

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XLVII, NUMBER 2

August 2017
ISSN 0402-012X

AMS Rochester 2017

9–12 November

www.ams-net.org/rochester

We welcome you this November to the AMS Annual Meeting in Rochester, New York. Rochester is a special place: the confluence of the Erie Canal and the Genesee River created an industrial boom in the early-to-mid nineteenth century and still provides “gorges” views today. Home to both Susan B. Anthony and Frederick Douglass, Rochester was at the forefront of social justice in the United States more than a century ago, a point to be celebrated in more than one offering during the Annual Meeting. The Eastman School of Music, one of the world’s top institutions for both music research and performance, will play an important part in many of the meeting’s activities, as the Preliminary Program (pp. 11–25) reveals.

While the AMS and Eastman may well engage you 24/7, there’s plenty to do around Rochester if you need a respite. The University of Rochester’s Memorial Art Gallery has an impressive collection that includes works by Rembrandt and Monet as well as contem-



Credit: Visit Rochester

Rochester at night

porary art. The Italian organ replica housed there is played every Sunday at 1 and 3 p.m. For edgier art, you may wish to visit the Rochester Contemporary Art Center (www.rochestercontemporary.org). Ludomusicologists and others interested in games won’t want to miss the Strong Museum of Play (www.museumofplay.org), a highly interactive, collections-based museum devoted to the history and exploration of play that houses the world’s largest and most comprehensive collection of historical materials related to play. The Strong Museum is also home to the International Center for the History of Electronic Games, the National Toy Hall of Fame, the World Video Game Hall of Fame, the Brian Sutton-Smith Library and Archives of Play, and the *American Journal of Play*.

If you are more inclined to open spaces, the Genesee Gateway Park is nearby, and is part of the Riverway Trail. The city has 12,000 acres of parkland, including areas near Lake Ontario (five miles north of central Rochester). The Finger Lakes, Iroquois National Wildlife Refuge, and Letchworth State Park are within fifty miles.

Special performances. Not only do we have an exciting slate of musicians for the AMS’s

traditional daytime performances (p. 26), but we also have arranged concerts in connection with the Eastman School of Music, the artistic epicenter of our gathering. On Thursday night, Eastman’s contemporary ensemble Musica Nova will present works of Iannis Xenakis, György Ligeti, and Bernhard Gander. On the following night, the Eastman Philharmonia will offer a performance of Edward Elgar’s *Enigma Variations* and Brahms’s first piano concerto. Both are free and open to the public. We have also scheduled a free interactive demonstration with Eastman’s Balinese Gamelan Sanjiwani, entitled “Gambol on the Gamelan.”

In addition to the Eastman offerings, the AMS will be sponsoring two special musical events during the annual meeting. First, we will witness the debut of Rochester’s new period orchestra Ensemble *Perihipsous*, which specializes in music from 1750 to 1850 and draws its members from the Eastman community. The group’s founder and director is Michael Ruhling, professor of performing arts in the College of Liberal Arts at the Rochester Institute of Technology and editor of *Haydn: The Online Journal of the Haydn Society of*

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President's Message

I hope everyone is enjoying summer, a time when academic life is often the envy of others. I write to bring you up to date on some recent business of the Board of Directors as it concerns our annual meetings.

Much of the focus in recent board meetings has been on issues of inclusivity and diversity, as we continually ask ourselves how the Society can be more welcoming of new ideas and different voices. The Annual Meeting is the place where such change seems most attainable and necessary. Yet our acceptance numbers of late would suggest otherwise. Despite having added concurrent sessions in recent years, our acceptance numbers for papers and sessions have hovered in the 25–30 percent range. Complaints about rejections run rampant among the membership, understandably so as such numbers seem incompatible with our goal of making the meeting a rich mosaic of activity for people who share a serious commitment to music research.

In a first effort to remedy the problem, we have begun looking at some of our sibling societies. Measured against five ACLS societies of comparable size that responded to our recent request for data about annual meetings, the AMS turns out to have a lower acceptance rate than any of the others, and most societies have acceptance rates that are much higher than ours.

Two other facts gleaned from this informal survey are equally striking. One, other societies surveyed hold many more concurrent sessions than AMS does, ranging from a third again as many at the low end to almost nine times as many at the high end. The numbers can't be parsed in simple terms because each society has its own mix of different formats. (Indeed, remarkably, most have many more seminar-type sessions than the AMS does and organize meetings predominantly around submitted sessions.) Two, none of the sibling societies we surveyed had a paper length longer than 20 minutes (plus 10-minute Q and A), and some were as short as 15 minutes. The math driving this is clear: shorter papers mean more papers can be programmed.

To be sure, expanding our Annual Meeting will not be an easy task. To see why this is so, we need only glance at a recent AMS survey of the membership, which produced some markedly contradictory results (see the

February 2015 *AMS Newsletter*, www.ams-net.org/newsletter/AMSNewsletter-2015-2.pdf, p. 19). Responses to the subquestion “Should the AMS meeting be changed to enable more participation?” were strongly positive. By contrast, three specific proposals—expand to include Thursday morning; add concurrent sessions; shorten session length to two hours and shorten presentations to 20 minutes plus Q & A for a total of 30 minutes—each yielded much weaker approval. Perhaps one can chalk the discrepancy up to human nature, inasmuch as the principle of change is evidently more attractive than what it takes to effect it. But it nevertheless suggests that there will be no uniform agreement about future changes to ameliorate a problematic situation, and serves as a caution that growing pains are inevitable no matter what route we take.

In response to these various conundrums and facts, and in the spirit of turning a challenge into an opportunity, the board decided at its April 2017 meeting that it was vital to roll up our sleeves and begin the

*we simply have to open
the gate more widely*

hard work of initiating change. Thus, at the upcoming 2017 Annual Meeting in Rochester, the Society will host eleven concurrent sessions rather than the nine that have been customary recently. We were fortunate that the flexible set-up of the Rochester venue allowed for this increase.

The board is currently discussing ways to experiment with shortening at least some papers at the 2018 joint meeting with the Society for Music Theory, albeit with joint AMS/SMT panels retaining the 30-minute paper with 15-minute Q and A format. Lest shorter papers strike some as a relinquishing of ideals, let me add another fact to the set of realities that we face. According to data collected by the Committee on the Annual Meeting, chaired by Vice President Georgia Cowart, the numbers of submissions to the annual meeting hovered in the 100s and 200s during the years 1973–1992 and the acceptance rate ranged from a low of about 43% to a high of about 66%. In recent years, running up to 2016, the numbers of submissions have broken the ceiling

at about 700–800 or more, and acceptance rates have plummeted accordingly, despite gradual expansions of the annual meeting. It's clear that if we are to be the inclusive Society that we need to be, we simply have to open the gate more widely by making shorter papers part of the solution. Happily, the increase in the number of concurrent sessions brings our acceptance percentage up to nearly 40% for 2017, but that is just a one-time and partial fix for a longer-range problem. An optimal mix of paper lengths, formats, and concurrent sessions is something we will be working to achieve over the coming years.

Further changes in 2018 will likely include a shift toward more session-based initiatives, in keeping with trends that are already being set by our membership, even as we continue to retain a distinct place for individual paper submissions. The benefit should be the capacity to present more new work by more of our constituency with a consequent widening of perspectives.

The board will continue to discuss these issues and explore solutions at its fall 2017 meetings, and will also make the annual meeting the focus of a board retreat in spring 2018. There is much to be done in order to reach stable solutions. We will continue working with the Society for Music Theory on how best to coordinate at our bi-annual joint meetings. We will be thinking about the evaluation process for submissions and what can be done to improve it. We will be working with venues to explore ways to open up space. And broadly speaking, we will continue to gather data on other societies, collect feedback, and consider a variety of ways to make the meeting as intellectually stimulating, cohesive, dialogical, varied, and rewarding as possible. Ultimately, our goal is that changes be driven by the need for more voices to sound in the Society, helping to support the community and build morale.

By around 1 October the SMT and AMS will each be issuing electronic calls for papers for the 2018 Annual Meeting and meanwhile will be working to coordinate our mutual goals. I look forward to exciting collaborations in the years ahead.

—Martha Feldman

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North America. The program is entitled “Sigismund’s Cathedral” and includes solo organ works on the Craighead-Saunders organ, a stunning copy of the best-preserved late Baroque organ in Northern Europe. The second event celebrates George Eastman’s contributions to the motion picture industry with a showing of the newly restored silent blockbuster *A Fool There Was* (1915), starring Theda Bara. Philip Carli has been commissioned to compose a new score to accompany the restoration, and the United States premiere of the restored film with musical accompaniment will take place on Eastman’s estate, the George Eastman Museum.

Other performances of note include two concerts (Thursday and Saturday night) by the Rochester Philharmonic Orchestra. Ward Stare conducts at the Kodak Hall at Eastman Theater, the city’s foremost performance space. The RPO will play Beethoven’s Piano Concerto No. 5 (the “Emperor”) with guest pianist Olga Kern, and different arrangements of Mussorgsky’s iconic *Pictures at an Exhibition*, including that of Ravel. AMS member Emily Frey will deliver pre-concert remarks with Director Stare for the Thursday performance.

I would be remiss not to mention a performance of a different sort that will take place during the annual meeting in Rochester—one that celebrates the city’s unusually strong position at the forefront of social justice in the United States. Frederick Douglass spent almost half of his life in Rochester speaking out against slavery, and Susan B. Anthony likewise fought for women’s suffrage in the city. Both towering figures are buried in Rochester’s historic Mount Hope Cemetery. On each

day of our conference the city’s professional theater company, Geva Theater, will present the world premiere of *The Agitators: The Story of Susan B. Anthony and Frederick Douglass*. Written by Mat Smart, the play tells of the forty-five-year “enduring but tempestuous” friendship between the two.

The Program. Inclusivity—above all, topics devoted to gender, diversity, and race—will be front and center at our eighty-third Annual Meeting. Women’s studies are especially prominent with seven sessions, ranging from “Antebellum Women” to “Composing While Female.” Four sessions will focus on race: “Racializing,” “Race, Transnationalism, and Central European Art Music in the Jim Crow Era,” “Voicing Blackness, from Reconstruction to the Era of *Black Lives Matter*,” and “Re-Migrant and Returning Musical Diasporas in Post-Totalitarian Context.” The overarching theme of music and politics threads its way through six sessions that consider “Back in the U.S.S.R.,” “Postwar Collaborations,” “US Radio Practices in Early Cold War Asia,” “Music, Politics, and Place, World War II,” and “Teaching Democratic Principles.” Mindful that this year marks the five hundredth anniversary of Martin Luther’s Ninety-Five Theses, sessions are included that consider religious reform, spirituality, “Reformation,” and “Music in the Long Protestant Reformations.”

New this year will be two seminar sessions in which papers will not be read aloud, but circulated beforehand and discussion taking place at the meeting. Topics to be addressed are “New Intellectual Histories of Music” and “The Rubble Arts: Music after the Urban Catastrophe.”

As always, the program committee has worked hard to include the full range of musicological scholarship. Topics range from “Late Medieval Musical Meanings” to “Electronic Organologies,” “Jews and *Judentum*” to “Masculinity and its Discontents,” and “Chant and Liturgy” to “Lateness.” A session each is devoted to Rossini, Anton Rubinstein, David Tudor, and “Mendelssohn and the Lied.” Interdisciplinarity makes a strong showing with sessions devoted to “Glamo(u)r on TV,” “Controlling Time,” “Cross-Cultural Encounters,” and “Things are People Too.” Evening panels in Rochester will take up a variety of topical concerns, including “Music and the Discourses of Liberalism” “Electoral Echoes and Musical Reverberations,” and “Confronting the Public in Public Musicology,” and many sessions sponsored by AMS Study Groups and committees. Two new Study Groups, Music and Media and History of Music Theory, join the ranks of Study

Groups this year, bringing their number to thirteen.

Dance. The AMS Dance takes place Friday 10 November at the Radisson Hotel, Riverview Ballroom (9 p.m. to midnight; see p. 20). Players are again warmly invited!

Tours of Musicological Interest. Two special tours showcasing some of the riches of the Eastman School of Music will be offered free of charge to conference participants. On Thursday, 9 November, before the start of the first session, there will be a special open house at the Sibley Music Library, the largest academic music library in North America. Details about the holdings of the Ruth T. Watanabe Special Collections Department can be found below (p. 4). The second tour will take place on Saturday morning and highlights Rochester’s enviable collection of pipe organs. Each stop on the tour will be accompanied by brief demonstrations at each instrument by faculty and students in Eastman’s Department of Organ, Sacred Music, and Historical Keyboards. Transportation will be provided.

Ancillary Meetings and Receptions. Organizations with ties to the AMS continue to participate enthusiastically. The seventh International New Beethoven Research Conference takes place immediately prior to the meeting (8 and 9 November); This now-regular gathering is joined this year by pre-conferences sponsored by the History of Music Theory Study Group (see p. 31) and the Francophone Music Criticism Network (see p. 27). 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 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 weekend.

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



National Susan B. Anthony Museum & House

Coral/RILM Endowment Receives Major Funding

Judy Tsou (Head, Music Library; Affiliate Professor of Music History at the University of Washington) has made a leadership gift of \$10,000 to support the AMS Lenore Coral/RILM Fund.

The AMS Lenore Coral/RILM Fund was established through a bequest by Lenore Coral (1939–2005), a distinguished musicologist and long-time director of the Sidney Cox Library of Music and Dance at Cornell University, to support the US-RILM office at Cornell. This office, overseen by Bonna J. Boettcher, is responsible for submitting abstracts for publications by scholars in the United States to the international RILM office (www.rilm.org). Tsou's contribution recognizes the importance of RILM for music scholarship. Jessie Ann Owens (UC Davis) and Jane Gottlieb (Juilliard School) spearheaded a complementary effort to strengthen the Coral/RILM endowment. An additional \$20,000 has been raised, increasing the Lenore Coral/RILM Fund overall from roughly \$45,000 to \$75,000.

For more information about Lenore Coral and the Coral/RILM Fund, see www.ams-net.org/endowments/coral.php.

—*Jessie Ann Owens*
AMS Delegate, US-RILM Governing Board

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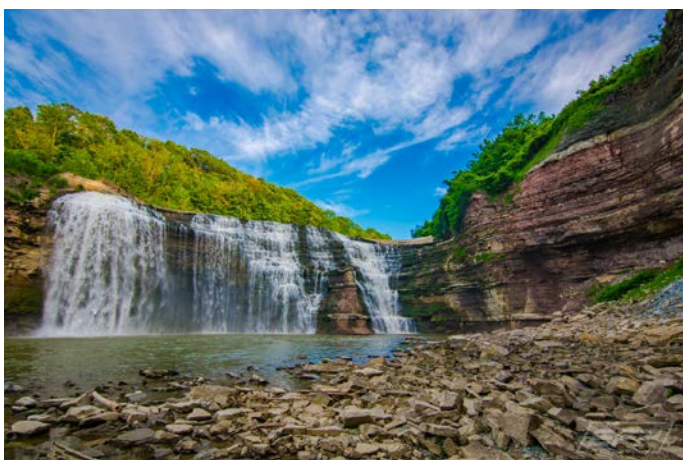
receive a conference registration form via U.S. mail; a PDF version, as well as online registration, is available at the web site after 1 August.

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

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 Rochester meeting web site provides further information.

Student Assistants. The AMS again seeks students to help during the conference in return for free registration and \$11 per hour (six hours minimum). If this is of interest, please see the web site or contact the AMS office. Please regularly check the Rochester web site for additional opportunities and updates as the conference approaches (ams-net.org/rochester). See you in Rochester!

—*Michael Alan Anderson*
Local Arrangements Chair



Rochester's Lower Falls

AMS Quilt Raffle

The AMS Name Quilt, created by the AMS Feminist Quilting Quartet (Annegret Fauser, Lydia Hamessley, Honey Meconi, and Mary Natvig), will be displayed and raffled at the Rochester Annual Meeting. The 90" x 72" quilt consists of 134 blocks, each bearing the name of a donor or an individual the donor wished to honor. Names include those of composers from Hildegard of Bingen to Libby Larsen, authors and editors of classic texts in feminist music scholarship, every female AMS president, every chair of the Committee on Women and Gender/Committee on the Status of Women back to Jane Bernstein, and many other individuals. Sponsorship of blocks on the quilt raised the money to endow the new annual AMS Lecture on Women and Gender, and all raffle proceeds will contribute to the endowment. Tickets for this historical artifact are \$10 apiece and can be purchased online at www.ams-net.org/quilt, via the Annual Meeting registration form, and at the exhibits in Rochester. The raffle will take place after the lecture, about 11:45 a.m. Saturday 11 November.

Can't fit a quilt into your carry-on bag? The AMS will ship it to your home. Not a quilt lover? Consider donating it to the AMS Office if you are the winner.

—*Honey Meconi*

Tours of The Sibley Music Library at Eastman

The Sibley Music Library, one of the great resources of the Eastman School of Music, is the largest academic music library in North America. Moreover, through extensive digitization the Sibley collections serve scholars and performers worldwide. Conference attendees are welcome to visit the Library at any time: see www.esm.rochester.edu/sibley.

Of particular interest may be the holdings of Sibley's Ruth T. Watanabe Special Collections Department, which will hold a **special open house for attendees** on Thursday, 9 November from noon to 1:30 p.m.

Founded in 1904 as a public library "for the use of all music-lovers in Rochester," the collection provided scores for amateurs wishing to make music in their homes. As George Eastman and University of Rochester President Rush Rhees began to work toward adding a professional music school to the University, the library was reconceived for a new role. Entire collections, such as that of Oscar Sonneck, were purchased in order to provide greater depth and breadth in support of university-level instruction, study, and performance. Similarly, the first Sibley Librarian, Barbara Duncan, made regular trips to European sales and auctions during the late 1920s and early 1930s, thus putting in place the core of our rich Special Collections holdings.

In the years prior to widespread facsimile publishing, and now digitization, Sibley's extensive holdings of theoretical treatises, early printed works, and chamber music supported music scholarship and performance both within the Eastman School and on a national and even global basis. The Special Collections of the Sibley Music Library continue to expand, now primarily through archival collections more than rare books and scores (recently acquired archival collections include, for example, the personal libraries of the jazz pianist Marian McPartland, and the founder of the Eastman Wind Ensemble, Frederick Fennell). If you wish to consult materials in depth during your time in Rochester, please contact our Special Collections Librarian David Peter Coppen (dcoppen@esm.rochester.edu) to make an appointment for research consultation.

—*Daniel Zager*

AMS Newsletter

Elaine Sisman to Deliver Plenary Lecture in Rochester

The AMS President's Endowed Plenary Lecture will be delivered at 5:30 p.m. on Thursday, 9 November, immediately preceding the traditional opening reception. Elaine Sisman will present "Working Titles, Sticky Notes, Red Threads." Sisman describes her talk as follows:

"I have found the titles that composers bestow or that their compositions acquire an irresistible stimulus to research. Because musical titles, score inscriptions, and genres themselves are by no means transparent to the work, they have always been contested terrain for studying meaning and reception: philosopher Arnold Berleant even argues that '*Instead of titles telling us what the music means, the music tells us what the titles mean.*' The sometimes entertainingly nasty contributions to the field of 'title theory' from the eighteenth century (e.g. Diderot, Lessing, D'Israeli) to the present (e.g. Adorno, Hollander, Levinson, Ferry, Yeazell) have yielded highly divergent results not entirely explained by differences in the forms of art, while recent title-inflected studies in music (e.g. Cypess, Brittan, Ossi) have uncovered an extraordinary range of desires and practices. This talk



Elaine Sisman

reopens the issues arising from Haydn's powerfully expressive but diversely titled Andante with Variations in F minor (1793), called both 'Sonate' and 'Un piccolo divertimento' by the composer and 'almost a free Fantasy' by its first reviewer (1799). Newly identified threads connect the work as an exemplar of Haydn's late style to Müller's Kunstgalerie in Vienna with its mechanical music by Mozart, to Burney's social circle and the didactic poetry of the London scene, to Beethoven's funeral marches, 'Moonlight' sonata, and *Pastoral* Symphony, as well as to Schubert's late music and beyond. What emerges, I propose, might be termed 'thick inscription.'

Elaine Sisman studied piano and modern dance at the Juilliard School's pre-college division, studied with Malcolm Bilson and James Webster at Cornell (B.A. 1972), and in 1978 became the first woman to receive the PhD in music history from Princeton, working with Kenneth Levy, Harry Powers, and Lewis Lockwood. After five years of teaching at the University of Michigan, she came to Columbia, where she is now the Anne Parsons Bender Professor of Music. She has chaired

her department and the Society of Fellows in the Humanities, receiving the Great Teacher Award and the award for Distinguished Service to the Core Curriculum. Sisman's numerous publications include the recent articles "Haydn's Solar Poetics: The *Tageszeiten* Symphonies and Enlightenment Knowledge" in *JAMS* and "Music and the Labyrinth of Melancholy" in the *Oxford Handbook of Music and Disability Studies*. Some influential older studies include "Small and Expanded Forms" (Einstein Award, 1983), "Haydn's Theater Symphonies" (1990), *Haydn and the Classical Variation* (1993), *Mozart: The 'Jupiter' Symphony* (1993), "Pathos and the *Pathétique*" (1994), "Variations" (*New Grove*), "Memory and Invention at the Threshold of Beethoven's Late Style" (2000), and "The Marriages of *Don Giovanni*" (2006). In addition to serving as Vice President (2001–02) and President of the AMS (2005–06), Sisman has chaired the Kinkeldey Award Committee, had an instrumental role in the *OPUS* campaign, and served as AMS delegate to the ACLS. The Society elected her to Honorary Membership in 2011. A member of the Joseph Haydn-Institut, Cologne, and the Akademie für Mozartforschung, Salzburg, she was elected a Fellow of the American Academy of Arts & Sciences in 2014.

Inaugural AMS Women and Gender Endowed Lecture: Susan McClary

The inaugural AMS Women and Gender Endowed Lecture will be given at the Annual Meeting on Saturday, 11 November 2017, by Susan McClary, Professor of Music at Case

Western Reserve University and Distinguished Professor Emerita, UCLA. The lecture will be followed by responses from Ruth Solie (Professor Emerita, Smith College), Ellie Hisama (Professor of Music, Columbia University) and Jacqueline Warwick (Associate Professor of Music, Dalhousie University). The lecture, entitled "Da Capo: Women Representing Women in Music," is described by McClary as follows: "Some years ago, I stirred up a hornet's nest by suggesting that women composers might consider shaping their musical procedures



Susan McClary

in ways that simulated experiences related to gender. My timing was bad: Judith Butler's *Gender Trouble* had just alerted everyone to the dangers of essentialism, and scholars as

well as musicians—still marginalized and battling imperatives to sound ladylike—quickly put the kibosh on that line of inquiry.

"Today's scene, however, features women who win Grammy Awards, have their work performed at the Metropolitan Opera, and receive star billing in *New Yorker* articles. They garner this attention in part because they choose

to foreground gender, thereby widening the range of structures of feeling that might be shared through the medium of music. In this talk, I will return unrepentant to this topic,

drawing on examples from artists such as Kaija Saariaho, Beyoncé, Kate Soper, and Jlin."

McClary's research focuses on the cultural criticism of music. Her books include *Feminine Endings: Music, Gender, and Sexuality*; *Georges Bizet: Carmen*; *Conventional Wisdom: The Content of Musical Form*; *Modal Subjectivities: Self-Fashioning in the Italian Madrigal*; *Reading Music: Selected Essays*; *Desire and Pleasure in Seventeenth-Century Music*; and *Structures of Feeling in Seventeenth-Century Cultural Expression*. McClary received a MacArthur Foundation "Genius" Fellowship in 1995, and her work has been translated into some twenty languages. She is now completing a book titled *The Passions of Peter Sellars: The Staging of Music Drama*.

AMS members who wish to nominate the speaker for the 2018 AMS Lecture on Women and Gender should do so at www.ams-net.org/committees/cwg/ by 15 October 2017.

—Honey Meconi

AMS / Library of Congress Lecture Series

The next AMS/Library of Congress Lecture will take place in Washington D.C., in the library's Madison Building, Montpelier Room at 7 p.m. on Thursday, 24 October 2017. Randall Goldberg (Youngstown State University) will present "The Kishineff Massacre and Domestic Musical Practice in America."

Goldberg describes his lecture as follows: "The Kishineff (Chişinău) Pogrom is one of many events memorialized in Judaism's tragic past. Although the number of casualties does not compare with other pogroms, the massacre had a great influence on Jewish activism, even for those who had already immigrated to America. Furthermore, Jewish artists were quick



Randall Goldberg

to provide musical works that reacted to the event, transmitted Zionist messages, and sought to raise money for the victims.

"Herman Shapiro composed his *Kishineff Massacre* for solo piano (1904) to bring the horrors of the pogrom into the living rooms of Jewish families. The work borrows heavily from solo piano 'battle pieces,' which were popular in America during and after the Civil War. Not relying on journalistic accounts, Shapiro incorporates stock material from battle pieces. Contrasting with the attack music and bugle calls of the 'battle' tradition, Shapiro's foregrounding of stereotypically Jewish musical gestures and his emphasis on the plight of the victims highlight

the work's dual function as a tool for raising Jewish consciousness and as an exercise in entertaining, domestic music. Shapiro's *Massacre* also may have served as a model for later musical descriptions of the pogrom, including an enigmatic orchestral work recorded by the International Concert Orchestra (1924)."

Randall Goldberg is associate professor of Musicology and Director of the Dana School of Music at Youngstown State University. His current research focuses on the music of Jewish immigrants in America, and he has presented on this topic at public and academic forums, including the Conference on Jewish Music and Jewish Identity, which he hosted in Youngstown in 2014. He has published in *Musica Judaica*, *Journal of Jewish Identities*, and *Notes*. In addition to Jewish musical studies, Goldberg is a contributor to *C. P. E. Bach: The Complete Works* and *The Oxford Dictionary of the Middle Ages*.

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

The next AMS/Rock and Roll Hall of Fame and Museum Lecture will take place in the library and archives of the RRHOFM, Cleveland, Ohio, 19 October 2017. Tammy L. Kernodle (Miami University of Ohio) will present "Hope for a New Tomorrow: Transcendence and Resistance in the Gospel Blues of Nina Simone, Aretha Franklin, Mavis Staples and Roberta Flack." Kernodle describes her lecture as follows: "Nina Simone, Aretha Franklin, Mavis Staples, and Roberta Flack emerged in the late 1960s as voices that used musical performances to mediate audiences through one of America's most chaotic and violent periods. Songs



Tammy L. Kernodle

such as Mavis Staples' 'I'll Take You There' and Aretha Franklin's 'Bridge Over Troubled Water' served as the intermediary between the warring political ideologies of non-violence, Black Nationalism, and black militancy. They also channeled the pain generated by the assassinations of Martin Luther King, Jr. and Robert Kennedy, the destruction of urban cities through riots, and the violence associated with the anti-war movement (e.g. Kent State, Jackson State). Music scholarship from this period has privileged the voices of black male musicians, most notably James Brown and Sly Stone, as examples of how

these events shaped the lyrical context of late sixties/early seventies black popular music. I argue that the privileging of black male musicians has narrowed our sonic awareness of how blackness and the themes of resistance and transcendence were framed in popular music during this period. Brown and Stone situated their expressions of sonic blackness in the genre of funk, which was scripted as 'masculine,' 'transgressive,' and 'black.' However, Simone, Franklin, Flack, and Staples advanced a different type of sonic blackness that was a synthesis of black sacred music, jazz, and blues. It too was transgressive in sound and at times antithetical to public use of the term 'soul.'

"Through an analysis of Nina Simone's 'I Wish I Knew How It Would Feel to Be Free,' Aretha Franklin's 'Bridge Over Troubled Waters,' Mavis Staples's 'I'll Take You There,' and Roberta Flack's 'Trying Times,' this presentation will explore how these performances interweaved ideologies associated with the civil rights campaigns of the 1960s (e.g. equality, self-empowerment, black nationalism) and the experiences of black women in America to expand the musical and sociological context of black popular music. The 'gospel blues' aesthetic advanced in these performances ex-

tended the sacred-secular interchange in black popular music. More importantly, they utilized the black religious practices of 'sermonizing' and 'testifying' to transfer knowledge as well as create the context of a communal or shared experience between performer and listener. This discussion illuminates how black women musicians created sonic contexts through which listeners could interpret, contextualize, and transcend the violence of the late 1960s and early 1970s."

Tammy L. Kernodle, a specialist in African American music and gender studies in music, is professor of musicology at Miami University (Ohio). Her teaching and research has focused on many different genres of African American music and has appeared in a number of anthologies and journals, including *Journal of the Society for American Music*, *Black Music Research Journal*, *American Studies Journal*, *U.S. Catholic Historian*, and *Musical Quarterly*. Her book *Soul on Soul: The Life and Music of Mary Lou Williams* is the most current full-length biography on the jazz pianist/arranger. In 2011 she served as co-editor of the three-volume *Encyclopedia of African American Music* (ABC-CLIO), which is the first work of this genre to address all forms of African American music from 1619 until 2010. She also served as senior editor in the area of African American music for the revision of *New Grove Dictionary of American Music* (2013).

ACLS Establishes McClary-Walser Fellowship

The American Council of Learned Societies has established the Susan McClary and Robert Walser Fellowship in Music Studies, made possible by a \$1.6 million gift, partly a bequest and partly an outright contribution. McClary and Walser are longtime members of the ACLS community, and McClary served on the Board of Directors for ten years, including a term as chair from 2003 to 2006.

The ACLS will begin naming McClary-Walser/ACLS Fellows in 2018. The fellowship

will support both emerging and established researchers as they conduct the most promising and innovative scholarship in music studies for generations to come.

The fellowship will be awarded annually to scholars who apply through the central ACLS Fellowship program and is intended as salary replacement to help scholars devote six to twelve months to teaching and writing. For more information, see www.acls.org.



Robert Walser and Susan McClary

The Spring 2017 AMS/LC Lecture Was a First

The AMS/Library of Congress Lecture last spring featured Christina Bashford, William Brooks, Gayle Sherwood Magee, Laurie Matheson, Justin Vickers, and Geoffrey Duce in a program titled “Johnnies, Tommies, and Sammies: Music and the WWI Alliance.” The format was a first for the series: an interweaving of speech, live performances of song, contemporary recordings, film, and visual images. With Bashford, Magee, and Brooks representing their countries of origin (Britain, Canada, and the U.S.), the narrative considered how each country used music to express responses to the conflict, as well as to forge the idea of the Anglophone transatlantic allies. The vocal music, sung by Matheson and Vickers with pianist Duce, included several rarely performed numbers, among them Jack Frost and James White’s “Neutrality Rag” and Frank Tours’s remarkable setting of “In Flanders Fields.” To close the presentation, the speakers documented significant events in the decades after the war from the British, Canadian, and American perspectives; this was followed by Charles Ives’s *November 2, 1920*, a musical-poetic commentary on the result of the 1920 U.S. election and the retreat from progressive thinking, performed as a duet (in an arrangement by Brooks). Audience feedback afterwards was very positive, suggesting that the treatment of the topic and the nature of the presentation had made an effective and informative contribution to the growing field of public musicology.

Spring 2018 Lectures

AMS/LC Lecture: Daniel M. Callahan (Boston College), “Bernstein Conducting Himself”

AMS/RRHOFM Lecture: Joshua S. Duchan (Wayne State University), “Billy Joel and the American Musical Landscape”

Further details will be published at the web site and in the February 2018 *AMS Newsletter*.

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

ACLS Annual Meeting 2017

The annual meeting of the American Council of Learned Societies was held in Baltimore, 11–13 May. Representatives of seventy-six societies gathered to hear talks and panels as well as to participate in an afternoon of breakout sessions. In addition to AMS representation from Bob Judd and myself, several music scholars were present, including Elaine Sisman (American Academy of Arts and Sciences), Susan Weiss (Renaissance Society of America), Sandra Graham (SAM), Gregory Barz (SEM), and Severine Neff (SMT).

President Pauline Yu proudly announced that because of the \$20 million in grants that it awards, the ACLS is the largest single source of funding in the humanities. She also, with obvious pleasure, revealed the most dramatic news of the meeting: a new \$1.6 million endowment to establish the Susan McClary and Robert Walser Fellowship in Music Studies (see above).

Panels and speakers repeatedly emphasized ways in which humanistic studies were engaged socially and politically, beginning with the opening panel moderated by Rosemary Feal, in which John DeGioia, president, Georgetown University; Denise Griffin Johnson, cultural agent, US Department of Arts and Culture; and Nicole King, chair of American Studies and director of the Orser Center for the Study of Place, Community, and Culture, at the University of Maryland, Baltimore County, discussed how Baltimore has engaged in community partnerships and how Georgetown has confronted the issues of its historic ties to slaveholders. As much as the discussion of community and justice, I enjoyed the way in which the annual meeting highlighted a local theme with local voices and wondered if AMS programming could find a way to do something similar.

I enjoyed most the Friday morning panel, “Emerging Themes and Methods: Discussion with ACLS Fellows.” Three recent recipients of ACLS fellowships spoke on their disparate work, vividly demonstrating the impact of ACLS funding. Again I wondered if this was not a model for how we could showcase and celebrate recipients of AHJ AMS 50 funding. A panel that brought together AHJ AMS 50 winners to talk about their work would be more meaningful than the customary handshake at our business meeting. For additional details, visit www.acls.org/about/annual_meeting/.

—Christopher Reynolds

What I Do in Musicology

Are you a musicologist who is working in a nonacademic environment? We’d like to hear your story! If you are interested in contributing to the *AMS Newsletter* column “What I Do in Musicology,” please contact *AMS Newsletter* editor James Parsons (JamesParsons@missouristate.edu).

For previous columns, see www.ams-net.org/WhatIDo.

Awards, Prizes, and Honors

AMS Awards and Prizes 2017

Three doctoral candidates in musicology received **Alvin H. Johnson AMS 50 Dissertation Fellowship Awards** for 2017–18: **Jacek Blaszkiewicz** (Eastman School of Music, University of Rochester), “City Myths: Music and Urbanism in Second-Empire Paris”; **Peter Graff** (Case Western Reserve University), “Music, Entertainment, and the Negotiation of Ethnic Identity in Cleveland’s Neighborhood Theaters, 1914–1924”; and **Frederick Reece** (Harvard University), “Ringing False: Music Analysis, Forgery, and the Technologies of Truth.”

The **Howard Mayer Brown Fellowship** is presented by the Society to promising minority graduate students pursuing a doctoral degree in music. The 2017–18 fellowship recipients are **Nadia Chana** (University of Chicago) and **Zhuqing (Lester) Hu** (University of Chicago).

Grants from the **M. Elizabeth C. Bartlet Fund for research in France** were awarded to **Katie Chapman** (Indiana University) for research on her dissertation, “Heresy, Politics, and the Transmission of Troubadour Song”; **Jessica Grimmer** (University of Michigan) for research on her dissertation, “Provincial Conservatoires under the Vichy Regime and Nazi Occupation”; and **Jennifer Walker** (University of North Carolina at Chapel Hill) for research on her dissertation, “The Church on Stage: Music at the 1900 *Exposition Universelle de Paris* and the Religious Republic.”

A grant from the **Virginia and George Bozarth Fund for musicological research in Austria** was awarded to **John Gabriel** (Peabody Conservatory at Johns Hopkins University) for research on his book *The Music Theater of the Neue Sachlichkeit in Weimar Republic Berlin*.

The inaugural grant from the **H. Robert Cohen Fund for research based on the musical press** was awarded to **Oren Vinogradov** (University of North Carolina at Chapel Hill) for research on his dissertation, “Theorizing Program Music: Schumann, Liszt, and Wagner as Critic-Composers.”

Grants from the **William Holmes/Frank D’Accone Endowment for travel and research in the history of opera** were awarded to **Paul Abdullah** (Case Western Reserve University) for research on his dissertation, “Singing Shakespeare on the Continent: Aesthetics, Politics, and Cultural Transfer in Romantic Opera” and **Megan Steigerwald** (Eastman School of Music, University of Rochester) for research on her dissertation, “Bringing Down the House: Situating and Mediating Opera in the Twenty-First Century.”

A grant from the **Jan LaRue Travel Fund** was awarded to **Joanna Helms** (University of North Carolina at Chapel Hill) for research on her dissertation, “Electronic Music History Through the Everyday: The RAI Studio di Fonologia (1954–83).”

A grant from the **Harold Powers World Travel Fund** was awarded to **Zhuqing (Lester) Hu** (University of Chicago) for research on his dissertation, “Music and Qing Imperial Formations, c. 1680–1820: Negotiating Historiography and Ethnography.”

A grant from the **Ora Frishberg Saloman Fund for musicological research** was awarded to **John Kapusta** (University of California, Berkeley) for research on his book *George Rochberg, Groovy Science, and the Discourse of “Postmodernism.”*

Grants from the **Eugene K. Wolf Travel Fund** were awarded to **Kirsten Paige** (University of California, Berkeley) for research

on her dissertation, “Richard Wagner’s Political Ecology” and **Qingfan Jiang** (Columbia University) for research on her dissertation, “Toward a Global Enlightenment: Missionaries, Musical Knowledge, and the Making of Encyclopedias in Eighteenth-Century France and China.”

Other Awards, Prizes, and Honors

Robert Michael Anderson (University of North Texas) received an Ernst Mach Grant from the Austrian Federal Ministry of Science, Research and Economy for research on his dissertation, “‘Ideale Hausmusik’: The Aesthetics of Sociability in Brahms’s Vocal Quartets.”

Paul-André Bempechat (Harvard University) has been named Chevalier de l’Ordre des Arts et des Lettres by the French government.

Christopher Campo-Bowen (University of North Carolina at Chapel Hill) received a Mellon / Council for European Studies Dissertation Completion Grant for “‘We Shall Remain Faithful’: The Village Mode in Czech Opera, 1868–1928.”

The Society for Seventeenth-Century Music has named **Tim Carter** (University of North Carolina at Chapel Hill) an honorary member.

The **Country Music Foundation** received a NEH Humanities Collections and Reference Resources Grant for its project “Audio Tape Collection Preservation and Digitization.”

Sarah J. Eyerly (Florida State University) received an ACLS Collaborative Research Fellowship for the project “Songs of the Spirit: The Collaborative Hymnody of the Mohican Moravian Missions.”

Jessie Fillerup (University of Richmond) received a two-year fellowship from the Institute for Advanced Studies at Aarhus University (Denmark) for the project “Enchanted: Music and Conjuring in the Long Nineteenth Century.”



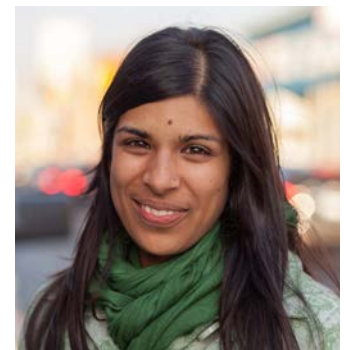
Jacek Blaszkiewicz



Peter Graff



Frederick Reece



Nadia Chana

AMS Chapter Student Awards

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

Allegheny Capital	Woodrow Steinken Elizabeth Massey Cody Jones	“From the Depths: The Invented Interiority of Alban Berg’s Lyric Suite” “An American Bach at War” “Composed in the Closet: Ingolf Dahl and <i>A Cycle of Sonnets</i> ”
Midwest	Alyssa Mehnert	“‘A Constant Stream of Requests’: McKinney’s Cotton Pickers on the Radio 1927–1931”
New England	Devora Geller Eric Elder	“Navigating the Jewish Noise Complaint in Yiddish Films of the 1930s” “‘Surface and Depth’: Beneath the Reception of Rudolph Reti’s Thematic Process, a Mid-Century Interdisciplinary Theory of Music”
New York State- St. Lawrence	Patrick Nickleson	“Inside the Theatre of Eternal Music: Collective Composition, Archives, and the Historiography of Drones”
N. Calif. / Pac. SW	Bernard Gordillo	“The Raja’s Nicaraguan Dream: Exoticism, Commemoration, and Nostalgia in Luis A. Delgado’s <i>Romance Oriental</i> ”
Pacific NW	Holly Chapman	“Approximation and Identity: Appropriation in the Music of George Crumb”
South-Central	Megan Murph	“ <i>Sounds of the Junk Yard</i> for Noise Rockers”
Southeast	Kirsten Santos Rutschman	“Folksong Against the National Grain: Inventing Pan-Scandinavian Identity”
Southern	Warren Kimball	“National Identity and the Oratorio in New Orleans, 1836–1861”

Andrew Hicks (Cornell University) has been awarded The Berlin Prize from the American Academy in Berlin for the project “The Broken Harp: Musical Metaphor in Classical Persian Literature.”

Thomas Forrest Kelly (Harvard University) received the honorary doctor of humane letters degree from the University of North Carolina at Chapel Hill.

Edward Klorman (McGill University) received an Association of American Publishers PROSE Award (Music and Performing Arts) for his book *Mozart’s Music of Friends: Social Interplay in the Chamber Works*.

Kendra Preston Leonard (Silent Film Sound and Music Archive) received the 2017 Rudolph Ganz Long-Term Fellowship from the Newberry Library for the project “Female Musicians in the American Silent Cinema.”

James Leve (Northern Arizona University) received a 2017 NEH Summer Stipend for the



Zhuqing (Lester) Hu

project “Sounds, Sights, and Silences: Disability in Musical Theater.”

Anne MacNeil (University of North Carolina at Chapel Hill) received an Andrew W. Mellon / National Endowment for the Humanities Digital Publications Fellowship for the project “Italian Songs from the Time of Christopher Columbus.”

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

Sasha Metcalf (University of California, Santa Barbara) received a Mellon / ACLS Public Fellowship as Program Analyst for Education and Community Engagement at the Brooklyn Academy of Music.

The Museum of the City of New York was awarded a NEH Humanities Collections and Reference Resources Grant for the project “Discovering the Yankee Doodle Boy: Digitization of the Edward B. Marks Music Company Collection on George M. Cohan.”

Luisa Nardini (University of Texas at Austin) received an ACLS Fellowship for the project “Liturgical Hypertexts: Prosulas for the Proper of the Mass in Beneventan Manuscripts.”

Northwestern University received a NEH Humanities Collections and Reference Resources Grant for “The Digital Berkeley Folk Music Festival Collection.”

Kate van Orden (Harvard University) received a Stanford Humanities Center Fellowship for the project “Songs in Unexpected Places.”

James Owen (University of Georgia) received the 2017 Newberry Library-AMS Fellowship for the project “Singing the Holy Ghost: Hymn-Singing and Hymn Interpretation at Moravian Missions, 1740–1840.”

Jessica Gabriel Peritz (University of Chicago) has been awarded the Marian and Andrew Heiskell Pre-Doctoral Rome Prize Fellowship in Modern Italian Studies for research on her dissertation, “The Lyric Mode of Voice: Song and Subjectivity in Italy, 1769–1815.”

Dolores Pesce (Washington University in St. Louis) received the Alan Walker Book Award for *Liszt’s Final Decade*.

Andrea Recek (University of North Texas) received a Mellon / Council for European Studies Dissertation Completion Grant for “Constructing Identity Through Liturgy: Music for the Saints in Medieval Aquitaine.”

Jesse Rodin (Stanford University) received a Guggenheim Fellowship, a Frederick Burkhardt Residential Fellowship for Recently Tenured Scholars at the Villa I Tatti, Florence (American Council of Learned Societies), and a Harvard University Center for Italian Renaissance Studies postdoctoral fellowship (declined) for the project “Giving Form to Fifteenth-Century Music.”

John A. Romey (Case Western Reserve University) received a Mellon / ACLS Dissertation Completion Fellowship for “Popular Song, Opera Parody, and the Construction of Parisian Spectacle, 1648–1713.”

continued on page 10

Awards, Prizes, and Honors

continued from page 9

Natasha M. Roule (Harvard University) received a Mellon / ACLS Dissertation Completion Fellowship for “Reviving Lully: Opera and the Negotiation of Absolutism in the French Provinces, 1685–1750.” She also received the Irene Alm Memorial Prize from the Society for Seventeenth-Century Music for the paper “Who’s Judging Whom? Civic Identity, Royal Praise, and a Newly Found Libretto from the *Académie de Musique* of Marseille.”

Peter Schmelz (Arizona State University) received the Berlin Prize from the American Academy in Berlin for a book-length study that considers unofficial networks of musical exchange during the Cold War between Russia, Ukraine, and West Germany.

Stephen Shoemaker (University of Oregon) received a NEH Summer Stipend for the project “A Translation of the First Christian Hymnal: The Songs of the Ancient Jerusalem Church.”

Richard Taruskin (University of California, Berkeley) has been named the 2017 Kyoto Prize Laureate (Arts and Philosophy: Music).

Kristen Turner (North Carolina State University) received a NEH Summer Stipend for the project “Opera on the American Popular Stage, 1890–1915.”

The University of Illinois, at Urbana-Champaign received a NEH Digging into Data Grant for the project “Analyzing Large-Scale Data for Patterns in Jazz.”

Guidelines for Announcements of Awards and Honors

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

The Society’s By-laws Changes: Redux

The AMS has determined that its process for amending the Society’s by-laws does not conform to New York Not-for-Profit Corporation Law (NYPCL). The Society is required to hold a physical public meeting at which a formal vote is to be taken; paper or electronic voting on by-laws amendments is not permitted (NYPCL §602b).

Since the Society has acted in good faith in its more recent by-laws amendment procedures, and since the changes have been overwhelmingly approved by the membership, the Society has been professionally advised that it may allow the present by-laws to stand. However, for the changes currently under consideration (all members may vote in Council elections; Council Secretary to have voting privileges at Board meetings; see the August 2016 *AMS Newsletter*, p. 6), for which an electronic ballot was sent to members in February 2017, the Society must conform to New York law. Accordingly, a meeting of the membership will take place at the Rochester Annual Meeting.

In addition to the proposed by-laws changes that were published in August 2016, the by-laws “Amendments” clause (Article XII) must itself be amended to

bring it into conformity with NYPCL. Those changes are presented below:

ARTICLE XII: AMENDMENTS.

Amendments to these By-Laws may be proposed ~~to~~ by the Board of Directors, by a Constitutional Committee, by the annual business meeting ~~of members~~, by the Council, or by a petition of fifty or more members. Amendments thus proposed shall be made known to the membership through one of the Society’s publications or by other means at least six weeks before the ~~next~~ annual business meeting; and they shall be placed on the agenda of the annual business meeting ~~or a plenary session at the same annual meeting for discussion and possible revision consideration~~. Two-thirds of the ballots cast ~~in a ballot submitted to the entire membership~~ shall be required for the acceptance of an amendment. ~~The ballot shall state whether the amendment has the endorsement of the Board of Directors.~~

NYPCL stipulates elsewhere (§608; §609; §613) that

- a meeting’s quorum may be set at ten percent of the membership (per AMS By-Laws, IX.A.3)
- the affirmative votes cast must be at least equal to the quorum
- voting by proxy is permitted.

AMS Board Workshop on Cultural Difference and Conflict Resolution

At their Spring meeting members of the AMS Board participated in a workshop focusing on methods of approaching and resolving situations of conflict surrounding cultural diversity. The workshop was guided by Autumn Fiester, Executive Director of the Program in Clinical Conflict Resolution and a faculty member in the Department of Medical Ethics and Health Policy at the University of Pennsylvania. As preparation for the workshop our members read *Blindspot: Hidden Biases of Good People* by Mahzarin R. Banaji and Anthony G. Greenwald (2013). The workshop itself went beyond uncovering hidden biases (a valuable and humbling exercise in itself) to offer ways of communicating across cultural divides and disparate value systems in ways that encourage open expression of each person’s feelings, thoughts, values, and perspectives. Participants asked hard questions of themselves and each other and came away with a deeper understanding of the impor-

tance of empathy and openness in the ongoing process of building a diverse, inclusive, and welcoming Society—a process to which the Board is fully committed. A bibliography of resources on Unconscious Bias may be found on the AMS web site: www.ams-net.org/committees/cre/unconsciousbias.php.

—Georgia Cowart

Recent Board Actions

At their Spring 2017 meeting, the Board of Directors approved the following:

- the cessation of paper production of the *AMS Directory* (paper copies can be supplied to members on request)
- establishing a subcommittee of the Committee on Career-Related Issues dedicated to the concerns of contingent and part-time faculty
- funding to improve and publish more statistics regarding the membership and the discipline
- establishing two new study groups: Music and Media, and History of Music Theory.

AMS ANNUAL MEETING

Rochester, 9–12 November 2017

Preliminary Program (as of 26 July 2017)



Mobile app available 1 October

WEDNESDAY 8 November

- 8:00–5:00 **New Beethoven Research Conference 2017**
- 9:00–5:00 **Critics and Contexts: Music Journalism, the French Press and the Writing of Music History, 1789–1914** (see p. 27)
- 2:00–8:00 **Board of Directors**

THURSDAY 9 November

- 7:30–9:00 **Meeting Worker Orientation**
- 8:00–12:00 **Board of Directors**
- 8:00–12:00 **New Beethoven Research Conference 2017**
- 9:00–7:00 **Registration**
- 9:00–12:00 **Editorial Board of *The Works of Giuseppe Verdi***
- 9:00–1:00 **Critics and Contexts: Music Journalism, the French Press and the Writing of Music History, 1789–1914**
- 11:00–1:30 **Society for Seventeenth-Century Music Governing Board**
- 11:00–7:00 **Speaker Ready Room**
- 12:00–2:00 **Workshop: Implicit Bias, Cultural Humility, and Microaggression**
- M. K. Gandhi Institute for Nonviolence
University of Rochester
- 12:00–2:00 **Membership and Professional Development Committee**
- 1:00–6:00 **Exhibits**

THURSDAY AFTERNOON SESSIONS—2:00–5:00

Cross-Cultural Encounters

- Danielle Kuntz (Baldwin Wallace University), Chair
- Brian Barone (Boston University), “Atlantic Counterpoint: Sailors, Song, and Slavery in Early Modern Africa and Europe”
- Ileri Chavez-Barcenas (Princeton University), “Indian Workers and Black Slaves as Models for Christian Piety in Christmas Villancicos from Puebla in the Early Seventeenth Century”

Sergio Ospina-Romero (Cornell University), “Itinerant Phonographs and the Pursuit of Musical Novelty: Recording Expeditions through Latin America during the Acoustic Era”

Eric Rice (University of Connecticut), “Orlando di Lasso’s Musical Representations of Black African Slaves in Sixteenth-Century Munich”

International Music Festivals in Interwar Europe: Questions of Aesthetics, Diplomacy, and Identity

Annegret Fauser (University of North Carolina at Chapel Hill), Chair

Barbara Kelly (Royal Northern College of Music / Keele University), “Festivals of Contemporary Music in Interwar Paris and London”

Martin Guerpin (Evry-Val d’Essonne University), “Folk Music and Cultural Diplomacy: The Political Ambiguities of Nice’s ‘Fêtes des Nations’ (1932–1933)”

Anaïs Fléchet (University of Versailles-Paris Saclay / Institut Universitaire de France), “‘Creating an atmosphere for world peace’: The First International Folk Festival, London, 1935”

Philippe Gumpłowicz (Evry-Val d’Essonne University-Paris Saclay), “The International Congress of Popular Arts (Prague 1928) and the Politics of Folklore”

Mendelssohn and the Lied

Angela Mace Christian (Washington, D.C.), Chair

Susan Youens (University of Notre Dame), “‘Time is, Time was, Time is past’: Felix Mendelssohn’s Songs of Travel”

Stephen Rodgers (University of Oregon), “Fanny Hensel’s *Sechs Lieder* op. 9: A Brother’s Elegy”

Harald Krebs (University of Victoria), “Changes of Pace: Expressive Acceleration and Deceleration in Felix Mendelssohn’s Vocal Rhythms”

Jennifer Ronyak (University of North Texas), “Reassessing Felix Mendelssohn’s Song Aesthetic through the Lens of Religion: The Case of ‘Entsagung’”

Spain

John Koegel (California State University, Fullerton), Chair

Maria Virginia Acuna (Kwantlen Polytechnic University), “Transvestism and Allegory during Times of War: Representations of Cupid and Philip V in the Spanish Zarzuela (ca. 1700)”

Daniel Jordan (University of Cambridge), “Musicology and Folklore in Early Francoist Spain”

Samuel Llano (University of Manchester), “Socialism, Sound, and Spaces of Resistance in Madrid: The Orfeón Socialista, 1900–1936”

Carlos Ramirez (Cornell University), “Keyboarding Song: the *Libro de Cifra Nueva* (1557) and Keyboard Pedagogy in Sixteenth-Century Spain”

Theory and Analysis

Thomas Christensen (University of Chicago), Chair

Sheryl Chow (Princeton University), “Remaking Music Theory: Seventeenth-Century Speculative Music in China”

Annual Meeting Hotel and Travel Information

The Joseph A. Floreano Riverside Convention Center (123 E. Main Street, Rochester), Hyatt Regency Rochester (125 E. Main Street), and Radisson Hotel Rochester Riverside (120 E. Main Street) will host this year's Annual Meeting. The three venues are conveniently located adjacent to each other and connect by a skyway. The venues have beautiful views overlooking the Genesee River.

Both hotels offer standard rooms starting at \$149 (plus \$20.86 tax) per night and include complimentary internet access in all guest rooms. See below for information on the various room upgrades available at each hotel. Using the conference room blocks at these hotels helps us meet our contractual obligations and keeps you close to all conference activities.

Hyatt Regency Rochester. Rates for attendees are \$149.00 (plus \$20.86 tax) per night for one or two adults, and \$174.00 (+\$24.36 tax) for three or four adults. Executive Kings (\$159+\$22.26 tax), Riverview Kings (\$179+\$25.06 tax), and one bedroom suites (\$299+\$41.86 tax) are also available.

Radisson Hotel Rochester Riverside. Rates for attendees are \$149.00 (plus \$20.86 tax) per night for one to four adults. Club access is available for an additional \$40 per night. One-bedroom suites (\$399+\$55.86 tax) and two-bedroom suites (\$599+\$83.86 tax) are also available.

Reservations for either hotel may be made online through the meeting web site, or by telephone: Radisson (800) 333-3333; Hyatt (585) 546-1234. Be sure to ask for the "American Musicological Society room block". Conference rates are valid Tuesday, 7 November through Tuesday, 14 November, subject to availability.

Air Travel. Greater Rochester International Airport (ROC) is served by Air Canada, Allegiant Air, American Airlines, Delta, JetBlue, Southwest, and United Airlines. The airport is located approximately five miles southwest of the Riverside Convention Center.

The Hyatt and Radisson Hotels both offer complimentary shuttles to/from the ROC airport. The Hyatt's shuttle is available 6 a.m.–11 p.m. Call upon arrival to request pick-up. The Radisson's shuttle runs every 30 minutes. Taxis from the airport take about fifteen minutes and cost \$19 to \$25 (plus tip). Ride sharing companies such as Uber and Lyft are expected to begin operating in Rochester in July 2017.

Trains and Buses. Service to Rochester is available by Amtrak, Greyhound, and Trailways of New York bus service. The Amtrak station is located at 320 Central Ave. and the bus station is located at 186 Cumberland St. The train and bus stations are 0.6 miles north of the Convention Center and hotels. The Hyatt and Radisson both offer free shuttle service to/from the train and bus stations. Call upon arrival to request pick-up.

Driving directions and parking. An area map and links to detailed driving directions are available at the Hotel and Travel Information web page. Self-service parking is available at two nearby garages. The South Avenue Garage adjoins the Hyatt and Convention Center with rates of \$13 per day. The Radisson's attached parking garage also offers self-service parking at \$15 per day. Both garages offer unlimited in/out privileges.

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

Craig Comen (University of Virginia), "At the Origins of Music Analysis"
Lindsey Macchiarella (University of Texas at El Paso), "Skryabin's Modernism: Process and Style in the Prefatory Action Sketches"
Alexandra Monchick (California State University, Northridge), "The Craft of Paul Hindemith's Electronic Compositions"

Things are People Too

Timothy Cochran (Eastern Connecticut State University), Chair
Maria Murphy (University of Pennsylvania), "Voicing the Clone: Laurie Anderson and Technologies of Reproduction"
Hayley Fenn (Harvard University), "Highly Strung Vocalities: Marionette Opera, Sound Technologies, and the Poetics of Synchronization"
Timothy Coombes (University of Oxford), "Feeling Thinghood through Debussy's Toys"
Jeff Warren (Quest University), "On the 'Instrumental': Music, Bodies, and Objects"

Voice

Deirdre Loughridge (Northeastern University), Chair
Melanie Gudesblatt (University of California, Berkeley), "Giving Soul to a Music Box: Character and Voice in fin-de-siècle Vienna"
Ellen Lockhart (University of Toronto), "Voice Boxes"
Sean M. Parr (Saint Anselm College), "Giovanni Sbriglia's Belt, *Stauprinzip*, and the Wagnerian Voice"
J. Griffith Rollefson (University College Cork, National University of Ireland), "'Soul Craft': Bad Brains, H.R.'s Throat, and the Instrumentalization of *Human Resources*"

THURSDAY AFTERNOON SESSIONS—2:00–3:30

Antebellum Women

Elizabeth Morgan (Saint Joseph's University), Chair
Bonny Miller (Bethesda, Md.), "From Russia to Paris via New York: An Antebellum Fantasia"
Candace Bailey (North Carolina Central University), "Performing Paris in Antebellum Charleston: Music as Cultural Capital"

French Religious Reform

Jacqueline Waeber (Duke University), Chair
Benedikt Leßmann (Universität Wien), "The Cathedral's Voice: Alfred Bruneau's *Le Rêve* and the French Reception of Gregorian Chant"
Maria Josefa Velasco (University of Chicago), "Restoring Religious Practice and Musical Devotion in Southwest France, 1800–1830"

Reformation Repertories

Gregory Johnston (University of Toronto), Chair
Mary E. Frandsen (University of Notre Dame), "Sacred Music in the Lutheran Marketplace, ca. 1600–1670"
Alanna Ropchok (Shenandoah University), "To the Glory of Whom? Josquin's *Missa de Beata Virgine* and Its Gloria in Catholic and Lutheran Ritual Contexts"

Sexual Expression as Freedom in Carl Orff's *Trionfo di Afrodite* and *Die Bernauerin*

Elizabeth L. Keathley (University of North Carolina at Greensboro), Chair
Kirsten Yri (Wilfrid Laurier University), "Empty Ceremonies and Impassioned Desires in Orff's *Trionfo di Afrodite*"
Andrew S. Kohler (University of Michigan), "Martyred for Love and Freedom: Sexual Repression and Tyranny in Carl Orff's *Die Bernauerin*"

THURSDAY AFTERNOON SESSIONS—3:30–5:00

French Parody

Christina Fuhrmann (Baldwin Wallace University), Chair

John Romey (Case Western Reserve University), “Parody Chaconnes as Subversive Discourse at the Comédie-Italienne”

Richard Sherr (Smith College), “Two *Revue de Fin d’Année* at the Théâtre des Variétés during the Second Empire: *Ohé! les p’tits agneaux!* (1857) and *As-tu vu la comète, mon gas?* (1858)”

From Motown to Hip Hop

Vincent Benitez (Pennsylvania State University), Chair

John Covach (University of Rochester / Eastman School of Music), “It’s a Man’s World? The Supremes in 1964”

Daphne Carr (New York University), “Woop! Woop!: Listening to the Policing of Black Life through Hip Hop”

Modern Spiritualities

Christopher Scheer (Utah State University), Chair

Abigail Shupe (Colorado State University), “‘Drift off to Sleep’: The Sonic Uncanny and Death in Crumb’s ‘Beautiful Dreamer’”

Sarah Provost (University of North Florida), “Spirituality and Jazz Historiography in Mary Lou Williams’s Classroom Presentations”

Seminar: New Intellectual Histories of Music

Tomas McAuley (University of Cambridge) and David Trippett (University of Cambridge), Conveners

Alexander Wilfing (Austrian Academy of Sciences), “Constructing Antagonists: Eduard Hanslick, Heinrich Schenker, and the ‘New Musicology’”

Alexandra Kieffer (Rice University), “Hearing Modernism: Entanglements of Intellectual History and Reception History”

Michael Puri (University of Virginia), “The Rise of the Humanimal: From Schumann to Ravel, via Barthes”

Jeremy Coleman (University of Aberdeen), “Musical Discourse and the Production of Ideology”

THURSDAY EARLY EVENING SESSIONS

5:30–6:30 AMS President’s Endowed Plenary Lecture

Elaine Sisman (Columbia University), “Working Titles, Sticky Notes, Red Threads”

7:00–9:00 Diversity through the Pipeline

Sponsored by the Committee on Cultural Diversity, Committee on Women and Gender, and Pedagogy Study Group

Remi Chiu (Loyola University Maryland) and Erika Honisch (Stony Brook University), Coordinators

Suhne Ahn (Peabody Institute, Johns Hopkins University), Charles Carson (University of Texas at Austin), Annegret Fauser (University of North Carolina at Chapel Hill), Michael Figueroa (University of North Carolina at Chapel Hill), Jessica Holmes (University of California, Los Angeles), Zhuqing (Lester) Hu (University of Chicago), Travis A. Jackson (University of Chicago), Alejandro L. Madrid (Cornell University), John Spilker (Nebraska Wesleyan University)

THURSDAY EARLY EVENING OPEN MEETING

5:10–5:30 **Committee on Career-Related Issues
Conference Buddy Meet-Up**

THURSDAY EARLY EVENING SMALL MEETINGS

4:15–5:15

Development Committee

7:00–8:00

***Journal of Seventeenth-Century
Music* Editorial Board**

THURSDAY EVENING SESSIONS—8:00–11:00

Confronting the Public in Public Musicology

Amanda Sewell (Interlochen Public Radio), Organizer

Naomi Barrettara (Metropolitan Opera Guild), William Gibbons (Texas Christian University), Allison Portnow-Lathrop (Ackland Art Museum)

Defining Russia Musically Today

Peter Schmelz (Arizona State University), Chair

Margarita Mazo (Ohio State University), Respondent

Pauline Fairclough (University of Bristol), Marina Frolova-Walker (University of Cambridge), Olga Manulkina (St. Petersburg University), Klára Mócziz (Amherst College), Simon Morrison (Princeton University), Svetlana Savenko (Moscow Conservatory), Elena Dubinets (Seattle Symphony)

A Dialogue on Current Directions in Ecomusicology

Sponsored by the AMS Ecomusicology Study Group

Jessica A. Schwartz (University of California, Los Angeles), Chair

Kerry Brunson (University of California, Los Angeles) and Jacob A. Cohen (Macaulay Honors College, CUNY), Respondents

Aaron S. Allen (University of North Carolina at Greensboro), Eric Drott (University of Texas at Austin), James Rhys Edwards (SINUS-Institut, Berlin), Mark Pedely (University of Minnesota), Denise Von Glahn (Florida State University)

Intersectionality Topics

Sponsored by the Popular Music Study Group

Albin Zak (University at Albany, SUNY), Chair

Stephan Pennington (Tufts University), invited speaker

Samuel Dwinell (University of Akron), “Queer Outta Compton: Hip Hop Historiography and the Cultural Politics of Homovisibility”

John Klaess (Yale University), “Listening for the Nation of Islam in Early Hip Hop”

Jillian Fisher (University of California, Santa Barbara), “‘They Start the War and We Paid the Dues:’ Heavy Metal and Traumatic Coping During the Iraq War”

Laura Nash (Fairfield University) and Andrew Virdin (Fairfield University), “From New York to Chicago and Back Again: The Influence of the Blues and Gospel on Hip Hop: Pebble Poo, Sha-Rock, and Roxanne Shanté”

Jewish Studies, Music, and Biography

Sponsored by the AMS Jewish Studies and Music Study Group

Amy Beal (University of California, Santa Cruz), Chair

Howard Pollack (University of Houston), David Josephson (Brown University), Evan Rapport (New School), Ralph Locke (Eastman School of Music, University of Rochester), Amy Lynn Wlodarski (Dickinson College), Lily E. Hirsch (California State University, Bakersfield)

Mozart Society of America Study Session

Music, Disability, and Intersectionality

Sponsored by the Music and Disability Study Goup

Samantha Bassler (New York University and Rutgers University at Newark) and Jessica Holmes (University of California, Los Angeles), Co-chairs

William Cheng (Dartmouth College), Respondent

Steven Moon (University of Pittsburgh), “The Deep Velvet of Your Mother”

Pamela H. Pilch (Westminster Choir College of Rider University), “Libby Larsen’s ‘Five Days’: A Maternal Accommodation Narrative”

Beth Keyes (Graduate Center, CUNY), “‘Miss Misery’ and the Mythos of Authenticity: Intersections of Whiteness, Masculinity, and Depression in the Singer-Songwriter Tradition”

John Bagnato (University of Pittsburgh), “Blindness, Race Records, and Cultural Memory”

New Spanish Music Studies: Challenges in Early Modern Historiography

Sponsored by the Ibero-American Music Study Group

Susan B. Thomas (University of Georgia), Chair

Ileri Chavez-Barcenas (Princeton University), “Rediscovering the New World: Narratives of New Spanish Music in the Seventeenth Century”

John Swadley (Universidad de Guanajuato), “Women’s Voices: Gender Confrontation in Eighteenth-Century Puebla”

Andrew A. Cashner (University of Rochester), “Musical Texts as a Source for Understanding Racial Attitudes in New Spain”

Jesús Ramos-Kittrell (University of Connecticut), “Music, Knowledge, and Difference: Racial Dimensions of Modern Music in New Spain”

Playful Identities

Sponsored by the Ludomusicology Study Group

Sarah Teetsel (University at Buffalo, SUNY), Chair

Kate Galloway (Wesleyan University), “Playing and Performing Digital Naturalism: The Ludic Video Game Soundscape and Composing Spatial Identity in Proteus and Flower”

Kate Rogers (Case Western Reserve University), “‘He’s Hooked, He’s Hooked, His Brain is Cooked’: Technomasculine Display in Video Game Novelty Songs of the Early 1980s”

Brent Ferguson (University of Kansas) and T. J. Laws-Nicola (Texas State University), “Pipe Organ in the Japanese Video Game as Antagonization of the West”

Rancière

Sponsored by the Music and Philosophy Study Group

Jairo Moreno (University of Pennsylvania), Chair

Delia Casadei (University of California, Berkeley), “Ignorant Readers”

Patrick Nickleson (Mount Allison University), “The Low Music”

Katharina Clausius (University of Cambridge), “Triangulating Rancière”

Benjamin Court (University of California, Los Angeles), “Music’s Singularity”

Thirty Years Forward: The Past, Present, and Future of Film Music Scholarship

Joan Titus (University of North Carolina at Greensboro), Chair

James Buhler (University of Texas at Austin), Krin Gabbard (Stony Brook University), Daniel Goldmark (Case Western Reserve University), Julie Hubbert (University of South Carolina), Frank Lehman (Tufts University), Neil Lerner (Davidson College), Martin Marks (Massachusetts Institute of Technology), Jeff Smith (University of Wisconsin-Madison), Robynn Stilwell (Georgetown University)

THURSDAY EVENING PERFORMANCES

7:30 Rochester Philharmonic Orchestra

Beethoven, “Emperor” Concerto; Mussorgsky, *Pictures at an Exhibition*
Ward Stare, conductor, Olga Kern, piano

Eastman Theatre, Kodak Hall

6:30 Pre-concert remarks by Emily Frey (Swarthmore College) and Conductor Stare

8:00 Eastman’s Musica Nova Ensemble

Eastman School of Music, Kilbourn Hall

7:30 *The Agitators*

The Story of Susan B. Anthony and Frederick Douglass

Geva Theater Center

THURSDAY EVENING RECEPTIONS

6:00–8:00 Opening Reception

9:30–11:00 Student Reception

FRIDAY 10 November

8:30–6:00 Registration & Speaker Ready Room

8:30–6:00 Exhibits

7:00–8:00 Yoga Flow with Samantha Bassler

7:00–8:45 Chapter Officers

7:00–8:45 Committee on Career-Related Issues

7:00–8:45 Communications Committee

7:00–8:45 Committee on the History of the Society

7:00–9:00 Committee on Technology

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 2017 and 2018 Annual Meetings

7:30–8:45 Student Representatives to Council

7:30–9:00 American Brahms Society Board of Directors

7:30–9:00 *BACH: Journal of the Riemenschneider Bach Institute* Board Meeting

FRIDAY MORNING SESSIONS—9:00–12:00

Composing while Female

Alexandra Amati-Camperi (University of San Francisco), Chair

Janet Page (University of Memphis), “Musical Authorship in Female Communities: The Case of Maria Anna von Raschenau and Vienna, ca. 1700”

Tonia Passwater (Graduate Center, CUNY), “Contesting Ideologies of Womanhood: The Great Depression and the Reception of American Women Modernists”

Julie Pedneault-Deslauriers (University of Ottawa), “Clara Wieck-Schumann and the Piano Romance in the Early Nineteenth Century”

Elizabeth Weinfield (Graduate Center, CUNY), “Leonora Duarte (1610–1678): Converso Composer in Antwerp”

Late Medieval Musical Meanings

Laurenz Lütteken (University of Zürich), Chair

Rachel McNellis (Case Western Reserve University), “Notating the Sounding Spheres: Baude Cordier’s *Tout par compas* as Diagram, Image, and Transformative Space”

Jamie Reuland (Princeton University), “Form and Matter in the Long Trecento: Salimbene, Dante, da Firenze”

Jennifer Saltzstein (University of Oklahoma), “From the Meadows to the Streets: Encountering Landscape in Medieval Song and the Motet”

Emily Zazulia (University of California, Berkeley), “Out of Proportion: *Nuper rosarum flores*, Cathedralism, and the Danger of False Exceptionalism”

Listening

Gurminder Bhogal (Wellesley College), Chair

Davinia Caddy (University of Auckland), “Making Moves in Reception Studies: Models of Sensory-Perceptual Experience on the *belle-époque* Stage”

James Deaville (Carleton College), “The Well-Tempered Listener: Manners, Music, and Class in the Domestic-Public Sphere of the Nineteenth Century”

Anne Holzmueller (Musikwissenschaftliches Seminar, Freiburg), “Musical Immersion in the Late Eighteenth Century”

Feng-Shu Lee (Tunghai University), “Discrediting Sight: Visual Perception and Romantic Music”

Music and War

Michelle Meinhart (Durham University), Chair

Peter Graff (Case Western Reserve University), “Staging Dual Patriotism: Cleveland’s German-Language Theater and the Great War”

Kelsey McGinnis (University of Iowa), “‘Americanism is to be plugged!’: Music, POW Reeducation, and the United States’s ‘Intellectual Diversion Program’ during World War II”

Julie VanGyzen (University of Pittsburgh), “Music for Liberté: Musical Mobilization in Nazi-Occupied Paris 1940–1944”

Kimberly White (Université de Montréal) and Kathleen Hulley (Québec City, Québec), “Singing the Nation: Amati, Bordas, and the *chanson patriotique* of the Café-Concert”

Opera and Subjectivity

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

Carmel Raz (Columbia University), “Operatic Fantasies in Early Nineteenth-Century Psychiatry”

Knar Abrahamyan (Yale University), “‘Nosological’ Investigations of the Postmodern Grotesque”

Alexander Rothe (Columbia University), “On the Bildungsroman in George Lewis’s *Afterword*”

Lisa Cooper Vest (University of Southern California), “The Devil Made Her Do It: Penderecki’s *The Devils of Loudun* (1968–9) and the Crisis of the Subject”

The Other Within: Confluences of Exoticism and Indigenism in Early Twentieth-Century Latin America

Leonora Saavedra (University of California, Riverside), Chair

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

Juan Velásquez Ospina (University of Pittsburgh), “Music, Noise, and Space: Music and Urbanization in Colombia, 1903–1950”

Alejandro García Sudo (University of California, Los Angeles), “‘What Talent Mayans Have!’: Pre-Columbian Invocations and Primitive Self-Fashioning at Mexico City’s Pan-American Chamber Music Festival (1937)”

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

Pauline Oliveros and Meredith Monk

Leta Miller (University of California, Santa Cruz), Chair

Kate Doyle (Case Western Reserve University), “Radical Intelligence: Consciousness and Communication in Pauline Oliveros’s *Sonic Meditations* (1974) and Meredith Monk’s *Dolmen Music* (1979)”

Ryan Ebright (Bowling Green State University), “Scoring the Body: Meredith Monk’s *Atlas* as Operatic Work”

Theodore Gordon (University of Chicago), “Excavating Pauline Oliveros’s ‘Expanded Instrument System’”

Kerry O’Brien (Yale University), “Pauline Oliveros’s *Sonic Meditations* and Experimentalisms of the Self”

Playing and Dancing

Rebecca Cypess (Rutgers University), Chair

Lynette Bowring (Rutgers University), “Chirographic Cultures of the Sixteenth-Century Instrumentalist: Orality, Literacy, and Compositional Consciousness”

Rebecca Harris-Warrick (Cornell University) with Hubert Hazebroucq (Les Corps Eloquents), “Surprises from the Suitcases: Dance Music from Eighteenth-Century *Grotteschi*”

Ana Lombardia (Instituto Complutense de Ciencias Musicales, Madrid), “Matching Melodies and Poetry: Popular Songs and Dances in the Earliest Spanish Violin Manuscript (Salamanca, 1659)”

Mark Rodgers (Yale University), “Replicating the Romanesca”

Politics, Performance, and Style in Jazz

David Ake (University of Miami), Chair

Vilde Aaslid (University of Rhode Island), “Speaking Truth to 2017: Jazz and the Poetry of Black Lives Matter”

Jonathan Gomez (Michigan State University), “This is Their Music: The Politics of Blackness in Postwar Jazz Styles”

Darren Mueller (Eastman School of Music, University of Rochester), “At the Margins of Music: Miles Davis, Sound Reproduction, and the Artistry of Mistakes”

Justin Williams (University of Bristol), “Stylistic Adaptation and the ‘Progressive’ in 1970s Jazz-Rock”

Teaching Democratic Principles

David Blake (SUNY Potsdam), Chair

Robert Adlington (University of Huddersfield), “What Kind of Democrat Was Elliott Carter?”

Benjamin Court (University of California, Los Angeles), “Teaching Musical Democracy: Cornelius Cardew’s Pedagogical Hierarchy and the Politics of Musical Knowledge”

Naomi Graber (University of Georgia), “Of the People, For the People: Kurt Weill, Olin Downes, and the Democratization of Opera”

Kevin Salfen (University of the Incarnate Word), “Britten’s Classroom: Music Rhetoric as Pedagogy in Postwar Britain”

FRIDAY MORNING SESSION—9:00–10:30

Western Art Music and China: A Chapter in Global Music History

Gavin Lee (Soochow University), Chair

Nancy Yunhwa Rao (Rutgers University), Respondent

Hong Ding (Chinese University of Hong Kong), Deng Jia (Soochow University), Zhu Huanqing (Soochow University)

FRIDAY MORNING SESSION—10:30–12:00

The Familiar and the Exotic

Ralph Locke (Eastman School of Music, University of Rochester), Chair

W. Anthony Sheppard (Williams College), “Exotic Models in Glass”

Matthew Richardson (University of Wisconsin-Madison), “Familiarizing the Foreign: Images of European Instruments in Japanese Yokohama-prints, ca. 1860”

FRIDAY NOONTIME SESSIONS

12:00–2:00 Breaking Barriers for Music Research in the Twenty-First Century: MGG Online and RILM’s Newest Reference Resources

Laurenz Lütteken (MGG Online), Barbara Dobbs Mackenzie (Editor-in-Chief), Tina Frühauf (Associate Executive Editor), and Georg Burgstaller (Editor), Répertoire International de Littérature Musicale, Barry S. Brook Center for Music Research and Documentation, Graduate Center, CUNY

12:15–1:15 The Dissertation and Your Job

Sponsored by the Graduate Education Committee

Berthold Hoeckner (University of Chicago), Chair

Daniel DiCenso (College of the Holy Cross), Alex Ludwig (Berklee College of Music), Raina Polivka (University of California Press), Rachel Vandagriff (San Francisco Conservatory of Music), Reba Wissner (Montclair State University)

12:15–1:45 Musical Transitions and Reclamations

Sponsored by the Music and Media Study Group

Kendra Preston Leonard (The Silent Film Sound & Music Archive), Dana M. Plank (The Ohio State University), and Jessica Getman (University of Michigan), Co-chairs

Paula Bishop (Bridgewater State University), “Performing the Performance: From Country Music Radio to Rock ‘n’ Roll Television in the Early Career of the Everly Brothers”

James Gabrillo (University of Cambridge), “Constructing the Philippine Lowbrow: The Musical Variety Program *Eat Bulaga!*”

Dani Osterman (University of Rochester), “Disentangling the Sound of Modern China: The Reappropriation of the *Guqin* in *Hero*”

12:15–1:45 Navigating the Tenure Process

Sponsored by Committee on Career-Related Issues

Jessie Fillerup (University of Richmond) and Sarah Fuchs Sampson (Syracuse University), Moderators

Gurminder Bhogal (Wellesley College), Amanda Eubanks Winkler (Syracuse University), Jessie Ann Owens (University of California, Davis), and Andrew Granade (University of Missouri–Kansas City)

12:15–1:45 Victoria Bond’s *Mrs. President: Celebrating One Hundred Years of Women’s Suffrage in Rochester*

Sponsored by AMS Committee on the Annual Meeting

Denise Von Glahn (Florida State University), Convener

Victoria Bond, Composer/conductor

Susan McClary (Case Western Reserve University), McKenna Milici (Florida State University)

FRIDAY NOONTIME

RECEPTIONS AND OPEN MEETINGS

12:00–1:30 AMS Committee on Cultural Diversity Reception

For Southern Travel Grant Recipients, Associates, and Alliance Representatives

12:15–1:15

Alvin H. Johnson AMS 50 Fellowship Forum

12:15–1:45

Pedagogy Study Group Business Meeting

12:15–1:45

Popular Music Study Group Business Meeting

12:15–1:15

Music and Disability Study Group Business Meeting

12:15–1:45

Society for Seventeenth-Century Music Business Meeting

12:30–1:30

Cold War and Music Study Group Brown Bag Open Lunch

FRIDAY NOONTIME & AFTERNOON SMALL MEETINGS

12:00–2:00

A-R Online Music Anthology Board Meeting (by invitation)

12:00–2:00

Mozart Society of America Board

12:15–1:45

JAMS Editorial Board

3:30–5:00

AMS/MLA Joint RISM Committee

FRIDAY AFTERNOON CONCERTS

12:30–1:30 Recital: “Uncovering Two Lost Virtuoso Fantasias by Joseph Joachim” (Eastman School of Music)

Katharina Uhde (Valparaiso University), violin

R. Larry Todd (Duke University), piano

2:00–3:00 Lecture-Recital: “The Proleptic Cosmonaut: Toward Reconstructing Scriabin’s Music, Mysticism, and Russian Identity” (Eastman School of Music)

Becky Lu (Cornell University), piano

FRIDAY AFTERNOON SESSIONS—2:00–5:00

Avant Garde and New Music

William Robin (University of Maryland, College Park), Chair

Brett Boutwell (Louisiana State University), “Keller’s Zak, Duchamp’s Mutt, and the Art of the Ruse”

Kirsten L. Speyer Carithers (Ohio State University), “Realization, Translation, Performance: Interpretive Labor in Stockhausen’s *Plus Minus*”

Michael Palmese (Louisiana State University), “John Adams and the Avant-garde, 1971–72”

Ian Power (University of Baltimore), “The New Musical Imaginary: Description as Distraction in Contemporary Classical Music”

Criticism and Discourse

Jennifer Shaw (University of Adelaide), Chair

Kristin Franseen (McGill University), “Edward Prime-Stevenson’s Queer *Repertory*”

Ken Prouty (Michigan State University), “‘Not for Morons Only: Paul Eduard Miller and the Rise of the ‘Serious’ Jazz Writer’”

Joshua Navon (Columbia University), “The Leipzig Conservatory and the Pedagogical Production of *Werkreue*”

Lindsay Wright (University of Chicago), “‘A New Species of Musical Genius’: Blind Tom, Black Musicality, and Discourses of Talent”

Early Modern Women

Linda Austern (Northwestern University), Chair

K. Dawn Grapes (Colorado State University), “For Death of Her: An Early English Remembrance through Song”

Sigrid Harris (University of Queensland), “Dangerous Beauty: Stories of Singing Women in Early Modern Italy”

Laurie Stras (University of Southampton), “Preserving Repertoire, Preserving Practice: The Musical Heart of a Mid-Sixteenth-Century Florentine Convent”

Miriam Tripaldi (University of Chicago), “Seeking Independence: The Career Adventures of Maria Rosa Coccia, First Female Maestra di Cappella, from Rome to Saint Petersburg”

Intellectual Roots Reviewed

James Currie (University at Buffalo, SUNY), Chair

Annie Yen-Ling Liu (Soochow University) and Blake Stevens (College of Charleston), “Silence and Shapelessness in the Acousmatic Experience: Signs of Taoism in Chinese Electroacoustic Music”

Vivian Luong (University of Michigan), “Philosophies of the Body in *Feminine Endings*: The Feminist Roots of Music Theory’s Embodied Turn”

Benjamin McBrayer (University of Pittsburgh), “Musicology as Mysteriology: Jankélévitch and Brelet in Post-World War II France”

Miriam Piilonen (Northwestern University), “Charles Darwin vs. Herbert Spencer: Reinterpreting a Historic Debate About the Evolutionary Origins of Music”

Messiaen Research in Light of the Composer’s Archive

Andrew Shenton (Boston University), Chair

Christopher Brent Murray (Université Libre de Bruxelles), “On the Emergence of Messiaen’s Musical Language”

Yves Balmer (Conservatoire national supérieur de musique et de danse de Paris), “Listening in Görlitz: The *Quartet for the End of Time* in Context”

Thomas Lacôte (Conservatoire national supérieur de musique et de danse de Paris), “Sound Without Text? Reenacting Messiaen’s Registrations”

Christopher Dingle (Birmingham Conservatoire), “Middle-Aged Style: On Messiaen, Edward Said, and Lateness”

Music, Politics, and Place

Andrea F. Bohlman (University of North Carolina at Chapel Hill), Chair

Benjamin Doleac (University of California, Los Angeles), “Taking It to the Streets: Music and Resistance in Post-Katrina New Orleans”

Austin Richey (Eastman School of Music, University of Rochester), “Black Atlantic Dialogues: Detroit, Zimbabwe, and Performative Cultures in the New Global South”

Marianna Ritchey (University of Massachusetts, Amherst), “Selling Drones with Beethoven’s Fifth: Neoliberalism, Corporate Marketing, and Classical Music in the U.S.”

Marian Wilson Kimber (University of Iowa), “Women Composers at the White House: Phyllis Fergus and the Concerts of the National League of American Pen Women”

Musical Forensics

Jacquelyn Sholes (Boston University), Chair

Mark Davidson (Bob Dylan Archive, University of Tulsa), “Silk, Rayon, and ‘That Late 70s Feel’: The ‘Blurred Lines’ Copyright Infringement Case and the Ethics of Forensic Musicology”

Barbara Milewski (Swarthmore College) and Bret Werb (United States Holocaust Memorial Museum), “Chopin’s ‘*Little Jew*’”

Frederick Reece (Harvard University), “Schubert’s ‘Untrue’ Symphony: Fragments, Forensics, Forgery”

Shaena Weitz (New York, N.Y.), “Plagiarism and the Napoleonic Potpourri”

Opera Productions

Kristi Brown-Montesano (Colburn Conservatory of Music), Chair

David Gutkin (Peabody Institute, Johns Hopkins University), “Universal History, Posthistory, and Globality in Robert Wilson’s *the CIVIL warS*”

Juliana Pistorius (University of Oxford), “Resistance through Complicity: Opera and Race in Apartheid South Africa”

Laura Protano-Biggs (Peabody Institute, Johns Hopkins University), “Enclosed in the ‘golfo mistico’: the Orchestra Pit at the Teatro alla Scala, 1907”

Megan Steigerwald (Eastman School of Music, University of Rochester), “Opera as Verb: Liveness and Labor in Alternative Opera”

Poster Session

Nico Schüler (Texas State University), “Jacob J. Sawyer (1856–1885): Rediscovering a Pioneer of Black Minstrel Music”

Alexander Ludwig (Berklee College of Music), “‘The Rhythm of Life is a Powerful Beat’: Following Fosse’s Musical, Physical and Visual Rhythms”

Molly Cryderman-Weber (Central Michigan University), “Cultural Musical Codes in Baby-Boomer Era Social Guidance Films”

Sound Strategies in Film

Kendra Preston Leonard (Silent Film Sound & Music Archive), Chair

Richard Brown (Warner/Chappell Music, Inc.), “Sound Art or Sound Design? Ontology and Copyright in the Contemporary Filmic Soundscape”

Berthold Hoeckner (University of Chicago), “Remembering Atticus, Remembering Boo: Racial Subtexts in Elmer Bernstein’s Music for *To Kill a Mockingbird*”

Matthew McDonald (Northeastern University), “Stop Playing It, Sam: Musical Interruption in Film”

Mary Simonson (Colgate University), “Giving Voice: Stage Prologues and Interludes in American Silent Cinema”

Whither “the Cold War” in Music Studies Today?

Sponsored by the Cold War and Music Study Group

Nicholas Tochka (University of Melbourne), Chair and Respondent

Masha Kowell (Loyola Marymount University), Ian MacMillen (Oberlin College), Marysol Quevedo (University of Miami), Peter Schmelz (Arizona State University), Anne Searcy (University of Miami), Kira Thurman (University of Michigan), Rachel Tollett (City Colleges of Chicago / Northwestern University)

FRIDAY AFTERNOON SESSION—2:00–3:30

Rethinking the *Conductus*

Thomas B. Payne (College of William and Mary), Chair

Mary Channen Caldwell (University of Pennsylvania), “Seeking Song: Locating the *Conductus* between Orality and Literacy”

Mark Everist (University of Southampton), “Anonymous IV and the *Conductus*”

FRIDAY AFTERNOON SESSION—3:30–5:00

Fifteenth-Century Finds

Joseph Sargent (University of Montevallo), Chair

Paul Kolb (University of Salzburg), “Gaspar van Weerbeke and Mass Composition ca. 1500: Implications of a New Mass”

Robert Nosow (Jacksonville, N.C.), “Hobrecht and His Singers: The Musical Economy of a Flemish Church”

FRIDAY EARLY EVENING SESSIONS

5:15–6:30 Pedagogical Approaches, Strategies, and Engagement in the Twenty-First Century General Education Music History Classroom

Sponsored by Committee on Career-Related Issues

Naomi Perley (RILM) and Reba Wissner (Montclair State University), Moderators

Kristen Turner (North Carolina State University), “More Than Just a Test: The Quiz as a Pedagogical Tool”

Reba Wissner (Montclair State University), “Speaking Their Language: Using Popular Music to Teach the Basics in General Education Music History Courses”

Alexander Ludwig (Berklee College of Music), “Large Enrollment? Try Twitter”

Devora Geller (Graduate Center, CUNY), “Block Grading in the General Music Classroom”

Samantha Bassler (New York University and Rutgers University at Newark), “Disability in the General Music Classroom”

Matthew Baumer (Indiana University of Pennsylvania), “The Live Musical Event Report for Online Intro Courses”

Mary Natvig (Bowling Green State University), “Choosing the Right Textbook”

5:30–6:30 Amherst Early Music Festival

Singing from Renaissance Notation with Valerie Horst

5:30–7:00 Perspectives on Critical Race Theory and Music

Sponsored by the Planning Committee on Race, Ethnicity, and the Profession

George E. Lewis (Columbia University) and Judy Tsou (University of Washington), Co-chairs

Cheryl I. Harris (University of California, Los Angeles), “The Sound and the Fury: From Colorblindness to White Nationalism”

William Cheng (Dartmouth College) and Alisha Lola Jones (Indiana University), Respondents

6:30–7:45 When Extra-Curricular Activities Are Anything But: “Work-Life Balance” in Performance-Centered Disciplines

Sponsored by Committee on Career-Related Issues

Shawn Keener (A-R Editions) and Susan Key (Chapman University and Pacific Symphony), Moderators

Nigel Maister (University of Rochester International Theatre Program), Steven Rozenski (University of Rochester), Nathan Bakkum (Dean, School of Fine and Performing Arts at Columbia College Chicago)

FRIDAY EARLY EVENING OPEN MEETINGS

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

5:00–7:00 Music and Philosophy Study Group Business Meeting

7:30–8:00 Music and Dance Study Group Business Meeting

FRIDAY EARLY EVENING SMALL MEETING

5:00–6:30 *Journal of Musicology* Board

FRIDAY EVENING SESSIONS—8:00–11:00

“...but we can use new music to fix that problem”

Andrea Moore (Smith College), Moderator

Judith Lochhead (Stony Brook University), Tiffany Kuo (Mt. San Antonio College), John Phippen (Colorado State University), Marianna Ritchey (University of Massachusetts, Amherst), Kenneth Ueno (University of California, Berkeley)

Caring for the Twenty-First-Century Music Student (and Professor)

Sponsored by the Pedagogy Study Group

Denise Von Glahn (Florida State University), Chair

Trudi Wright (Regis University), “Cura personalis: Caring for Ourselves?”

John Spilker (Nebraska Wesleyan University), “Cultivating Resilience Through Courage, Compassion, and Connection in the Musicology Classroom”

Sara Haefeli (Ithaca College), “From Structure to Agency: Addressing Identity and Otherness in the Curriculum”

Instruments, Diagrams, and Notation in the History of Music Theory

Sponsored by the History of Music Theory Study Group

Andrew Hicks (Cornell University), Chair

Lars Christensen (University of Minnesota), “Musical Diagrams as Instruments of Strategic Simplification in the Northern Song Dynasty”

Stephanie Probst (Harvard University), “Following the Lines on Percy A. Scholes’s ‘AudioGraphic’ Piano Rolls”

Jennifer Iverson (University of Chicago), “At the Intersection of Acoustics, Phonetics, and Music: The Mixtur-Trautonium as Boundary Object”

Siavash Sabetrohani (University of Chicago), “The *Oud* as the Transmitter of Ancient Greek Music Theory in the Middle East”

Alexander Bonus (Bard College), “Refashioning Rhythm: Hearing, Acting, and Reacting to Metronomic Sound in Nineteenth-Century Observatories, Laboratories, and Beyond”

Mapping the Musical City: Geospatial Analysis and Musicology

Danielle Fosler-Lussier (Ohio State University), Chair

Todd Decker (Washington University in St. Louis), Respondent

Louis Epstein (St. Olaf College), Organizer

Nicole Vilknor (Arizona State University), Eleanor Cloutier (University of Notre Dame), Jonathan Hicks (Newcastle University)

Music and the Discourses of Liberalism

Dana Gooley (Brown University) and Sarah Collins (University of Western Australia / Durham University), Co-chairs

Celia Applegate (Vanderbilt University), Esteban Buch (Ecole des hautes études en sciences sociales), Jane Fulcher (University of Michigan), Phyllis Weliver (Saint Louis University), Bennett Zon (Durham University)

Panel, Keynote, and Roundtable: “Queering Dance Musics”

Sponsored by the Music and Dance Study Group and LGBTQ Study Group

Music and Dance Study Group Panel: “Queering Dance Musics”

Samuel Dorf (University of Dayton) and Daniel Callahan (Boston College), Panel Chairs

Kyle Kaplan (Northwestern University), “Graham and Cowell at San Quentin”

Lisa Barg (McGill University), “Billy Strayhorn, Queer Collaboration, and Black Dance”

Lauron Kehr (College of William and Mary), “Sissy Style: Gender, Race, and Sexuality in New Orleans Bounce”

Keynote: Clare Croft (University of Michigan), “Learning Queerness or ‘I’d Rather be Sitting in the Dark’”

LGBTQ Study Group Roundtable: “Queer Social Dance Sounds, Practices, and Spaces”

Stephan Pennington (Tufts University), Moderator

Louis Niebur (University of Nevada, Reno), Sarah Hankins (University of California, San Diego), Tiffany Naiman (Stanford University), Gavin Lee (Soochow University)

FRIDAY EVENING PERFORMANCES

8:00 Sigismund’s Cathedral

Music by Michael Haydn

Peribipsous, Rochester’s period orchestra, Michael Ruhling, conductor
With guests Christ Church Schola Cantorum, Brian Shaw, trumpet, and Eastman School of Music organ faculty
Christ Church

8:00 Eastman Philharmonia

Elgar, *Enigma Variations*; Brahms, Piano Concerto no. 1
Eastman School of Music, Kodak Hall

8:00 The Agitators

The Story of Susan B. Anthony and Frederick Douglass
Geva Theater Center

FRIDAY EVENING RECEPTIONS

5:00–6:30	Graduate Education Committee Reception for Prospective Graduate Students
5:00–6:30	Rice University Alumni Reception
5:00–7:00	University of North Texas Reception
5:30–7:30	University of North Carolina at Chapel Hill Alumni Reception
6:00–7:30	W. W. Norton Reception with live music
6:00–8:00	Boston University Reception
6:00–8:00	Friends of Stony Brook Reception
6:30–8:00	Oxford University Press Reception
8:00–11:00	Bienen School of Music, Northwestern University Reception
8:00–11:00	University of Michigan Alumni Reception
9:00–11:00	Eastman School of Music Alumni Reception
9:00–11:00	Juilliard Party
9:00–12:00	University of Pittsburgh Reception
9:00–12:00	AMS Dance
9:00–10:00	Remembrance of Philip Gossett
10:00–12:00	University of Chicago Alumni Party
10:00–12:00	Brandeis University Alumni Reception
10:00–12:00	Case Western Reserve University Reception
10:00–12:00	Columbia University Department of Music Reception
10:00–12:00	Florida State University College of Music Alumni Reception
10:00–12:00	Harvard Music Reception
10:00–12:00	Society for Christian Scholarship in Music Reception
11:00–1:00	LGBTQ Study Group Party

SATURDAY 11 November

8:30–5:00	Registration & Speaker Ready Room
8:30–6:00	Exhibits
7:00–8:45	Committee on Women and Gender
7:00–8:45	Publications Committee
7:00–8:45	Planning Committee on Race, Ethnicity, and the Profession
7:00–9:00	A-R Recent Researches Series Editors' Breakfast Meeting
7:00–9:00	<i>Journal of Music History</i> Pedagogy Editorial Board
7:30–8:30	RILM Governing Board
7:30–8:45	Committee on Cultural Diversity
7:30–8:45	Haydn Society of North America Board Meeting
7:30–9:00	<i>Journal of Musicological Research</i> Editorial Board Meeting

The AMS Dance

The 2017 AMS Dance takes place on Friday 10 November at the Radisson Hotel, Riverview Ballroom (9 p.m. to midnight). 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, bass, keyboard, or drum kit, since you will borrow one from the band.

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



John Covach (left) and friends at the AMS Louisville 2015 Dance

7:30–9:00	Society for Eighteenth-Century Music Board of Directors Meeting
7:30–9:00	<i>Web Library of Seventeenth-Century Music</i> Editorial Board Meeting
7:45–8:45	American Bach Society Editorial Board Meeting
8:00–8:45	Study Group Chairs
9:00–12:00	Committee on Career-Related Issues, Career Bootcamp
TBA	Rochester Pipe Organ Tour

SATURDAY MORNING SESSIONS—9:00

Classic Hollywood

James Parakilas (Bates College), Chair

Gina Bombola (Texas Christian University), “Turning a Prima Donna into a ‘Female Tarzan’: Hollywood, Opera, and Race in *Hitting a New High* (1937)”

Jonathan Lee (University of Nevada, Las Vegas), “‘Contrast Conceptions’: (Alex) North and the South”

Anna Nisnevich (Palm Beach Gardens, Fla.), “Classical Music, Cultural Diplomacy, and Recirculated Affect in MGM’s *Song of Russia* (1944)”

Charles Youmans (Pennsylvania State University), “A Fine, Good Place to Be’: Race and Redemption in Max Steiner’s Score for *The Searchers* (1956)”

Early Modern Spiritualities

Janette Tilley (Lehman College, CUNY), Chair

Catherine Gordon (Providence College), “‘The Natural’ in Jean-Joseph Surin’s *Cantiques Spirituels* as Reflections of Celestial Harmony”

Erika Honisch (Stony Brook University), “Beyond the *Pietas Austriaca*: Marian Music and Local Religious Culture in Early Modern Bohemia”

Melinda Latour (Tufts University), “The Uses of Pleasure: Moral Song Between Ethics and Aesthetics”

Jonathan Shold (University of Pittsburgh), “Old Testament Patriarchs and Popular Sublimity in Neapolitan Lenten Sacred Dramas”

Electronic Organologies

Erinn Knyt (University of Massachusetts, Amherst), Chair

Kelly Hiser (Pittsburgh, Pa.), “Beyond Noise: Listening to Clara Rockmore’s Theremin Performances to Reshape Electronic Music History”

Peter Asimov (University of Cambridge), “*L’instrument de l’avenir*: Exhibiting the Ondes Martenot at the 1937 Exposition”

Michael M. Kennedy (University of Cincinnati), “The ‘Death’ of Live Musical Theater? ‘Virtual Orchestras’ and the 2003 Broadway Musicians’ Strike”

William Mason (Oberlin College), “French Spectralism’s Technological Legacy in DiCasteri and Adamczyk’s *Phonobellow*”

Lateness

Edgardo Salinas (The Juilliard School), Chair

Tom Beghin (Orpheus Institute / McGill University), “Feeling, Seeing, and Hearing His Broadway: A Multi-Sensory Approach to Beethoven’s Three Last Piano Sonatas”

Paul Berry (Yale University), "In Search of Schumann's Last Musical Thought"

Joe Davies (University of Oxford), "Grotesquerie in Schubert's Late Instrumental Works"

Nicholas Emmanuel (University at Buffalo, SUNY), "'Living Within the Truth': Formal Expressions of Dissent in Lutosławski's Late Period"

Masculinity and Its Discontents

Margaret Notley (University of North Texas), Chair

Amanda Hsieh (University of Toronto), "Lyrical Tension and Collective Voices: Masculinities in Alban Berg's *Wozzeck*"

David Rugger (Indiana University), "Alfred Deller, the Countertenor Voice, and English Masculinity"

Douglas Ipson (Southern Utah University), "'Credo Negativo': On Jago's Heresies in Verdi and Boito's *Otello*"

Adeline Mueller (Mount Holyoke College), "Caliban Hero"

Music and Memory, Oppression and Suppression

Karen Painter (University of Minnesota), Chair

Marie-Hélène Benoit-Otis (Université de Montréal), "Song, Memory, and Resistance at Ravensbrück: Germaine Tillion's *Le Verfügbar aux Enfers* as a (Virtual) Musical Work"

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

Karen Uslin (Rowan University), "Reviewing Music of the Abyss: The Terezin Music Critiques of Viktor Ullmann"

Matthew Vest (University of California, Los Angeles), "Clandestine Composer: Ernst Bachrich, Musical Legacy, and Nazi suppression"

On the Radio

Justin Burton (Rider University), Chair

Amy Coddington (Amherst College), "Rap on the Radio: How Hip Hop Became Mainstream"

Emily Lane (Northwestern University), "Shifting Hues of Blackface: Investigating Racialized Performances in Radio Adaptations of Mass-Mediated Musicals"

Mili Leitner (University of Chicago), "Separate But Equal? The Palestine Broadcasting Service and the Musical Racialization of Zionism in Mandatory Palestine"

Victor Szabo (Hampden-Sydney College), "Tuning into the New Auditory Consciousness: *Music from the Hearts of Space's* Ambient Archive, 1973–83"

Re-Migrant and Returning Musical Diasporas in Totalitarian and Post-Totalitarian Contexts

Margarita Mazo (Ohio State University), Chair

Andrea F. Bohlman (University of North Carolina at Chapel Hill), Respondent

Susan B. Thomas (University of Georgia), "Prodigal Returns: The Repatriation of Musicians and the Changing Politics of Cuban Citizenship"

Brigid Cohen (New York University), "Performing Sabotage: George Maciunas's German Remigration and the Insider/Outsider Politics of Fluxus"

Laura Jordán González (Universidad de Chile), "Andean Music Paths: The (Electrified) Return of Illapu"

Alejandro L. Madrid (Cornell University), "Tania León and the Performance of Diasporic Subjectivity in Post-Communist Cuba"

Zarlino at 500: A Roundtable on Current Scholarship and Future Directions

Cristle Collins Judd (Sarah Lawrence College), Chair

Bonnie Blackburn (Wolfson College, Oxford), Respondent

Gregory Barnett (Rice University), Samuel Brannon (Richmond, Va.), Rebecca Edwards (Los Angeles, Calif. / Rome, Italy), Jessie Ann Owens (University of California, Davis), Alexander Rehding (Harvard University), Katelijne Schiltz (University of Regensburg)

SATURDAY MORNING SESSIONS—9:00–10:30

American Women's Voices

Lisa Barg (McGill University), Chair

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

Stephanie Doktor (University of Utah), "Finding Florence: A Recording of Florence Mills in the Music of Edmund Thornton Jenkins and William Grant Still"

Women in Contemporary Pop

Sharon Mirchandani (Westminster Choir College of Rider University), Chair

William Cheng (Dartmouth College), "Indignation, Indifference, or Whatever: A Slacktivist's Guide to the Diva's Leaky Voice"

Tiffany Naiman (Stanford University), "Selling Sex from Over the Hill: Madonna, Aging, and the Value of Female Labor in Popular Music"

SATURDAY MORNING SESSIONS—10:30–12:00

Committee on Women and Gender Endowed Lecture

Honey Meconi (Eastman School of Music, University of Rochester), Chair

Susan McClary (Case Western Reserve University), "Da Capo: Women Representing Women in Music"

Ellie Hisama (Columbia University), Ruth Solie (Smith College), Jacqueline Warwick (Dalhousie University), Respondents

Controlling Time

Robert Fink (University of California, Los Angeles), Chair

Karen Desmond (Brandeis University), "Fourteenth-Century Dots and the Line of Musical Time"

Landon Morrison (McGill University), "Stumbling onto the Grid: A Loose History of Rhythm Quantization"

Editing

James Cassaro (University of Pittsburgh), Chair

Kerry Murphy (University of Melbourne), "Louise Dyer: Lully to Couperin"

Jennifer DeLapp-Birkett (Aaron Copland Fund for Music), "The Six Basic Versions of *Appalachian Spring*"

SATURDAY NOONTIME SESSIONS

12:15–1:45 **Maintaining a Research Agenda at Teaching-Intensive Institutions**

Sponsored by AMS Committee on Career-Related Issues

Keith Clifton (Central Michigan University), Moderator

Samuel Dorf (University of Dayton), Christine Gengaro (Los Angeles City College)

12:15–1:45 **Musicology and Digital Technologies: Access, Sustainability, Education, and Scholarly Communication**

Sponsored by the AMS Committee on Technology

Margot Fassler (Notre Dame University), Kimberly Francis (University of Guelph), Mary C. Francis (University of Michigan Press), Richard Freedman, Chair (Haverford College), Mark Katz, (University of North Carolina at Chapel Hill), David M. Kidger (Oakland University), Debra S. Lacoste (University of Waterloo), Jesse Rodin (Stanford University), Caitlin Schmid (Harvard University), James V. Maiello (University of Manitoba), Michael Accinno (University of California, Riverside), Christine Suzanne Getz (University of Iowa), Wendy Heller (Princeton University), Susan Thomas (University of Georgia)

SATURDAY NOONTIME OPEN MEETINGS

12:00–2:00 **RIPM Lunch**

12:15–12:30 **AMS Business Meeting**

12:15–1:45 **LGBTQ Study Group Open Board Meeting**

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

12:15–1:45 **Music and Dance Study Group Eighteenth-Century Social Dance Workshop**

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

TBA **Rochester Lyric Opera
*Mrs. President, Open Rehearsal***

SATURDAY NOONTIME & AFTERNOON SMALL MEETINGS

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

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

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

12:30–1:45 **AMS Council**

3:30–4:30 **Performance Committee**

SATURDAY AFTERNOON CONCERTS

12:30–1:30 **Workshop-Demonstration: “Improvvised Polyphony by Civic Wind Bands in Court”**

(Eastman School of Music)

Forgotten Clefs: A Renaissance Wind Band

Charles Wines, shawm and recorder, artistic director

Christopher Armijo, recorder; Adam Dillon, sackbut; Sarah Huebsch, shawm and recorder; Kelsey Schilling, shawm and recorder

2:00–3:00 **Recital: “Singen und Sagen: Praetorius’s Polyhymnia Caduceatrix et Panegyrica”**

A Concert for Hope in a Time of War

(Christ Church)

Stephen Kennedy (Music Director, Christ Church, Rochester), Director

Editions prepared by Liza Malamut (Boston University)

Christ Church Schola Cantorum and Consort

with Students and Faculty from the Eastman School of Music

TBA ***Mrs. President Open Rehearsal***

SATURDAY AFTERNOON SESSIONS—2:00–5:00

Chant and Liturgy

Thomas Forrest Kelly (Harvard University), Chair

Benjamin Brand (University of North Texas), “The Numerical Office as Biblical Exegesis: St. Jerome, St. Augustine, and the Matins Antiphons *Beatus Stephanus iugi legis*”

Mitchell Brauner (University of Wisconsin-Milwaukee), “The Papal Chapel’s Repertory of Lamentation Lessons before and after the Council of Trent: Some Revisions and Clarifications”

Elsa De Luca (NOVA University), “The Neumes of the León Antiphoner: Written and Oral Transmission in Old Hispanic Chant”

Katherine Steiner (Wycliffe College), “The Lady of St. Andrews: Evidence of Lady Mass Cycles in W1”

Music in the Long Protestant Reformations

Dianne McMullen (Union College), Chair

Daniel Trocmé-Latter (University of Cambridge), “‘Thou hast heard the desire of the humble’: Psalm Singing in Basel at the Beginning of the Reformation”

Samantha Arten (Duke University), “Protestant Advocacy for Musical Literacy: *The Whole Booke of Psalmes* as Music Textbook and Theory Treatise”

Joseph Herl (Concordia University, Neb.), “How the Latin Liturgy Formed Sixteenth-Century Lutheran Children in the Faith”

Nationalism

Steven Whiting (University of Michigan), Chair

Katharine Ellis (University of Cambridge), “French Nationalism, Ethnic Nationalism, and the Third Republic’s Folk Music Problem”

Warren Kimball (Louisiana State University), “National Identity and the Oratorio in New Orleans, 1836–1861”

Martin Nedbal (University of Kansas), “Building the National Opera Museum: Czech and German Approaches to *Don Giovanni* and *Così fan tutte* in Early Nineteenth-Century Prague”

Megan Varvir Coe (University of Texas at Arlington), “French Nationalism in the Reception of Two *Salome* Operas in Pre-War Paris”

Opera and Musicals on Film

Stephen Meyer (University of Cincinnati), Chair

Michael Buchler (Florida State University), “Making Sky Masterson More Marlon Brando”

Sarah Fuchs Sampson (Syracuse University), “Screening the Operatic Spectacle: The Marketing and Reception of Gaumont’s Operatic *Phonoscènes* (1905–6)”

Raymond Knapp (University of California, Los Angeles), “Getting Real: Stage Musical vs. Filmic Realism in Film Adaptations from *Camelot* to *Cabaret*”

Marco Ladd (Yale University), “Film Music *Avant La Lettre?* Disentangling Film from Opera in Italy, 1913”

Rossini

Helen Greenwald (New England Conservatory of Music), Chair

Emanuele Senici (University of Rome La Sapienza), “‘Di tanti palpiti’ as ‘Popular’ Music”

Claire Thompson (University of California, Davis), “*La donna del lago* Goes to Britain: Of Oysters, Ostrich Plumes, and Other Nonsense”

Claudio Vellutini (University of British Columbia), “Rossini’s ‘Vernacular Modernism’: Opera Criticism and Ideology in Vienna, 1816–1821”

Voicing Blackness, from Reconstruction to the Era of *Black Lives Matter*

Josephine Wright (College of Wooster), Chair

Sandra Jean Graham (Babson College), “Beyond Fisk: Jubilee Imitators, Innovators, and the Concert Spiritual”

Gwynne Kuhner Brown (University of Puget Sound), “The Serious Spirituals of William L. Dawson”

Naomi André (University of Michigan), “Embodying Race, Gender, and Performance on Stage”

Marti Newland (Columbia University), “Singing Concert Spirituals on Campus: Performances of Respectability in the *Black Lives Matter* Era”

SATURDAY AFTERNOON SESSIONS—2:00–3:30

Back in the U.S.S.R.

Daniil Zavlunov (Stetson University), Chair

Laura Kennedy (Furman University), “Ballet in ‘Proletarian Skin’: *The Golden Age* and the Search for Soviet Dance”

Olga Panteleeva (Princeton University), “Through the Iron Curtain, Darkly: Smuggling the Western Avant-Garde to Soviet Musicology”

David Tudor

Ryan Dohoney (Northwestern University), Chair

Michael Gallope (University of Minnesota), “David Tudor, Esoteric Spectacle—1958”

You Nakai (Brooklyn, N.Y.), “Untitled: David Tudor’s ‘Never-Ending Series of Discovered Works’”

Glamo(u)r on TV

Annie Randall (Bucknell University), Chair

Ivan Raykoff (New School), “Liberace’s Musical/Material Appeal: Bodily Hearing and Tactile Seeing via 1950s Television”

Christina Baade (McMaster University), “*Vera Lynn Sings*: Domesticity, Glamour, and National Belonging on 1950s British Television”

Music and Technology

Mark Katz (University of North Carolina at Chapel Hill), Chair

Alyssa Michaud (McGill University), “Automating Musicianship: Amateur Pianists and the Player Piano, 1898–1920”

Angharad Davis (Yale University), “Translation and Transformation: Philosophies of Technology and Time-Space in George Antheil’s *Ballet Mécanique*”

U.S. Radio Practices in Early Cold War Asia

Hyun Kyong Hannah Chang (Yale University), Chair

Hye-jung Park (Columbus, Oh.), “‘Liberty Bell’: Music in America’s Wartime Radio Propaganda in Korea”

Chui Wa Ho (New York University), “‘Dead Air’ and Democracy: Radio Soundscape in U.S.-Occupied Japan (1945–1952)”

SATURDAY AFTERNOON SESSIONS—3:30–5:00

Borders

Jesús Ramos-Kittrell (University of Connecticut), Chair

Emily MacGregor (Harvard University), “‘The Bounding Line’: Pan American Imaginaries in Aaron Copland’s *Short Symphony*”

Ana Alonso Minutti (University of New Mexico), “Decolonial Performativity and Female Empowerment in Experimental Music from the U.S.-Mexico Border”

Music and Women’s Letters in the Early Nineteenth Century

Mark Ferraguto (Pennsylvania State University), Chair

Yael Sela Teichler (Open University of Israel), “Music and Political Critique in Jewish Women’s Epistolary Writings from Berlin ca. 1800”

Rebecca Geoffroy-Schwinden (University of North Texas), “Music as Feminine Capital in Napoleonic France”

Postwar Collaborations

Emily Abrams Ansari (Western University), Chair

Gabriel Alfieri (Boston, Mass.), “From ‘Trivial Little Comedy’ to ‘Legitimate Magic’: Music and the Making of *The Glass Menagerie*”

Monica Hershberger (Central Connecticut State University), “‘Life is Strife’: Virgil Thomson and Gertrude Stein’s Homage to Susan B. Anthony in the Context of the Cold War”

Seminar: The Rubble Arts: Music after Urban Catastrophe

Abby Anderton (Baruch College, CUNY) and Martha Sprigge (University of California, Santa Barbara), conveners

Tekla Babyak (Davis, Calif.), “The Rubble of the Other: Beethoven’s *Ruins of Athens*”

Ariana Phillips-Hutton (Cambridge, UK), “Conjuring Away the Void: Rubble, Ruins, and Musical Memorials”

Emily Richmond Pollock (Massachusetts Institute of Technology), “Rebuilding and Retrenchment at Munich’s Nationaltheater”

Jessica A. Schwartz (University of California, Los Angeles), “Listening to Voiced Fragments of Global Nuclear Ruination: Cold War Decay and the Acoustical Resonance of Nation Building”

Amy Lynn Wlodarski (Dickinson College), “Composing After the Ruins: The War-Inspired Works of George Rochberg”

Sounding Like Bach

Ernest May (University of Massachusetts, Amherst), Chair

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

Derek Remes (Eastman School of Music, University of Rochester), “Reconsidering J. S. Bach’s Figured-Bass Chorale Pedagogy in Light of a New Source”

SATURDAY EARLY EVENING PLENARY

5:30–7:00 **AMS Business Meeting and Awards Presentation**

SATURDAY EVENING SESSIONS—8:00–11:00

2016: Electoral Echoes and Musical Reverberations

Justin Patch (Vassar College), Chair

Emily Abrams Ansari (Western University), James Deaville (Carleton College), Dana Gorzelany-Mostak (Georgia College), Travis Gosa (Cornell University)

In Search of New Music

William Robin (University of Maryland, College Park), Chair

George E. Lewis (Columbia University), Respondent

Emily Richmond Pollock (Massachusetts Institute of Technology), Eduardo Herrera (Rutgers University), Lisa Jakelski (Eastman School of Music, University of Rochester), Andrea Moore (Smith College)

Music and Forms of Attention in the Long Nineteenth Century

Annette Richards (Cornell University), Chair

Francesca Brittan (Case Western Reserve University), Davinia Caddy (University of Auckland), Alexandra Kieffer (Rice University), Nicholas Mathew (University of California, Berkeley), Carmel Raz (Columbia University), Benjamin Steege (Columbia University), Melissa van Drie (University of Cambridge)

Musicology and Trauma Studies: Perspectives for Research and Pedagogy

Erin Brooks (SUNY Potsdam), Chair

Jillian Rogers (University College Cork), Hyun Kyong Hannah Chang (Yale University), Eric Hung (Rider University), Tamara Levitz (University of California, Los Angeles), Maria Cizmici (University of South Florida)

SATURDAY EVENING PERFORMANCES

4:00 Eastman’s Balinese Gamelan Sanjiwani

“Gambol on the Gamelan”

Gamelan Room, Eastman Theater Basement

4:00 and 8:30 *The Agitators*

The Story of Susan B. Anthony and Frederick Douglass

Geva Theater Center

7:30 Film Screening: *A Fool There Was* (1915)

U.S. Premiere with new score by Philip Carli

George Eastman Museum, Dryden Theatre

8:00 Rochester Philharmonic Orchestra

Beethoven, “Emperor” Concerto; Mussorgsky, *Pictures at an Exhibition*
Ward Stare, conductor, Olga Kern, piano
Eastman Theatre, Kodak Hall

SATURDAY EVENING RECEPTIONS

8:00–10:00 **University of Texas at Austin Reception**

8:00–10:00 **Viola da Gamba Society of America presents: Come play consort music!**
Viols, music and stands provided

9:00–10:30 **Duke University Reception**

9:00–11:00 **AMS Dessert Reception**

9:00–11:00 **Indiana University Reception**

9:00–12:00 **Stanford Reception**

9:30–12:00 **McGill University Reception**

10:00–11:00 **Yale Alumni Reception**

10:00–1:00 **Cornell Reception**

10:00–1:00 **University of California at Los Angeles Musicology Alumni Reception**

10:00–1:00 **Princeton Reception**

10:00–1:00 **University of California, Berkeley Alumni Reception**

10:00–1:00 **University of Pennsylvania Party**

11:00–12:00 **Yale Party**

SUNDAY 12 November

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

8:30–12:00 **Exhibits**

7:00–8:45 **Board of Directors**

SUNDAY MORNING SESSIONS—9:00–12:00

Fairs and Festivals

John Rice (Rochester, Minn.), Chair

Elizabeth Dister (St. Louis, Mo.), “In the Footsteps of a Saint: Memory, Embodiment, and Music in National Fêtes for Joan of Arc”

Abigail Fine (University of Hawai‘i), “Mozart on the Mountaintop: Masonic Pilgrimage to the Magic Flute Cottage in Salzburg”

Kirsten Paige (University of California, Berkeley), “On the Politics of Performing Wagner Outdoors, 1909–1959: Open-Air Opera and the Third Reich”

Nathan Reeves (Northwestern University), “‘A Strict Law Bids Us Dance’: Kwakwaka’wakw Performance and the Production of Musical Texts at the 1893 Chicago World’s Fair”

Humor

Douglass Seaton (Florida State University), Chair

Robert Crowe (Boston University), “A Female Impersonator in Post-Napoleonic Europe: Karl Blumenfeld, ‘the Effeminate’ and the Mocking Falsetto”

Don Fader (University of Alabama), “How Giovanni Battista Lulli Became Jean-Baptiste Lully: The Composer’s Comic Self-Representation in His Early Ballets”

Beth Levy (University of California, Davis), “Musical Humor and the Marx Brothers”

Anna Stoll Knecht (Jesus College, University of Oxford), “The Greatest Show on Earth’: Theatricality and Humor in Mahler”

Music and Poetry

Michael Figueroa (University of North Carolina at Chapel Hill), Chair

Amy Beal (University of California, Santa Cruz), “*Paradox*: Music and American Sign Language Poetry”

John Lawrence (University of Chicago), “Lyricist as Analyst: Rhyme Scheme as ‘Music-Setting’ in the Great American Songbook”

Melissa Ursula Dawn Goldsmith (Westfield State University), “Bob Dorough’s Settings of Langston Hughes’s Poems in Lawrence Lipton’s *Jazz Canto*: A Musical-Literary Exchange”

Yawen Ludden (Georgia Gwinnett College), “Perfidy in the Peony Pavilion: Resolving a Four-Century Debate in Kun Opera”

U.S. Popular Music

Theo Cateforis (Syracuse University), Chair

Christa Bentley (Oklahoma City University), “‘I Don’t Need Nobody’s Help’: Valerie Simpson, Self-Definition, and the Confessional Song”

Kate McQuiston (University of Hawai’i at Mānoa), “Hearing and Healing Brian Wilson: Atticus Ross’s Score for *Love & Mercy*”

Laura Watson (Maynooth University), “‘Every Day I Write the Book’: Popular Musicians and Memoirs in the Twenty-First Century”

Brian Wright (Fairmont State University), “The Electric Bass in Rock ’n’ Roll: Practicality, Teenpics, and Live Music-Making, 1956–1958”

SUNDAY MORNING SESSIONS—9:00–10:30

Anton Rubinstein

Olga Haldey (University of Maryland, College Park), Chair

Emily Frey (Swarthmore College), “*Domestic Demon*”

Kirill Zikanov (Yale University), “Rubinstein’s Symphonic Pictures and the *Kuchka*”

Eastern European Transcultural Identities

Kevin C. Karnes (Emory University), Chair

Dietmar Friesenegger (Cornell University), “A Musical Statement for Diversity in the ‘Half-Asian’ Borderlands”

Mackenzie Pierce (Cornell University), “Polish Music in Soviet Exile During the Second World War”

The Pastoral and the Rural in Opera

Gundula Kreuzer (Yale University), Chair

Sarah Hibberd (University of Bristol), “Cherubini’s *Elisa*: Alpine Virtue during the Terror”

Christopher Bowen (University of North Carolina at Chapel Hill), “‘Exemplar and Gospel’: The Village Mode in Czech Opera and Smetana’s *The Bartered Bride*”

Psychology and Film

James Deaville (Carleton College), Chair

Nancy Newman (University at Albany, SUNY), “Letter(s) to an Unknowable Woman: Listening to *Mahler auf der Couch*”

Kristi Brown-Montesano (Colburn Conservatory of Music), “Monstrous Burden: The Wagnerian Roots of Lars Von Trier’s ‘Depression Trilogy’”

Racializing

Larry Hamberlin (Middlebury College), Chair

Elizabeth Newton (Graduate Center, CUNY), “Marking Genre: Irony and Racialized Musical Metaphor in Melvin B. Tolson’s ‘Dark Symphony’ (1941)”

Alexander Cowan (Harvard University), “Eugenics at the Eastman School: Music Psychology and the Racialization of Musical Talent”

Rethinking Primary Sources for the Music History Classroom

Louis Epstein (St. Olaf College), Chair

Timothy Cochran (Eastern Connecticut State University), Blake Howe (Louisiana State University), Rebecca Cypess (Rutgers University), J. Brooks Kuykendall (University of Mary Washington)

Urban Soundscapes

Eric Drott (University of Texas at Austin), Chair

Jonathan Hicks (Newcastle University), “Ubiquity Organized: Mechanical Musics in Victorian London”

Peter McMurray (University of Cambridge), “Audible Refuge? Sonic Impossible Worlds and the Syrian Conflict”

SUNDAY MORNING SESSIONS—10:30–12:00

After Lutosławski: Trauma, Affect, Emotion, Memory, and Performances of Polish Identity

Maria Cizmici (University of South Florida), Chair

Nicholas Reyland (Keele University), “The Lutosławski Fugue: Anger and Trauma vs. Resilience and Regulation”

Lisa Jakelski (Eastman School of Music, University of Rochester), “Reviving Lutosławski: Krystian Zimerman in Warsaw, 1988/2013”

Contemporary British Opera

Kevin Salfen (University of the Incarnate Word), Chair

Nick Stevens (Case Western Reserve University), “Divinest Feeling: Popular Song as Personal Space in Thomas Adès’s *Powder Her Face*”

Karen Olson (Gaylord Music Library, Washington University in St. Louis), “Orcadian Arcadias: Pastoralism and Land Use Policy in Two Pieces by Sir Peter Maxwell Davies”

Jews and *Judentum*

Tina Frühauf (RILM/Graduate Center, CUNY), Chair

Vanessa L. Rogers (Rhodes College), “Populism, Patriotism, and the Public: Musical Theatre in London and the ‘Jew Bill’ of 1753”

Amanda Ruppenthal Stein (Northwestern University), “Sounding *Judentum* within Nineteenth-Century *Deutschtum*”

Nineteenth-Century Composers Looking Back

Styra Avins (New York, N.Y.), Chair

Marie Sumner Lott (Georgia State University), “‘Restore the Golden Days of Paradise’: An Anti-Utopian Approach to Honor and Duty in Brahms’s Cantata *Rinaldo* (op. 50, 1869)”

Steven Huebner (McGill University), “Saint-Saëns and Sophocles”

Opera and Melodrama in Eighteenth-Century Germany

Hedy Law (University of British Columbia), Chair

Jacqueline Waeber (Duke University), “Most German of the Arts? Melodramatic Recitation and the Musical Genius of Linguistic Identity”

Paul Abdullah (Case Western Reserve University), “Shakespearean Storms in German Opera: *The Tempest* in 1798”

Punk

Ken McLeod (University of Toronto), Chair

David Pearson (Hunter College & Lehman College), “Sounding Dystopia in Extreme Hardcore Punk”

Gregorio Bevilacqua (University of Southampton), “War, Class Struggle, and a Punk Rock Song: Bad Religion’s ‘Let Them Eat War’”

Race, Transnationalism, and Central European Art Music in the Jim Crow Era

Sandra Jean Graham (Babson College), Chair

Douglas Shadle (Vanderbilt University), “From the Negroes Themselves’: Antonín Dvořák and the Construction of African American Identity”

Kira Thurman (University of Michigan), “In Praise of the Great Masters: African Americans and the Construction of German Musical Identity under Jim Crow”

Rochester Program Selection

This year’s program committee, made up of Thomas Christensen, Carol Hess, Elizabeth Keathley, James Parakilas, Annie Randall, Anna Zayaruznaya, and Jonathan Glixon, reviewed over 700 proposals. That number includes 545 individual submissions, 8 alternative format proposals, 12 two-paper formal sessions, 16 four-paper formal sessions, 14 evening panels, and 4 poster presentations.

This year, for the first time, we also reviewed seminar-session proposals, in which papers will not be read aloud, but precirculated and discussed at the meeting. The committee considered five seminar topics, and selected two. Each attracted 8 proposals, from which the committee, working with session conveners, selected the final participants. Our goal was to fill the largest number of slots ever at an AMS meeting—264—an increase implemented by the Board to allow for greater participation. The acceptance rate, therefore, was about 40% (at recent meetings, the rate has ranged from 25 to 30%). Over a period of about three months, the committee individually evaluated all proposals. (All except for alternative format and evening panel proposals were reviewed anonymously.) We then gathered in Philadelphia for an intense three days of discussions, enlivened by delightful meals at local restaurants. Our charge was to select those proposals the committee, whose members represent widely different fields, agreed were the best. We looked for clear, well-defined proposals that explained the problem or issue being considered, the methodology employed, and the significance of the results, all expressed comprehensibly to those

Performances in Rochester

AMS Rochester 2017 will feature a wide array of performances, including several described earlier (see p. 1). In addition, we offer four exciting conference performances spanning repertoires from the fifteenth to the twentieth centuries. The venues for these events will be at or near the Eastman School of Music, a ten-minute walk from the convention center.

Katharina Uhde (Valparaiso University), violin, and **R. Larry Todd** (Duke University), piano, will perform Joseph Joachim’s curtain-raising *Notturmo* (1858), along with two newly rediscovered virtuoso fantasias, which were composed during the 1850s but became lost during the Second World War. As Uhde and Todd observe, the fantasias “reveal a young virtuoso composing like a violinist” in a style distinct from his later aesthetic. **Becky Lu** (Cornell University) offers a lecture-recital that explores the possibilities of understanding Alexander Scriabin’s compositions through the lens of science fiction, building on the work of Anindita Banerjee, who argues that the genre functioned as “a mode of awareness’ about modern Russia.” She will outline this fascinating line of analysis and perform Scriabin’s Sonata No. 4 in F-sharp major, op. 30, and Sonata no. 5, op. 53, during

of us not experts in the specific field. After all but 24 slots had been filled, author names were revealed, helping us to reach agreement on a few proposals previously set aside. It is important to note that all of the proposals selected “before the reveal” had been locked in. At this point, the committee decided to leave open about twenty slots while we began to group papers together to form sessions, drawing from the best of the remaining unselected papers to complement, as much as possible, those already selected. The result, we believe, is a fascinating and varied array of papers, broadly reflecting the subject matter of the submissions.

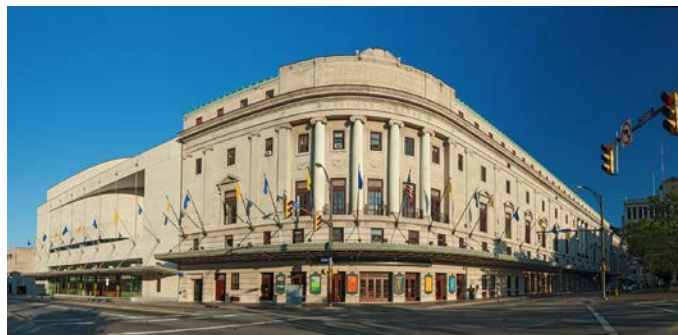
The final program includes about 40 papers on race, gender, and ethnicity, 24 on opera, 14 on film, 40 on twentieth- and twenty-first-century music, 40 on Medieval through Baroque music, 32 on Classic and Romantic (not including opera) topics, and 10 on Latin America. Among European cultures represented, this year France was of particular interest. Many papers, of course, fit into none of those categories or several of them, resulting in a number of sessions that cross boundaries. The Committee was encouraged by the wide range and overall fine quality of the proposals: despite challenges faced by the humanities today, music research is thriving. I look forward to seeing you in Rochester.

—Jonathan Glixon
Program Committee Chair

which the audience is invited to try out a “sci-fi hearing” of these works.

On Saturday at 2 p.m., at Christ Church, conference-goers are invited to “Singen und Sagen,” a special performance of Michael Praetorius’s *Polyhymnia Caduceatrix et Panegyrica*, with performance

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The Eastman School of Music

Committee News

Alvin H. Johnson AMS 50 Fellowship Committee

The committee received fifty-seven complete applications for the Society's Alvin H. Johnson AMS 50 Dissertation Fellowships for the 2017–18 academic year. The proposals represented a prolific variety of areas and approaches within musical scholarship. The committee was impressed by the very high quality of dissertation work emerging from North American graduate programs. Some applications stood out as more fully articulated in concept or polished in execution. Each of the applications in the highest-ranked group explained the dissertation project and conveyed its significance clearly, through a detailed prospectus together with an insightful, persuasively argued chapter grounded in fresh inquiry with solid research.

We treated applications as anonymously as possible in that names and institutions were

replaced by random identification numbers before any materials were opened to the committee. This practice will be followed in future years. The committee reminds prospective applicants to strip all personally identifying features and institutional references from their proposal narratives and chapters before submitting them.

Applications submitted to the 2018–19 fellowship competition are due on Friday 15 December 2017; see www.ams-net.org/fellowships/ams50.php for details. Graduate students and prospective applicants are warmly invited to attend the Alvin H. Johnson AMS 50 Fellowship Forum, an informal discussion and information session, at the Rochester Annual Meeting (Friday, 10 November at noon).

—*Louise K. Stein*

Committee on the Annual Meeting

The Board Committee on the Annual Meeting (CAM) is charged with oversight of all aspects of the Annual Meeting. Part of our job is to oversee the sessions that are held outside the regular programming. Committees have the prerogative of proposing such sessions, and often do. This year the following committees will hold sessions (see the respective committee reports for additional details):

- Committee on Cultural Diversity

- Committee on Career-Related Issues
- Graduate Education Committee
- Planning Committee on Race, Ethnicity, and the Profession
- Committee on Technology

At noon on Friday, CAM itself is sponsoring a panel on Victoria Bond's *Mrs. President*, an opera whose Rochester premiere will celebrate the centenary of women's suffrage. AMS members are invited to attend an open rehearsal of the opera, conducted by the composer, on Saturday afternoon.

Another focus of our work has been to find and respond to members' requests for ways of making the Annual Meeting more welcoming. Some suggestions slated for implementation in Rochester include: a web page entitled "Attending the AMS on a Budget"; a web page for first-time Annual Meeting attendees; a quiet space and nursing mothers room for attendees; a guide to the Annual Meeting accessibility information; and in the program, information on handicap-accessible, gender-neutral, and private rest rooms. This year, we will also include optional badge identification of first-time attendees, and optional badge identification of affiliation. Members of the Board will make themselves available for chats with members in the Book Exhibit area during times to be announced. Finally,

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Rochester Exhibitors

The following publishers and organizations will participate in the Rochester Exhibits. See www.ams-net.org/rochester for links to their web sites.

A-R Editions, Inc.
Alexander Street, a ProQuest Company
American Institute of Musicology
Bärenreiter
Bloomsbury Publishing
Boydell & Brewer / University of Rochester Press
C. P. E. Bach: The Complete Works – The Packard Humanities Institute
University of California Press
Cambridge University Press
University of Chicago Press
Eighteenth-Century Societies (ABS, HSNA, MSA, SECM)
Hal Leonard
University of Illinois Press
Indiana University Press
University of Michigan Press
OMI - Old Manuscripts and Incunabula
Oxford University Press
Répertoire International de Littérature Musicale (RILM)
Retrospective Index to Music Periodicals (RIPM)
Routledge
The Scholar's Choice
Society for American Music
Steglein Publishing
Theodore Front Musical Literature, Inc.
W. W. Norton & Company

Workshop on Implicit Bias

On Thursday 9 November at noon, Rochester's M. K. Gandhi Institute (www.gandhiinstitute.org) will conduct a workshop for AMS members that considers implicit bias, cultural humility, and microaggression.

The Gandhi Institute has been a partner of the University of Rochester since 2007. It was founded in 1991.

The AMS Board of Directors encourages everyone, but especially those serving on committees or study groups, to attend. Further information about the workshop will be forthcoming nearer the meeting.

Francophone Music Criticism Network in Rochester

The Francophone Music Criticism Network, 1789–1914 (FMC) will hold its tenth anniversary conference in advance of the 2017 AMS Annual Meeting, beginning on Wednesday, November 8 and ending on Thursday, November 9. The conference, entitled "Critics and Contexts: Music Journalism, the French Press, and the Writing of Music History,

1789–1914," will include individual papers, groups of papers, and panels that re-examine the role of the press in the construction of history during the long nineteenth century. The study of the nineteenth-century French press is a significant undertaking, not only in terms of constructing narratives of music history, but also as it shaped many ideologies whose reach extended beyond musical boundaries into the realms of philosophical thought and contemporary political culture. The myriad ways in which these processes played out in different cultural spheres, whether through the musical elite or through everyday, non-specialist readers, has had major implications on the study of French music during the nineteenth century, and the FMC invites members, colleagues and friends to join them in re-evaluating the importance of the role of critics in shaping musicological narratives and historical epistemologies as they celebrate their ten year anniversary. The FMC web site contains a database of several million words of press and related material. See www.fmc.ac.uk.

Committee News

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a subcommittee will be convening in July to consider changes to our system of abstract review, to ensure that the process addresses the growing volume of submissions and the need to ensure the inclusion of a wide variety of topics and methodologies. If you have questions, concerns, or suggestions regarding the Annual Meeting, please contact me: georgia.cowart@case.edu.

—Georgia Cowart

Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) is busy preparing four sessions for the Rochester Annual Meeting. They are:

- “Maintaining a Research Agenda at Teaching-Intensive Institutions.” Although musicologists generally train at institutions emphasizing research and scholarship, many who secure academic employment work at teaching-intensive institutions. This panel will share the challenges and rewards of careers at schools whose primary focus is teaching.
- “Navigating the Tenure Process.” In the first half of the session tenured faculty from public and private research institutions and small liberal arts colleges will share their experiences. Topics include identifying external reviewers; strategies for the third-year review; approaches to a research agenda. In the second half each panelist will lead an informal break-out session.
- “Pedagogical Approaches, Strategies, and Engagement in the Twenty-First Century General Education Music History Classroom.” This panel will provide solutions to problems commonly encountered in the music appreciation classroom, and to provide a forum for discussion of this topic.
- “When Extra-Curricular Activities Are Anything But: ‘Work-Life Balance’ in Performance-Centered Disciplines.” This panel will explore strategies for managing the not-so-extra-curricular demands often placed upon music faculty to attend departmental events on evenings and weekends. Our panel includes faculty working in parallel performance-centered disciplines or those in administration who will offer a broad, cross-disciplinary perspective.

We will also organize the annual “buddy” program, designed to extend a warm and hearty welcome to new members or those attending a national meeting for the first time by pairing them with experienced Society

members to help break some of the formal ice and demystify the meeting in both the social and professional realms. This is a very important element of the Annual Meeting, and all members are encouraged to support the program by serving as mentor to a newcomer.

Our biggest change for this year is a new approach to our Saturday morning CV / cover letter workshop. In addition to the traditional one-on-one advice sessions, we will include short roundtable discussions on a range of career topics, including cover letters interviewing skills, and career trajectory. The CCRI realizes that the time allocated each year at AMS to career development and job seeking skills serves an important function for graduate students and young professionals. This change is designed to offer more flexibility for attendees and a wider variety of information and education.

Last April the Board of Directors initiated a subcommittee of CCRI on contingent labor in musicology. Its purpose is find ways the AMS can work with and assist adjunct and nontenure-track faculty—a labor force who numbers grow ever larger and that represents a real crisis across the profession. Reba Wissner has agreed to chair this important subcommittee; joining her are Margaret Butler (CCRI Chair), Matilda Ertz, Deborah Heckert, Virginia Christy Lamothe, and John Spilker.

We look forward to reporting on the subcommittee’s work in the next *AMS Newsletter*.

—Susan Key

Communications Committee

As is usual, activities of the Communications Committee proceed along many fronts. Most noteworthy, the Society will soon launch a new platform for online discussion, initially supplementing and perhaps ultimately replacing the venerable AMS-L (begun in 1994). Although our public launch is scheduled for late summer, here I can report that the new forum will be web-based and will fall under the umbrella of the Humanities Commons (HC) web site. Humanities Commons was established by the Modern Language Association and includes several other academic societies. HC offers a number of interrelated capabilities: individual academic profiles (searchable by research interests), a repository for open-access publication (the Common Open Repository Exchange, or CORE), and—most immediately relevant—discussion groups. These functions resemble the for-profit offerings of such sites as Academia.edu, but in an open-access, non-profit environment overseen by academics themselves. The goal of HC is to increase interchange among human-

istic disciplines, and we believe its offerings are impressive and will be attractive to AMS members. More information will be coming soon. To learn more now, visit hcommons.org.

Notwithstanding these impending changes, the AMS-L remains active, relying on the dedication of its moderators, Blake Howe (lead), Teresa Neff (past), and Nathaniel Lew (assistant). Indeed, the AMS-L currently has 2,296 subscribers, a slight increase from last year. The moderators report that the majority of submitted posts are forwarded directly to the list, with only occasional posts returned to submitters for editing to conform to the guidelines. (Most common: “one-line quips,” posts missing the author’s full name, and posts that include more than one previous message.)

The Society’s two semiannual lecture series—sponsored by the Library of Congress (LC) and the Rock and Roll Hall of Fame and Museum (RRHOFM)—continue to be vibrant, with the LC presentation in May at the LC (see p. 7). Also in May at the RRHOFM, Daniel Goldmark offered “Anthologizing Rock and Roll: Rhino Records and the Repackaging of Rock History.” Future LC lectures include those by Randall Goldberg and Daniel M. Callahan; future presentations at the RRHOFM will be given by Tammy Kernodle and Joshua S. Duchan (spring 2018). For further details on both series, see p. 6.

The Committee strongly encourages interested members to propose talks to either of these series. They offer wonderful and high-profile opportunities to share what we do outside our own Society. Instructions for proposals are available at the web site, and the deadline for consideration for the next round is 16 January 2018. We are grateful to Caitlin Miller (liaison at the LC) and Jason Hanley (liaison at the RRHOFM) for their invaluable input into the selection process and for the warm welcome they offer our speakers.

It has now been six months since a new editorial team took the reins at *Musicology Now*, the Society’s blog. Ryan Bañagale has decided to step down due to other commitments, and we thank him for his hard work in taking the blog to its current level. We are also grateful for the work of former editor Drew Massey, whose expertise was invaluable as we made our transition. Editors Susan Thomas, Andrea Moore, and Robert Fink will soon be joined by additional team members, so stay tuned for changes to the masthead. Changing also will be the look of the blog as we upgrade to WordPress, which will allow more flexible layouts, more elegant integration of text, images, and sound, better fonts and formatting,

and a simplified workflow that will speed up publication rhythms.

In the last few months, *Musicology Now* has experimented with new types of repeating features that shine a light on members of the Society (dissertation digests, work-in-progress reports); encouraged collaborative “quick takes” on major cultural events like movie premieres (we seem to be attracted to sci-fi and superheroes: the scores for *Rogue One*, *Guardians of the Galaxy*, and *Wonder Woman* have entered the first draft of musical history); and even used live-blogging and Twitter feeds to give real meaning to the *Now* in our title. We remain committed to publishing single-authored think pieces (1,000–1,500 words) on issues of interest to the larger world of music scholarship, connoisseurship, and appreciation. All styles and genres are grist for our mill. Anyone who feels the blogging urge, who has a dissertation, book, or other publication to discuss, or who wants to nominate a scholar for a work-in-progress report should contact us: musicology-now@ams-net.org.

Finally, I am happy to report that James Parsons has accepted the invitation to serve for another three years as editor of the *AMS Newsletter*. We can all be grateful that this important responsibility remains in such capable hands.

—Roger Freitas

Committee on Cultural Diversity

The Committee on Cultural Diversity (CCD) looks forward to welcoming this year’s nine Eileen Southern Travel Grant recipients at our annual reception (noon Friday, 10 November). We warmly invite current and former members of the CCD and the Howard Mayer Brown Fellowship Committee, past recipients of the Eileen Southern Travel Grant, past and present Howard Mayer Brown Fellows, and, more generally, minority members of the AMS, to join us.

We are pleased to announce that the CCD, partnering with the Pedagogy Study Group and the Committee on Women and Gender, will co-host the panel “Diversity through the Pipeline” at the Rochester meeting Thursday evening. Speakers will give “lightning talks” addressing practical ways to foster diversity in musicology, from the freshman classroom to the professoriate. In addition to our ongoing work with respect to the Eileen Southern travel grants, we are building a database of university-specific scholarships and fellowships for students from minority backgrounds. If your institution has any such fellowships, please don’t hesitate to contact the committee co-chairs so that we can add them

to our list; we will be sharing this list with the AMS membership this fall.

—Remi Chiu and Erika Honisch

Graduate Education Committee

At the Rochester Annual Meeting the Graduate Education Committee (GEC) will present “The Dissertation and Your Job.” This one-hour session takes place noon Friday 10 November and brings together panelists who will offer different professional perspectives about the logistics of writing, the choice of a dissertation topic, and how the research can be used in different professional settings. Panelists range from dissertation advisors and a member of a major university press to recent PhDs in various professional settings, including non-academic careers. Each panelist will present for five minutes, leaving thirty minutes for audience questions. Chaired by Berthold Hoeckner (University of Chicago), the panel includes Daniel DiCenso (College of the Holy Cross), Alexander Ludwig (Berklee College of Music), Raina Polivka (University of California Press), Rachel Vandagriff (San Francisco Conservatory of Music), and Reba Wissner (Montclair State University).

In Rochester, the GEC will continue its tradition of hosting the annual Graduate Student Reception after the Friday afternoon sessions. In keeping with feedback received from those who attended the reception in Vancouver and from those who participated in the 2016 survey, several new features will be put into place. As before, graduate programs have been asked to register in advance of the reception so that we can circulate ahead of the conference the list of programs and schools that will be represented at the reception. In response to input from prospective graduate students, we will institute a new practice using name placards to identify programs in attendance so that prospective students can navigate the reception more easily. In September, information about how to pre-register for the event will be distributed via AMS-Announce and on the Rochester conference web site. Graduate programs that wish to participate are urged to pre-register at that time.

—Berthold Hoeckner and Daniel DiCenso

Committee on the Publication of American Music

MUSA, the AMS-sponsored forty-volume series representing the full range of genres and idioms in American Music, has been underway since 1987. It continues strongly under the guidance of Executive Editor Andrew Kuster. As reported in last February’s *AMS Newsletter*, *Joseph Rumshinsky: Di goldene kale*

(1923), edited by Michael Ochs, will be published this fall, and *George Whitefield Chadwick: The Padrone*, edited by Marianne Betz, is scheduled to be published this winter. We have recently obtained the rights to publish in MUSA Jon Alan Conrad’s edition of *Stephen Sondheim: Follies (Orchestrations by Jonathan Tunick)*—a unique scholarly edition of a full score of a Broadway musical by a living composer and orchestrator—and anticipate publication in 2019.

Although the well-publicized threat to the National Endowment for the Humanities has not affected MUSA’s day-to-day work in any significant way, should the NEH no longer support MUSA our plans for the future will need to be dramatically adjusted. We anticipate hearing the results of our current grant application before the end of the summer. Meanwhile, we strongly encourage AMS members to communicate with their congressional delegation in support of the NEH. The more messages they receive, the more clearly it demonstrates to them how much their constituents value the NEH. The Committee’s open letter in support of the NEH was sent in May and may be found at our web site.

Full details about MUSA are at our web site, www.ams-net.org/MUSA/, and you can follow us on Facebook and Twitter: [facebook.com/musaeditions/](https://www.facebook.com/musaeditions/) and [@musaeditions](https://twitter.com/musaeditions).

—Amy C. Beal

Publications Committee

In Spring 2017, the Publications Committee awarded subventions to twenty-eight books for a total of \$46,000. They include the following:

Olivia Bloechl, *Opera and the Political Imaginary in Old Regime France* (University of Chicago Press); supported by the James R. Anthony Endowment

Richard Brown, *Through the Looking Glass: John Cage and Avant-Garde Cinema* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Walter Aaron Clark, *Los Romero: The Saga of an Andalusian Family of Guitarists in America* (University of Illinois Press); supported by the Donna Cardamone Jackson Endowment

Jennifer DeLapp-Birkett, *Aaron Copland, Appalachian Spring (Original Ballet Version)* (Music of the United States of America); supported by the Claire and Barry Brook Endowment

Karen Desmond, *Ars nova in Music and Medieval Thought, 1300–50* (Cambridge University Press); supported by the Kenneth Levy Endowment

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Committee News

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Christopher Doll, *Hearing Harmony: Toward a Tonal Theory for the Rock Era* (University of Michigan Press); supported by the AMS 75 PAYS Endowment

Kimberly Francis, *Nadia Boulanger and the Stravinskys: A Selected Correspondence* (University of Rochester Press); supported by the Manfred Bukofzer Endowment

Michael Gallope, *Deep Refrains: Music, Philosophy, and the Ineffable* (University of Chicago Press); supported by the AMS 75 PAYS Endowment

William Gibbons, *Unlimited Replays: Classical Music and the Meanings of Art in Video Games* (Oxford University Press); supported by the Lloyd Hibberd Endowment

Sandra Jean Graham, *Spirituals and the Birth of a Black Entertainment Industry, 1870–1900* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Damascus Kafumbe, *Tuning the Kingdom: Kawuugulu, Music, Politics, and Storytelling in Buganda* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

Gundula Kreuzer, *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera* (University of California Press); supported by the Dragan Plamenac Endowment

Erin Lambert, *Singing the Resurrection: Body, Community, and Belief in Reformation in Europe* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Ellen Lockhart, *Animation, Plasticity, and Music in Italy, 1770–1830* (University of California Press); supported by the AMS 75 PAYS Endowment

Honey Meconi, *Hildegard of Bingen* (University of Illinois Press); supported by the Margarita M. Hanson Endowment

Marisol Berríos-Miranda, Shannon Dudley, and Michelle Habell-Pallán, *American Sabor: Latinos in U.S. Popular Music* (University of Washington Press); supported by the Otto Kinkeldey Endowment

You Nakai, *Reminded by the Instruments: David Tudor's Music* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Luigi Nono, *Nostalgia for the Future: Selected Writings and Interviews* (University of California Press); supported by the Joseph Ker-man Endowment

Nathan Platte, *Making Music in Selznick's Hollywood* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Bethany Beardslee and Minna Proctor, *I Sang the Unsingable: My Life in Twentieth-Century Music* (University of Rochester Press); supported by the John Daverio Endowment

Gillian M. Rodger, *Just One of the Boys: Female-to-Male Cross-Dressing on the American Variety Stage* (University of Illinois Press); supported by the Gustave Reese Endowment

J. Griffith Rollefson, *Flip the Script: European Hip Hop and the Politics of Postcoloniality* (University of Chicago Press); supported by the AMS 75 PAYS Endowment

Neil V. Rosenberg, *Bluegrass Generation: A Memoir* (University of Illinois Press); supported by the Manfred Bukofzer Endowment

Richard M. Shain, *Roots in Reverse: Senegalese Afro-Cuban Music and Tropical Cosmopolitanism* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

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

Elsie Walker, *Hearing the Cinema of Michael Haneke* (Oxford University Press); supported by the Lloyd Hibberd Endowment

Lawrence M. Zbikowski, *Foundations of Musical Grammar* (Oxford University Press); supported by the Otto Kinkeldey Endowment

In accordance with the Society's procedures, these awards were recommended by the Publications Committee and approved by the Board of Directors. Funding for AMS subventions is provided through the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the generous support of AMS members and friends.

The AMS subventions program is for two constituents. For individuals, they are intended to defray costs not normally covered by publishers; examples include costs related to illustrations, musical examples, facsimiles, accompanying audio or audio-visual examples, and permissions fees. For publishers, they are intended to reduce the retail price of the book or resource. The application guidelines have recently been revised: the committee now welcomes applications for collections of essays, as well as chapters from essay collections. Proposals from scholars at all stages of their careers are welcome. Projects that make use of newer technologies are also encouraged. See the guidelines for full details (www.ams-net.org/pubs/subvention.php). Deadlines are 15 August and 15 February each year.

—Caryl Clark

Planning Committee on Race and Ethnicity

Judy Tsou and George Lewis, co-chairs of the Planning Committee on Race and Ethnicity, have been working with the AMS Board and other Society members on the various suggestions by the membership that were made during the Committee's Vancouver Open Meeting. Below are some of them:

Critical Race Theory Session. Our committee is sponsoring a session on critical race theory at the Rochester Annual Meeting with the purpose of assessing and extending the current state of the scholarly conversation on this and related topics. That conversation would necessarily be interdisciplinary, and to foster this vital interdisciplinary conversation we have invited Professor Cheryl I. Harris, the Rosalinde and Arthur Gilbert Professor in Civil Rights and Civil Liberties at the UCLA School of Law, as our guest speaker. Prof. Harris is an internationally recognized scholar and activist who pursues interconnections between racial theory, civil rights practice, politics, and human rights. AMS Council members William Cheng (Dartmouth College) and Alisha Lola Jones (Indiana University) will serve as respondents. The session will include time for public discussion following the presentation. It is scheduled for Friday 10 November, 5:30–7 p.m.

Unconscious Bias Resource Web Page. We have established a resource page for unconscious bias, available at www.ams-net.org/committees/cre/unconsciousbias.php. Suggestions for additional resources are always welcome. **Permanent Committee.** President Martha Feldman will soon be appointing new members for the permanent committee that represent more segments of the society, including two student members. New members will start work at the end of the Rochester conference.

Other initiatives. Many more good ideas came out of the Vancouver meeting. See the President's Message (p. 2) on plans to make the Annual Meeting more inclusive. The Board is working hard to implement many more of these excellent suggestions; keep an eye out for periodic announcements and more reports in future issues of the *AMS Newsletter*.

*Judy Tsou and George Lewis
Planning Committee on Race and Ethnicity*

Committee on Technology

The Committee on Technology will sponsor a ninety-minute session at the Rochester Annual Meeting, where we will outline our thinking about developing digital skills in graduate and undergraduate programs, accessibility,

sustainability and visibility for digital projects, and technology at the annual meeting. Small-group discussion of these topics with session attendees will follow. Full details will appear in the meeting's *Program and Abstracts* and at the web site. We have recently published "AMS Best Practices in Digital Scholarship," which includes useful advice for publishers and editors, university hiring and promotion committees, graduate (and undergraduate) program directors, and individual musicologists. For more information, please see www.ams-net.org/committees/technology.

—Richard Freedman

Committee on Women and Gender

The committee has been very busy recently, as the reports on pp. 4 and 5 (Quilt Raffle, Endowed Lecture) show. Please buy a raffle ticket and attend Susan McClary's talk Saturday morning, 11 November!

—Honey Meconi

Study Group News

Cold War and Music Study Group

At the Rochester Annual Meeting the Cold War and Music Study Group (CWMSG) will sponsor an alternative-format panel on 10 November at 2 p.m. to which all are heartily invited. This interdisciplinary discussion responds to an overarching question—"Whither 'the Cold War' in music studies today?"—and focuses attention on methodological limitations and intersections among ethnomusicology, historical musicology, and popular music studies. A roster of scholars will present new research on two over-arching themes: musical multimedia and political geography.

For the first time, the CWMSG is hosting a lunch on Friday afternoon during the conference: all are invited! The group's committee hopes the setting will provide an opportunity to welcome new and curious scholars, to share research informally, and to discuss professional development challenges and opportunities. If you would like to join our email list and learn more about our activities, please visit our web site, www.ams-net.org/cwmsg, or contact the chair, Andrea Bohlman (abohlman@email.unc.edu).

—Andrea F. Bohlman

Ecocriticism Study Group

At the Rochester Annual Meeting on Thursday evening 9 November, the Ecocriticism Study Group (ESG) hosts the roundtable session "A Dialogue on *Current Directions in Ecomusicology*," chaired by Jessica Schwartz (UCLA). Our speakers will survey the schol-

arly dialogue that has informed ecomusicology and reflect on future directions, the interdisciplinary methods and perspectives that inform the field, and the methodological frameworks that ecomusicology has left out of this interdisciplinary conversation. We will focus on selections from Parts III ("Critical Directions") and IV ("Textual Directions") of *Current Directions in Ecomusicology: Music, Culture, Nature*, ed. Aaron S. Allen and Kevin Dawe (Routledge, 2016). We will bring together questions concerning spatio-temporal connections, environments, and critical lacunae in the emergent subfield. James Rhys Edwards (SINUS Institut Berlin) will focus on critical theory, ecomusicology, and crisis, as well as the ethics of listening with particular attention to Japan. Mark Pedelty (University of Minnesota) will examine conventions, activism, and ethical environmental communication regarding global popular music from Mexico. Eric Drott (University of Texas at Austin) will consider the pastoral landscape and postcolonial ecocriticism through Luc Ferrari's tape piece, *Petite symphonie intuitive pour un paysage de printemps*. Denise Von Glahn (Florida State University) will examine contemporary composer Libby Larsen in the context of ecofeminism and bioregionalism. Aaron S. Allen (University of North Carolina at Greensboro) will investigate nineteenth-century opera criticism and soundscapes in the context of ecocriticism and environmental history, especially as they relate to current dialogues in ecomusicology. Kerry Brunson (UCLA) and Jacob A. Cohen (CUNY Graduate Center) will provide responses.

The ESG provides a forum for exploring the intellectual and practical connections between the studies of music, culture, and nature. Our web site, www.ams-esg.org, provides many resources; all are welcome to subscribe to our email list. The most recent issues of *Ecomusicology Review*, an online journal co-sponsored by the ESG, can be accessed at www.ecomusicology.info/ecomusicology-review.

—Kate Galloway

History of Music Theory Study Group

The newly inaugurated History of Music Theory Study Group (HTSG) is delighted to join the roster of AMS study groups. We seek both to build upon and to reinforce the increasingly eclectic and interdisciplinary set of questions now being asked within music studies and the humanities more broadly, to which the history of music theory, as an inherently interdisciplinary field of study, has already begun to make significant contributions. It is our hope that the HTSG will engage the entire Society

with the key questions that lie in the spaces between disciplines and methods. We intend to provide a vibrant forum for scholars across a wide range of interests, methodological backgrounds, and career stages, and whose efforts and scholarship demonstrate the vital importance of thinking about theory through a historical lens and about history through a theoretical lens.

The HTSG will inaugurate its formal recognition as a Study Group with two events during the week of the Rochester Annual Meeting. On 8–9 November, the HTSG, together with SMT's History of Theory Interest Group, will host a mini-conference on "Instruments of Music Theory" at the Eastman School of Music. In addition to a wide range of papers from a variety of historical, geographical, and methodological perspectives, the conference will feature keynote speakers Alexander Rehding (Harvard University), Gabriela Currie (University of Minnesota), and David Catalunya (University of Würzburg), as well as a concert by David Catalunya on a newly reconstructed clavisimbalum (with music from the Faenza Codex and recently discovered manuscript fragments). All are welcome to attend one or both days of the event.

The discussion will continue at our evening session on Friday 10 November, "Instruments, Diagrams, Notation in the History of Music Theory." To learn more about our activities, join our mailing list, and read or submit blog posts, please visit us at historyofmusictheory.wordpress.com, follow us on Twitter (@CorpsSonore), or find us on Facebook (www.facebook.com/groups/historyofmusictheory/).

—Caleb Mutch

Ibero-American Music Study Group

At the Rochester Annual Meeting, the Ibero-American Music Study Group (IAMSG) will sponsor the session "Rediscovering the New World: Narratives of New Spanish Music in the Seventeenth Century," featuring presentations by Ileri Chavez Bárcenas (Princeton University), John Swadley (Universidad de Guanajuato), Andrew A. Cashner (University of Rochester), and Jesús A. Ramos-Kitrell (University of Connecticut).

An important change in the structure and leadership of the IAMSG began at our business meeting last year in Vancouver. In the past, leadership changes had been handled informally, with leadership simply bestowed from one chair to the next. The membership felt that it was important to have a more democratic selection of leaders with a clearer and

continued on page 32

Study Group News **LGBTQ Study Group**

continued from page 31

more transparent term of service. We decided to move towards rotating three-year cycles of leadership, with the idea that there would always be one outgoing, one active, and one incoming chair. This will help to share the burden and also broaden the shared institutional knowledge. We are pleased to announce that Jesús Ramos-Kittrel was elected to serve as incoming chair, while Susan Thomas will continue to serve as outgoing chair until the 2017 meeting, when we will elect a new incoming chair to share the leadership with Ramos-Kittrel.

The IAMSG encourages all scholars interested in musics of the Americas and their trans-Atlantic Iberian connections to join us in Rochester!

—Susan R. Thomas

Jewish Studies and Music Study Group

At the Rochester Annual Meeting on Thursday evening 9 November, the Jewish Studies and Music Group will present “Jewish Studies, Music, and Biography.” Organized by Lily E. Hirsch and Amy Lynn Wlodarski, the session will address critical biographies about musical figures with Jewish connections with particular reference to the topic of identity, a thorny one in Jewish studies given the complexities of Jewish identity, self-identification, external identifier, national label, ethnic marker, or racial stereotype. The panel seeks to address these and other questions by sharing the experiences of scholars who have worked or are working on biographies of Jewish musicians, defined as such externally and internally. Panelists include Howard Pollack (University of Houston), David Josephson (Brown University), Lily Hirsch (California State University, Bakersfield), Amy Lynn Wlodarski (Dickinson College), and Ralph Locke (Eastman School of Music, University of Rochester).

The Jewish Studies and Music Study Group fosters the study of the intersections between Jewish culture and music. Its focus is both Jewish music—its complex meanings and varied roles—and, more broadly, the processes and negotiations that condition music in various Jewish contexts, including the compositions and activities of Jewish and non-Jewish musicians, responses to those musics and activities, and their historical and cultural foundations. We maintain a web site and email discussion list: see www.jewishstudiesandmusic.org for full details. All are welcome!

—Mark Kligman

The LGBTQ Study Group will present a joint collaboration with the AMS Music and Dance Study Group (MDSG) at the Rochester Annual Meeting for a series of events Friday evening exploring intersections of dance studies and queer studies in music. The joint session will begin with a MDSG panel and will end with a roundtable discussion hosted by the LGBTQ Study Group featuring Louis Niebur (University of Nevada, Reno), Sarah Hankins (University of California, San Diego), Tiffany Naiman (University of California, Los Angeles), and Gavin Lee (Soochow University). Following the collaborative events will be the annual LGBTQ Study Group Party. See the Preliminary Program (p. 19) and the MDSG report below for full details. We will also be holding an open board meeting Saturday at 12:15 p.m. We invite one and all to attend!

The Study Group encourages nominations, including self-nominations, for the 2017 Phillip Brett Award, which honors exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies completed during the previous two academic years (1 August 2015–31 July 2017). Nominations, preferably including a digital copy of all application materials, should be sent by 15 August 2017. For full details and application instructions, see ams-lgbtq.org/the-brett-award.

—Heather Hadlock and Stephan Pennington

Ludomusicology Study Group

The Ludomusicology Study Group (LSG) will host a panel at the Rochester Annual Meeting on Thursday evening, 9 November, devoted to Music, Gaming, and Identity. The session includes papers by Kate Galloway (Wesleyan University), Kate Rogers (Case Western Reserve University), and (jointly) Brent Ferguson (University of Kansas) and Torrey-Jeanne Laws-Nicola (Texas State University). See the Preliminary Program (p. 14) for more details. During our business meeting (held at our session), we will accept nominations for a new co-chair to serve a two-year term beginning in 2018 alongside current co-chair William Gibbons. For those who cannot attend the Rochester meeting, nominations may also be submitted either before the conference or for approximately one week afterwards. Send them to our email address: gamemusicstudies@gmail.com.

To learn more about the LSG, please visit our web site, www.gamemusicstudies.org, which includes features such as calls for papers, write-ups of recent events, and informa-

tion about upcoming conferences and sessions; or simply send us an email.

—Dana Plank

Music and Dance Study Group

The Music and Dance Study Group (MDSG) is looking forward to collaborating with the LGBTQ Study Group in Rochester for a series of events Friday evening that explore intersections of dance studies and queer studies in music. Daniel Callahan and Samuel Dorf will co-chair a panel titled “Queering Dance Musics” with presenters Lisa Barg, Kyle Kaplan, and Lauron Kehrer. This will be followed by a keynote presentation by Clare Croft, dance scholar and editor of *Queer Dance: Meanings & Makings*. The evening will end with a roundtable discussion hosted by the LGBTQ Study Group on Queer Social Dance Spaces.

The MDSG is also planning a Saturday noontime workshop on eighteenth-century social dance led by Carol Marsh (University of North Carolina at Greensboro), frequent instructor at early music and dance workshops in North America and Europe. Music for the event will be performed by students from Eastman. All are welcome! As always, we invite dance research enthusiasts to join our Facebook page or our email discussion list: please contact Megan Varvir Coe (meganvarvircoe@gmail.com). For updates to our web site, please contact Matilda Ertz (Matilda.Ertz@louisville.edu). Information about conferences, cross-society liaisons, and ideas for future events can be sent to Sarah.Gutsche.Miller@utoronto.ca.

—Sarah Gutsche-Miller

Music and Disability Study Group

The Music and Disability Study Group (MDSG) will host a session at the Rochester Annual Meeting on Thursday evening 9 November that considers music, disability, and intersectionality. The session will investigate the complex and multifaceted relationship between music, disability, and other categories of marginalized identity such as race, gender, and sexuality. Four panelists will present position papers that explore this topic: Steven Moon (University of Pittsburgh) will explore Beyoncé and histories of black motherhood; Pamela H. Pilch (Westminster Choir College of Rider University) will give a feminist reading of pregnancy, death, and personhood in an art song by Libby Larsen; Beth Keyes (Graduate Center, CUNY) will present an analysis of major depression as venerated through the white male performer in contemporary popular culture; and John Bagnato (University of Pittsburgh) will take a critical look at the ways in which blindness shaped

African American cultural memory in music of the 1920s. (See the Preliminary Program, p. 14, for more details.) After a response by William Cheng (Dartmouth College), the session will open up to a larger discussion of intersectionality amongst the panel and session attendees. In this dialogue, the MDSG aims to incorporate perspectives across many interdisciplinary fields.

MDSG co-chairs Samantha Bassler and Jessica Holmes will also conduct a lunchtime business meeting on Friday 10 November. We warmly welcome anyone interested in music and disability studies and study group business to attend!

As always, we encourage interested members to visit our Wordpress blog, musicdisabilitystudies.wordpress.com, a forum that includes both blog entries from the MDSG executive committee and a catalogue of resource materials for those interested in music and disability studies. In an ongoing effort to expand the reach of this forum, we welcome all members of AMS to submit guest blog posts to our site. For more information, please visit our blog, join our email list (see the blog for details), and follow us on Facebook: www.facebook.com/groups/musicanddisability.

—Beth Keyes

Music and Media Study Group

The AMS Music and Media Study Group (MMSG) is pleased to announce that it has been approved by the AMS Board and will hold its first stand-alone session at the Rochester Annual Meeting. Founded by Dana Plank, Jessica Getman, and Kendra Preston Leonard, the group began organizing two years ago and shared a session with the Society for Music Theory's Film and Multimedia Interest Group in Vancouver in 2016.

The MMSG promotes the study of music and all forms of media, including but not limited to radio, television, film, video games, and the internet. The group plans to host a regular session at the Annual Meeting, and maintain a bibliography with useful links at musicandmediasg.wordpress.com/.

This year's inaugural session Friday noon-time includes papers presented by Paula Bishop, James Gabrillo, and Dani Osterman; see the Preliminary Program (p. 16) for full details. The session will also include a call for nominations to the program committee (term 2018–21; two members) and one officer position (2018–21). We hope many of you will join us.

—Kendra Preston Leonard

Music and Philosophy Study Group

In 2017, the Music and Philosophy Study Group (MPSG) has programmed two ses-

sions on the work of Jacques Rancière. The first took place at the sixth Conference of the Royal Musical Association Music and Philosophy Study Group at King's College London, 13–14 July. The second will take place at the Rochester Annual Meeting on Thursday evening 9 November. We hope to see many of you there.

At the 2016 AMS/SMT Vancouver Annual Meeting, the MPSG convened its sixth annual evening session on the topic of "Susanne Langer Reconsidered." The session featured presentations by Anne Pollok (Philosophy, University of South Carolina), Bryan Parkhurst (Music Theory, Oberlin Conservatory), Eldritch Priest (School for Contemporary Arts, Simon Fraser University), and Holly Watkins (Musicology, Eastman School of Music). The MPSG's 2016 business meeting was held jointly with the SMT Music and Philosophy Interest Group and featured a lively discussion of Peter Szendy's *Phantom Limbs: On Musical Bodies* (Fordham, 2015).

The study group is always looking to promote new interdisciplinary work on music and philosophy. We are also interested in assisting with professional development for those involved in the subfield, particularly for graduate students and those on the academic job market. For more information, please contact the current chair, Michael Gallope, at mgallope@umn.edu.

—Michael Gallope

Pedagogy Study Group

At the Rochester Annual Meeting, we invite you to attend the Pedagogy Study Group (PSG) Friday noontime business meeting, which will include the election of a new chair. Denise Von Glahn will chair the PSG-sponsored evening session, "Caring for the Twenty-First-Century Music Student (and Professor)." To better serve the changing landscape of our college communities, the goal of this interactive session is for colleagues to leave with specific tools and strategies they can implement to promote student- and self-care within our music communities through modeling, low-stakes risks, and critical inquiry. Panelists Trudi Wright, Sara Haefeli, and John Spilker will discuss concrete pedagogical examples of their intentional movement toward wellbeing in their music history course design, classroom delivery, faculty culture, and/or campus outreach. Drawing on the expertise of those in attendance, the panelists will facilitate group discussions to explore strategies, questions, and concerns related to wellbeing and music history pedagogy.

The 2017 Teaching Music History Conference (TMHC) took place 9–11 June at Berk-

lee College of Music in Boston, a three-day event this year that led to increased participation and greater scope. During the Sunday morning session, presentations addressed the challenges of teaching during a time when the country seems divided about important social and political issues. The program, abstracts, and presenter biographies are available at the 2017 TMHC web site. A huge debt of gratitude is owed to Simone Pilon and Alex Ludwig for coordinating local arrangements. John Spilker and Alex Ludwig served as conference co-organizers. Many thanks to the TMHC program committee: Trudi Wright (chair), Elizabeth Clendinning, Claire Fedoruk, Christopher Macklin, and Colleen Renihan.

Reflecting on the past year, the PSG is pleased that pedagogy scholarship is reaching a wide readership with the *Journal of Music History Pedagogy*. The next issue (8.1), slated for publication in September, will be devoted to the pedagogy of the emerging field of ethnomusicology. Looking ahead to issue 8.2, we plan a special focus on teaching music history in a multi-cultural environment. 2017 has seen a notable uptick in both the quantity and the quality of submissions to the *JMHP*, and Stephen Meyer, editor-in-chief, very much hopes that we can maintain this trajectory. Meyer welcomes not only your submissions, but also your ideas about new directions for our publication.

Please visit the newly redesigned PSG web site: teachingmusichistory.com. Sienna Wood deserves highest praise for her work on the site in consultation with Louis Epstein, chair of the web site committee. If you would like to join the PSG email announcement list, please contact Kimberley Hieb, secretary/treasurer. If you are interested in PSG service opportunities, please contact John Spilker, chair.

—John Spilker

Popular Music Study Group

At the Rochester Annual Meeting, the Popular Music Study Group will present an evening panel focused on intersectionality on Thursday evening 9 November. In addition to our invited speaker, Stephan Pennington (Tufts University), the session will include papers presented by Jillian Fisher (University of California, Santa Barbara), Samuel Dwinell (University of Akron), John Klaess (Yale University), and Laura Nash and Andrew Virdin (Fairfield University); see the Preliminary Program (p. 13) for full details. They will be followed by an open discussion on intersectionality in popular music pedagogy. All are warmly invited to attend: we hope to see you there.

—Albin Zak

Annual Meeting, San Antonio, Texas, 1-4 November 2018

The 2018 Annual Meeting of the AMS will be held jointly with the Society for Music Theory (SMT) in San Antonio, Texas, from Thursday 1 November to Sunday 4 November. The Program Committee will be soliciting proposals in the following categories:

- individual papers
- poster presentations
- formal sessions
- evening panel discussions
- sessions using alternative formats
- seminar papers
- sessions held jointly with the SMT

Plans for exact specifications for submission are currently under revision, and scheduled for publication at the web site in early October. The submission deadline will be Tuesday, 16 January 2018.

The deadline for Seminar Topic proposals is 9 October 2017; See below for details. Seminar Topics for San Antonio 2018 will be published on 11 November 2017.

See www.ams-net.org/sanantonio for full details.

Program Committee: Linda Austern, James Buhler, Emily Dolan, David Metzger, Jennifer Saltzstein, and Holly Watkins.

—Carol A. Hess, *Chair*

Call for Seminar Topic Proposals Deadline 9 October 2017

The AMS Program Committee invites **proposals for seminar topics** for its San Antonio Annual Meeting, 1–4 November 2018.

Seminar sessions are devoted principally to a moderated discussion of a set of papers circulated in advance of the meeting. Seminar topics may address any theme of wide relevance to the Society, e.g., current issues in the field, interdisciplinary topics, music in public life, or new fields of research. Up to three seminar sessions will be included at the 2018 Annual Meeting. Each seminar will meet once for ninety minutes and will be scheduled as a regular daytime session. In addition to the selected active participants, seminars are open to auditors, as space allows.

Seminars are developed in two stages: (1) selection of the topics (and their conveners) and (2) selection of the actual papers related to those topics. The present call is for stage one. The program committee will select top-

ics and announce them on the AMS web site and at the Annual Meeting in Rochester on 11 November 2017.

After the seminar topics are chosen, the call for proposals for the seminar papers themselves will be published (deadline 16 January 2018). Individual paper proposals are reviewed anonymously. The Program Committee, in consultation with the conveners, chooses three to six abstracts for each seminar topic. If there are not enough abstracts of sufficient quality to fill a seminar, the seminar will not be offered.

Submission instructions. Seminar Topic proposals should consist of:

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

Seminar Topic proposals are not reviewed anonymously. (Please note that conveners should not suggest possible participants.)

Submission is made through the web site: www.ams-net.org/sanantonio; a form for this purpose will be in place about the beginning of September 2017.

Submission restrictions. The Program Committee wishes to give opportunities to participate for as many different people as possible and has therefore set a limit on any one person's programmatic activity. Only one proposal per author may be submitted. No one may appear on the San Antonio program more than twice.* An individual may deliver a paper or participate in a Seminar Session and appear one other time on the program, whether participating in an evening panel discussion or Alternative Format session, functioning as a chair-organizer of a formal session, or serving as a respondent, but may not deliver a lecture recital or concert.

**Participation in extra-programmatic offerings such as Study Group meetings or committee presentations (e.g., the Committee on Career-Related Issues) does not count as an appearance for this purpose.*

The "alternate years" rule. Those who presented papers (including Seminar papers or

lecture-recitals) at the 2017 AMS meeting may not submit proposals for the 2018 meeting. *Organizers* of Formal Sessions, Evening Panel discussions, Alternative Format sessions, or Seminars may not submit proposals, but *participants* in Evening Panel discussions and Alternative Format sessions may.

FAQ

Why seminars?

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

How do seminars work?

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

What kinds of topics are suitable for seminars?

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

Who may submit proposals for seminar topics?

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

How are the topics and paper proposals chosen?

The Program Committee selects the topics, based on scholarly quality and relevance. The proposers of topics that are accepted become the conveners. The Program Committee and the conveners together select the seminar papers, based on the quality of the proposals as well as their relevance to the seminar topic.

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

Seminars are solely discussion-based, with no papers read. Since papers are circulated in advance to all participants and auditors, they permit greater in-depth discussion than AFS. Seminars are also designed more openly than

AFS: whereas the AFS conveners design and propose an entire session, including participants, topics for seminars are chosen in a separate process from the selection of participants, and anyone can apply to participate in a seminar.

How are seminar papers different from regular papers?

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

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

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

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

Seminars are ninety-minute sessions that feature up to six participants, each of whom has

written and pre-circulated a substantial paper, so a seminar actually provides a platform for more participants than does a regular paper session.

How large are the seminars, including auditors?

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

How many seminar sessions are planned for the 2018 meeting?

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

Call for Performances Deadline: 16 January 2018

The AMS Performance Committee invites proposals for concerts, lecture-recitals, and other performances and performance-related events during the 2018 San Antonio Annual Meeting, 1–4 November. We encourage performance proposals that develop a point of view, offer a programmatic focus, or explore new musicological findings. Performances related to the meeting's venue and/or that demonstrate the Society's diversity of interests, its range of approaches, and its generic, geographic, and chronological breadth are especially welcome.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals. Available presentation times include lunch hours and afternoons on Friday and Saturday, and evening on Thursday. Presentations are typically from forty-five to sixty minutes in length.

Required application materials include: 1) an application cover sheet (available from the AMS office or web site); 2) a proposed pro-

gram listing repertory, performer(s), and the duration of each work; 3) a list of audio-visual and performance needs; 4) a short (100-word) biography of each participant named in the proposal; 5) for concerts, a one-page explanation of the significance of the program or manner of performance; for lecture-recitals, a description (two pages maximum) explaining the significance of the program and/or manner of performance, and a summary of the lecture component, including information pertaining to the underlying research, its methodology, and conclusions; 6) representative audio or audio-visual materials pertaining to the program and performers (twenty minutes maximum).

An individual may not present both a paper and a performance (or lecture-recital) at the meeting. If an individual's proposals to the Program and Performance Committee are both selected, the applicant will be given an early opportunity to decide which invitation to accept and which to decline. 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, 16 January 2018. 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 16 April 2018.

—Laurie Stras
Performance Committee Chair

AMS San Antonio 2018 Session Chairs

Each year the Program Committee organizes session chairs after their program selections are made. In 2017 we tried a new procedure for chair selection: publishing the list of sessions and calling for nominations directly associated with specific sessions. The procedure for 2018 will be similar: when the list of sessions is prepared in April 2018, a call for session chair nominations will be distributed to members. Details will be available at www.ams-net.org/sanantonio.

News Briefs

Clemson University Press is soliciting book proposals on musical subjects, especially those intersecting with literature, print culture, and other arts. We also are interested in translations and editions of primary source materials. **Details:** clemson.edu/press. For additional information, contact managing editor Alison Mero: amero@clemson.edu.

Internet Resources News

The **Center for the History of Music Theory and Literature** at Indiana University Jacobs School of Music announces a new release of the *Thesaurus Musicarum Latinarum*, featuring extended capabilities for browsing and searching. **Details:** chtml.indiana.edu.

Version 1.1 of **Digital Resources for Musicology** has recently been released. This list-

ing of open-access tools includes a wide range of materials, including scanned scores and manuscripts, structured databases, audio and video materials, widely used humanistic collections, as well as maps, recordings, and images. **Details:** drm.ccarh.org.

MGG Online has updated—or soon will—some one hundred article additions and revisions, among them “Opernhaus,” “Prince,” and “YouTube.” **Details:** mgg-online.com.

The **Music Division of the Library of Congress** announces that the Schatz opera libretti collection of 12,253 items is available online. **Details:** loc.gov/collections/albert-schatz/about-this-collection/.

The **Musical Festivals Database**, a fully-searchable index of programs, personnel, ensembles and venues of musical festivals held in Great Britain between 1695 and 1940, is now available. **Details:** musicalfestivals.org.

The online exhibition **Punkfest Cornell: Anarchy in the Archives** is available. **Details:** rmc.library.cornell.edu/punkfest/exhibition/introduction.

SAGE Publishing announces a partnership with the Society for Education, Music and Psychology Research (SEMPRE) for a new open access online journal, *Music & Science*. **Details:** us.sagepub.com/en-us/nam/music-science/journal202491.

Two new volumes have recently been published in the **Society for Seventeenth-Century Music's** *Instrumenta* series: *Thematic Catalogue of Chamber Cantatas by Marc'Antonio Pasqualini* (vol. 3), compiled by Margaret Murata, and *A Thematic Locator for the Works of Jean-Baptiste Lully* (vol. 4), compiled by Bruce Gustafson with Matthew Leshinskie. **Details:** sscm-jscm.org/instrumenta/instrumenta-volumes.

Rochester Performances

continued from page 26

editions prepared by **Liza Malamut** (Boston University). As Malamut observes, the work's “vocal virtuosity, adventurous use of performance space, and unfettered orchestration” make it both “a true spectacle” and a challenge to mount. Directed by **Stephen Kennedy** of Christ Church, this performance will bring together performers from the Christ Church Schola Cantorum and Consort with students and faculty from the Eastman School of Music, and beyond. It will make full use of the space and the church's magnificent Craighead-Saunders organ.

Finally, attendees will be able to witness a workshop-demonstration on improvised polyphony by the Bloomington, Indiana-based ensemble **Forgotten Clefs**, led by artistic director **Charles Wines**. Informed by fifteenth-century treatises by Johannes Tinctoris and Guiliemus Monachus, the seven-member ensemble will demonstrate how Northern European civic wind bands improvised three- and four-part polyphonic pieces based on monophonic tunes. The audience will get to help select the tunes.



The Craighead-Saunders Organ at Christ Church, Rochester

The performance committee members, Michael Alan Anderson, Laurie Stras, Steve Zohn, and I warmly invite you to participate in this year's outstanding offerings!

—Christina Baade
Performance Committee Chair

National Humanities Alliance

The National Humanities Alliance (NHA) has been busy this year, since the National Endowment for the Humanities (NEH) is under direct threat (the presidential budget has proposed shutting down the NEH). While there is strong bipartisan support for federal humanities programs, the mere existence of the elimination proposal is worrisome. The rationale behind the proposed cuts are many and complex, and we must not presume that they are mere bluster. What can we do?

Here are some suggestions: write to your Washington congressional delegation and share with them real stories of how federal humanities funding has helped you and those you know; and

support your community-based humanities organizations, such as historical societies, museums, galleries, archives, and libraries. Ask the organizations how you can help. Write a letter or op-ed for your local newspaper. The NHA has a broad array of tools and suggestions to help individuals take action, including samples of op-eds, fact sheets that abundantly demonstrate the good, and good value, of humanities funding, easy-to-use forms for writing to your members of congress, and so on. The thirty minutes you take now to support federal funding for the humanities will help ensure the continued existence of these critically important programs.

CFPs and Conferences

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

Calls for Papers

Claude Debussy in 2018: a Centenary Celebration

CFP Deadline: 1 September 2017

i) Debussy Perspectives, 1918–2018
19–21 March 2018

Royal Northern College of Music,
Manchester

ii) Debussy's Late Work and the Musical
Worlds of Wartime Paris

22–23 March 2018

University of Glasgow

American Society for Eighteenth-Century Studies

CFP deadline: 15 September 2017

22–25 March 2018

Orlando

American Bach Society

CFP deadline: 1 October 2017

26–28 April 2018

Yale University, New Haven

Society for Christian

Scholarship in Music

CFP Deadline: 1 October 2017

February 8–10, 2018

Southeastern Baptist Theological Seminary,
Wake Forest

Society for Seventeenth-Century Music

CFP Deadline: 1 October 2017

19–22 April 2018

University of Colorado, Boulder

Opera and Musical Theater in the United States

CFP deadline: 1 November 2017

23–25 March 2018

Middle Tennessee State University,
Murfreesboro

College Music Society

CFP deadline: 28 November 2017

11–13 October 2018

Vancouver

Conferences

Why Look Back? The Seductive Power of the Musical Past

30 August–1 September 2017

Utrecht

Finding Democracy in Music

4–5 September 2017

University of Huddersfield

American Women Composer- Pianists: A Celebration of Amy Beach and Teresa Carreño

15–16 September 2017

University of New Hampshire, Durham

Bluegrass Symposium

29–30 September 2017

Raleigh

The Blues

1–3 October 2017

Delta State University, Cleveland, Miss.

Singing the Sermon: When the Message and Music Matter

4–6 October 2017

Baylor University, Waco

Les Femmes Créatrices/Creative Women at the End of the First World War:

Endings and New Beginnings

5–7 October 2018

University of Guelph

Georg Philipp Telemann: Enlightenment and Postmodern Perspectives

11–14 October 2017

Temple University, Philadelphia

A Century of Movement:

Russian Culture and Global

Community since 1917

12–13 October 2017

University of North Carolina at Chapel
Hill

Italian Musicological Society

20–22 October 2017

Lucca

Mozart and Modernity: Mozart Society of America

20–22 October 2017

University of Western Ontario, London

Italian Madrigal Conference

21–22 October 2017

Indiana University, Bloomington

Music in Popular Culture

27–28 October 2017

University of Massachusetts, Amherst

Digital Libraries for Musicology Workshop

28 October 2017

Shanghai Conservatory of Music

Sounding Out the Space: The Spatiality of Sound

2–4 November 2017

Dublin School of Creative Arts

Professor Reicha: Practice and Legacy of a Composer-Teacher

10–12 November 2017

Lucca

The Concert in Spain (18th–21st centuries): Historical, Productive, Performative and Ideological Aspects

23–24 November 2017

Madrid

Music Publishing and Composers: 1750–1850

24–26 November 2017

Lucca

Performing History: New Zealand Musicological Society & Musicological Society of Australia

8–10 December 2017

University of Auckland

Wounded Galaxies 1968: Beneath the Paving Stones, the Beach

8–10 February 2018

Indiana University, Bloomington

When the Music Takes Over: Musical Numbers in Film and Television

8–10 March 2018

University of Salzburg

Renaissance Society of America

22–24 March 2018

New Orleans

Musicology in the Age of (Post) Globalization

3–6 April 2018

New York

20th- and 21st-Century Song Cycles for Voice and Piano

20–22 April 2018

Michigan State University, East Lansing

Meetings of AMS and Related Societies

2017:

CMS: San Antonio, 26–28 Oct.

SMT: Arlington, 1–5 Nov.

AMS: Rochester, 9–12 Nov.

SEM: Denver, 26–29 Oct.

2018:

SAM: Kansas City, 28 Feb.–4 Mar.

CMS: Vancouver, 11–13 Oct.

AMS/SMT: San Antonio, 1–4 Nov.

SEM: Albuquerque, 15–18 Nov.

AMS Grants, Awards, and Fellowships

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

Travel and Research Grants

(deadlines 1 April except where noted)

M. Elizabeth C. Bartlet (research in France)

Virginia and George Bozarth (research in Austria)

H. Robert Cohen (historical periodical literature)

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

Jan LaRue (research in Europe)

Janet Levy (independent scholars)

Harold Powers (research anywhere)

Ora Frishberg Saloman (criticism and reception history)

Eugene K. Wolf Travel Fund (research in Europe)

Eileen Southern Travel Fund

(Annual Meeting travel [underrepresented minorities]), *deadline 1 June*

MPD Travel Fund (Annual Meeting travel) *deadline 30 June*

Awards

(deadlines 1 May except where noted)

Otto Kinkeldey (book [later career stage])

Lewis Lockwood (book [earlier career stage])

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

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

Alfred Einstein (article [earlier career stage])

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

Ruth A. Solie (essay collection)

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

Teaching (pedagogical scholarship)

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

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

Philip Brett (LGBTQ Study Group; (scholarship in gay, lesbian, bisexual, and transgender/transgender studies), *deadline 15 August*)

Fellowships

(deadlines 15 December)

Howard Mayer Brown (minority graduate student)

Alvin H. Johnson AMS 50 (dissertation year)

Other Grants

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

Publication Subventions

Deadlines: 15 February, 15 August

75 Years Ago: 1942

- About twenty members attended the Annual Meeting, held at Schirmer Hall, 3 E. 43 St., N.Y. on 29 December 1942. At the meeting the Society approved the publication of the second volume of Dragan Plamenac's edition of the collected works of Ockeghem. It appeared in 1947.
- The following note appeared in the meeting's minutes: "The Treasurer deplored the delays on the part of members in responding to his communications."

50 Years Ago: 1967

- The Society received a bequest of \$10,000 from the estate of Lloyd Hibberd.
- The inaugural Kinkeldey and Einstein Awards were presented at Annual Meeting (Santa Barbara, 26 December). Recipients were William W. Austin and Richard Crocker, respectively.
- From the minutes of the Board of Directors meeting: "The structure of the Society's committees was discussed, and the desirability of some rotation in membership was cited."

25 Years Ago: 1992

- Computers first arrived at the AMS office, and credit card payment for overseas members was instituted.
- The Board altered the AMS Council's Committee on Cultural Diversity to make it a society-wide committee.
- The Library of Congress closed its stacks to scholars.

Additional Grants and Fellowships

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

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

- American Academy of Arts & Sciences
- American Academy in Berlin
- American Academy in Rome
- American Antiquarian Society
- American Brahms Society
- American Council of Learned Societies
- American Handel Society
- Berlin Program for Advanced German and European Studies
- Camargo Foundation
- Columbia Society of Fellows in the Humanities
- Delmas Foundation
- Deutscher Akademischer Austauschdienst
- Emory University, Fox Center for Humanistic Inquiry
- French Ministry of Foreign Affairs: Chateaubriand Scholarship
- Fulbright U.S. Scholar Program

- Grammy Foundation
- Getty Library Research Grants
- Guggenheim Memorial Foundation Fellowships
- Harvard University Center for Italian Renaissance Studies
- Humboldt Foundation Fellowships
- Institute for Advanced Study, School of Historical Studies
- Kurt Weill Foundation for Music
- Liguria Study Center for the Arts and Humanities
- Music Library Association
- Monash University, Kartomi Fellowship
- National Endowment for the Humanities
- National Humanities Center Fellowships
- Newberry Library Fellowships
- Northwestern University Library
- Rice University, Humanities Research Center
- Social Science Research Council
- University of London, Institute of Musical Research
- Yale Institute of Sacred Music

Obituaries

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

Luther A. Dittmer, 10 July 2017
Catherine A. Dower-Gold,
17 February 2017
Susan Filler, 7 July 2017
William Harold Fletcher, 27 May 2017
Kenneth Gloag, 28 April 2017
Philip Gossett, 13 June 2017
Peter Kivy, 6 May 2017
Jeremy Noble, 30 June 2017

Philip Gossett (1941–2017)

Philip Gossett, Robert W. Reneker Distinguished Service Professor Emeritus at the University of Chicago, died after a long struggle with progressive supranuclear palsy on 13 June 2017. Born 27 September 1941, he early on was drawn to music, but only decided to pursue a music history career after giving up a physics major at Amherst College, from which school he graduated *summa cum laude* in music in 1963. He took his PhD in musicology from Princeton University after spending a year in Paris as a Fulbright Scholar. He joined the faculty of the University of Chicago in 1968, where he remained throughout his career, serving also as Visiting Professor or honored lecturer at many institutions, including the Università degli Studi, Parma; Université de Paris, France; and Oxford University. From 2003 to 2011, he shared his position in Chicago with a faculty appointment in the Facoltà di Lettere at the Università “La Sapienza” of Rome.

Gossett’s decision in the 1960s to make nineteenth-century Italian opera his research focus was not encouraged by the field, which at that time considered this music of lesser importance than such research areas as Renaissance music or Beethoven studies (in both of which areas Gossett also published). His subsequent career proved doubters wrong. It was largely his detailed study of the original sources of the operas of Rossini, Donizetti, Bellini, and Verdi that led to the establishment of major critical editions of their works. Gossett was the General Editor of both *The Works of Giuseppe Verdi* and *Works of Gioachino Rossini*. The Centro Italo-Americano per l’Opera (CIAO) was established under Gossett’s leadership at the University of Chicago as the home of editorial work on the Rossini edition and also to support the Verdi edition. Since 2006, CIAO has welcomed scholars of nineteenth-century opera.

Gossett’s detailed work on editions naturally evolved into a strong interest in operatic performance. He consulted with opera companies worldwide, including the Metropolitan

Opera, Santa Fe Opera, Chicago Lyric Opera, Teatro alla Scala, and Théâtre des Champs-Élysées. His consulting work with singers began with a fruitful and lasting relationship with Marilyn Horne, who premiered the original tragic ending of *Tancredi* at the Houston Grand Opera in 1979 using Gossett’s edition. In addition, he worked with Cecilia Bartoli, Joyce DiDonato, Renée Fleming, Juan Diego Flórez, and Samuel Ramey, conductors Claudio Abbado and Riccardo Muti, and stage directors Jonathan Miller, Jean-Pierre Ponnelle, and Francesca Zambello.

Gossett received the AMS Einstein Award for his article “Rossini in Naples: Some Major Works Recovered” (*Musical Quarterly*, 1968). His book *Anna Bolena and the Artistic Maturity of Gaetano Donizetti* (1985) received an ASCAP-Deems Taylor Award, while *Divas and Scholars: Performing Italian Opera* (2006), a summation of his life’s work, received the Society’s Otto Kinkeldey Award that year, the Laing Prize from the University of Chicago Press, and an ASCAP-Deems Taylor Award. The edition of the *Petite Messe solennelle* for the Rossini Edition (2009), co-edited by Patricia B. Brauner, won the Claude Palisca Award for the best musical edition of that year. He was an honorary member of the Academy of Arts and Sciences (1989), Accademia Filarmonica di Bologna (1989), Accademia di Santa Cecilia (2003), American Musicological Society (2004), American Philosophical Society (2008), Royal Swedish Academy of Music (2008), and British Academy (2009). Recognition on an even wider scale came from his receipt of the Medaglia d’Oro, prima classe, of the Italian Government for services to Italian culture, education, and the arts (1985); the highest civilian award of the Italian government, the title of Cavaliere di Gran Croce (1998); the Order of Rio Branca, Republic of Brazil (1998); the Serena Medal (2008) from the British Academy; and the Mellon Distinguished Achievement Award (2004, held 2006–10). He served overlapping terms as President of both the AMS (1994–96) and of the Society for Textual Scholarship (1993–95) and as Dean of the Division of the Humanities at the University of Chicago (1989–99).

—Ellen T. Harris

Robert Lamar Weaver (1923–2017)

Robert Lamar Weaver died in Louisville on 21 January 2017. Born in Georgia and raised in Tennessee, he attended Emory University,

and then in World War II served as a cryptographer in the U.S. Army Signal Corps Intelligence. At Columbia University afterwards he earned a B.A. *cum laude* and M.A. in musicology, and in 1958, working under William Newman and Glen Haydon at the University of North Carolina at Chapel Hill, completed his PhD with a dissertation on seventeenth-century Florentine comic operas. His teaching began at Catawba College in 1955 and in 1960 continued at George Peabody College until 1975, when he moved to the University of Louisville, where he taught until his retirement in 1989.

Bob’s interests were wide-ranging. He published articles on twentieth-century music and supervised dissertations in all the historical periods. But his scholarship concerned above all Italian music from the late sixteenth to the mid-nineteenth century. A passion for the music of Tuscany fueled his research in European libraries over many years, the results of which were disseminated in books, editions, and many articles. Undoubtedly the most important are the two-volume *A Chronology of Music in the Florentine Theater, 1590–1750* (1978); *1751–1800* (1993), written with his wife Norma, and *The Music Library of a Noble Florentine Family: A Catalogue Raisonné of Manuscripts and Prints of the 1720s to the 1850s collected by the Ricasoli Family* (2012). The former describes hundreds of theatrical productions, establishes a new chronology of Florentine dramaturgical academies, and defines the Leopoldine school of Tuscan music. The latter identifies over 400 manuscripts and prints, and discusses the collection’s history and use in the Ricasoli family’s chapels and household. Bob had encountered this invaluable collection in the 1980s when it was advertised in lots by a book dealer; determined to keep it together, he led a successful campaign to acquire it for the University of Louisville.

Bob founded the AMS South-Central Chapter; launched *Musica Toscana* and its series *Monuments of Tuscan Music*; served on the Board of the *Journal of Musicology* from its inception; and edited a Festschrift for his friend and colleague Gerhard Herz (1981). The Weavers were themselves the honorees of a Festschrift, *Essays in Honor of Robert Lamar Weaver and Norma Wright Weaver* (2000).

Bob was unfailingly generous in sharing his research and delighted in the successes of students and colleagues. What will be missed most deeply, but will remain with all who knew him, is his laughter, the twinkle in his eye, his wit, his curiosity, his humaneness.

—Susan Parisi

American Musicological Society

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Society Election Results

The results of the 2017 election of AMS officers and the Board of Directors:

President: Suzanne G. Cusick
Secretary: Michael C. Tusa

Directors-at-Large:
Katharine Ellis
Daniel Goldmark
Bonnie S. Gordon

290 votes were cast (none via paper); 11% of the membership.

Next Board Meetings

The next meetings of the Board of Directors will take place 8 November 2017 in Rochester and 6 April 2018 in San Antonio.

Next Council Meeting

The next meeting of the AMS Council will take place 11 November in Rochester. See www.ams-net.org/council/ for more news and information about AMS Council, including recent initiatives involving student representatives to Council.

Interested in AMS Committees?

The president is always grateful to hear from members who wish to volunteer for assignments to committees. Send your assignment request to Martha Feldman, more@uchicago.edu.

New Books

125 titles have been added to the AMS New Books list since the beginning of 2017. Details: www.ams-net.org/feeds/newbooks.

Funding for Chapter Activities

The Chapter Activities Committee provides several opportunities for academic and professional development through the AMS Chapter Fund. These include supporting travel to the Annual Meeting for student chapter representatives and up to \$250 for special events occurring as part of a chapter's meeting (for instance guest speakers, guest performers, workshops). For more information please visit www.ams-net.org/chapters/chapterfund.php or email Stephen Meyer, committee chair: meyer2sc@ucmail.uc.edu.

AMS Directory

The *AMS Directory* is now published only online (login required). It includes features such as photo and document uploads, research interests, publication citations, and personal links: members may share as much (or as little) information with each other as they wish. It is also linked to member DDM records. A PDF version of the *AMS Directory* (April 2017) is also available at the web site (login required). Print versions will be sent upon request: please contact the AMS office.

More JSTOR Access

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

Membership Dues

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

* 3-year payment option available

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

AMS Newsletter Address and Deadline

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

James Parsons

AMS Newsletter Editor
Missouri State University
jamesparsons@missouristate.edu

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

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

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

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