Panels and joint sessions of Alternative Format should be submitted via a shared web site to be announced closer to the submission deadline.

**Program Committee procedures:** The Program Committee will evaluate and discuss Individual, Formal Session, and Poster proposals anonymously (i.e., with no knowledge of authorship). All proposals are evaluated on a scale from zero to five by the entire committee. The scores are collated, averaged, and ranked accordingly, after which the committee meets to discuss final selections. During this meeting, the committee selects the most promising proposals and forms sessions for presentation. The committee may choose to

*continued on page 32*

## AMS Vancouver CFP

*continued from page 31*

reserve from zero to twenty-four slots in the program to be filled at the end of the process, after the authors of the abstracts are identified. Knowledge of authorship can facilitate the work of the committee in forming topically balanced sessions and improving the balance between senior and junior scholars on the program.

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

**Application restrictions.** No one may appear on the Vancouver program more than twice. An individual may deliver a paper and appear one other time on the program, whether participating in a Joint Session, an evening panel discussion or alternative format session, functioning as a chair-organizer of a formal session, or serving as a respondent, but may not deliver a lecture recital or concert. Participation in extra-programmatic offerings such as study group meetings or standing committee presentations (e.g., the Committee on Career-Related Issues) does not count as an appearance for this purpose. Only one submission per author will be accepted. Authors who presented papers at the 2015 AMS meeting may not submit proposals for the 2016 meeting. Organizers of evening panel discussions or alternative-format sessions may not also present a formal paper in the same year or in the preceding one, but participants may do so. Authors may not submit the same proposal to both the AMS and SMT program committees. If applicable, authors must indicate that they have submitted different proposals to the AMS, the SMT, and/or a Joint Session, and indicate which proposal should take priority, should more than one be accepted by the respective committees.

**Submission procedure.** Proposals must be received by 5 p.m. EST, 15 January 2016. Electronic proposal submission is encouraged. Please note that electronic proposal submission

ceases precisely at the deadline. In order to avoid technical problems with submission of a proposal, it is strongly suggested that proposals be submitted at least twenty-four hours before the deadline. Due to the volume of proposals received, proposals received after the deadline cannot be considered. A FAQ on the proposal submission process is available at the web site, and those planning to submit proposals are encouraged to review the information posted there. Those unable to submit a proposal electronically should contact the AMS office by 10 January 2016 regarding accommodation procedures.

Receipts will be sent to all who submit proposals by the beginning of February 2016.

**AMS committees and study groups; affiliated societies.** Sessions organized by such groups are not reviewed by the Program Committee. They should contact Robert Judd at the AMS office to schedule their meetings.

—Anne Stone  
*Program Committee Chair*

### Call for Performances Deadline: 5 p.m. EST 15 January 2016

The AMS Performance Committee invites proposals for concerts, lecture-recitals, and other performances and performance-related events during the 2016 Vancouver Annual Meeting. We encourage proposals that demonstrate the Society's diversity of interests, range of approaches, and geographic and chronological breadth inspired by or complementing new musicological finds that develop a point of view or offer a programmatic focus. Performances related to the meeting's venue are especially welcome.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals. Available presentation times include lunch hours, afternoons, and Thursday evening, 3 November 2016.

Required application materials include: 1) an application cover sheet (available from the

AMS office or at [www.ams-net.org/vancouver](http://www.ams-net.org/vancouver)); 2) a proposed program listing repertory, performer(s), and the duration of each work; 3) a list of audio-visual and performance needs; 4) a short (100-word) biography of each participant named in the proposal; 5) for concerts, a one-page explanation of the significance of the program or manner of performance; for lecture-recitals, a description (two pages maximum) explaining the significance of the program or manner of performance, and a summary of the lecture component, including information pertaining to the underlying research, its methodology, and conclusions; 6) representative audio or visual materials pertaining to the program and performers (twenty minutes maximum). An individual may not present both a paper and a performance (or lecture-recital) at the meeting. If proposals are submitted to both the Program and Performance Committees, proposers must indicate which should take priority should both be accepted. Although the AMS is unable to offer a fee to artists, modest subsidies are occasionally available for performance-related expenses. Please see the application cover sheet for proposal submission details. Materials must arrive at the AMS office no later than 5 p.m. EST, 15 January 2016. Exceptions cannot be made to this deadline, so please plan accordingly. Receipts will be sent to those who have submitted proposals by the deadline, and the committee will communicate its decisions by 15 April 2016.

—Steven Zohn  
*Performance Committee Chair*

### Call for Nominations: Session Chairs, AMS/SMT Vancouver 2016

Nominations are requested for Session Chairs at the AMS Annual Meeting in Vancouver, 3–6 November 2016. Please visit the web site ([www.ams-net.org/vancouver](http://www.ams-net.org/vancouver)) for full details. Self-nominations are welcome. Deadline: 15 March 2016.

### Exhibitors in Louisville

*(as of 23 July 2015)*

A-R Editions, Inc.  
American Institute of Musicology  
Ashgate Publishing Company  
Bärenreiter  
Bedford/St. Martin's  
Bloomsbury Publishing  
Boydell & Brewer / University of  
Rochester Press

Broude Brothers Limited  
University of California Press  
Cambridge University Press (USA)  
University of Chicago Press  
Eighteenth-Century Societies  
Hal Leonard Corporation  
University of Illinois Press  
Indiana University Press  
Naxos of America  
Oxford University Press  
The Packard Humanities Institute –  
C. P. E. Bach: The Complete Works

Pendragon Press  
Répertoire International de Littérature Musicale (RILM)  
Retrospective Index to Music Periodicals  
Routledge  
Rowman & Littlefield (Scarecrow Press)  
The Scholar's Choice  
Society for American Music  
Theodore Front Musical Literature  
W. W. Norton & Company



---

## CFPs and Conferences

The AMS lists conferences and CFPs at [musicologyconferences.events.sas.ac.uk](http://musicologyconferences.events.sas.ac.uk). The site includes further details concerning these listings, as well as additional conference listings.

To subscribe to email notification regarding musicology conferences, see [www.ams-net.org/announce.php](http://www.ams-net.org/announce.php).

### CFPs

#### **“Putting It Together”: Investigating Sources for Musical Theatre Research**

CFP deadline: 1 September 2015  
10–12 May 2016  
University of Sheffield

#### **The Hidden Musicians Revisited**

CFP deadline: 14 September 2015  
11–12 January 2016  
Open University, Milton Keynes

#### **György Kurtág**

CFP deadline: 15 September 2015  
2–3 June 2016  
Budapest

#### **Music History and Cosmopolitanism**

CFP deadline: 30 September 2015  
1–3 June 2016  
Sibelius Academy, Helsinki

#### **The New and the Novel in the 19th Century / New Directions in 19th-Century Studies**

CFP deadline: 30 September 2015  
13–16 April 2016  
Lincoln, Nebr.

#### **American Bach Society**

CFP deadline: 1 October 2015  
7–10 April 2016  
University of Notre Dame

#### **Bodies of Art: Music, Literature, and Disability**

CFP deadline: 1 October 2015  
9 April 2016  
Misericordia University, Dallas, Pa.

#### **OM: Orient in Music—Music of the Orient**

CFP deadline: 1 October 2015  
10–11 March 2016  
Academy of Music, Łódź, Poland

#### **Society for Christian Scholarship in Music**

CFP deadline: 1 October 2015  
11–13 February 2016  
Boston University

#### **Society for Seventeenth-Century Music**

CFP deadline: 1 October 2015  
14–17 April 2016  
Miami

#### **Nineteenth-Century Music**

CFP deadline: 16 October 2015  
11–13 July 2016  
University of Oxford

#### **Analytical Approaches to World Music**

CFP deadline: 1 December 2015  
8–11 June 2016  
New York

#### **North American British Music Studies Association**

CFP deadline: 22 January 2016  
4–7 August 2016  
Syracuse University

### Conferences

#### **For Cryin’ Out Loud: Music and Politics**

6–8 September 2015  
Utrecht

#### **Music Since 1900**

7–9 September 2015  
Glasgow

#### **Mozart Society of America**

11–13 September 2015  
Tufts University, Medford

#### **Sounding Czech: Towards an Aural History of Bohemia and Moravia**

18–19 September 2015  
New York University, Prague

#### **Musicological Society of Australia**

1–4 October 2015  
Sydney Conservatorium of Music

#### **Popular Music and Communities**

2–3 October 2015  
Case Western Reserve University, Cleveland

#### **Who Pays? Who Plays?—Patronage and Entrepreneurship in American Music**

28–30 October 2015  
University of Redlands

#### **Where Rivers Meet: A Symposium**

29 October–1 November 2015  
University of the Incarnate Word, San Antonio

#### **Italian Musicological Society**

30 October–1 November 2015  
Perugia

#### **New Zealand Musicological Society**

31 October–2 November 2015  
Victoria University of Wellington

#### **What Does Democracy Sound Like? Actors, Institutions – Practices, Discourses**

5–7 November 2015  
Philharmonie de Paris

#### **Valorizing Clemens non Papa: Towards a Polycentric Model for Renaissance Music**

6–7 November 2015  
Boston University

#### **New Music Conference and Festival NUNC!**

6–8 November 2015  
Northwestern University, Evanston

#### **Popular Music and Public Diplomacy**

6–8 November 2015  
Technische Universität Dortmund

#### **Visual Manifestations of Power and Repression in Music, Dance, and Dramatic Arts**

9–10 November 2015  
Ohio State University, Columbus

#### **Teaching and Learning Popular Music**

18–21 November 2015  
University of Michigan, Ann Arbor

#### **The Centennial of Billy Strayhorn**

20–21 November 2015  
Cleveland State University

#### **Tyranny and Music**

21–22 November 2015  
Middle Tennessee State University, Murfreesboro

#### **The Enterprise of Musicology: Trends in our New Age**

4–6 December 2015  
Hong Kong

#### **Jazz Education Network**

6–9 January 2016  
Louisville

#### **IMS Regional Association for Latin America and the Caribbean**

12–16 January 2016  
Universidad Alberto Hurtado, Santiago, Chile

#### **EZ MUSIC**

4–6 March 2016  
University of California, Berkeley

#### **Utopian Listening: the Late Electroacoustic Music of Luigi Nono: Technologies, Aesthetics, Histories, Futures**

23–26 March 2016  
Tufts University, Medford

#### **Renaissance Society of America**

31 March–2 April 2016  
Boston

## Obituaries

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

Gordon W. Atkinson, 5 May 2015  
Clyde W. Brockett, 23 June 2015  
Alan Curtis, 15 July 2015  
Kerry S. Grant, 6 September 2014  
David G. Hughes, 20 April 2015

Roland Jackson, 4 June 2015  
Owen Jander, 21 January 2015  
Robert S. Lord, 24 July 2014  
Jocelyn Mackey, 27 October 2013  
Andrew Porter, 4 April 2015

### David Grattan Hughes (1926–2015)

David Hughes, Harvard University Fanny Peabody Mason Professor of Music, emeritus, died in Paris on 20 April 2015; he was 88.

Born in Norwalk, Connecticut on 14 June 1926, Hughes was a lifelong Harvard man. After his A.B. (*summa cum laude*, 1949), he served with the U.S. Army in Japan before returning to take the A.M. (1954) and Ph.D. (1956) with a dissertation on music in the fourteenth century. He was appointed to the faculty in that year, remaining there until retirement. He served as Department Chair (1961–65) and as Head Tutor, advising generations of undergraduates; and he mentored a series of distinguished dissertations. He also taught for many years in the Harvard Extension School.

Masterly articles, dealing mainly with issues of transmission and filiation in medieval chant, especially in the area of tropes, established Hughes as an authority in his field. With John R. Bryden, he published *An Index to Gregorian Chant* (Harvard, 1969); his textbook, *History of European Music*, was published by McGraw Hill in 1974.

In 1959 Hughes assumed editorship of *JAMS*. The journal had fallen behind in publication, and it was vitally important to the Society that it resume its regular schedule. Hughes took it over, collected and edited a wide range of material, and oversaw a Summer-Fall double issue in 1959, marking the twenty-fifth anniversary of the founding of the Society in 1934. This helped to put *JAMS* back on its feet, and was a welcome step in restoring the organization to good health and future prosperity. He was made an Honorary Member of the Society in 2006.

Hughes lived in Belmont, Mass., for many years, later retiring to coastal Maine; his annual trips to Paris combined research with rejuvenation. He was a real polymath. There were few subjects in music on which he could not enrich and enliven a conversation; he was a fluent pianist, able to play almost anything from memory, vocal, instrumental, or orchestral. Those whom he taught will long remember his lively conversation, his challenging seminars, and his self-effacing sense of humor.

—Thomas Forrest Kelly

### Andrew Porter (1928–2015)

Andrew Porter, “the most formidable classical-music critic of the late twentieth century” (Alex Ross), died in London on 3 April. Born and raised in Cape Town, South Africa, he went to University College, Oxford as an organ scholar to read English and Music. He soon became a music critic for numerous publications in England, the most important being *The Financial Times* (1953–72). Thereafter he spent two decades as music critic for *The New Yorker*, generally writing a substantial review every week. In 1992 he returned to London as music critic of *The Observer* and later *The Times Literary Supplement* (1997–2009); he continued to write reviews for *Opera* until his death. Opera was central to his interests, yet he was also a passionate advocate of contemporary music. The index of his selected writings in his 2003 Festschrift *Words on Music: Essays in Honor of Andrew Porter on the Occasion of His 75th Birthday*, ed. David Rosen and Claire Brook, fills fourteen single-spaced pages.

“A music critic,” he wrote, “is a mixture in varying parts of musicologist, historian, chronicler, enthusiast, and other things. (In my case, those ‘other things’ include translating, editing, and occasional episodes of coaching, directing, and conducting to keep me in touch with the realities of actual performance.)” Verdi was the principal focus of his research. After learning at a Verdi conference that *Don Carlos* had undergone substantial cuts before its 1867 première, Porter the musicologist was off to the Bibliothèque de l’Opéra, where he reconstructed the excised music by examining the orchestral material. Later archival research in Paris led to important discoveries about the genesis of *Les Vêpres siciliennes*. He wrote the Verdi entry for the 1980 *New Grove*, and together we edited *Verdi’s Macbeth: A Sourcebook*, which included all the relevant available letters and documents. We had long discussed preparing a revised and expanded edition, but it was not to be.

As for the “other things,” there are about forty English singing translations of librettos: mostly Italian, but also French and German. Moreover, he edited *The Musical Times*

(1960–67) and *The Verdi Newsletter* (1976–91); directed opera (e.g., both versions of *La forza del destino*, using the contemporary staging manual); wrote librettos (*The Tempest*, John Eaton, 1985; *The Song of Majnun*, Bright Sheng, 1992); and accepted visiting professorships at the University of California, Irvine and the University of California, Berkeley (as Ernest Bloch Professor).

Porter brought all this to bear in his reviews: they tended to emphasize the work’s history, including its entire performance history. Thanks to this historical outlook and his elegant literary style, one can still read the five volumes of collected *New Yorker* reviews for pleasure and enlightenment long after the performance under review.

In 1993 Porter was elected a Corresponding Member of the AMS, the only music critic to be so acknowledged, an honor which rightly recognizes the breadth of his interests and the vigor of his contributions.

—David Rosen

### Norman E. Smith (1931–2014)

Norman E. Smith died on 5 March 2014 after a valiant battle with pulmonary disease. Norman was born in Benton, Arkansas on 4 November 1931. He earned his doctorate in 1964 at Yale University, where he studied with William Waite and Leo Schrade. He first taught at Yale and then at the University of Pennsylvania, remaining there until his retirement in 2000.

Few scholars could match the depth of Norman’s understanding of early medieval polyphony. His widely cited corpus of articles on this repertory treats its sources, notation, style, compositional process, and the relationship between text and music—all at an extraordinary level of ingenuity and meticulous care. His work shed important light on the forces that gave rise to the emergence of polyphonic music in the Western world and to the motet in particular.

At Penn, Norman gained an unrivaled reputation as a star teacher. He taught his survey of the history of music in a way that engendered correspondence with dozens of students that often continued for decades. Among them are a few who went on to become widely known early music scholars — Thomas Brothers, Jesse Rodin, and David Rothenberg, to mention three. All of them had gained their initial exposure to medieval and Renaissance music in this course. Norman’s graduate courses were equally influential. His two-semester paleography seminar achieved legendary status; students returned to audit it years after having first taken it.

Norman's extraordinary aptitude for teaching manifested itself very early in his career: witness the remarkable fact that in 2013 he received the Class of 1963 Teaching Award at Yale for a course he taught in 1959. The members of the awarding committee retained a sense of the importance of this course more than fifty years after they had taken it.

Norman served as Graduate Chair in Music at Penn for nearly fifteen years. He shepherded students through the program and sustained the curriculum with the same care that distinguished his scholarly work. Many graduate students perceived Norman as the backbone of their sanity at a vulnerable stage of their lives.

Norman was a quiet but passionate man who loved music, travel, and people. Indeed, his deep-rooted love of people was a fundamental aspect of his persona. It helped to make him a distinguished teacher, provided the foundation for his considerable success as an advisor, and brought a remarkable level of graciousness to his demeanor. Those qualities remained in place to the end. Norman always made a point of entertaining his visitors, regaling them with subtle humor and well-crafted anecdotes. It must have been a struggle for him to have done so, but he never gave a hint of this, leaving us, instead, with recollections of him as the kindest of men.

—Lawrence F. Bernstein

### Policy on Obituaries

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

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

### 75 Years Ago: 1940

- Roughly thirty members attended the Annual Meeting, held in conjunction with the Music Teachers National Association in Cleveland, December 1940. Eleven papers were presented during the one-day meeting. Tensions regarding membership requirements surfaced: some preferred election to Society membership, some an open acceptance of all those interested. At the business meeting, members voted to require election to Society membership.
- Treasurer Paul Henry Láng reported that the 1939 New York Congress ran a \$400 deficit, and members were assessed a \$3 dues surcharge in 1941 to make up the difference.

### 50 Years Ago: 1965

- At their spring meeting, the AMS Board unanimously agreed to pursue closer collaboration with the American Institute of Musicology.
- The dialogue between Joseph Kerman and Edward Lowinsky regarding the place of criticism in musicological study continued in the Summer and Fall issues of *JAMS*.
- The AMS Board demurred Editor-in-Chief Lewis Lockwood's recommendation that professional editorial assistance for *JAMS* be obtained.
- Lloyd Hibberd bequeathed \$10,000 to the Society for publication purposes.
- In response to concerns regarding the content of the 1965 Annual Meeting

program [see *JAMS* 18 (1965), 435], the Board agreed that "there should be an equitable division between papers by established scholars and those by 'fledglings.' Papers by younger scholars would be integrated into the program, not isolated in a special session."

### 25 Years Ago: 1990

- Paul A. Pisk bequeathed \$20,000 to the Society to be used to support a prize for a student paper presented at the Annual Meeting.
- The AMS Archives at the University of Pennsylvania were established, under the direction of archivist Marjorie Hasen.
- The Society supported initiatives from the Committee on the Status of Women to publish a multi-society directory of women in music scholarship, and from the Committee on Career Options to establish a network to support members interested in non-academic music-related employment.
- H. Colin Slim delivered a unique Presidential Address that included a *tableau vivant* (with some twenty participants) depicting Maerten van Heemskerck's *Apollo and the Muses*, including singing and dancing. Successor president Wiley Hitchcock described it as "surprising, savory, subtle, witty . . . the very best in our discipline and a vivid embodiment of some of our concerns today as musicologists."

**Musicology Now: the AMS Blog**  
[musicologynow.ams-net.org](http://musicologynow.ams-net.org)

**Annual Meeting Hotel and Travel Information: see p. 14**

### Doctoral Dissertations in Musicology

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

The database includes over 16,200 records of dissertations dating from the late nineteenth century to today. Updates may be sent to the AMS office at any time. Recently completed dissertations are also added to the AMS New Dissertations RSS feed ([www.ams-net.org/feeds/ddm](http://www.ams-net.org/feeds/ddm)). Dissertations range broadly across all topics and subdisciplines that pertain to musicology, from all countries and in all languages—lacunae occur only because authors have not requested an entry. Records include references to dissertation-vendor sites, publications, and online access, when this information is available.

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

**American Musicological Society**  
Bowdoin College  
6010 College Station  
Brunswick ME 04011-8451

Address service requested

Nonprofit org.  
U.S. Postage  
PAID  
Mattoon, IL  
Permit No. 217

## Changes at the AMS Office

After nine years, the AMS office will be moving from Bowdoin College, in Brunswick, Maine.

The AMS came to Bowdoin in July 2006, when Cristle Collins Judd (Executive Director Robert Judd's wife) was appointed Dean of the Faculty. The AMS Board knew at the time that the move would likely be for a relatively short duration, so the present change is not unexpected. Cristle soon begins a position as Program Officer for the Andrew W. Mellon Foundation, in New York City, and the AMS hopes to relocate there as well. This is apt, since the Society was organized in New York City in 1934, and is incorporated in the state of New York. Its first president, Otto Kinkeldey, led the Music Division of the New York Public Library for many years.

Practically, nothing will change for the immediate future: Bowdoin College has graciously granted a full year of transition time, so many AMS office activities and communications will continue to emanate from Maine. The membership will receive updates when more news is available.

## Interested in AMS Committees?

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

## Society Election Results

The results of the 2015 election of AMS officers and the Board of Directors:

President: Martha Feldman  
Secretary: Michael C. Tusa

Directors-at-Large:

Mark Katz  
Elisabeth Le Guin  
John A. Rice

456 votes were cast (389 electronically, 67 via mail): 14% of the membership

## AMS By-laws Amendments Approved

Two proposed by-laws amendments (see the August 2014 *AMS Newsletter*, p. 40) were approved by the membership in spring 2015: Student members of AMS Council now have voting privileges, and the Council term-year extends from 1 August to 31 July. See the front of the 2015 *AMS Directory* or [www.ams-net.org/bylaws.php](http://www.ams-net.org/bylaws.php) for the revised by-laws (articles IV.A.2 and IV.A.3).

## Next Board Meetings

The next meetings of the Board of Directors will take place 11 November in Louisville, and 2–3 April 2016 in Orlando.

## AMS New Books

153 titles have been added to the AMS New Books in Musicology list since the beginning of the year.

See [www.ams-net.org/feeds/newbooks/](http://www.ams-net.org/feeds/newbooks/) for details and information on submitting titles.

## Meetings of AMS and Related Societies

### 2015:

CMS: 5–7 Nov., Indianapolis, Ind.  
SMT: 29 Oct.–1 Nov., St. Louis, Mo.  
SEM: 3–6 Dec., Austin, Tex.

### 2016:

CMS: 27–29 Oct., Santa Fe, N.M.  
AMS/SMT: 3–6 Nov., Vancouver, B.C.  
SAM: 9–13 March, Boston, Mass.  
SEM: 10–13 Nov., Washington, D.C.

## Newsletter Address and Deadline

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

### James Parsons

*AMS Newsletter* Editor  
Missouri State University  
[jamesparsons@missouristate.edu](mailto:jamesparsons@missouristate.edu)

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

All back issues of the *AMS Newsletter* are available at the AMS web site: [www.ams-net.org/newsletter](http://www.ams-net.org/newsletter)

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

**Moving?** Please send address changes to: AMS, 6010 College Station, Brunswick, ME 04011-8451