

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

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Eye-Popping Vancouver

AMS/SMT Vancouver 2016

3–6 November

www.ams-net.org/vancouver

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

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



Credit: Tourism Vancouver

Evening view of the Vancouver skyline and Burrard Inlet

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couver. Find out more about touring opportunities lead by British Columbia's First Nations at their web site (aboriginalbc.com). If you prefer a self-guided experience, a quick Seabus trip across the harbor will bring you to Lonsdale Quay, where you can catch a bus to Grouse Mountain's Skyride for sweeping views over Vancouver and the surrounding mountain ranges, to the mossy forests and tumbling rivers of Lynn Canyon Park, or to the 230-foot-high suspension bridge, tree-top pathway, and cliff walk of Capilano Suspension Bridge Park. Consider renting a car or booking a day trip to Whistler with Landsea Tours (vancouverstours.com). You will be rewarded with stunning views of Howe Sound, mountain glaciers, and the Stawamus Chief, the second largest granite monolith in the world. If, like me, you are irresistibly attracted to whale-watching, the Prince of Whales [*sic!*] offers year-round tours (princeofwhales.com). They predict a 75 percent chance of whale sightings this time of year.

You may also wish to set aside a few hours to experience nature through the eyes of British Columbia's artists. View Emily Carr's impressions of forestscapes, windswept beaches, and native villages at the Vancouver Art Gallery, located just a few blocks from the conference venue, the Sheraton Vancouver Wall Centre Hotel. The nearby Bill Reid Gallery of Northwest Coast Art exhibits magnificent traditional and contemporary examples of Northwest Coast Aboriginal Art. It houses a permanent collection by the acclaimed Haida artist Bill Reid (1920–1998), master goldsmith, carver, sculptor, writer, and broadcaster, as well as diverse temporary exhibitions. Catch bus 44 UBC across the street from the hotel to visit the University of British Columbia's Museum of Anthropology. Its famous great hall displays First Nations sculptures standing against a soaring glass wall that opens onto a panorama of mountains and forested islands. Both a public museum and a research facility, the mu-

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President's Message

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

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

Many good things are happening at the AMS these days! For example, one of the more pleasant duties of the AMS President is seeing to the introductions for our AMS lectures at the Library of Congress and the Rock and Roll Hall of Fame and Museum every spring and fall, and I was lucky enough to do this myself for one of the lectures in each venue: Ryan Bañagale on "Rhapsody in Blue" at LC and Jacqueline Warwick at the RRFHOM on "Dad Rock and Child Stars." What a treat it is to hear AMS members de-

liver substantive and gripping research to interested public audiences. These lecture series have been tremendously successful in creating new spaces for public musicology. If you aren't aware of them, I encourage you to look at the growing body of webcasts from both venues on our web site. I look forward to the addition of our fifth public lecture, the first annual AMS/NYU lecture in spring of 2017.

Let me add a note here on the Rock Hall. If you have never been, you are missing something. Packed into I. M. Pei's glass pyramid on the shore of Lake Erie, the museum doesn't "just" lay out the history of rock; it also delves deeply into what might be called its constituent parts, including, for example, blues, gospel, country-western, folk, and R&B. The educational exhibits are largely interactive, and one can explore as one likes. I was delighted to find two of my own high school favorites, the Everly Brothers and the Shirelles, and the museum covers the history of popular music much further back in time than that. I kept imagining an AMS reception on the top floor of the building over-

We are up and running in our New York University office

looking the lake, and it made me think, given the conjunction of the Cleveland Symphony Orchestra and the Rock Hall, in addition to all the other music and cultural amenities the city offers, that we really ought to be thinking about Cleveland as a site for a future annual meeting. I am happy to report that this is likely to happen in the near future.

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

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

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

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

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

—Ellen T. Harris
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AMS Newsletter

AMS Vancouver 2016

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

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

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

And of course, don't forget to attend the conference performances (see p. 12 for full details). Daytime performances will be held within walking distance of the Sheraton Wall Centre at two historic Vancouver churches, St. Andrew's Wesley United Church and Christ Church Cathedral. Built between 1927 and 1933, St. Andrew's Wesley is a neo-gothic church built of locally quarried granite and volcanic rock. Its construction and decoration remain a work in progress with stained-glass windows dating from 1937 to 1981 and recent etched-glass windows created by local artist Yves Trudeau. Christ Church is Vancouver's oldest surviving church; it dates from 1889 and is renowned for its warm in-

terior of local cedar and Douglas fir. Its new tower, designed by Canadian artist Sarah Hall, is eagerly anticipated and scheduled to be completed by November: for the first time in its history, the church will contribute the music of bells to Vancouver's soundscape.

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

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

Child Care. The AMS offers a networking

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

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

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

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

—Christina Hutten
Local Arrangements Chair

Annual Meeting Hotel and Travel Information

The Sheraton Vancouver Wall Centre Hotel (1088 Burrard Street, Vancouver) is located in the heart of the city, taking up a full city block. There are 744 newly renovated guest rooms with floor to ceiling windows showing off all the different neighborhoods of this beautiful city. The Sheraton Wall Centre was named the Best New Skyscraper of Vancouver in 2001. Each room is equipped with complimentary internet access and Sheraton Sweet Sleeper Beds that will ensure a good night's rest for every guest. Rates for attendees are \$159.00 (plus \$27.79 tax) CAD* per night for one or two adults, \$189.00 (+\$35.04) for three or \$219.00 (+\$40.61) for four. Family suites (\$209+\$38.75), deluxe corner (\$199+\$36.89) and club floor (\$214+\$39.67) rooms are also available.

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

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

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

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

Driving directions. A downtown area map and links to detailed driving directions are available at the Hotel and Travel Information web pages. Self-service parking at the Sheraton Wall Centre is \$30 per day (valet parking \$33).

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

**All dollar values are quoted in Canadian dollars (CAD).*

H. Robert Cohen Fund Established

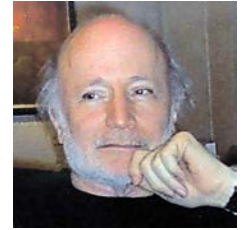
Through the generosity of long-time AMS member H. Robert Cohen, the AMS has established the H. Robert Cohen Fund.

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

reception history, and issues related to access and preservation.

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

his contribution to French culture he was named Chevalier in the Order of Arts and Letters by the French government.



H. Robert Cohen

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

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

AMS / Library of Congress Lecture Series

The next AMS/Library of Congress Lecture will take place in Washington D.C., in the library's Madison Building, Montpelier Room at 7 p.m. on Thursday, 27 October 2016.

Dominic McHugh (University of Sheffield) will present "In the workshop of Lerner and Loewe: Archival sources for the genesis of *My Fair Lady*."

McHugh describes his lecture as follows: "Sixty years after its premiere, Alan Jay Lerner and Frederick Loewe's *My Fair Lady* (1956) remains an important landmark in the history of the Broadway musical. Its original run of 2,717 performances far exceeded that of any other musical of its generation, while its positive critical reception was almost unprecedented. Yet surprisingly little is still known about the background to the musical, or indeed the wider cultural resonances of the Lerner-Loewe collaboration as a whole. Curiously, *My Fair Lady* is such a lauded work that it is almost impenetrable: its lasting presence



Dominic McHugh

in culture and society often masks its daring and imagination. This lecture delves into the Library of Congress's extensive musical theatre collections, which provide a unique

window into the workshop of Lerner and Loewe. Unusually, over a dozen boxes of music reveal the gruelling process of producing scores for a Broadway musical in the 1950s, placing the emphasis not on the creation of a work but rather on achieving an effective performance. The lecture examines the particularities of the team's creative process, focusing on their collabora-

tions with the dance and choral arrangers, as well as the musical's orchestrators."

Dominic McHugh is Senior Lecturer in Musicology and Director of Performance at The University of Sheffield, UK. His publications include the books *Loverly: The Life and Times of 'My Fair Lady'* and *Alan Jay Lerner: A Lyricist's Letters*, both published by Oxford University Press. His other publications in-

clude chapters in *The Oxford Handbook of the British Musical*, *The Routledge Companion to Music and Visual Culture* and *The Palgrave Handbook of Musical Theatre Producers*, as well as articles for *Journal of the American Musicological Society*, *The Wagner Journal*, and *New Theatre Quarterly*. He is a graduate of King's College London, winning the Purcell Prize, and also studied piano performance at the Royal Academy of Music. He has also appeared numerous times on BBC TV and radio and has acted as a consultant for Christie's, the Sydney Opera House, and the Victoria and Albert Museum.

Spring 2017 Lectures

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

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

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

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

AMS Teaching Award Changes

Following recommendations from the award committee and approval from the Board of Directors, the AMS Teaching Award guidelines recently have been revised, as follows: the AMS Teaching Award will honor an exceptional pedagogical resource for musicology by an AMS member or citizen or permanent resident of Canada or the United States published during the previous two years (2014 and 2015). By "resource" is meant a published article, book (including textbook), digital, or

online material that best exemplifies the highest qualities of originality, theory, application, and communication for the teaching of musicology or music history. The next deadline for applications is 15 August 2016; in 2017 and future years, the deadline will be 1 May, in accord with most other AMS awards.

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

Robert Gjerdingen to Deliver Plenary Lecture in Vancouver

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



Robert Gjerdingen

"Conservatories, established as expressions of Christian charity toward orphans and street urchins, rapidly evolved to institutionalize the forms of instruction that previously characterized a master/mistress with his or her apprentices. Replacing the physical models of handcrafts (e.g., lasts for shoes) were mental models of polyphonic musical patterns. The bonded apprentices in Italian conservatories began work on the simplest

of tasks, contributing to income-producing practices as best they could. As children grew, they could take on more significant and more remunerative tasks, fully in keeping with what today's specialists in learning describe as 'situated learning' in an 'authentic learning environment.' Graduates of Italian conservatories were so successful in securing employment abroad that other lands set up local conservatories in defense. The Paris Conservatory was among the first and the most faithful to the Italian model. My talk will address how conservatories adjusted as they changed from elements of civic pride to organs of the nation state and then to degree-granting institutions."

Robert Gjerdingen is Professor of Music Theory and Cognition at Northwestern

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

He is the author of *Music in the Galant Style* (2007), which received the Society for Music Theory's Wallace Berry Award in 2009; and *A Classic Turn of Phrase: Music and the Psychology of Convention* (1988). He has served on the editorial boards of *Music Theory Spectrum*, the *Journal of Music Theory*, and the *Journal of the American Musicological Society*, on the executive board of the Society for Music Theory, and as editor of *Music Perception*.

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

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

Baur describes his lecture as follows: "In a famous sermon given to his Nashville congregation in 1956—captured on grainy black-and-white film and now on display at the Rock and Roll Hall of Fame—Reverend Jimmy Snow preaches passionately about the evils of rock and roll, and he identifies the beat as the musical element most crucial to the impact and appeal of this controversial new music. To be sure, mainstream popular music was in the midst of a radical transformation in the mid-'50s, and Snow was right to identify the powerful percussive accompaniment as the most distinctive and captivating feature of rock and roll, commonly known then as 'beat music' or simply 'the big beat.' And the most distinctive and captivating feature of the rock-and-roll beat was its emphatic snare drum accents



Steven Baur

on the nominal 'weak' beats of the measure—the so-called backbeat. Shocking though it was to many in the 1950s, the backbeat soon became, and remains to this day, perhaps the single most prevalent feature of Western popular music. Although it represents nothing less than a fundamental revolution in Western rhythmic sensibilities, there is virtually nothing in the scholarly literature on the origins and early history of the backbeat.

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

traditions to the emergence of the rock-and-roll beat in the 1940s and '50s.

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

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

Proposed Changes to the Society's By-laws

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

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

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

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

"IV.C. Election of Annual Quotas

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

"2. To complete the annual quota of not more than twenty new regular members each year, the Board of Directors shall ~~propose~~ present to the members a slate of ~~at least~~ **no more than** twice as many nominees as there are vacancies remaining after the chapter representatives are elected. The slate of nominees shall be drawn from a list of recommended nominees presented to the Board of Directors by a nominating committee of the Council, **and shall be provided to the voting members of the Society annually no later than 1 June**. ~~The election shall be conducted by the secretary of the Council.~~ **Members of Council shall be elected by a plurality vote cast by ballot. In the case of mailed ballots, the name and address of the voter must be affixed in the upper left hand corner of the envelope, by which means the status of the**

voter will be verified against the membership rolls. Ballots must be received by the secretary no later than two weeks after the close of elections. The president shall appoint a teller who, together with the secretary, shall tally the election returns, and together they shall attest the results of the election in a report to the Board of Directors. In the case of a tie the deciding vote shall be cast by the Board of Directors."

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

"Article V. Officers.

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

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ACLS Annual Meeting 2016

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

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

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

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

The major reports examined interesting dichotomies relating to the study of the

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

—Anne Walters Robertson

AMS Newsletter

Report from the AMS Planning Group on Race and Ethnicity

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

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

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

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

ment of public bibliographies and other online resources.

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

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

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

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

23 June 2016 (revised 12 July 2016)

Dear Colleagues and Friends,

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

In confronting the present, it is often useful—and for historians natural—to look at the past. Forty years ago, when the AMS faced the issue of inclusion with women members, President Janet Knapp wrote about it in the *AMS Newsletter* (January 1975). She spoke of what she saw as “an important change in our Society” and announced that a “committee to examine the

status of women in the profession has been established.” She acknowledged the importance of the committee for all members, male and female. Emphasizing that “our purpose is not divisive,” she concluded that a cross-section of the Society would “investigate this highly relevant matter with us.” As someone who has been active in the AMS over that entire stretch of time and served on the Committee on the Status of Women (now the Committee on Women and Gender) in the 1990s, I know firsthand how important this committee has been and continues to be for the Society as a whole.

Concerning racial diversity, the historical efforts of the AMS primarily have focused on increasing the number of scholars of color and helping to support their graduate study. We have two terrific programs, both of which continue to have a significant impact: The Eileen Southern Travel Fund, established in 1995 and managed by the Committee on Cultural Diversity, has brought 182 “promising minority undergraduates and terminal masters degree candidates” to our Annual Meetings. And also since 1995, the Howard Mayer Brown Fellowship has annually supported the work of a graduate student who is a member of a historically underrepresented group. For those who are not fully aware of these programs, it is re-

vealing to look on our web site and see the lists of recipients [Southern; Brown]. And while these and other important programs need to be continued, strengthened, and better publicized, February’s events clearly show that much remains to be done in order to move beyond building the numbers to building the community.

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

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

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The AMS and Contingent Faculty

Moving Forward

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

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

—Specifically, faculty members who teach courses in music history and/or musicology should possess the Ph.D. in musicology and have an active record of musicological research and publication commensurate with their career stage. Exceptions may be made for currently enrolled candidates for the Ph.D. in musicology who have completed course work and are near to completing the degree (“ABD”). Instructors who are graduate students should be given appropriate pedagogical mentorship and supervision. (Adopted from AMS Council recommendation, November 2013).

- All long-term faculty members should be given the opportunity to participate fully in the work and life of the department and institution if they so desire.

For additional details, see www.ams-net.org/administration/ContingentFaculty.php.

US-RILM

The AMS established the Lenore Coral Endowment fund in 2005 to help support the US-RILM office to continue its work: building our discipline’s most frequently used and respected bibliographic tool. More than 5,000 submissions to the RILM databases in 2015—some 10 percent—came from the US-RILM office at Cornell University. I would like to encourage readers to contribute to the Lenore Coral Endowment and support US-RILM’s

vital work. For details on how to contribute, please see www.ams-net.org/endowments/coral.php.

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

—*Pamela F. Starr*

US-RILM Governing Board Delegate

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

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

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

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

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

Ellen T. Harris
President
eharris@mit.edu

By-laws Changes

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

“Article VI. Board of Directors

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

Awards, Prizes, and Honors

AMS Awards and Prizes 2016

Three doctoral candidates in musicology received **Alvin H. Johnson AMS 50 Dissertation Fellowship Awards** for 2016–17: **Gina Bombola** (University of North Carolina at Chapel Hill), “‘Can’t Help Singing’: The ‘Modern’ Opera Diva in Hollywood Film, 1930–1950”; **Alexander Stalarow** (University of California, Davis), “Listening to a Liberated Paris: Pierre Schaeffer Experiments with Radio”; and **Maria Josefa Velasco** (University of Chicago), “Popular Song, Revolution, and Religious Sentiment in the French Pyrenees, 1780–1850.”

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

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

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

Grants from the **William Holmes/Frank D’Accone Endowment for travel and research in the history of opera** were awarded to **Anna Parkitna** (Stony Brook University) for research on her dissertation “Opera in

Warsaw, 1765–1830: Operatic Migration, Adaptation, and Reception in the Enlightenment” and **Carlo Lanfossi** (University of Pennsylvania) for research on his dissertation “Handel as Arranger and Producer: Listening to Pasticci in Eighteenth-Century London.”

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

Grants from the **Janet Levy Fund for independent scholars** were awarded to **Joanna Carter Hunt** to present her paper “Salomon de Caus’s *Institution harmonique* (1615): A Case Study of Intercontinental Collaboration in the Production of an Early Modern Music Theory Treatise” at the Seventeenth Biennial International Conference on Baroque Music in Canterbury, UK; and to **Kendra Preston Leonard** (Silent Film Sound and Music Archive) for her collaborative project “Music for the Cinematic Supernatural in the Era of Spiritualism” with the Silent Film Sound and Music Archive and pianist Ethan Uslan.

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

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

Grants from the **Eugene K. Wolf Travel Fund** were awarded to **Elizabeth Elmi** (Indiana University) for research on her disser-

tation “Poetry and Song in Aragonese Naples: Written Traces of an Oral Practice,” and **Tommaso Sabbatini** (University of Chicago) for research for his dissertation “Féerie at the Fin de Siècle: Parisian Theater with Music and the Emergence of Mass Culture.”

Other Awards, Prizes, and Honors

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

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

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

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

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

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

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

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Gina Bombola



Alexander Stalarow



Maria Josefa Velasco



Christopher Campo-Bowen

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/.

Capital	Thomas Rohde	“Brazilian Nationalist Representation in the Text and Musical Setting of Heitor Villa-Lobos’s <i>Chôros</i> no. 10: ‘Rasga o coração’ (Tear Open my Heart)”
Greater New York	Nicole Vilkner	“The Urban Routes of Boieldieu’s <i>La dame blanche</i> in Nineteenth-Century Paris”
Midwest	Jacek Blazskiewicz	“Enter the Furnace: Morality and Social Space in Offenbach’s <i>La vie parisienne</i> ”
New England	Kirill Zikanov	“Glinka’s Three Models of Instrumental Music”
New York State-St. Lawrence	Annalise Smith	“Directorial Influence at the Paris Opéra: The Case of <i>Devismes du Valgay</i> ”
N. Calif. / Pac. SW	Alison Maggart	“‘Emil Schmorg’ or <i>Till Eulenspiegel</i> ? A Newly Discovered Cadenza by Richard Strauss”
Pacific Northwest	Jason Cullimore	“The ‘Digital Personality’: A Perspective on Composing for Interactive Computer Music Systems”
Rocky Mountain	Thomas W. Posen	“The Patterns of Grand Opera On Broadway: A Semiotic Approach”
South-Central	Morgan Rich	“Constructing a Narrative: Reexamining Theodor Adorno’s <i>Alban Berg: Master of the Smallest Link</i> through Source Study”
Southeast	Gina Bombola	“Who Is Fair Oriana?”
Hon. Mention	Jeremy Sexton	“Scandalous Sight, Sublime Sound: Opera and Film Censorship in <i>I Dream Too Much</i> (1935)”
Southern	Michael Palmese	“John Adams and the Avant-Garde, 1971–72”

The **Allegheny Chapter** has established the West Virginia University Prize for the best scholarly paper presented by a graduate student at either the fall or spring meeting each academic year. It will be awarded for the first time in spring 2017. It consists of a monetary award, and is generously funded by the West Virginia University Press. Application guidelines will accompany the CFP for each Chapter meeting. Questions may be sent to chapter President Christopher Wilkinson, Chris.Wilkinson@mail.wvu.edu.

Awards, Prizes, and Honors

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Kendra Preston Leonard (Silent Film Sound and Music Archive) received the Society for American Music Sight and Sound 2016 subvention for her collaborative project with silent film accompanist Ethan Uslan; a 2016 American Music Research Center Fellowship; and a 2016–17 Harry Ransom

Center Research Fellowship in the Humanities. The Silent Film Sound and Music Archive, which she directs, received a 2016 GRAMMY Foundation Preservation grant.

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

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

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

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

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

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

Michelle Meinhart (Martin Methodist College) received a Fulbright Scholar Award at Durham University for *Music, Healing, and Memory in the English Country House During the First World War*.

The off-Broadway production of *Di goldene kale* (The Golden Bride), edited by **Michael Ochs** (New York, N.Y.) and forthcoming in MUSA, was nominated for a 2016 Drama Desk Award in the category Outstanding Revival of a Musical.

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

Samuel Parler (Harvard University) received a Mellon/ACLS Dissertation Completion Fellowship for “Musical Racialism and Racial Nationalism in Commercial Country Music, 1915–1953.” He also received the Society for American Music Mark Tucker [stu-

dent paper] Award for “Racial Nationalism and Class Ambivalence in Carson Robison’s World War II Songs.”

Jann Pasler (University of California, San Diego) received an ACLS Fellowship for *Sounding the French Empire: Colonial Ethnographies of Music and New Media, 1860–1960*. Her *La République, la musique, et le citoyen, 1871–1914* (Editions Gallimard) won a Prix des Muses—the Prix de l’Essai—from the Fondation Singer-Polignac for one of the best books on music in French published in 2015.

Mark A. Pottinger (Manhattan College) received the American Academy in Berlin’s Berlin Prize for his project examining Giacomo Meyerbeer’s *Robert le diable* and the composer’s friendship with Alexander von Humboldt.

Christopher Reynolds (University of California, Davis) was elected to the American Academy of Arts and Sciences.

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

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

Douglas Shadle (Vanderbilt University) received the 2016 the Society for American Music Irving Lowen Article Award for “How Santa Claus Became a Slave Driver: The Work of Print Culture in a Nineteenth-Century Musical Controversy,” *Journal of the Society for American Music* (2014).

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

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

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

Francisco Javier Suarez-Pajares (Universidad Complutense de Madrid) received a

2015 Spain Visiting Fulbright Scholar award for “Spanish Music and Musicians in the US during the Cold War: Propaganda, Existence and Resistance.”

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

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

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

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

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

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

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

Guidelines for Announcements of Awards and Honors

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

Performances in Vancouver

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

Local arts organizations also have exciting plans. At Christ Church Cathedral on Friday, 4 November, Early Music Vancouver will present Hana Blažiková and Bruce Dickey in a program entitled “Breathtaking—A Voice and a Cornetto Entwined.” Tickets for this event are selling very quick-

ly, so AMS members are encouraged to book their discounted tickets soon. Links for information and booking these and all Vancouver performances are available at the AMS Vancouver web site, www.ams-net.org/vancouver.

On Saturday, 5 November and Sunday, 6 November, the Vancouver Symphony Orchestra will show the Indiana Jones film *Raiders of the Lost Ark* while performing John William's score live at the Orpheum Theatre, just a few blocks from the Wall Centre. The Vancouver Recital Society will host a solo piano recital by the young Ukrainian pianist Anna Fedorova, first prize winner of the International Rubenstein in Memoriam Piano Competition, at the Vancouver Playhouse on Sunday, 6 November. Music on Main's 2016 Modulus New Music Festival will run from 4 to 10 November at the Yaletown Roundhouse Community Centre. (When finalized, festival information will be available at www.musiconmain.ca/concerts/2016-modulus-festival/.) For the more adventurous, a short bus ride will take you to the campus of the University of British Columbia, where the School of Mu-



Credit: Tourism Vancouver

The Sheraton Vancouver Wall Centre's opera department will be performing Gian Carlo Menotti's *The Consul* (details: music.ubc.ca/student-ensembles/opera). Fans of live indie rock and popular music should explore the offerings of Vancouver's Vogue Theatre, the Fortune Sound Club, Guilt & Co. and the Railway Club.

—Steven Zohn and Christina Hutten

Vancouver Program Selection

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

The committee read the abstracts blind until all but twenty-four papers were select-

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

The program is, we believe, a microcosm of the tendencies and interests represented in the submissions as a whole. Opera and stage music continued to be well represented; papers treating music and race in twentieth-century America were numerous; and film and media studies made a strong showing, with the radio a striking focus of

interest. Many submissions situated European music in dialogue with non-European cultures—thus the program contains papers that explore African court trumpeters in seventeenth-century Germany, Wagnerism in Japan, Ragtime in Bombay, and the discovery of a new work from colonial Mexico. Chant and the thirteenth-century motet were the most popular early music topics.

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

—Anne Stone
Program Committee Chair

AMS/SMT ANNUAL MEETING

Vancouver, 3–6 November 2016

Preliminary Program (as of 16 August 2016)



Mobile app available 1 October

WEDNESDAY 2 November

- 8:00–5:00 Haydn Society of North America Conference 2016
- 8:00–5:00 New Beethoven Research Conference 2016
- 9:00–12:00 Grove Editorial Board
- 1:00–5:00 Grove Editorial Board and Advisory Panel
- 2:00–6:00 SMT Executive Board
- 2:00–8:00 AMS Board of Directors
- 6:15–7:30 SMT Executive Board, Networking Committee, Publications Committee, and Awards Committee Dinner
- 7:30–11:00 SMT Networking Committee
- 7:30–11:00 SMT Publication Awards Committee
- 7:30–11:00 SMT Publications Committee

THURSDAY 3 November

- 9:00–7:00 Registration
- 11:00–7:00 Speaker Ready Room
- 1:00–6:00 Exhibits
- 7:30–9:00 Meeting Worker Orientation
- 8:00–12:00 AMS Board of Directors
- 8:00–12:00 SMT Executive Board
- 8:00–12:00 Haydn Society of North America Conference 2016
- 8:00–12:00 New Beethoven Research Conference 2016
- 9:00–12:00 SMT Music Theory Hack Day sponsored by the SMT Music Informatics Interest Group
- 9:00–12:00 SMT Peer Learning Program Seminar I: “Empirical Approaches to Musical Narrative”
Elizabeth Hellmuth Margulis (University of Arkansas), instructor
- 9:00–12:00 SMT Peer Learning Program Seminar II: “The Musical Language of *Il Trovatore*”
William Rothstein (City University of New York), instructor
- 9:00–1:00 Editorial Board of The Works of Giuseppe Verdi

- 10:00–12:00 SIMSSA: Single Interface for Music Score Searching and Analysis, Working Group
- 11:00–1:30 Society for Seventeenth-Century Music Governing Board
- 12:00–2:00 AMS Membership and Professional Development Committee

THURSDAY AFTERNOON SESSIONS

2:00–5:00

Musical Literacy in the Early Middle Ages (AMS)

Peter Jeffery (University of Notre Dame), Chair

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

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

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

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

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

Frank Heidlberger (University of North Texas), Chair
Stephen Hinton (Stanford University), Respondent

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

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

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

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

Stefano Mengozzi (University of Michigan), “The History of Music Theory after Dahlhaus’s *Studies on the Origin of Harmonic Tonality*: On the Relationship between Musical Concepts and Musical Phenomena”

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

Colonial Music in the New World (AMS)

Louise K. Stein (University of Michigan), Chair

Lorenzo Candelaria (University of Texas at El Paso), “Pedro de Gante and the Creation of Euro-Mexican Catholic Song in Sixteenth-Century New Spain”

Sarah Eyerly (Florida State University), “Mozart and the Moravians”

Faith S. Lanam (University of California, Santa Cruz), “Mothers, Sisters, *Niñas*, and Nuns: The Professional Training of Young Female Musicians of Colonial Mexico”

Alejandro Vera (Pontificia Universidad Católica de Chile), “The Globalization of Instrumental Music in the Late Eighteenth Century: Reception and Transmission of the Galant-Classical Repertory in Lima, Peru (c. 1770–c. 1800)”

Extending Topic Theory (SMT)

Danuta Mirka (University of Southampton), Chair

Martha E. Sullivan (Rutgers University), “The Siren *Topos*, Male Anxiety, and Female Agency”

Johanna Frymoyer (Indiana University), “Octatonic and Ombra: The Russian Supernatural as a Musical Topic”

Thomas Johnson (Graduate Center, CUNY), “Lying About Tonality: A New World of Topic in Early Twentieth-Century Modernist Music”

Daniel J. Thompson (Florida State University), “A Topical Exploration of the Jazz Messengers’ 1963 Recording ‘One by One’”

French Music at Home and Abroad in the Long Eighteenth Century (AMS)

Caryl Clark (University of Toronto), Chair

Austin Glatthorn (Dalhousie University), “Out with the Old, In with the New: Music and Regime Change During the French Occupation of Mainz, 1792–93”

Jenna Harmon (Northwestern University), “Silent Songs, Royal Orgies: Listening to the Political Pornography of the French Revolution”

Erica Levenson (Cornell University), “From a Tune’s-Eye View: French Theater Music in London, 1714–45”

Diane Tisdall (King’s College London), “Blood, Sweat, and Scales: The Birth of Modern Bureaucracy at the Paris Conservatoire”

Musical Histories of Modern Nationhood (AMS)

Richard Miller (University of Nevada-Las Vegas), Chair

Stephen Armstrong (Eastman School of Music, University of Rochester), “Japan’s Messiaen: *Sept Haïkai* and the French-Japanese Cold War Connection”

Danielle Fosler-Lussier (Ohio State University), “Public-Private Cooperation in the Curation of America’s Musical Diversity”

Kunio Hara (University of South Carolina), “Music, Sound, and Nostalgia in Animated Films of Studio Ghibli”

Brooke McCorkle (SUNY Geneseo), “Was ist Japanisch?: Wagnerism and Nationhood in Modern Japan”

Nineteenth-Century Music and Social History (AMS)

Halina Goldberg (Indiana University), Chair

Sara Ballance (University of California, Santa Barbara), “Nineteenth-Century *Gehörbildung* as a Means of Self-Cultivation”

Katherine Fry (London), “The Reception of German Music and Philosophy in Victorian Britain: George Eliot as Music Critic and Translator ca. 1855”

Christine Kyprianides (IndyBaroque Music), “Musical Crimes and Misdemeanors from the Pages of the *Orchestra* (1863–81)”

Wiebke Thormahlen (Royal College of Music), “The Professionalization of Music and the Edification of Amateur Music-Making in Nineteenth-Century London: A Challenge to the Development of Pure Listening”

Opera Exchanges (AMS)

Naomi André (University of Michigan), Chair

Katharina Clausius (University of Cambridge), “The Poet’s Prose: *Dramma per musica* after ‘Télémacomania’”

Caroline Anne Ellsmore (Melbourne), “‘*Fra le quinte* with Aida: Teresa Stolz Writes to Giuseppe Verdi’”

Edward Jacobson (University of California, Berkeley), “Reading at the Opera: The Case of Donizetti’s Historicism”

Laura Moeckli (University of Bern), “Analyzing Time Structures in Nineteenth-Century Opera”

Modernism’s Tensions (AMS)

Blake Howe (Louisiana State University), Chair

Christopher Chowrimootoo (University of Notre Dame), “*The Burning Fiery Furnace* and the Redemption of Religious Kitsch”

Ryan Dohoney (Northwestern University), “Antimodernism, Ultramodernism, and ‘After Modernism’”

Erin K. Maher (Delaware Valley University), “The Lens of Disability in Darius Milhaud’s Postwar U.S. Reception”

Charissa Noble (University of California, Santa Cruz), “Extended From What?: Confronting Constructions of Voice, Gender, and the Machine in the Canonization of ‘Extended’ Vocal Techniques through Joan La Barbara’s *Cathing*”

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Early Modern Performance (AMS)

Daniel R. Melamed (Indiana University), Chair

Gregory Johnston (University of Toronto), “Heinrich Schütz’s Musical Gift to the Wolfenbüttel Court: What the Partbooks Tell Us”

Andrew Shryock (Boston Conservatory), “Reviving *Messiah*: Handel’s 1743 Oratorio Season”

Logics of Late Modernism (SMT)

Robert Hasegawa (McGill University), Chair

Laurence Willis (McGill University), “Harmonic Dualism in Ben Johnston’s Ninth String Quartet”

Antares Boyle (University of British Columbia), “‘*Conoscere e riconoscere*’: Fragmentation, Repetition, and Formal Process in Sciarrino’s Instrumental Music”

Music Theory, African Rhythm, and the Politics of Data: Three Analyses of a Corpus of Jembe Drum Music from Mali (SMT)

John Roeder (University of British Columbia), Chair

Kofi Agawu (Princeton University), Respondent

Justin London (Carleton College), “Statistical Learning and Rhythm-Meter Relationships in Jembe Drum Ensemble Music from Mali”

Rainer Polak (Cologne University for Music and Dance, Germany), “Non-Isochronous Beat Subdivision and Ensemble Synchronization in Jembe Drum Ensemble Music from Mali”

Nori Jacoby (Massachusetts Institute of Technology), “Musical Roles and Individual Behavior in Ensemble Entrainment in Jembe Drum Ensemble Music from Mali”

Race in Midtown (AMS)

Elizabeth Craft (University of Utah), Chair

Todd Decker (Washington University in St Louis), "Jim Crow in Times Square: Racial Segregation as a Structural Element of Broadway Musical Theatre History"

Marian Smith (University of Oregon), "A Dash of Hi-di-hi': Balanchine's Met *Aida*, 1935"

3:30–5:00

Enlightenment Tarantism (AMS)

Elisabeth Le Guin (University of California, Los Angeles), Chair

Virginia Georgallas (University of Toronto), "The Maniac's Affliction: Music, Madness, and Caprice in Late Eighteenth Century Spain"

Ana Sánchez-Rojo (Tulane University), "Enlightened or Feverish? Tarantism and the Formation of Public Opinion in Spain"

Minstrelsy (AMS)

Dale Cockrell (Vanderbilt University), Chair

David Blake (Stony Brook University), "Minstrelsy and the Yale College Man, 1845–75"

Sean Lorre (McGill University), "1951 Britain in Black and White: The Minstrel Mask, Migration, and the Transatlantic Flow of Black Musics"

Performing Babbitt and Morris (SMT)

Andrew Mead (Indiana University), Chair

Zachary Bernstein (Eastman School of Music, University of Rochester), "Babbitt's Gestural Dialectics"

Brian Alegant (Oberlin College & Conservatory), "Once More with Feeling: Analyzing and Performing Robert Morris's *Scraps*"

Positional Listening/Positional Analysis (SMT)

Mark Spicer (Hunter College / Graduate Center, CUNY), Chair
Elizabeth Marvin (Eastman School of Music, University of Rochester), Respondent

John Covach (University of Rochester), "A View from Guitar Land: Shifting Positional Listening in Complex Textures"

Kevin Holm-Hudson (University of Kentucky), "Stratified Keyboard Harmony in the Music of Todd Rundgren"

Brad Osborn (University of Kansas), "Metric Levels from Behind the Kit (and Elsewhere)"

Gregory R. McCandless (Appalachian State University), "Attentional Cost and Positional Analysis: A Bassist's Perspective"

4:15–5:15 **AMS Development Committee**

4:30–5:30 **AMS Committee on Career-Related Issues Conference Buddy Mixer**

5:15–7:15 **SMT Dance and Movement Interest Group Meeting**

5:15–7:15 **SMT Adjunct Faculty Interest Group**

5:30–6:00 **SMT Conference Guides**

5:30–6:30 **AMS President's Endowed Plenary Lecture**

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

6:00–7:30

Opening Reception

6:00–7:30

RILM Reception for RAFT

7:00–8:00

Journal of Seventeenth-Century Music Editorial Board

9:30–11:00

Student Reception

THURSDAY EVENING SESSIONS

8:00–10:00

Susanne Langer Reconsidered (AMS)

Sponsored by the AMS Music and Philosophy Study Group

Michael Gallope (University of Minnesota), Chair

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

Anne Pollok (University of South Carolina), "To Feel Is Not to Say: Immediacy at the Center of Langer's Theory of Music as 'Living Form'"

Bryan Parkhurst (University of South Florida), "Right and Left Formalism"

Eldritch Priest (New York University), "Do Animals Get Earworms?"

8:00–11:00

Apocalypse, Ecomusicology, and Radical Listening (AMS)

Sponsored by the AMS Ecocriticism Study Group

Kate Galloway (Wesleyan University/Memorial University of Newfoundland), Chair

Alexander Rehding (Harvard University), Respondent

Christopher DeLaurenti (College of William & Mary), Noriko Manabe (Temple University), Jessica A. Schwartz (University of California, Los Angeles), Mitchell Morris (University of California, Los Angeles)

Crippling the Music Theory/Music History Curriculum

Sponsored jointly by the AMS Music and Disability Study Group and SMT Disability and Music Interest Group

Samantha Bassler (Westminster Choir College of Rider University), Chair, AMS Study Group on Music and Disability

Bruce Quaglia (University of Minnesota, Twin Cities), Chair, SMT Interest Group on Music and Disability

Roundtable of Respondents: Michael Bakan (Florida State University), Andrew Dell'Antonio (University of Texas at Austin), Blake Howe (Louisiana State University), Jennifer Iverson (University of Chicago), Stephanie Jensen-Moulton (Brooklyn College, CUNY), Laurie Stras (University of Southampton), Joseph Straus (Graduate Center, CUNY)

William Cheng (Dartmouth College), "Inspiration Porn: A Classroom Quandary"

Robin Wallace (Baylor University) and Jeannette Jones (Boston University): "The Deaf Composer: Teaching Beethoven"

James Deaville (Carleton University), "Teaching 'Madness,' Teaching Schumann: A Workshop"

Stefan Sunandan Honisch (Vancouver, British Columbia), "Disability Aesthetics as a Pedagogical Framework: Implications for the Study of Piano Repertoire"

Experimenting with the Canon: New Approaches to the Music History Survey (AMS)

Sponsored by the AMS Pedagogy Study Group

Mark Clague (University of Michigan), Chair

Vilde Aaslid (University of Rhode Island), Ryan Raul Bañagale (Colorado College), Gwynne Kuhner Brown (University of Puget Sound), John Spilker (Nebraska Wesleyan University)

Ginastera at 100: Politics, Ideology, and Representation (AMS)

Sponsored by the AMS Ibero-American Music Study Group

Deborah Schwartz-Kates (University of Miami), Chair
Esteban Buch (École des hautes études en Sciences Sociales, Paris), Guest Speaker

Eduardo Herrera (Rutgers University), Melanie Plesch (University of Melbourne)

The Hermeneutics of Sonata Deformation (SMT)

Patrick McCreless (Yale University), Chair

James Hepokoski (Yale University), “Shattering the Bonds of Nature: The Queen of the Night Invades Enemy Territory”

Charity Lofthouse (Hobart and William Smith Colleges), “The Success of Russian ‘Failure’: Tonal and Post-Tonal Resolution in Twentieth-Century Russian Sonata Movements”

Stephen Gosden (University of North Florida), “From Apotheosis to Breakthrough: Intertextuality and Climax in Rachmaninoff’s Piano Concerto no. 4”

Rebecca Perry (Yale University), “Between the Signposts: Thematic Interpolation and Structural Defamiliarization in Prokofiev’s Sonata Process”

Ligeti (SMT)

Jennifer Iverson (University of Chicago), Chair

Benjamin R. Levy (University of California, Santa Barbara), “Ligeti’s Uses of Literature”

Sara Bakker (Utah State University), “Interpreting Flexible Repetition in the Late Works of György Ligeti”

John Cuciurean (University of Western Ontario), “The Mysterious Case of György Ligeti’s *Larrache coeur*”

Amy Bauer (University of California, Irvine), “Ligeti’s *Études* and the Heroic Codes of Late Modernity”

Ludomusicology outside Video Games (AMS)

Sponsored by the AMS Ludomusicology Study Group

Michael Austin (Howard University), Chair

Steven Beverburg Reale (Youngstown State University), “Glass Beads and Graphic Analysis: A Ludist Account of Contemporary Music Theory”

Carmel Raz (Columbia University), “Anne Young’s ‘Musical Games’ (1801): Music Theory, Gender, and Game Design”

Tekla Babyak (Cornell University), “Music, Card Games, and the Play of Sensation: Kant’s Ludomusical Aesthetics”

Karen Cook (University of Hartford), “Beyond (the) Halo: Chant in Video Games”

Kirsten Carithers (Northwestern University), “Not Just Fun and Games: Musical Indeterminacy as User-Generated Content”

Musical Performers, Musical Works (SMT)

Sponsored by the SMT Performance and Analysis Interest Group
Victoria Tzotzkova (Harvard University), Chair

Patrick Boyle (University of Victoria), “The Jazz Process: Negotiating Error in Practice and Performance”

John Lutterman (University of Alaska, Anchorage), “*Werktreue* vs. *Praxistreue*: On the Problems of Representing Historical Performing Practices in the Modern Concert Hall”

Charles Neidich (The Juilliard School/Queens College, CUNY), “Knowledge and Imagination: On Performing Elliott Carter’s *Gra* for B-flat Clarinet”

Eric Clarke (University of Oxford), Respondent: “Knowing and Doing”

Digital Scores: Navigating Online Music from Antiphons to Mozart to Zorn (AMS)

John Shepard (University of California, Berkeley), Chair

Darwin F. Scott (Princeton University), “A Rapid, International *Tour d’horizon* of Digital Scores in Late 2016”

Christina Linklater and Sarah J. Adams (Harvard University), “Accessing Pre-1800 Music via RISM and Other Resource Portals: Discovery, Content, Synthesis”

Deborah Campana (Oberlin College & Conservatory), “Free in the Ether: Digital Scores for Music Research”

Bonna J. Boettcher (Cornell University), “Collections of Digitized Scores from Publishers and Third-Party Providers: From Free to Fee”

Laura Stokes (Brown University), “Containing the Dogfight: Digital Popular Sheet Music in the Curriculum”

Kent Underwood (New York University), “Scores and Libraries in the World of Web-Based, Self-Publishing Composers”

Musical Artifacts (AMS)

Sponsored by the AMS Popular Music Study Group

Jasen Emmons (Curatorial Director, Experience Music Project),
Keynote Speaker

Elizabeth Ann Lindau (California State University, Long Beach), “Music Re-materialized: The Revival of the 78”

Amy Coddington (University of Virginia), “Rap’s Merchandise: How Commodified Musical Artifacts Affect Historical Narratives”

Loren Kajikawa (University of Oregon) and Amanda Lalonde (Mount Allison University), “Art of Facts: Reconstructing Early Hip Hop Performance”

Deirdre Morgan (University of London), “The Anatomy of Style: Playing Technique as Musical Artifact”

Tim Sterner Miller (University of Wisconsin-Milwaukee), “Visiting a Pedal Steel Graveyard: Instruments and the Valuation of Popular Music Artifacts”

Songs of the Jewish Enlightenment: Vocal Music in the Circle of Sara Levy (1761–1854) (AMS)

Sponsored by the AMS Jewish Studies and Music Study Group

Rebecca Cypess, lecturer, fortepiano

Sonya Headlam, soprano

Sahoko Sato Timpone, mezzo soprano

Nancy Sinkoff, respondent

THURSDAY EVENING SHORT SESSIONS

8:00–9:30

Musical Significations (SMT)

Judith Lochhead (Stony Brook University), Chair

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

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

9:30–11:00

Nineteenth-Century Periods (SMT)

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

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

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

FRIDAY 4 November

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

8:30–6:00 **Exhibits**

7:00–8:45 **AMS Chapter Officers**

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

7:00–8:45 **AMS Communications Committee**

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

7:00–8:45 **SMT Committee on the Status of Women Breakfast**

7:00–8:45 **SMT MTO Editorial Board**

7:00–8:45 **SMT Music Theory Spectrum Editorial Board**

7:30–8:45 **Alvin H. Johnson AMS 50 Dissertation Fellowship Committee**

7:00–8:45 **Mozart Society of America Board**

7:30–8:45 **AMS Graduate Education Committee**

7:30–8:45 **AMS Program Committees for the 2016 and 2017 Annual Meetings**

7:30–8:45 **AMS Student Representatives to Council**

7:30–8:45 **SMT Breakfast Reception for Students hosted by the Professional Development Committee**

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

7:30–9:00 **SMT Scholars for Social Responsibility Interest Group**

9:00–12:00 **SMT Graduate Student Workshop I: “Meter and Form in 19th-Century Music”**

Richard Cohn (Yale University), instructor

9:00–12:00 **SMT Graduate Student Workshop II: “Topics, Phrase Structure, and Sonata Form in Haydn’s Chamber Music”**

Danuta Mirka (University of Southampton), instructor

FRIDAY MORNING SESSIONS

9:00–12:00

Behind and Beyond the Iron Curtain (AMS)

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

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

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

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

Joan Titus (University of North Carolina at Greensboro), “The Arnshtam/Shostakovich Collaboration: Scoring Women in the Soviet War Film”

Constructing the Past in the Long Nineteenth Century (AMS)

Sanna Pederson (University of Oklahoma), Chair

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

Karen Leistra-Jones (Franklin & Marshall College), “Hans von Bülow’s Gospel of Beethoven”

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

Reuben Phillips (Princeton University), “Burying Brahms: Vienna’s *Ehrengräber* for Composers and the Fashioning of a City’s Self-Image”

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

Jeanice Brooks (University of Southampton), Chair

Bethany Cencer (SUNY Potsdam), “Dealing with Capitalism: Card Decks and the Circulation of Portable Music in Georgian England”

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

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

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

Finding Voice in Popular Music (AMS)

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

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

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

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

Maureen Mahon (New York University), “Not Like a Girl: Tina Turner’s Vocal Sound and Rock and Roll Success”

Frames, Fantasia, and Formal Functions (SMT)

William Caplin (McGill University), Chair

Catrina S. Kim (Eastman School of Music, University of Rochester), “Mendelssohn’s Formal Frames: Multi-Stage and Recurring Introductions”

Christopher Brody (Eastman School of Music, University of Rochester), “Thematic Design and Tonal Structure in the Viennese String Quartet Minuet, circa 1770: Haydn and the *Kleinmeister*”

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

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

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

Emma Dillon (King’s College London), Chair

Catherine Bradley (Stony Brook University), “Mini Clausulae and the *Magnus liber organi*”

Alèxandros Maria Hatzikiriakos (University of Rome-Sapienza), “The *Chansonnier du Roi*, Naples, and the Geography of Thirteenth-Century Music”

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

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

New Perspectives in the History of Music Theory (SMT)

Susannah Clark (Harvard University), Chair

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

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

Rodney Garrison (SUNY Fredonia), “Schenker’s Elucidations on Unfolding Compound Voices from *Der Tonwille 6* (1923) to *Der freie Satz* (1935)”

Áine Heneghan (University of Michigan), “Rethinking Repetition: Schoenberg and the ‘endless reshaping of a basic shape’”

Classical Music on the Big Screen (AMS)

Mary Simonson (Colgate University), Chair

Erin Brooks (SUNY Potsdam), “Movies at the Met? Space and Meaning in Early Film Screenings”

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

Christy Thomas (Bates College), “‘A Combination Made for Experiment’: Casa Ricordi, *Aida*, and Opera on Screen in 1911”

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

The Reach of Humanistic Learning (AMS)

John McKay (University of South Carolina), Chair

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

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

Loren Ludwig (University of Virginia), “‘Marketh it well’: William Bathe’s Table (1596) and Experimental Practice”

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

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

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

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

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

Sounding Stereotypes (AMS)

Tina Frühauf (Graduate Center, CUNY), Chair

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

Dan Blim (Denison University), “MacDowell’s Vanishing Indians”

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

Daniel Grimley (University of Oxford), “‘I will meet you when the sun goes down’: From Place to Race in Delius’s *Appalachia*”

FRIDAY MORNING SHORT SESSIONS

9:00–10:30

Bernstein (AMS)

Ryan Raul Bañagale (Colorado College), Chair

Katherine Baber (University of Redlands), “‘Radical Chic’ and Leonard Bernstein’s Politics of Style”

Daniel Callahan (Boston College), “Bernstein’s Body”

Boulez: From Sketch to Score (SMT)

Ciro Scotto (Ohio University), Chair

Joseph Salem (University of Victoria), “The Melodies of *L’Orestie* and Pierre Boulez’s New Compositional Method”

C. Catherine Losada (College-Conservatory of Music, University of Cincinnati), “Middleground Structure in the Cadenza to Boulez’s *Éclat*”

10:30–12:00

Canon American Composers (AMS)

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

Ryan Raul Bañagale (Colorado College), “Reconstructing the *Rhapsody in Blue* Piano Solo”

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

Dallapiccola and the Dynamics of Influence (SMT)

Jamuna Samuel (University of Pennsylvania), Chair

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

Angela Carone (Fondazione Giorgio Cini, Venezia), “Teaching Beyond the Craft of Composition: The Relationship between Luigi Dallapiccola and Luciano Berio”

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- 12:00–1:30** **A-R Online Music Anthology Board Meeting (by invitation)**
- 12:00–1:30** **AMS Committee on Cultural Diversity: Reception for Southern Travel Grant Recipients, Associates, and Alliance Representatives**
- 12:00–1:45** **SMT Queer Resource Interest Group**
- 12:00–2:00** **New Networks of Music Literature: RILM and Musicology in the Twenty-First Century**
 Barbara Dobbs Mackenzie (Editor-in-Chief) and Tina Frühauf (Content Acquisitions Director), Répertoire International de Littérature Musicale, Barry S. Brook Center for Music Research and Documentation, Graduate Center, CUNY
- 12:15–1:15** **CCRI Session I: Master-Teacher Roundtable: Interdisciplinary Strategies**
 Sponsored by AMS Committee on Career-Related Issues
 Alexandra Monchick (California State University, Northridge), Chair
 David Huron (Ohio State University), Music Theory and Cognition; Laura Pruett (Merrimack College), Music and Spirituality; Peter Garcia (Cal State Northridge), Music and Chicano Studies; Mark Katz (University of North Carolina at Chapel Hill), Teaching Music and Entrepreneurship to Non-majors
- 12:15–1:15** **Alvin H. Johnson AMS 50 Fellowship Forum**
- 12:15–1:45** **AMS Music and Dance Study Group Salsa Dance**
- 12:15–1:45** **AMS Pedagogy Study Group Business Meeting**
- 12:15–1:45** **Lecture: Stravinsky Comes to Vancouver (AMS)**
 Anne Shreffler (Harvard University), Chair
 H. Colin Slim (University of California, Irvine)
- 12:15–1:45** **JAMS Editorial Board**
- 12:15–1:45** **SIMSSA: Single Interface for Music Score Searching and Analysis**
- 12:15–1:45** **SMT Committee on Diversity Travel Grant Recipients Lunch**
- 12:15–1:45** **SMT Jazz Theory and Analysis Interest Group**
- 12:15–1:45** **SMT Performance and Analysis Interest Group**
- 12:15–1:45** **SMT Post-1945 Music Analysis Interest Group**
- 12:15–1:45** **SMT World Music Interest Group**
- 12:15–1:45** **Society for Seventeenth-Century Music Business Meeting**
- 1:00–3:00** **SMT CV Review**
- 3:30–5:00** **AMS/MLA Joint RISM Committee**

FRIDAY AFTERNOON CONCERTS

12:30–1:30

Lecture-Recital: “Redefining the Concept of Latin-American Music for Guitar through the Works of Guastavino and Santórsola” (at St. Andrews Wesley United Church)

Nicolás Emilfork (University of Texas at Austin), classical guitar

2:00–3:00

Lecture-Recital: “Integrating the Violoncello Music of Angelo Maria Fiorè with Early Baroque Performance Practice” (at St. Andrews Wesley United Church)

Elinor Frey, Baroque cello

Stephen Stubbs, lute

FRIDAY AFTERNOON SESSIONS

2:00–5:00

After Machaut and before Monteverdi: Current Trends in Music of the Renaissance (AMS)

Anna Zayaruznaya (Yale University), Chair

Margaret Bent (All Souls College, Oxford), Jane A. Bernstein (Tufts University), Philippe Canguilhem (Université de Toulouse Le Mirail), Anne Walters Robertson (University of Chicago), Jesse Rodin (Stanford University), Kate van Orden (Harvard University)

Agency in Instrumental Music of the Long Eighteenth Century (SMT)

Seth Monahan (Eastman School of Music, University of Rochester), Chair

Edward Klorman (McGill University), “Koch and Momigny: Theorists of Agency in Mozart’s Quartets?”

W. Dean Sutcliffe (University of Auckland), “Versatility and Floating Agency in Later Eighteenth-Century Instrumental Music”

Mary Hunter (Bowdoin College), “The Agency of the Performer in Mozart’s C-minor Fantasia K. 475”

Robert S. Hatten (University of Texas at Austin), “Agentially and Expressively Motivated Counterpoint”

Case Studies in Late Medieval Devotion (AMS)

Alejandro Planchart (University of California, Santa Barbara), Chair

Alison Altstatt (University of Northern Iowa), “The Dramatic Sequence of the Wilton *Visitatio sepulchri*”

Margot Fassler (University of Notre Dame), “The Artful Sequence: Texts, Music, and Decoration among Fourteenth-Century German-Speaking Dominican Nuns”

James Maiello (University of Manitoba), “Making Sense of the Sequence at Pistoia”

Michelle Urberg (University of Chicago/Pacific Lutheran University), “Nordic Cult Building through Music and Ritual: Mary’s Suffering Heart and the Office *Stabat Virgo Dolorosa*”

Constructing the Artist (AMS)

David Brackett (McGill University), Chair

Mary Jones (Yale University), "Fighting for the 'Dignity of a Creator': Schoenberg, Lieberson, and the First Recording of *Pierrot lunaire*"

Nate Sloan (Stanford University), "Constructing Cab Calloway"

Oren Vinogradov (University of North Carolina at Chapel Hill), "Defining Impressions: Franz Liszt's Press Kits and the New German Authorship"

Paula Harper (Columbia University), "*Beyoncé*: How Viral Techniques Circulated a Visual Album"

Early Modern Women (AMS)

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

Eleonora Beck (Lewis & Clark College), "More Than a Pretty *violeta*: Santa Caterina de' Vigri's Contributions to Renaissance Musical Culture"

Seth Coluzzi (Boston, Mass.), "The First Songstress: The Fragmented History of Lucia Quinciani's *Monody of 1611*"

Ascensión Mazuela-Anguita (Spanish National Research Council), "Women, Urban Experiences of Music, and the Inquisition in the Early Modern Iberian World"

Sara Pecknold (Catholic University of America), "*Pretiosissimo sangue*: Giulio Strozzi and the *Sacri musicali affetti* (1655)"

The AMS Dance

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

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



John Covach and friends at the AMS Louisville 2015 Dance

Effect and Affect (AMS)

Nicholas Mathew (University of California, Berkeley), Chair

Estelle Joubert (Dalhousie University), "Gluck's Timbral Effects and an Alternate Aesthetic of a Classic"

Tomas McAuley (University of Cambridge), "Hearing the Enlightenment: Musical Affects and Mechanist Philosophy in Early Eighteenth-Century England and Scotland"

Catherine Motuz (McGill University), "'Such as the Mind Sees When It Hears': The Rise of Word-Painting as a Tool for Expression"

Annette Richards (Cornell University), "Glass Music and the Virgin Warrior"

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

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

Zachary Bernstein (Eastman School of Music, University of Rochester), "'And we go . . . even we [, even so]': Memory and Closure at the End of Babbitt's *A Solo Requiem*"

Daphne Leong (University of Colorado, Boulder), "Simple Ways of Hearing, Playing, and Teaching Babbitt's *Semi-Simple Variations*"

Joshua Mailman (University of Alabama), "Babbitt's Beguiling Surfaces, Improvised Inside"

Andrew Mead (Indiana University), "Between Innocence and Experience: How Analysis Might or Might Not Have Affected My Hearing of Milton Babbitt's Music"

Robert Morris (Eastman School of Music, University of Rochester), "Listening to Babbitt's *Occasional Variations*"

Joseph N. Straus (Graduate Center, CUNY), "Octave Doubling in Babbitt's *Swan Song no. 1*"

Anton Vishio (William Paterson University), "Babbitt via Feldman: Surfaces of Echoes and Reflection"

Meters in Global Perspective (SMT)

Noriko Manabe (Temple University), Chair

Chris Stover (The New School), "Timeline Spaces: A Theory of Temporal Process in African Drum/Dance Music"

Fernando Benadon (American University), "Polymetric Phrasing in Rumba's Quinto"

Daniel Goldberg (Yale University), "What's the Meter of *Elenino Horo*? Rhythm and Timing in Drumming for a Bulgarian Folk Dance"

Peter Selinsky (Yale University), "Conceptualizing Meter in Early Indo jazz"

Poster Presentations (AMS)

Denise Odello (University of Minnesota), "Tradition, Audience, and Performance Style in Collegiate Marching Musical Performance"

Dana Gorzelany-Mostak, Mark Misinco, Cannon McClain, and Sarah Kitts (Georgia College), "*Trail Trax*: A Campaign Music Database"

Mia Tootill (Cornell University), "Mapping Paris Theaters: A Digital Disertation Appendix"

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

Roe-Min Kok (McGill University), Chair

Gavin Williams (University of Cambridge), Respondent

Erin Johnson-Williams (Trinity Laban Conservatoire of Music and Dance), "Singing of Lovedale in London: Mobilizing the Archival Imaginary"

Philip Burnett (University of Bristol), "A Strange Monotonous Air': Travel Writing, Sound, and the Cape Colony, ca. 1790–1854"

Yvonne Liao (King's College London), "Colonial Documents, Communist Archives: Evidence of Western Musical Sound in Shanghai"

Joanna Bullivant (University of Oxford), "Imperial Constructions of 1950s Guyana: Alan Bush's *The Sugar Reapers*"

Technologies of the Avant-Garde (AMS)

Sumanth Gopinath (University of Minnesota), Chair

Jonathan Goldman (University of Montreal), "Of Doubles, Groups and Rhymes: Spatialized Works and the Artistic Response to Sound Technology"

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

Nicholas Jurkowski (University of California, Santa Barbara), "The Avant-Garde Goes Corporate: Soundtracks and Sound Experiments at the Siemens Studio for Electronic Music"

Rachel S. Vandagriff (Oakland, Calif.), "The Pre-history of the Columbia-Princeton Electronic Music Center"

Transatlantic Opera (AMS)

Katherine K. Preston (College of William & Mary), Chair

Charlotte Bentley (University of Cambridge), "Transatlantic *grand opéra*: Rethinking the Théâtre d'Orléans"

Rachel Cowgill (University of Huddersfield), "Adaptation in English Opera: New Light from the Norwich Theatre Royal Music Collection, Norfolk Heritage Centre"

April Greenan (University of Richmond), "Performing National Identity: Francis Hopkinson and the First Productions of Serious Opera in Colonial America"

Jennifer C. H. J. Wilson (Brooklyn College), "*Vive la France! Vive la Révolution! . . . à New York*"

Theory and Practice (SMT)

Roger Mathew Grant (Wesleyan University), Chair

Ryan Taycher (Indiana University), "De fundamento discanti"

Peter Schubert and Julie Cumming (McGill University), "'Maintaining a Point': Repeated Motives over an Equal-Note Cantus Firmus from Josquin to Monteverdi"

Megan Kaes Long (Oberlin College & Conservatory), "Tonality's Missing Link: Text Setting and Metrical Regularity in Italianate Part-song at the Turn of the Seventeenth Century"

Layne Vanderbeek (University at Buffalo, SUNY), "Tactical Approaches to Tactus in Praetorius and Burmeister: Differences in their Rhetorical Understanding and Purpose"

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Radio Canada (AMS)

Mary Ingraham (University of Alberta), Chair

Robert Bailey (University of Calgary), "Radio Orchestras and the Cultivation of a National Music Culture: The CBC Vancouver Chamber Orchestra, 1938–2008"

Kimberly Francis (University of Guelph), "The Stravinsky Venture: Igor Stravinsky and the Canadian Broadcasting Corporation, 1961–62"

3:30–5:00

Jazz and the Demimonde (AMS)

Charles Hiroshi Garrett (University of Michigan), Chair

Vanessa Blais-Tremblay (McGill University), "Gorgeous Girlies in Glittering Gyration: Exotic Dance and Interwar Jazz"

Dale Cockrell (Vanderbilt University), "Everybody's (Over) Doin' It: Sex, Alleged Music, and Rotten Dance in New York, 1910–17"

5:00–6:30

Journal of Musicology Board

5:00–6:30

AMS Graduate Education Committee Reception for Prospective Graduate Students

5:00–6:30

Rice University Alumni Reception

5:00–7:00

AMS Ecocriticism Study Group Business Meeting

5:00–7:00

AMS Music and Philosophy Study Group Business Meeting

5:00–7:00

AMS/SMT Joint Film and Multimedia Music Interest Group

5:00–7:00

AMS/SMT Joint Philosophy Interest Group Business Meeting

5:00–7:00

Eastman School of Music Alumni Reception

5:00–7:00

Friends of Stony Brook Reception

5:00–7:00

SMT History of Music Theory Interest Group Meeting

5:00–7:00

SMT Music Improvisation Interest Group

5:00–7:00

SMT Mathematics of Music Analysis Interest Group

5:00–7:00

SMT Work and Family Interest Group

5:00–7:00

University of Oregon Reception

5:15–6:15

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

Sponsored by AMS Committee on Career-Related Issues

Paul Christiansen (Seton Hall University), Chair

Paul Christiansen (Seton Hall University), on job opportunities abroad.
Naomi Perley (Graduate Center, CUNY), on doctoral training and alternate careers.

Susan Key (Pacific Symphony and Chapman University), on public musicology.

Ayden Adler (DePauw University), on moving in and out of academe.

5:15–6:15

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

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

5:30–7:30

University of North Carolina at Chapel Hill Alumni Reception

6:00–7:30 **Society for Eighteenth-Century Music General Meeting**

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

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

Ellie M. Hisama (Columbia University), Mark Burford (Reed College), Bonnie Gordon (University of Virginia)

6:00–7:30 **W. W. Norton Reception with live music**

6:00–8:00 **CUNY Graduate Center Reception**

6:00–8:00 **Boston University Reception**

6:15–7:30 **MGG Online Reception**

6:30–8:00 **Oxford University Press Reception**

6:45–7:45 **CCRI Session III: Workshop on Career Alternatives**

Sponsored by AMS Committee on Career-Related Issues

Susan Key (Pacific Symphony and Chapman University), Chair

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

7:00–9:00 **A-R Editions Online Music Anthology Reception**

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

8:00–10:00 **Mozart Society of America Business Meeting and Study Session**

9:00–12:00 **Brandeis University Alumni Reception**

9:00–12:00 **University of Chicago Alumni Reception**

9:00–12:00 **University of Michigan Alumni Reception**

9:00–12:00 **University of Pittsburgh Reception**

10:00–10:30 **AMS Pedagogy Study Group Business Meeting**

10:00–11:00 **Mozart Society of America Twentieth Anniversary Reception**

10:00–12:00 **AMS Dance**

10:00–12:00 **AMS LGBTQ Study Group Party**

10:00–12:00 **Case Western Reserve University Reception and Celebration of Susan McClary on the Occasion of Her Seventieth Birthday**

10:00–12:00 **Columbia University Department of Music Reception**

10:00–12:00 **Florida State University College of Music Alumni Reception**

10:00–12:00 **Harvard Music Reception**

10:00–12:00 **MLA Notes Reception**

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

FRIDAY EVENING SESSIONS

8:00–10:00

Race-ing Queer Music Scholarship: Critiquing Racial Blindness (AMS)

Sponsored by the AMS LGBTQ Study Group

Kira Dralle (University of California, Santa Cruz), “On Beyoncé’s ‘Formation’ and Black Anger: How to Be an Ally in Musicological Discourse”

Eric Hung (Westminster Choir College of Rider University), “Race-ing and Queering the Historical Mission of American Musicology through Public Musicology”

Kai Finlayson (New York University), “Defense Mechanisms: Queering Musicological Aversions to Critical Race Theory”

Ali Na (University of California at Santa Cruz), “The Color of Queer Critique: Sonic Performances of Blackness and Queer Temporality”

8:00–11:00

Art and Advocacy in Environmentalist Music: Tensions, Dimensions, and Perceptions (AMS)

Mark Pedelty (University of Minnesota), Chair

Sabine Feisst (Arizona State University), Tyler Kinnear (University of British Columbia), Stephen Meyer (University of Cincinnati)

Concepts, Spaces, Sounds (SMT)

Julian Hook (Indiana University), Chair

Max Silva (University of Chicago), “Un-Quin(n)ing Qualia”

Dmitri Tymoczko (Princeton University), “Shostakovich and ‘Playing Out’: Centric Set Theory and Polyoctatonicism in the Seventh String Quartet”

Clifton Callender (Florida State University), “The Tonal Extravagance of Large Pitch Sets”

Richard Plotkin (University at Buffalo, SUNY), “Harmonious Opposition: Maximal Displacement and Voice-Leading Parsimony”

Copyright Permissions and Fair Use in Music Scholarship (AMS)

Andy Flory (Carleton College), Chair

Nicole Biamonte (McGill University) and Robert Judd (AMS), Respondents

Keith Salley (Shenandoah Conservatory), “Navigating Copyright Permissions/Evaluating Fair Use”

Lars Helgert (Catholic University of America), “Music Scholarship and Music Publishers: Common Problems and Potential Solutions”

Walter Everett (University of Michigan), “Fair Use Considerations in Rock Scholarship”

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

Sponsored by the AMS Music and Dance Study Group

Christopher J. Wells (Arizona State University), Chair

Thomas F. DeFrantz (Duke University), Keynote speaker

Frauenarbeit: Four Triptychs by Women in Music Theory (SMT)

Sponsored by the SMT Committee on the Status of Women

Jennifer Bain (Dalhousie University), Session Moderator

Gretchen Horlacher (Indiana University), "Movement in Music and Dance: A Neoclassical Collaboration for *Orpheus*"

Julie Hedges Brown (Northern Arizona University), "Re-Hearing Schumann: A Ballet, a Quartet Adagio, and Multivalent Identity"

Robin Attas (Elon University), "Dancing an Analysis: Approaching Popular Music Theory through Dance"

Ellen Bakulina (University of North Texas), "Non-Monotonicity and Proto-Harmony in Rachmaninoff"

Charity Lofthouse (Hobart and William Smith Colleges) and Sarah Marlowe (New York University), "Pushing the Boundaries: Mismatch and Overlap in Shostakovich's 'Classical' Structures"

Deborah Rifkin (Ithaca College), "Prokofiev's Chromaticism in Fairy Tales: *Cinderella* and *Peter and the Wolf*"

Nancy Yunhwa Rao (Rutgers University), "Analysis, and the Dilemma of Music Genealogy: The Cases of Ruth Crawford and Johanna Beyer"

Antonella Di Giulio (Buffalo State College), "Blind and Imaged: Musical Intuitions in an Open Work"

Patricia Hall (University of Michigan), "'Border Crossing' in Dario Marianelli's Score for *Atonement*"

Laura Emery (Emory University), "Repetition and Formal Destruction in Popular Music"

Victoria Malawey (Macalester College), "Analyzing the Popular Voice"

Jacqueline Warwick (Dalhousie University), "Listening with a Gendered Ear"

The Operatic Canon (AMS)

James Parakilas (Bates College), Chair

Katherine Hambridge (Durham University), Raymond Knapp (University of California, Los Angeles), Cormac Newark (Guildhall School of Music & Drama), Melanie Wald-Fuhrmann (Max Planck Institute for Empirical Aesthetics), William Weber (California State University, Long Beach), Flora Willson (King's College London)

Producing the Groove (SMT)

Mark Butler (Northwestern University), Chair

Nathan Hesselink (University of British Columbia), "The Backbeat as Expressive Device in Popular Music"

Michael D'Errico (Pitzer College), "Off the Grid: Self-Effacing Production in Electronic Dance Music"

Asaf Peres (Ann Arbor, Michigan), "(Dys)Functional Harmony: How Sound Production in Twenty-First Century Pop Music Liberates Harmony from its Functional Role"

Chris McDonald (Cape Breton University), "Groove, Timbre and the Metaphor of Weight"

FRIDAY EVENING SHORT SESSIONS

8:00–9:30

Analyzing Beethoven (AMS/SMT)

Alexander Rehding (Harvard University), Chair

John Z. McKay (University of South Carolina), "Formalizing the *Eroica*: The E Minor Theme and the Structure of Analytical Revolutions"

Mark Evan Bonds (University of North Carolina at Chapel Hill), "Positively Ironic: Beethoven's 'Serioso' String Quartet in F minor, op. 95"

9:30–11:00

Performance and Analysis (SMT)

Alan Dodson (University of British Columbia), Chair

Andrew M. Friedman (Harvard University), "Reimagining (Motivic) Analysis in Light of Performance"

Su Yin Mak (The Chinese University of Hong Kong), "Communications about Musical Structure in Professional String Quartet Rehearsal"

SATURDAY 5 November

8:30–5:00

Registration & Speaker Ready Room

8:30–6:00

Exhibits

7:00–8:45

AMS Committee on Women and Gender

7:00–8:45

AMS Publications Committee

7:00–8:45

**SMT Committee on Diversity
Breakfast Meeting**

7:00–8:45

**SMT Professional Development
Committee Breakfast Meeting**

7:00–8:45

**SMT Regional and Affiliate
Societies Breakfast Meeting**

7:00–9:00

**A-R Recent Researches Series
Editors' Breakfast Meeting**

7:00–9:00

***Journal of Music History*
Pedagogy Editorial Board**

7:30–8:45

AMS Committee on Cultural Diversity

7:30–8:45

**Haydn Society of North
America Board Meeting**

7:30–9:00

***Journal of Musicological Research*
Editorial Board Meeting**

7:30–9:00

**Society for Eighteenth-Century Music
Board of Directors Meeting**

7:30–9:00

***Web Library of Seventeenth-
Century Music* Editorial Board**

7:45–8:45

**American Bach Society
Editorial Board Meeting**

7:45–8:45

RILM Governing Board

8:00–9:00

AMS Performance Committee

9:00–12:00

**AMS Committee on Career-Related
Issues, CV and Cover Letter Workshop**

SATURDAY MORNING SESSIONS

9:00–12:00

Cipriano de Rore's Quincentenary: Looking Back at His Madrigals with Modern Eyes (SMT)

Sponsored by the SMT Early Music Analysis Interest Group

Devin Chaloux (Southern New Hampshire University), Chair

Jason Rosenholtz-Witt (Northwestern University), "Cipriano de Rore Reappraised: Lovesickness and Eroticism in *Calami sonum ferentes*"

Benjamin Dobbs (Greenwood, S.C.), "Comparing Cipriano de Rore's Four- and Five-Voice Madrigals: Indicators of Style in Cadential Practice"

Richard Hermann (University of New Mexico), "Is there Evidence for Meter via Cumulative Rhythm and Attack-Point Density in Cipriano de Rore's Madrigals?"

Timothy R. McKinney (Baylor University), "Scheme and Schism in Rore's *Mia benigna fortuna*"

Jared C. Hartt (Oberlin College & Conservatory), "A Deliberate Hoax? Using Rore's *Calami sonum ferentes* as a Pedagogical Tool"

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

Lost Repertories of the Cold War Era (AMS)

Alison Furlong (Ohio State University), Chair

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

Melodic Motivations (SMT)

Ben Givan (Skidmore College), Chair

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

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

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

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

Music and Encounter in the Seventeenth and Eighteenth Centuries (AMS)

Thomas Irvine (University of Southampton), Chair

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

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

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

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

Music and Historical Materialism (SMT)

Sponsored by the SMT Music and Philosophy Interest Group

Brian Kane (Yale University), Chair

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

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

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

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

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

Sacred/Secular Exegetical Practices (AMS)

Jessie Ann Owens (University of California, Davis), Chair

Megan Eagen (University of North Carolina at Chapel Hill), "'A Literary . . . or Musical Gift': Erasmus Rotenbucher's *Bergkreyen* as a Primer for Protestant Lay Exegesis"

Barbara Eichner (Oxford Brookes University), "The Woman at the Well: Divine and Earth(ly) Love in Orlando di Lasso's Parody Masses"

Mary Ellen Ryan (Indiana University), "'Our Enemies Are Gathered Together': The Politics of Motets in the Newberry Partbooks"

Sienna Wood (University of Colorado at Boulder), "Anti-Inquisition Propaganda at the Outbreak of the Dutch Revolt: Noé Faigniet's *Chansons, madrigales et motetz*"

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

Beyond Propaganda: Music and Politics in Napoleonic Theater (AMS)

Gundula Kreuzer (Yale University), Chair

Annelies Andries (Yale University), "Dreaming 'Opéra de Luxe': Spectacle in Le Sueur's *Ossian ou les Bardes*"

Katherine Hambridge (Durham University), "'Genre Consciousness' in the Napoleonic Theater"

Circuits of Empire (AMS)

Brigid Cohen (New York University), Chair

Bradley Shope (Texas A & M Corpus Christi), "Trilateral Exchanges: Ragtime in Bombay in the 1910s and Its Musical Connections with London"

Gavin Williams (University of Cambridge), "Sound, Colony, and the Multinational: The Gramophone Company between London and Singapore, 1900–10"

The Eloquent Body (AMS)

Janette Tilley (Lehman College / Graduate Center, CUNY), Chair

Christina Hutten (University of British Columbia), "The Claveciniste's Eloquent Body: Gestural Rhetoric in French Baroque Harpsichord Playing"

Bettina Varwig (King's College London), "'Mein Herze schwimmt im Blut': Early Modern Physiologies and Metaphors of the Heart"

Holograms and Hauntings (AMS)

Joseph Auner (Tufts University), Chair

Lucie Vagnerova (Columbia University), "Blackness, Telepresence, and the Carceral State: Listening to the Hologram in American Music"

Griffin Woodworth (Inver Hills Community College), "Symphonic Funk and the Discourse of 'Hot Rhythm' in the Music of Prince"

Performing Meter (SMT)

Mitchell Ohriner (Shenandoah University), Chair

Richard Beaudoin (Brandeis University and The Royal Academy of Music, London), "Creaking Chairs and Metric Clarity: Microtiming Glenn Gould Recording Schoenberg op. 19/1"

Galen DeGraf (Columbia University), "Types of Temporal Knowledge beyond the Mode of Attending"

Reforming the Nation (AMS)

Carol A. Hess (University of California, Davis), Chair

Marco Cosci (Fondazione Giorgio Cini), "Listening to Another Italy: New Music for Ancestral Legacies in 1960s Italian Documentaries"

Christina Taylor Gibson (Catholic University of America), "'Whirling Around Mexico': Mabel Dodge Luhan and Carlos Chávez"

Shedding New Light on Questions about Bruckner Versions (AMS)

John Deathridge (King's College London), Chair

Paul Hawkshaw (Yale University), "A Bequest and a Legacy: Editing Anton Bruckner's Music in 'Later Times'"

Benjamin Korstvedt (Clark University), "'It Will Now Achieve its Effect': Toward a Longer View of the Processes of Symphonic Composition"

10:30–12:00

Alla Bastarda (AMS)

Emily Wilbourne (Queens College / Graduate Center, CUNY), Chair

Paul Schleuse (Binghamton University), "Transgendered Voices in Early-Modern Italy: *Cantare alla bastarda*, Everyday Virtuosity, and Performing Otherness"

Nina Treadwell (University of California, Santa Cruz), "Anamorphic Display: The *basso alla bastarda* as Progenitor"

Body and Spirit (SMT)

Arnie Cox (Oberlin College & Conservatory), Chair

Rosa Abrahams (Northwestern University), "Synchronization in the Synagogue"

Evan Campbell (McGill University), "The Spiritual Experience of Jonathan Harvey's *Body Mandala*"

Brazil and the Difference Within (AMS)

Leonora Saavedra (University of California, Riverside), Chair

Rogério Budasz (University of California, Riverside), "Outsiders and Insiders: Musical Practices of African and Brazil-Born Slaves as recorded in Brazilian Newspapers"

Silvio dos Santos (University of Florida), "'Mata cacique' (Kill the Indian Chief): The Crossroad Between Musical Activism and Indigenous Imagination in Brazilian Music"

Dystopic Soundtracks (AMS)

Julie Hubbert (University of South Carolina), Chair

Rebecca Fulop (Oberlin College & Conservatory), "A 'most authentic American folk music': Nostalgia and Colonialism in the Soundtrack of *The Man in the High Castle*"

Katherine Reed (Utah Valley University), "'Hooked to the Silver Screen': David Bowie's *Hunger City*"

Out of Time: The (A)historicity of Nineteenth-Century Instrumental Technologies (AMS)

Jonathan De Souza (Western University), Chair

Emily Dolan (Harvard University), "Mendacious Technology"

Roger Moseley (Cornell University), "Grids and Filters: Chopinian Methods of (Dis)closure"

The Parisian Stage in the Nineteenth Century (AMS)

Francesca Brittan (Case Western Reserve University), Chair

Anna McCready (Royal College of Music), "The 'Girouette' Effect: Les Pages du duc de Vendôme and Political Iconography in 1820"

Tommaso Sabbatini (University of Chicago), "Beyond Opera and Musical Theater: Rethinking Nineteenth-Century Parisian Theater with Music through the Lens of *Féerie*"

Sharing the Gospel (AMS)

Mark Burford (Reed College), Chair

C. Megan MacDonald (Florida State University), "Embodying Faith and Fandom: Songs of Identity in Depression-Era Gospel Singing Communities"

Braxton Shelley (University of Chicago), "'Tuning Up' in Contemporary Gospel Performance"

12:00–2:00

American Bach Society Advisory Board Luncheon

12:00–2:00

American Handel Society Board

12:00–5:00

AMS Committee on the Publication of American Music Luncheon

12:15–1:15

North American British Music Studies Association

12:15–1:15

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

Sponsored by AMS Committee on Career-Related Issues

Bryan Proksch (Lamar University), Chair

Olga Haldey (University of Maryland), "Family and Personal Life After Tenure"

Stephen Meyer (University of Cincinnati), "Moving in Mid-Career"

Elizabeth Hudson (Northeastern University), "The Pleasures and Perils of Moving into the Dean's Office"

Bryan Proksch (Lamar University), "And Now for Something Completely Different: Research Agendas after Tenure"

12:15–12:30

AMS By-laws Changes Meeting

12:30–1:45

AMS Council

12:15–1:45

AMS LGBTQ Open Board Meeting

12:15–1:45 AMS Music and Dance Study Group
Syllabus Development Workshop

12:15–12:50 AMS Popular Music Study Group

12:50–1:50 AMS Popular Music Study Group
Panel presentation “Pedagogy
through Artifacts”

Elizabeth Clendinning (Wake Forest University), “Don’t read my diary when I’m gone’: Teaching scene and sketch studies through *Kurt Cobain Journals*”

Mandy Smith (Rock and Roll Hall of Fame/Case Western Reserve University). “Popular Music Performance as Pedagogical Artifact”

Emily Gale (University of California, Merced), “eBay Musicology”

12:15–1:45 *Eighteenth-Century Music*
Editorial Board Meeting

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

12:15–1:45 Joint Disability and Music SMT
Interest/AMS Study Group Meeting

12:15–1:45 SMT Committee on the Status of
Women Brown Bag Open Lunch

12:15–1:45 SMT Early Music Interest Group

12:15–1:45 SMT Music Cognition Interest Group

12:15–1:45 SMT Music Theory Pedagogy Interest Group

12:15–1:45 SMT Russian Theory Interest
Group Meeting

2:00–3:00 SMT Business Meeting

3:00–3:15 SMT Awards Presentation

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

SATURDAY AFTERNOON CONCERTS

12:30–1:30

**Lecture-Recital: “Beyond an Accomplishment: Vocal
Music Studied and Performed at Troy Female Seminary,
1838–72”** (at St. Andrews Wesley United Church)

Jewel A. Smith (Xavier University)

The Edgecliff Vocal Ensemble, Xavier University (Cincinnati, Oh.)

Richard Schnipke, Conductor, Matthew Umphreys, Accompanist

2:00–3:00

**Recital: “Piano Works by Twentieth- and Twenty-
First-Century Canadian Composers”** (at Christ Church
Cathedral)

Réa Beaumont (Royal Conservatory of Music, Toronto), piano

SATURDAY AFTERNOON SESSIONS

2:00–5:00

**Comparing Notes: Just Intonation, Japan, and the Ori-
gins of Musical Disciplines (AMS)**

Jonathan Service (University of Oxford), Chair

Richard Miller (University of Nevada-Las Vegas), Respondent

Julia Kursell (University of Amsterdam), “A Well-Tuned History of the
Music of the World: Helmholtz’s Investigation into the Material Condi-
tions of Hearing”

Daniel Walden (Harvard University), “Emancipating Microtones: Nine-
teenth-Century Experiments with 53-Tone Equal Temperament”

Jonathan Service (University of Oxford), “Tanaka Shōhei’s Quixotic Quest
for Just Intonation and Pure Ears”

Benjamin Steege (Columbia University), “The Ambivalent Ethics of Com-
parative Musicology: A Japanese Case Study”

Jazz and the In Between (AMS)

Graeme Boone (Ohio State University), Chair

Ritwik Banerji (University of California, Berkeley), “Outlining a Phen-
omenology of Ethics: Moral Failures in the Listening Practices of an
Artificially-Intelligent ‘Free’ Improviser”

Darren LaCour (Washington University in St. Louis), “Composing within
the Lines, Working behind the Scenes: Duke Ellington, Billy Strayhorn,
and Dick Vance’s Arrangements for *At the Bal Masque* (1958)”

Lucille Mok (Chicago, Ill.), “Earwitnessing Jazz and the Leonard Feather
Blindfold Tests”

J. Cole Ritchie (University of North Texas), “Recent Jazz Arrangements of
Western Art Music as Foreignized Translations”

National Entanglements (AMS)

Klára Móricz (Amherst College), Chair

Thomas Irvine (University of Southampton), “Hubert Parry’s Dream of
German Music”

Ditlev Rindom (University of Cambridge), “Italians Abroad: The Milan
Exposition of 1906”

Kelly St. Pierre (Wichita State University), “Measuring a Czech Ethnicity:
Musicology, Race, and the (German) State”

Aidan Thomson (Queen’s University, Belfast), “Bax’s *In Memoriam*: Mem-
ory, Martyrdom and Modalities of Irishness”

Re-Making Radio (AMS)

Chair TBD

Brian Kane (Yale University), “*Your Hit Parade* and the Soundscape of
Standards”

Jennifer Iverson (University of Chicago), “Beyond Darmstadt: Radio and
the West German New-Music Ecology”

Joshua Tucker (Brown University), “Broadcast Sound as Cultural and
Natural Resource: Indigenous Music, Community Radio, and Ecological
Activism in the Peruvian Andes”

Eric Drott (University of Texas at Austin), “Music as a Technology of
Surveillance”

**Sexual Violence on Stage: How Musicologists Promote
Resistance in the Twenty-First Century (AMS)**

Suzanne Cusick (New York University), Chair

Richard Will (University of Virginia), Micaela Baranello (Smith College),
Monica Hershberger (Harvard University), Bonnie Gordon (University
of Virginia), Ellie M. Hisama (Columbia University)

SATURDAY AFTERNOON SHORT SESSIONS

2:00–3:30

News from the Ars Nova (AMS)

Anne Stone (Graduate Center, CUNY), Chair

Michael Scott Cuthbert (MIT), “Hidden in Our Publications: New Concordances, Quotations, and Citations in Fourteenth-Century Music”

Gillian Gower (Southern Methodist University), “Reassessing the Manuscript New York, Pierpont Morgan Library M. 978”

Performance and Conceptual Art in New York City (AMS)

Alexa Woloshyn (Carnegie Mellon University), Chair

Caitlin Schmid (Harvard University), “Musicians Using Bizarre Sounds’: Charlotte Moorman’s New York Avant Garde Festival and Performance Art as Music”

Maria Edurne Zuazu (Graduate Center, CUNY), “Audiotopias and Remembrance in the Reception of Janet Cardiff’s *The Forty Part Motet* in New York City, 2001–14”

Regulating Pitch (AMS)

Gregory Barnett (Rice University), Chair

Michael Dodds (University of North Carolina School of the Arts), “Internal and External Factors of *Seicento* Modal Conventions”

Fanny Gribenski (University of California, Los Angeles), “Tuning the World: A History of Global Negotiations at the Crossroads of Aesthetics, Politics, Science, and Industry (1834–1939)”

Transatlantic Utopias (AMS)

Stephanie Jensen-Moulton (Brooklyn College), Chair

Michael Accinno (University of California, Davis), “A Music Conservatory for the Blind? Francis Joseph Campbell’s American Dream”

Samuel Dwinell (University of Akron), “Afro-Wagnerism in Imperial London: Samuel Coleridge-Taylor’s *Thelma* and the Endless Melody of Interracial Dreams”

3:30–5:00

Musical Institutions in the Seventeenth Century (AMS)

Margaret Murata (University of California, Irvine), Chair

Mollie Ables (Indiana University), “The Chiesa di Santa Maria della Consolazione and Giovanni Legrenzi’s Early Venetian Career: 1671–77”

Arne Spohr (Bowling Green State University), “Privileged Dependency: The Legal and Social Position of Black Court Trumpeters in Seventeenth-Century Germany”

Paris Streets in the Nineteenth Century (AMS)

Steven Huebner (McGill University), Chair

Jacek Blaszkiwicz (Eastman School of Music, University of Rochester), “Listening to the Old City: Street Cries and Urbanization in Second-Empire Paris”

Nicole Vilknor (Rutgers University), “*Musiciens ambulants*: The Politics of Sound and Street Space in Nineteenth-Century Paris”

Rethinking Tridentine Reform: Orlando di Lasso’s Cipriano de Rore (AMS)

Robert Kendrick (University of Chicago), Chair

M. Jennifer Bloxam (Williams College), Respondent

David Crook (University of Wisconsin-Madison), “*Da le belle contrade* and the ‘stella matutina’”

Jessie Ann Owens (University of California, Davis), “*Scarco di doglia* and ‘il bel pensier’”

Video Games (AMS)

William Cheng (Dartmouth College), Chair

William Gibbons (Texas Christian University), “The Sounds in the Machine: Hirokazu Tanaka’s Cybernetic Soundscape for *Metroid*”

Joseph E. Jones (Texas A&M University-Kingsville), “Encultured Musical Codes in Bear McCreary’s Video Game and TV Soundtracks”

5:00–7:00 **SMT Sketches and Autographs Interest Group Informational Meeting**

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

5:30–7:30 **SMT Music Informatics Interest Group**

5:30–7:30 **SMT Music and Psychoanalysis Interest Group**

5:30–7:30 **SMT Popular Music Interest Group**

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

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

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

9:00–11:00 **AMS Dessert Reception**

9:00–11:00 **University at Buffalo Reception**

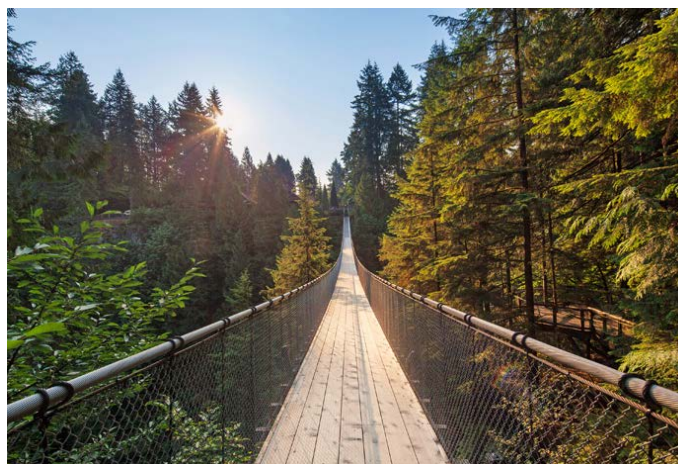
9:00–11:00 **Indiana University Reception**

9:00–11:00 **New York University Reception**

9:00–11:00 **University of Toronto Reception**

9:00–12:00 **Stanford Reception**

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



Capilano Suspension Bridge Park

Credit: Tourism Vancouver

10:00–12:00	University of Cincinnati, College-Conservatory of Music Reception
10:00–12:00	University of Western Ontario Reception
10:00–1:00	Cornell Reception
10:00–1:00	University of California at Los Angeles Musicology Alumni Reception
10:00–1:00	University of California, Berkeley Alumni Reception
10:00–1:00	University of North Texas Alumni Reception
10:00–1:00	University of Pennsylvania Party
10:00–1:00	Princeton University Department of Music Reception
11:00–12:00	Yale Party

SATURDAY EVENING SESSIONS

8:00–11:00

Music and Medievalism: New Critical Approaches (AMS)

Stephen Meyer (University of Cincinnati), Chair

Jennifer Bain (Dalhousie University), Michael Richardson (Stony Brook University), Jacob Sagrams (McGill University), Kirsten Yri (Wilfrid Laurier University)

New Directions in Post-Soviet Musicology (AMS)

Vladimir Orlov (Smolny-Bard College / St. Petersburg State University), Chair

Richard Taruskin (University of California, Berkeley), Respondent

Marina Frolova-Walker (University of Cambridge), Olga Manulkina (St. Petersburg University / St. Petersburg Conservatory), Svetlana Savenko (Moscow Conservatory), Miriam Tripaldi (University of Chicago)

Toward a Critical World History of Music: Developing Theory for an Emergent Field (AMS)

Olivia Bloechl (University of California, Los Angeles) and Gabriel Solis (University of Illinois at Urbana-Champaign), Co-Chairs

David Irving (University of Melbourne), Ingrid Monson (Harvard University), Katherine Butler Schofield (King's College London), Rachel Beckles Willson (Royal Holloway)

SATURDAY EVENING SHORT SESSION

8:00–9:30

Music and the Middlebrow (AMS)

Stephen Hinton (Stanford University), Chair
Benjamin Piekut (Cornell University), Respondent

Christopher Chowrimootoo (University of Notre Dame), Peter Franklin (University of Oxford), Kate Guthrie (University of Southampton), Heather Wiebe (King's College London)

SUNDAY 6 November

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

8:30–12:00 Exhibits

7:00–8:45 AMS Board of Directors

7:00–9:00 SMT 2016/2017 Program Committees Breakfast

8:00–9:00 SMT Interest Group and Standing Committee Breakfast

SUNDAY MORNING SESSIONS

9:00–12:00

Case Studies in Radiophonic Art (AMS)

Michael Gallope (University of Minnesota), Chair

Kate Galloway (Wesleyan University/Memorial University of Newfoundland), “Soundscaping the Radio: Sonic Witnessing and the Resonances of Experimental Radio Soundwork through Electroacoustic Soundscape Composition”

John Klaess (Yale University), “105.9 WHBI-FM and the Cassette Economy of Early Hip Hop”

Danielle Simon (University of California, Berkeley), “In Search of a Futurist Radio Aesthetic”

Alexander Stalarow (University of California, Davis), “Pierre Schaeffer’s *La coquille à planètes* and Experiments in French Wartime Radio Production”

Music, Class, and the Great War (AMS)

Alain Frogley (University of Connecticut), Chair

Emily C. Hoyler (School of the Art Institute of Chicago), “Highbrow Bullies and Lowbrow Menaces: Judgments of Music and Taste in Interwar BBC Periodicals”

Michelle Meinhart (Durham University / Martin Methodist College), “‘It’s a Long Way to Tipperary . . .’ and Tennessee: Unlikely Musical Exchanges in the English Country House during World War I”

Rachel Moore (University of Oxford), “Articulating Allied Identity: Cross-Channel Musical Exchange between Paris and London during World War I”

Vanessa Williams (University of Pennsylvania), “‘Near to Reality, but Not Quite’: Lena Ashwell’s Concerts at the Front during the First World War”

Navigating the First Years on the Job (SMT)

Sponsored by the SMT Professional Development Committee

Samuel Ng (University of Cincinnati), Moderator

William Marvin (Eastman School of Music, University of Rochester), Joti Rockwell (Pomona College), Lynne Rogers (Mannes School of Music at The New School), Lawrence Zbikowski (University of Chicago)

Opera in Russia (AMS)

Inessa Bazayev (Louisiana State University), Chair

Elise Bonner (Columbia University), “Reassessing Russian Comic Opera: Singers, Aesthetics, and Success in Eighteenth-Century St. Petersburg”

Marina Frolova-Walker (University of Cambridge), “Newspaper to Opera: *Orango*, Topicality, and the Documentary Aesthetic”

Esti Sheinberg (University of Nebraska-Lincoln), “Shostakovich’s *Lady Macbeth from the Mzensk District*: the finale of Scene Four as opera buffa parody”

Daniil Zavlunov (Stetson University), “Opera as Policy during the Reign of Nicholas I: The First Decade (1825–35)”

Rethinking Romantic Form: Mendelssohn’s Sonata-Form Practice (SMT)

Janet Schmalfeldt (Tufts University), Chair

Benedict Taylor (University of Edinburgh), “Mendelssohn and Sonata Form: The Case of op. 44 no. 2”

Julian Horton (Durham University), “Mendelssohn’s Piano Trio op. 66 and the Analysis of Romantic Form”

Steven Vande Moortele (University of Toronto), “Expansion and Recomposition in Mendelssohn’s Symphonic Sonata Forms”

Thomas Grey (Stanford University), “Deformed Beauty? Form and Narrative in the *Overture to the Tale of the Fair Melusine*, op. 32”

Theatrical Voices (AMS)

Jonathan Glixon (University of Kentucky), Chair

Berta Joncus (Goldsmiths, University of London), “Scoring for Celebrity: The Authority of the Vocalist in *Love in a Village* (1762)”

Jessica Peritz (University of Chicago), “Orpheus, Timotheus, and the Politics of Voice in Enlightenment Italy”

Hendrik Schulze (University of North Texas), “Monteverdi, Cavalli, ‘Natural’ Depiction of Affection, and the Principle of Dialogue”

Emily Wilbourne (Queens College / Graduate Center, CUNY), “*Abbigliato, Abbi Chavo*: Racialized Difference and Theatrical Sound on the Early Modern Italian Stage”

Timbre, Transformation, and Harmonic Dualism (SMT)

Jack Boss (University of Oregon), Chair

Jennifer Beavers (University of Texas at San Antonio), “Timbrally-Marked Structures in Ravel’s Piano Concertos”

Andrew Pau (Oberlin College & Conservatory), “Plagal Systems in the Songs of Fauré and Duparc”

Timothy Jackson (University of North Texas), “Puccini’s *Pelléas and Butterfly*’s Transformations of *Partiment*”

Catherine Nolan (University of Western Ontario), “Synergies of Musical and Poetic Transformation in Anton Webern’s Second Cantata, op. 31”

SUNDAY MORNING SHORT SESSIONS

9:00–10:30

Gastromusicology (AMS)

Massimo Ossi (Indiana University), Chair

Susan Lewis (University of Victoria), “A Feast for the Senses: The Use of Culinary Rhetoric in Music Books of the Seventeenth Century”

Pierpaolo Polzonetti (University of Notre Dame), “Banquets, Bacchanals, and the Birth of Opera: The Drinking Song in Politian’s *Orfeo*”

Modernist Intermedia (AMS)

Stephen Hinton (Stanford University), Chair

Michael Christoforidis (University of Melbourne), “Forging Cubist Music: Igor Stravinsky’s Encounter with Pablo Picasso and the *Etude pour Pianola* (1917)”

Stephanie Probst (Harvard University), “Making Points, Extending Lines: Visualizing Music at the Bauhaus”

Performing Difference in the City (AMS)

Loren Kajikawa (University of Oregon), Chair

Lauron Kehrer (Eastman School of Music, University of Rochester), “‘Wut it is? Wut is up? Wut is wut?’: New York City’s Black Queer Rap as Genre”

Natalie Oshukany (Graduate Center, CUNY), “‘Brighton Beach Has Long Been Odessan’: Willi Tokarev and the Third Wave Soviet Jewish Immigrant Community in 1980s New York City”

Printing and Music in Post-Revolutionary America (AMS)

Joice Waterhouse Gibson (Metropolitan State University of Denver), Chair

Christa Evans (Princeton University), “The Schaffner Manuscripts: Musical Commonplacing in an Age of Print”

Glenda Goodman (University of Pennsylvania), “Printing National Music: Form and Content in Post-Revolutionary America”

Realism and Surrealism in French Film Music (AMS)

Colin Roust (University of Kansas), Chair

Hannah Lewis (University of Texas at Austin), “Surrealist Sounds: French Film Music and the Cinematic Avant-Garde”

Leslie Sprout (Drew University), “Realism in Theory and Practice in Early French Sound Film: The Case of *Rapt* (1934)”

Sound and Image (SMT)

Jonathan Bernard (University of Washington), Chair

Orit Hilewicz (Columbia University), “Reciprocal Interpretations of Music and Painting: Representation Types in Schuller, Tan, and Davies after Paul Klee”

Anna Gawboy (Ohio State University), “Toward an Analysis of Visual Music”

10:30–12:00

Late Quattrocento Song (AMS)

Giovanni Zanovello (Indiana University), Chair

Elizabeth Elmi (Indiana University), “Written and Oral Practice in Late-Quattrocento Neapolitan Song”

Adam Knight Gilbert (University of Southern California), “Palindromic Play in the Anonymous Chansons of the Chansonnier El Escorial IV.a.24”

Mediating the Blues (AMS)

Gabriel Solis (University of Illinois at Urbana-Champaign), Chair

Lawrence Davies (King’s College London), “Journey to the Land of the Blues: Encounters and Exchange in British and European Visits to Chicago, 1957–60”

Gayle Murchison (College of William & Mary), “Chicago Blues in the Studio: Bill Putnam, Muddy Waters, ‘Still a Fool’ and the Chess Sound”

Music as Character in Film (AMS)

Jordan Carmalt Stokes (Hunter College / The Juilliard School), Chair

Per Broman (Bowling Green State University), “To Joy and Failure: Ingmar Bergman’s Musicians”

Gregory Camp (University of Auckland), “The Articulation of Performance and Character through Music in the Films of James Dean”

Music for Stage and Screen (SMT)

James Buhler (University of Texas at Austin), Chair

Nathan Beary Blustein (Indiana University), "Playwriting in Song: 'Reprise Types' in Stephen Sondheim's *Sweeney Todd*"

Frank Lehman (Tufts University), "Film-As-Concert Music and the Formal Implications of 'Cinematic Listening'"

Music, Language, Voice, Failure: Views from Postwar (AMS)

Seth Brodsky (University of Chicago), Chair

Benjamin Downs (Stony Brook University), "Vocal Immediacy and Lingular Mediation at the End of the Darmstadt School"

Amy Bauer (University of California, Irvine), "Modernist Voice and the Failure of Language"

Prima Donnas (AMS)

Karen Henson (University of Miami), Chair

Margaret Butler (University of Florida), "The Gabrielli Mystique: Sovereignty, Fandom, and the Prima Donna in Late Eighteenth-Century Italian Opera"

Charles Edward McGuire (Oberlin College & Conservatory), "A Carnival or a Sacrament, a Fair or a Funeral: The Prima Donna at the 1820s British Musical Festival, 1824"

Committee News

Alvin H. Johnson AMS 50 Fellowship Committee

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

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

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

Applications submitted to the 2016–17 fellowship competition are due Thursday 15 December 2016; see the AMS web site for details. We will hold an information session for prospective applicants and interested

parties at the Vancouver Annual Meeting (Friday noontime).

—Louise K. Stein

Committee on the Annual Meeting

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

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

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

for applications is early: 1 December 2016, so those interested should begin planning soon.

In the August 1973 *AMS Newsletter*, Neal Zaslaw, Program Committee Chair, reported that he had received many complaints from members about the "great expansion" of the Annual Meeting. For example, "the simultaneous scheduling of events of the program was going to make it impossible for scholar X to attend both of two events which interested him." Over forty years later, we continue to hear similar complaints about an over-scheduled meeting. In 1973, there were four simultaneous sessions; there now are nine. Evening sessions organized by committees and study groups further fill out the dance card. Although the meeting in its current size is not easy to navigate, we believe this expansion is a sign of a healthy Society with an engaged membership. CAM will continue to monitor the size and scope of the Annual Meeting, as we seek the optimal format for presenting the highest quality scholarship while allowing maximum participation.

—Anne C. Shreffler



Coal Harbour, Vancouver floatplane terminal

Credit: Tourism Vancouver

Committee on Career-Related Issues

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

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

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

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

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

We hope to see all of you at one or more of our sessions at AMS Vancouver 2016; full details will be posted at our committee’s web site, www.ams-net.org/committees/cr/. In the meantime, please do not hesi-

tate to let us know how we can support you! Contact me at susan.keyor@gmail.com.

—Susan Key

Chapter Activities Committee

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

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

—Joseph E. Morgan

Communications Committee

The main work of the Communications Committee since the Louisville Annual Meeting has been administering lectures for the Society’s two series sponsored by the Library of Congress and the Rock and Roll Hall of Fame and Museum (RRHOFM). The success of these series relies upon the strength of our speakers, and this year we once again have seen outstanding presentations in both venues. This year also saw a significant increase in the number of submissions to both series, and the subcommittees tasked to evaluate them reported the uniformly high quality of the offerings. We are very grateful to Jason Hanley (liaison at the RRHOFM) and Caitlin Miller (liaison at the Library) for the warm welcome they offer our speakers, and for their invaluable input into the selection process.

Last May the Library of Congress hosted R. Larry Todd (Duke University), who presented “Revisiting Mendelssohn’s Octet, or the Maturing of Precocity.” This fall, Dominic McHugh (Sheffield University) will speak (see p. 4), and in spring 2017, William Brooks (University of York) will lead

a panel entitled “Johnnies, Tommies, and Sammies: Music and the World War I Alliance.” See www.ams-net.org/LC-lectures/ for further details.

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

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

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Exhibitors scheduled to attend

A-R Editions, Inc.
Alexander Street
American Institute of Musicology
Bärenreiter
Bloomsbury Publishing
Boydell & Brewer / University of Rochester Press
Breitkopf & Härtel (represented by Theodore Front)
C.P.E. Bach: The Complete Works – The Packard Humanities Institute
University of California Press
University of Chicago Press
Connect for Education
Eighteenth-Century Societies (ABS, HSNA, MSA, SECM)
University of Illinois Press
Indiana University Press
Institute of Mediæval Music
Music Fundamentals Online
University of Michigan Press
Oxford University Press
Répertoire International de Littérature Musicale (RILM)
Retrospective Index to Music Periodicals (RIPM)
Routledge
The Scholar’s Choice
Theodore Front Musical Literature, Inc.
W. W. Norton & Company

Committee News

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

—Emma Dillon

Graduate Education Committee

Our session in Louisville last year, “What Must a Musicologist Know? Form and Content of the Musicology PhD Curriculum,” featured presentations by graduate student Ysabel Sarte and professors Joseph Auner, Elisabeth Le Guin, Travis A. Jackson, and Richard Will. Panelists addressed the challenges of preparing for an increasingly diversified job market, the importance of performance and creativity in musicological study, the benefits of engaging with a plurality of musics and methodologies in

teaching and research, strategies for balancing and breadth in inter-sub-disciplinary studies, and the fiction of a core curriculum. We intend to follow up on some of these important issues in Vancouver; further information will be available nearer the meeting at the Vancouver web site.

—Daniel J. DiCenso and Berthold Hoeckner

Committee on the Publication of American Music

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

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

At the 2015 Louisville Annual Meeting, COPAM approved Louis Moreau Gottschalk, *La nuit des tropiques* and *Á Montevideo* (edited by Laura Moore Pruett), and *Opera Parody Songs of Blackface Minstrels, 1844–1860* (edited by Renee Norris). At the Boston 2016 Society for American Music meeting, COPAM approved *Early Published Blues and Proto-Blues, 1898–1916* (edited by Peter Muir). Carson Cohen is joining Norm Cohen to co-edit and complete Anne Dhu McLucas’s MUSA volume *Songs from the British-Irish-American Oral*

Tradition as Recorded in the Early Twentieth Century.

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

—Amy C. Beal

Publications Committee

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

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

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

Philip Bohlman and Johann Gottfried Herder, *Song Loves the Masses: Herder on Music and Nationalism* (University of California Press); supported by the John Daveerio Endowment

Seth Brodsky, *From 1989, or European Music & the Modernist Unconscious* (University of California Press); supported by the AMS 75 PAYS Endowment

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

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

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

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

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

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

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

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.

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

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

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

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

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

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

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

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

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

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

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

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

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

Emily Wilbourne, *Seventeenth-Century Opera and the Sound of the Commedia*

dell'Arte (University of Chicago Press); supported by the AMS 75 PAYS Endowment

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

—Caryl Clark

Committee on Technology

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

We encourage those interested in these and related areas to be in touch with us (simply contact any member of our Com-

mittee), and to seek out relevant sources of information and advice on digital scholarship and pedagogy from local IT experts, libraries, and the many internet-based resources.

—Richard Freedman

Committee on Women and Gender

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

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

—Honey Meconi

Study Group News

Cold War and Music Study Group

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

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Study Group News

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tories within it. The CWMSG will also be celebrating its tenth anniversary in Vancouver and is planning an informal social event to mark the occasion. More details will be available in the fall.

In other news, the CWMSG has added a new section to its web site, which details recent publications by and of interest to study group members. The CWMSG always welcomes new members. Our interests cover a broad array of musical genres, geographical regions, and methodological approaches. If you would like to join or learn more about our activities, please visit www.ams-net.org/cwmsg.

Finally, the CWMSG will be holding elections for a new chair and for members-at-large later in the year. A call for nominations will be issued to all study group members in September.

—*Elaine Kelly*

Ecocriticism Study Group

At the Vancouver Annual Meeting, the Ecocriticism Study Group (ESG) looks forward to hosting the evening session “Apocalypse, Ecomusicology, and Radical Listening,” which will take place Thursday, 3 November. The session will feature presentations by Christopher DeLaurenti, Noriko Manabe, Jessica A. Schwartz, and Mitchell Morris, followed by a response from Alexander Rehdig.

In April, ESG co-sponsored the conference “Locations and Dislocations: an Ecomusicological Conversation,” at Westminster Choir College of Rider University and in coordination with the SEM Special Interest Group for Ecomusicology, the AMS Popular Music Study Group, and Westminster Choir College. We would like to thank our host, organizer, and program committee chair Eric Hung for all of his work and collegiality, and the members of our program committee, Justin Burton, Ryan Taussig, and ESG co-chairs Kate Galloway and Rachel Mundy. The conference included scholarly presentations, workshops, concerts, and contributions from keynote speaker and composer Byron Au Yong. In his music and music theater works, Au Yong, the son of immigrants, explores notions of “home” and “not home,” location and dislocation.

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

—*Kate Galloway and Rachel Mundy*

Ibero-American Music Study Group

The Ibero-American Music Study Group (IAMSG) will host a session at the Vancouver Annual Meeting to mark the centennial of the birth of Alberto Ginastera (1916–83). Assessing the historiographical tenets that have informed Ginastera scholarship and envisioning new ways of thinking about the composer, the session will also delve into the composer’s relationship with Argentine and international politics. Assisted by an AMS Travel Grant, the IAMSG will host Esteban Buch as part of the panel. Buch, professor of social sciences at the Paris École des hautes études en sciences sociales, specializes in the relationship between music and politics in the twentieth century. Best known to English-language readers for his book *Beethoven’s Ninth: A Political History* (2003), Buch has written extensively on Ginastera and has emerged as one of the most significant scholars in the field. His book *The Bomarzo Affair: ópera, perversión y dictadura* (Buenos Aires, 2003) offers a compelling account of the relationship between political power, censorship, and the representation of the arts in Argentina. In Vancouver, Buch will focus on the composer’s late period of residence in Switzerland, especially the years 1976–83, which coincided with the so-called Dirty War—the final period of the military dictatorship in Argentina. Based on archival research at the Paul Sacher Stiftung, he assesses Ginastera’s attitudes toward the regime and explores the complexities and contradictions surrounding the creation of his *Iubilium*, op. 51 (1980), a work commissioned in Argentina to commemorate the quadricentennial of the founding of Buenos Aires.

Buch will be joined by three other participants who will shed light on Ginastera’s musical life and Argentine and international politics. Eduardo Herrera (Rutgers University) will examine the way that the composer maneuvered the local dictatorship and international Cold War politics to pursue his activities as an artistic entrepreneur. Melanie Plesch (University of Melbourne) will problematize the political dimensions of the term “nationalism” as

applied to Ginastera’s music, and Deborah Schwartz-Kates (University of Miami) will address Ginastera’s retreat into spirituality in his work for the motion picture *Rosa de América* (1944), in response to the growing tensions in the film industry at the beginning of the Perón years. These presentations reflect a diversity of approaches that are sure to foster a lively dialogue with which to mark the centennial of Ginastera’s birth.

—*Susan R. Thomas*

Jewish Studies and Music Study Group

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

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

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

—*Josh Walden*

LGBTQ Study Group

The LGBTQ (Lesbian, Gay, Bisexual, Transgender, and Queer) Study Group is happy to announce the results of their

elections. Co-chair for 2016–19 is Heather Hadlock; members-at-large for 2016–17 are Kyle Kaplan and Chris Nickell. They join current serving members co-chair Stephan Pennington and members-at-large Clara Latham and Nicol Hammond.

The LGBTQ Study Group is pleased to invite all interested AMS members to its symposium “Race-ing Queer Music Scholarship,” to take place before and during the Vancouver Annual Meeting, 2–4 November 2016. The symposium aims to race queer music scholarship, unpacking the structural ellipses and disciplinary violence of our current practice and sketching the outlines of a richer, critically stronger approach to our thinking about music and sound in its relationship with queer bodies. The symposium features keynote presentations by Alisha Lola Jones and Deborah R. Vargas; a concert of works by Teiya Kasahara and Rachel Iwaasa, Leslie Uyeda and Rachel Rose, Jeffrey Ryan and Michael MacLennan, Gabriel Dharmoo, Hiroki Tsuromoto, and Annette Brosin; and four exciting paper panels. The symposium is co-sponsored by the LGBTQ Study Group, the SMT Queer Resource Group, the Gender and Sexualities Taskforce of the SEM, the School of Music of the University of British Columbia, the UBC Institute for Gender, Race, Sexuality, and Social Justice, and *Women & Music: A Journal of Gender and Culture*. (Details: ams-lgbtq.org/race-ing-queer-music-scholarship)

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

—Heather Hadlock and Stephan Pennington

Ludomusicology Study Group

The Ludomusicology Study Group (which first met at the 2015 AMS Meeting) will host a panel at the Vancouver Annual Meeting devoted to “Ludomusicology outside Video Games.” The panel will consist of four short papers from Steven Beverburg Reale (Youngstown State University), Carmel

Raz (Columbia University), Tekla Babyak (Cornell University), and Kirsten Carithers (Northwestern University), followed by discussion. To learn more, please contact us at gamemusicstudies@gmail.com to be added to the study group mailing list, or visit our web site, www.gamemusicstudies.org.

—William Gibbons and William Cheng

Music and Dance Study Group

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

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

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

—Sarah Gutsche-Miller

Music and Disability Study Group

At the Vancouver Annual Meeting, the Music and Disability Study Group (MDSG) will jointly sponsor with the Society for Music Theory Special Interest Group on Music and Disability a special session, “Crippling the Music Theory/Music History Curriculum,” which will explore new ways of integrating music and disability as a common perspective within the music history and music theory curriculum. The session will include presentations by William Cheng (music as ability studies and challenges posed by music pedagogy), Robin Wallace and Jeannette Jones (on the deaf musical experience and teaching Beethoven), James

Deville (on the disability of madness and teaching Schumann), and Stefan Honisch (a lecture recital that applies an aesthetics of disability to undergraduate piano study). Responders are Michael Bakan, Andrew Dell’Antonio, Blake Howe, Jennifer Iverson, Laurie Stras, Joseph Straus, and Stephanie Jensen-Moulton. The session’s final hour will include more discussion among respondents, presenters, and audience. Our aim is to inspire others who teach musicology and music theory to synthesize disability studies with instruction, and to provide examples and starting points for creating more accessible music courses.

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

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

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

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First Nations story pole, Capilano Suspension Bridge Park, Vancouver

Credit: Tourism Vancouver

Annual Meeting, Rochester, New York, 9–12 November 2017

Call for Papers

Deadline: 5 p.m. EST

16 January 2017

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

Proposals will be accepted according to the following six categories:

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

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

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

Length of presentations: Forty-five minutes are allotted for each individual proposal and constituent Formal Session proposal. The

length of presentations is limited to thirty minutes in order to allow ample time for discussion.

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

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

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

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

veals authors of proposals and completes its work. Knowledge of authorship facilitates the work of the committee in forming topically balanced sessions and improving the balance between senior and junior scholars on the program.

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

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

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

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

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

AMS committees and Study Groups; Affiliated societies. Sessions organized by such groups are not reviewed by the Program Com-

mittee. They should contact Robert Judd at the AMS office to schedule their meetings.

—Jonathan Glixon
Program Committee Chair

Call for Performances

Deadline: 16 January 2017

The AMS Performance Committee invites proposals for concerts, lecture-recitals, and other performances and performance-related events during the 2017 Rochester Annual Meeting, 9–12 November. We encourage performance proposals that develop a point of view, offer a programmatic focus, or explore new 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.

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

the program and performers (twenty minutes maximum).

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

—Christina Baade
Performance Committee Chair

Seminar Sessions at the AMS Annual Meeting

Call for Topic Proposals

The American Musicological Society invites **proposals for seminar topics** for its Rochester Annual Meeting, 9–12 November 2017. Stage 1 deadline (proposals for topics): 3 October 2016. **Stage 2 deadline (proposals for papers): 16 January 2017.**

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

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

The program committee will then invite proposal submission for the seminar papers themselves (deadline 16 January 2017). Proposals are reviewed anonymously. The Program Committee, in consultation with the

conveners, chooses three to six abstracts for each seminar topic. If there are not enough abstracts of sufficient quality to fill a seminar, the seminar will not be offered.

Submission guidelines. Topic proposals should consist of:

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

Proposals for seminar topics are not reviewed anonymously. (Please note that conveners should not suggest possible participants.)

Submission is made through the web site: www.ams-net.org/rochester/; a form for this purpose will be in place about the beginning of September 2016.

Deadline for AMS Seminar Topic Proposals: 3 October 2016

FAQ

Why seminars?

The seminar format offers the opportunity for more extended discussion and deeper intellectual engagement by a larger group of participants than does the standard paper session. A seminar is an interactive discussion-oriented

session in which participants can learn from each other in addition to presenting their knowledge. Seminars have been adopted by an increasing number of scholarly societies in their annual meetings, including the Society for American Music, German Studies Association, and the American Comparative Literature Association.

How do seminars work?

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

What kinds of topics are suitable for seminars?

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.

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Seminars: FAQ

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Who may submit proposals for seminar topics?

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

How are the topics and abstracts chosen?

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

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

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

AFS. Seminars are also designed more openly rather than AFS: whereas the conveners design and propose an entire AFS, including participants, topics for seminars are chosen in a separate process from the selection of participants. Anyone can apply to participate in a seminar.

How are seminar papers different from regular papers?

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

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

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

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

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

more participants than does a regular paper session.

How large are the seminars, including auditors?

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

How many seminar sessions are planned for the 2017 meeting?

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

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

3 October 2016

When is the deadline for submitting abstracts for the seminars?

16 January 2017

Study Group News

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For more information about MDSPG activities, please visit our blog, join our list-serve, and visit us on Facebook.

—*Samantha Bassler*

Music and Philosophy Study Group

The Music and Philosophy Study Group (MPSG) is pleased to sponsor its seventh evening paper session in Vancouver, “Susanne Langer Reconsidered.” Panelists include philosopher Anne Pollok (University of South Carolina), music theorist and philosopher Bryan Parkhurst (University of South Florida), and experimental aesthetician and composer Eldritch Priest (New York University). Holly Watkins (Eastman School of Music, University of Rochester) will serve as respondent. We encourage all those interested in becoming involved with the MPSG to contact chair Amy Cimini (acimini@ucsd.edu) and to attend this year's business meeting, which will occur jointly with the SMT Music and Philoso-

phy Interest Group. The MPSG maintains a Tumblr blog, where it promotes current activities and archives its previous panels: musicandphilosophy.tumblr.com/about.

—*Amy Cimini and Michael Gallope*

Pedagogy Study Group

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

nisms for change; and (3) exploring future music history course design. Many thanks to the PSG Vancouver program committee: Laura Moore Pruett (chair), James Briscoe, Rachel Chacko, Amelia Davidson, and Ev-erette Smith.

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

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

News Briefs

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

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

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

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

Twenty-five recordings were added to the Library of Congress **National Recording**

Preservation Registry in early 2016. The list includes "Cry Me a River" (1955), two versions of "Mack the Knife" (Louis Armstrong, 1956, and Bobby Darin, 1959), The Supremes' "Where Did Our Love Go" (1964), Clara Schumann's Piano Trio along with all of Robert Schumann's trios, performed by the Beaux Arts Trio (1972), and Bruno Walter's performance of Mahler's Ninth Symphony (Vienna Philharmonic, 1938). **Details:** www.loc.gov/today/pr/2016/16-056.html.

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

In Ithaca, March 2016, AMS member Neal Zaslaw oversaw the revival of **Agostino Agazzari's *Eumelio* (1606)**.

Ethel Smyth's 1930 oratorio "The Prison" received its U.S. premiere in New York City on 14 May 2016.

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

Internet Resources News

Michael Beckerman's presentation at AMS Louisville 2015, "Louisville's 'Unconscious Composers': Mildred Hill, the Courier's

Women's Edition, and How 'Happy Birthday' Was Made from African American Street Cries," is now available as a webcast: www.ams-net.org/louisville/beckerman.

Répertoire International de Littérature Musicale (RILM) now offers full-text resources of global music research through EBSCO Information Services. Included are one million pages of full-text content from more than two hundred key periodicals published from the early twentieth century to the present—many of which are unavailable elsewhere online. It includes work from fifty countries in forty languages, providing broad coverage of music-related disciplines, fields, and subject areas, including musicology, ethnomusicology, theory, performance, and pedagogy. **Details:** www.rilm.org/fulltext.

The **Society for Music Analysis** has launched a series of videos aimed at widening participation in music analysis. Each episode provides an introduction to an approach to analysis, from elucidating a particular theory or analytical method to demonstrating how close analysis can inform broader historical, ideological, or socio-cultural arguments. **Details:** www.sma.ac.uk/videos/introduction.

The **Society for Seventeenth-Century Music** is pleased to announce two additions to its collection of open-access scholarly editions: Wolfgang Carl Briegel's *Zwölf Madrigalische Trost=Gesänge* (1670/71), ed. Gregory S. Johnston and Marc-Antoine Charpentier, Psalm 15 ("Conserve me Domine," H. 230) for voices, strings, continuo, ed. C. Jane Gosine. **Details:** www.sscm-wlscm.org.

and Sienna Wood, has worked hard to redesign. Volume 6 of the *Journal for Music History Pedagogy*, our open-access online journal, was released as a double issue and is available via the web site. If you would like to join the PSG email announcement list, please contact Kevin Burke, secretary/treasurer. Please contact John Spilker, chair, if you are interested in PSG service opportunities.

—John Spilker

Popular Music Study Group

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

workplace environment, pedagogy, grants, job search, public musicology, and tenure and promotion.

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

Following a brief business meeting on Saturday at 12:15 p.m., we will have a roundtable on popular music pedagogy using artifacts. The panelists are Elizabeth Clendinning, Mandy Smith, and Emily Gale. I thank my colleagues on the pro-

gram committee—Paula Bishop, John Covach, Shana Goldin-Perschbacher, Jason Hanley, and Christopher Wells—for completing the difficult task of selecting eight from the twenty-four excellent proposals we received for these two sessions (details are at our web site).

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

—Eric Hung

CFPs and Conferences

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

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

Calls for Papers

Musimorphoses

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

Society for Christian Scholarship in Music

CFP deadline: 1 October 2016
9–11 February 2017
Scripps College, Claremont

The Improvising Brain III: Cultural Variation and Analytical Approaches

CFP deadline: 1 October 2016
26–28 February 2017
Georgia State University, Atlanta

Society for Seventeenth-Century Music

CFP deadline: 1 October 2016
20–23 April 2017
Providence

IMS Tokyo, March 2017

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

Complete details are available at ims2017-tokyo.org.

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

Music and the Middlebrow

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

Transnational Opera Studies

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

Conferences

Essence and Context: A Conference between Music and Philosophy

31 August–3 September 2016
Lithuanian Academy of Music and Theatre
Vilnius

Royal Musical Association

3–5 September 2016
Guildhall, London

The Musical Salon in Visual Culture (Répertoire International d'Iconographie Musicale [RIdIM])

7–9 September 2016
St. Petersburg

Making Time in Music

12–13 September 2016
University of Oxford

Gesellschaft für Musikforschung

14–17 September 2016
Johannes Gutenberg-University, Mainz

Granados In Context: The Spanish Piano School and Pre-War Artistic Movements

16–17 September 2016
Mojácar, Almería

Music, *italianità* and the Nineteenth-Century Global Imagination

16–17 September 2016
University of Cambridge

What We Talk About When We Talk About New Music

17–18 September 2016
University of Massachusetts, Amherst

Music & Sound Studies Network: Music, Sound, Space

29 September–2 October 2016
San Diego, Calif.

Concepts of Improvisation Between the Two World Wars: Performativity, Staged Presence and Participation in Music

30 September–1 October 2016
University of Basel

The Blues

2–4 October 2016
Delta State University, Cleveland

International Schönberg–Symposium

6–8 October 2016
Arnold Schönberg Center, Vienna

The Universe of Gennaro Magri: Dance, Music, and Opera in Naples during the Enlightenment

6–8 October 2016
Teatro San Carlo, Naples

“It’s Still Rock and Roll to Me”: The Music and Lyrics of Billy Joel

7–8 October 2016
Colorado College, Colorado Springs

Crisis and Prosperity: The Development of Prussian Court Music from 1713 to 1806

7–9 October 2016
Staatsoper im Schiller Theater, Berlin

The Many Faces of Camille Saint-Saëns

7–9 October 2016
Complesso Monumentale di San Michele, Lucca

Musicological Colloquium

10–12 October 2016
Masaryk University, Brno

Intersections: The History of Music in Valencia

13–15 October 2016
Valencia

Music Criticism 1900–1950

17–19 October 2016
Institut d’Estudis Catalans, Barcelona

Music–Records–Radio in French-Speaking Countries, 1900–1950

20–22 October 2016
Montreal

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Meetings of AMS and Related Societies

2016:

CMS: Santa Fe, 27–29 Oct.
AMS/SMT: Vancouver, 3–6 Nov.
SEM: Washington, DC, 10–13 Nov.

2017:

SAM: Montreal, 22–27 Mar.
CMS: San Antonio, 26–28 Oct.
SMT: Arlington, 1–5 Nov.
AMS: Rochester, 9–12 Nov.
SEM: Denver, 26–29 Oct.

Statement of Fair Practice and Representation in the American Musicological Society

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

Guidelines

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

- Academic rank, including junior, senior, and contingent faculty
- Age
- Area of specialization

- Disability
- Economic status
- Employment status, such as full-time, part-time, retired, unemployed, type of institution, and academic and non-academic affiliation
- Gender identity
- Nationality
- Race and ethnicity
- Regional distribution
- Religion and belief
- Sexual orientation

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

Appendix: Summary of AMS Boards, Committees and appointive Positions

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

I. Boards

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

II. Committees

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

Activities; Career-Related Issues; Cultural Diversity; Graduate Education; History of the Society; Obituaries; Women and Gender; Finance

III. Regional Chapters

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

IV. Study Groups

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

V. Appointive positions

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

—Approved, AMS Board of Directors, June 2016

AMS Grants, Awards, and Fellowships

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

Travel and Research Grants

(deadlines 1 April except where noted)

M. Elizabeth C. Bartlet (research in France)

Virginia and George Bozarth (research in Austria)

H. Robert Cohen (historical periodical 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 3 October*

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

Fellowships

(deadlines 15 December)

Howard Mayer Brown (minority graduate study)

Alvin H. Johnson AMS 50 (dissertation year)

Other Grants

Thomas Hampson Fund (research or publication in classic song)

Deadline: 15 August

Publication Subventions

Deadlines: 15 February, 15 August

75 Years Ago: 1941

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

50 Years Ago: 1966

- Otto Kinkeldey died aged 88. He was a founding member and first president of the Society. Noah Greenberg died aged 46. He established the New York Pro Musica in 1954.
- The Society began negotiations to publish Hans Tischler, *The Earliest Motets (to ca. 1270)*. It appeared (published jointly with Yale University Press) in 1981.
- Book exhibits formed a part of the Annual Meeting for the first time.
- The AMS Southern Chapter (the fifteenth and last) was formed.
- The AMS Board approved support for the RILM project begun by Barry S. Brook in 1964.

25 Years Ago: 1989

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

Additional Grants and Fellowships

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 in Berlin
- American Academy in Rome
- American Academy of Arts & Sciences
- American Antiquarian Society
- American Council of Learned Societies
- Camargo Foundation
- Columbia Society of Fellows in the Humanities
- Delmas Foundation
- Deutscher Akademischer Austauschdienst
- Fulbright U.S. Scholar Program
- Guggenheim Memorial Foundation Fellowships
- Harvard University Center for Italian Renaissance Studies
- Humboldt Foundation Fellowships
- Institute for Advanced Study, School of Historical Studies

- International Research & Exchanges Board
- Kurt Weill Foundation for Music
- National Endowment for the Humanities
- National Humanities Center Fellowships
- Newberry Library Fellowships
- Social Science Research Council
- University of London, Institute of Musical Research
- Rice University, Humanities Research Center
- Yale Institute of Sacred Music
- American Brahms Society
- American Handel Society
- Berlin Program for Advanced German and European Studies
- Emory University, Fox Center for Humanistic Inquiry
- French Ministry of Foreign Affairs: Chateaubriand Scholarship
- Liguria Study Center for the Arts and Humanities
- Monash University, Kartomi Fellowship

Obituaries

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

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

John Gunther Suess (1929–2016)

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

with the dissertation “Giovanni Battista Vitali and the *sonata da chiesa*.”

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

which he served and composed incidental music for a play and a number of multimedia works for film and theater.

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

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

—Jeffrey Kurtzman

Doctoral Dissertations in Musicology

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

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

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

Policy on Obituaries

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

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

Conferences

continued from page 40

Italian Musicological Society

21–23 October 2016
Como

Performance and Creativity

31 October–2 November 2016
Hong Kong Baptist University

Music and Power in the Baroque Era

11–13 November 2016
Complesso Monumentale di San Micheletto,
Lucca

Opera and the Greek World during the Nineteenth Century

17–19 November 2017
Corfu

In the Light of Gloriana

18–21 November 2016
Tower of London

Contemporary and Future Paths in Music Performance, Composition and Analysis (New Zealand Musicological Society)

19–20 November 2016
University of Waikato, Hamilton

Nineteenth-Century Programme Music

25–27 November 2016
Complesso Monumentale di San Micheletto,
Lucca

Shifts and Turns: Moving Music, Musicians and Ideas (Musicological Society of Australia)

30 November–3 December 2016
University of Adelaide

Artistic Migration and Identity, Paris 1870–1940

27–29 April 2017
McGill University/OICRM, Montreal

Next Board Meetings

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

Next Council Meeting

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

Interested in AMS Committees?

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

AMS New Books

140 titles have been added to the AMS New Books list since the beginning of 2016.

See www.ams-net.org/feeds/newbooks/ for details and information on submitting titles.

Call for Nominations:

Session Chairs, AMS Rochester 2017

Nominations are requested for Session Chairs at the AMS Annual Meeting in Rochester, 9–12 November 2017. Please visit the web site (www.ams-net.org/rochester) for full details. Self-nominations are welcome. Deadline: 15 March 2017.

Recent Board Actions

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

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

Membership Dues

Calendar Year 2016:

Regular member *	\$120
Sustaining member *	\$240
Income less than \$30,000	\$60
Student member	\$45
Emeritus member *	\$60
Joint member *	\$50
Life member	<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.

Society Election Results

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

Vice President: Georgia J. Cowart
Treasurer: James Ladewig

Directors-at-Large:
Danielle Fosler-Lussier
Roger Freitas
Mark Burford

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

Newsletter Address and Deadline

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

James Parsons

AMS Newsletter Editor
Missouri State University
jamesparsons@missouristate.edu

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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