Rochester: The Flower City Beckons

AMS Rochester 2017
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www.ams-net.org/rochester

It is likely that when you hear the word “Rochester,” you think of snow. You are not wrong in calling this to mind, but it is my job to not let New York State’s third-largest city be defined by its unruly level of frozen precipitation. Instead, I warmly welcome you to attend the eighty-third Annual Meeting of the American Musicological Society in Rochester, New York, to be held in the Joseph A. Floreano Rochester Riverside Convention Center, on the east bank of the Genessee River.

Originally inhabited by the Seneca tribe of Native Americans, the area was settled by immigrants about 1800. When the Erie Canal was completed in 1823, Rochester became an important port for shipping from the Great Lakes to the Atlantic (the advent of railroads led to the demise of the canal only a few decades later). Because Rochester once hosted a number of companies that sold seeds in the mid-nineteenth century, it is known as the Flower City. Even earlier, Rochester boasted a number of flour mills, earning it the short-lived, homonymic nickname “Flour City.” It is still home to one of the oldest, continuously-operating farmer’s markets in the country (open year round). The city also has a history of being at the forefront of social justice. Frederick Douglass spent almost half of his life in Rochester speaking out against slavery. Susan B. Anthony likewise advocated for women’s suffrage in the Flower City. Both Douglass and Anthony are buried in Rochester’s historic Mount Hope Cemetery. Each Election Day in November, Rochesterians gather at Anthony’s grave and put their “I Voted!” stickers on her headstone. The burial site made national news on 8 November 2016, remaining open well after the usual closing time to allow citizens to visit Anthony’s place of rest in honor of presidential candidate Hillary Clinton.

The Eastman School of Music, principally located on one square block a ten-minute walk from the convention center, will grace the conference with outstanding performance halls and the enviable musical talent of its student body. It will serve as the artistic epicenter of the meeting and several exciting musical events are in the works. Among its strengths, Eastman is particularly well known in the area of social justice. Frederick Douglass spent almost half of his life in Rochester speaking out against slavery. Susan B. Anthony likewise advocated for women’s suffrage in the Flower City. Both Douglass and Anthony are buried in Rochester’s historic Mount Hope Cemetery. Each Election Day in November, Rochesterians gather at Anthony’s grave and put their “I Voted!” stickers on her headstone. The burial site made national news on 8 November 2016, remaining open well after the usual closing time to allow citizens to visit Anthony’s place of rest in honor of presidential candidate Hillary Clinton.

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Vancouver 2016 Wrap-Up

The eighty-second Annual Meeting of the American Musicological Society took place in the beautiful mountain-and-ocean-ringed landscape of Vancouver. Many participants took time to enjoy the natural beauty of the environs, taking the short stroll to the bay or the slightly longer trip to Stanley Park. The program reflected the ever-widening fields of inquiry embraced by musicology, and the joint meeting with the Society for Music Theory meant a packed schedule with sometimes agonizing choices to be made between parallel sessions. Opera and film studies continued their strong showings of recent years, while the omnipresence of technology in our lives yielded a plethora of papers discussing radio, video games and digital technology, and extending our awareness of technology’s influence on culture from the “mendacious technology” behind the violin’s claim to historicity to the use of music as surveillance. Soundscape, environmentalism, and ecomusicology were the focus of two dedicated sessions, but threaded through myriad others, from the sounds of Parisian streets in the nineteenth century to the soundscape artist Hildegard Westerkamp to the noise of political advertising in twenty-first-century America. Archival research in Bombay, Lima, Lisbon, Mexico City, Paris, Rio, Shanghai, Singapore, and many other places underpinned many of the presentations, and genres ranging from the thirteenth-century mini-clausula of the Magnus Liber to the monumental symphonies of Bruckner were discussed.

In addition to daytime paper sessions, the conference hosted a variety of other research formats. Poster sessions, in their third year on the AMS program, offered, inter alia, a digital map of nineteenth-century Parisian theaters and a video landscape of twentieth-century American marching bands. A much-discussed alternative-format session was the panel “Sexual Violence on the Stage: How Musicologists Promote Resistance in the Twenty-First
Greetings from a cold Chicago winter land. I hope this message finds you all well and warm. As I contemplate the reality of deep divisions in our world, I find myself wanting to take a moment to reflect on what AMS is and what it can accomplish. Members of our Society work in a broader range of subjects using more disparate methods than ever before. This multiplicity continually challenges our most basic notions of what music is and does. Our work provokes and divides us as easily as it comforts and binds. Yet we share something powerful: the commitment to inquiring into subjects that involve researching, teaching, and learning about music and sound. If there is a distressing dearth of harmony in our world these days, perhaps the microsociety that is AMS and our dedication to its fundamental goals can yield something special in the way of common cause.

The most recent witness to the committedness and sometimes fraught diversity of AMS was its 2016 Annual Meeting in Vancouver last November. Vancouver showed us both its storied beauty and its storied capacity for near-perpetual rain. Attendees spent many an hour indoors snaking their way to meetings and sessions through the Sheraton’s long, curvaceous corridors. There were giggles from those who attended early morning meetings in a room named “Cracked Ice,” which, alongside others with names like “Beluga” and “Gulf Islands,” made for interesting speculation about what might go on there. On our way to and fro, we got to enjoy book exhibits sprinkled throughout hallways, perched behind escalators, and tucked into foyers—a refreshing change from the usual bunkering of exhibition rooms. Venturing outdoors in the intervals between sessions, Vancouver displayed a richness of urban life and culinary pleasures that few cities can match.

More than once, including at the business meeting led by then-president Ellen Harris, we were reminded that our conference was taking place on the unceded territory of the Coast Salish peoples, including the territories of the Musqueam, Squamish, Stó:lō and Tleil-xwstitchum Nations. It seemed fitting therefore that issues of race and diversity ran through the meetings like a red thread. With sessions on “Minstrelsy,” “Race in Midtown,” “Figuring the Rhythm: Black Social Dance and Its Musics,” “Sharing the Gospel,” and “Mediating the Blues,” in addition to numerous related papers and a conference on “Racing Queer Music Scholarship” taking place both before and during the main conference, something new was clearly in the air, something suggesting new configurations of musical and sonic knowledge and new kinds of exchanges. Race matters were also the direct focus of a Special Session on Race, Ethnicity, and the Profession, hosted by the Planning Committee of the same name and featuring presentations by Ellie Hisama, Mark Burford, and Bonnie Gordon (now collected on our blog Musicology Now, musicologynow.ams-net.org). The post-presentation discussion elicited broad and thoughtful participation from the floor that raised difficult, sometimes painful issues with no easy answers. It was the kind of conversation we need to be having.

Conspicuous among other fields on display were radio studies (the subject of three full sessions), sound studies, disability studies, ludomusicology, critical organology, studies of colonial musics, critical histories of world music, and feminist studies (notably a session called “Sexual Violence on Stage”). Many other sessions and papers affirmed that the Society also continues to do marvelous new things with older subjects. A fascinating session organized by the Program Committee was called “After Machaut and before Monteverdi: Current Trends in Music of the Renaissance.” Other sessions dealt with such varied themes as musical literacy in the Middle Ages, Enlightenment tarantism, Suzanne Langer’s philosophy of music, musical artifacts, cold war musics, musical affect, voice in popular music, musical stereotypes, archives, empire and aural history, musical demimondes, producing grooves, historical materialism, musical propaganda, Brazilian music, music alla bastarda, comparative histories of just intonation, ars nova music, Parisian street music, gastrumusicology, and prerevolutionary American music, to name but a few.

Robert O. Gjerdingen’s plenary lecture, “‘Suffer the Little Children’: The Institution-alization of Craft Apprenticeship in the Conservatories of Europe,” addressed the theoretical and practical learning of musical skills in eighteenth-century Europe through an exacting demonstration of the way children were taught to use schemata as the basis for composition and improvisation. Though the main exempla were drawn from eighteenth-century Naples and Venice, a remarkable case dealt with a young child from present-day England. I was struck by resonances between Gjerdingen’s talk and the Society’s renewed emphasis on teaching, as evinced in its Teaching Award, Pedagogy Study Group, and the latter’s Journal of Music History Pedagogy and inscribed in our recently revised mission statement, which puts teaching on an equal footing with research and learning with the words “the object of the Society shall be the advancement of scholarship in the various fields of music through research, learning, and teaching.”

So what might such work tell us about what we in our pluralistic mini-society might accomplish? Perhaps it tells us that moving into the future we can feel optimistic about becoming effective teachers and interlocutors. Having long been committed to teaching future generations, we know well that speech is rarely maximally effective, nor is it ever completely “free.” It demands work and vigilance. That means not just advancing good arguments with sound evidence, intelligence, conviction, or even courage; it means being willing to listen and try to understand others. And it means knowing that dissonance doesn’t always resolve. Open exchange—as the Special Session on race made clear—is dynamic, contingent, and open-ended. And practicing it, as I think we’re learning to do, is exhilarating but difficult. We should feel good about the steps we’re taking toward becoming better interlocutors, not least in the context of so much polarization in the world around us. And we should not stop trying to do better, since there is always more to do.

Before closing, I want to offer sincere thanks to several members of our Society: to Anne Stone, Chair of the 2016 Program Committee, and all its members for vetting an unprecedented 800-plus abstracts and organizing the Vancouver program; to Christianna Ann Hutten for her valiant work as Local Arrangements Chair; to Steven Zohn, Chair of the Performance Committee, for organizing the concerts; to Bob Judd, our Executive Director, for persevering through the move to New York and its aftermath with amazing diligence and resilience; and to my predecessor Ellen Harris, who continues to provide a guiding hand as Past President.

—Martha Feldman
world. Among the riches is a copy of a 1776 organ built by Adam Gottlob Casparini (suitable for the music of J. S. Bach), regarded as the largest and best preserved late Baroque organ in Northern Europe. Expect this instrument and others to be featured during the Annual Meeting.

The Eastman School takes its name from the entrepreneur who made cameras and photography available for the masses, George Eastman. He not only helped found the school bearing his name (1921), but also made lasting contributions to the community by providing seed funds for the Rochester Philharmonic Orchestra and the Eastman School of Dentistry (University of Rochester). His impressive residence is now an archive of photography and film museum (George Eastman Museum) that attracts an international audience. Eastman graduates have touched almost every facet of the music industry, from opera and jazz to film composition and arts administration. In addition to Renée Fleming, some of the school’s most prominent alumni include singer William Warfield; jazz musicians Chuck Mangione and Maria Schneider; composers Charles Strouse (Bye Bye Birdie; Annie), Jeff Beal, and Michael Torke; Mark Volpe (managing director of the Boston Symphony Orchestra); and Doriot Anthony Dwyer, former principal flutist of the Boston Symphony and one of the first women to be named a principal in a major American orchestra.

The Flower City has produced other notable celebrities. Kristin Wiig, John Lithgow, and the late Philip Seymour Hoffman are Rochester natives who have who have had notable film and television careers. In music, Rochester was the birthplace of jazz singer and bandleader Cab Calloway. Soprano Renée Fleming grew up in the Flower City, taking her master’s degree in the School of Music at the University of Rochester. Her mother still teaches at Eastman Community Music School, one of the largest schools of its kind in the United States.

The Greater Rochester International Airport is conveniently located ten minutes from the downtown area, and both conference hotels (Radisson Riverside and Hyatt Regency) provide complimentary transportation to and from the airport. The two hotels are directly connected to the convention center by covered, climate-controlled walkways, so you can avoid any inclement weather, which I am unable to rule out at this time. With the Eastman School of Music as an artistic anchor for the convention, we are in good hands. Be sure to monitor the conference web site (ams-net.org/rochester/) for more information as the meeting approaches. We look forward to seeing you in the Flower City!

—Michael Alan Anderson
Local Arrangements Chair

Current Events in Washington

The Board of Directors and I, like the leadership of many scholarly societies and institutions of higher education, have recently communicated electronically with members about current events of importance, including messages calling for support for the National Endowment for the Humanities (see p. 5) and condemning the 27 January 2017 Executive Order on immigration. We will continue to use email and the web site to communicate important information to you that is time-sensitive. Visit ams-net.org or write ams@ams-net.org to learn more about late-breaking activities.

—Martha Feldman
Rhino solidified their position as industry leader Capitol, Roulette, and finally Atlantic Records, through a series of distribution deals with their retrospective anthologies and boxed sets. They describe their presentation as follows: “Throughout World War I, musical cultures in Britain, Canada, and the United States were deeply entangled in the formation of ‘The Allies.’ As the war evolved, popular music exchanged and performed in all three cultures—filtered increasingly through U.S. publishers—provided remarkable insights into their changing views of each other, themselves, and the conflict. In 1914, Britain was directly involved and directly threatened; Canada, still a British colony, owed allegiance to the Crown but was three thousand miles removed; and the United States was officially neutral but in practice supported the allies and (after the Lusitania incident) was increasingly inclined towards engagement. By 1917 all three countries had become part of ‘The Allies’; music, as this presentation demonstrates, played a central role in binding the three countries together.”

Drawing primarily on the Library of Congress’s recently digitized copyright deposits from the period, and contextualized by a study of the newspapers in Chronicling America, recordings from National Jukebox, and other materials from American Memory, six participants—musicologists Christina Bashford, William Brooks, and Gayle Magee, and performers Justin Vickers, Laurie Matheson, and Geoffrey Duce—offer an integrated lecture-performance that manifests in its design the process of alliance that occurred a century ago. Bashford, Brooks, and Magee are from Britain, the United States, and Canada, respectively; and they will each speak about and through their respective country’s musics. The presentation is not a series of papers but rather a single, collaboratively authored text, partitioned among the speakers in a series of scripted encounters, and illustrated with slides, films, period recordings, and live performances of sheet music.

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, 15 May 2017. Daniel Goldmark (Case Western Reserve University) will present “Anthologizing Rock and Roll: Rhino Records and the Repackaging of Rock History.”

Goldmark describes his lecture as follows: “During their twenty-three year existence as an independent record label, Rhino Records helped to define an approach to selling music that became standard practice in the music business: the repackaging of preexisting songs into novel and often history-defying formats such as artist compilations, historical reissues, and especially the deluxe boxed set. In this presentation I investigate Rhino’s place as the preeminent reissue label in the record industry, evidenced by the clear influence they had on how other major labels conceived and packaged their own music. Rhino originally focused on novelty artists, but became known for their retrospective anthologies and boxed sets. Through a series of distribution deals with Capitol, Roulette, and finally Atlantic Records, Rhino solidified their position as industry leader for reissues by combining thoughtful and wide-ranging track lists with a humorous and often irreverent take on music and pop culture. In the process of creating unique boxed sets popular with both consumers and critics, Rhino also contributed to the burgeoning crystallization of the rock history canon. Informed in part by my own experience as an editor and compilation producer at Rhino in the late 1990s, I will show that Rhino excelled in giving music fans collections of familiar hits in engaging formats along with genre-bending compilations, while also giving the music industry more and more reasons to revisit their back catalogs for lost or forgotten tracks to remaster and rerelease.”

Daniel Goldmark is Professor of Music and Director of the Center for Popular Music Studies at Case Western Reserve University in Cleveland. He is the series editor of the Oxford Music/Media Series, and is the author and/or editor of several books on animation, film, and music, including Tunes for ‘Toons: Music and the Hollywood Cartoon (California, 2005).
AMS Lecture on Women and Gender Established

The Committee on Women and Gender is pleased to announce that through the generosity of sixty-six donors, an endowed lecture on women and gender has been established, to be given each year by a distinguished scholar at the Annual Meeting. Donations served a double function: to establish the endowment and to sponsor a block on the AMS Name Quilt bearing the name of the donor or an individual the donor wished to honor. AMS members Annette Fauser, Lydia Hamesley, Honey Meconi, and Mary Natvig (the “AMS Feminist Quilting Quartet”) are in the finishing stages of constructing the quilt, which will be raffled at the next Annual Meeting. Information about raffle tickets for this historical artifact will appear in the August AMS Newsletter.

The inaugural lecture will take place in Rochester on 11 November 2017. The speaker will be announced in the next Newsletter. The lecture will take place in a ninety-minute short session. The session’s first half will be devoted to the lecture, on a subject related to women and gender chosen by the speaker. In the second half, three scholars chosen by the speaker will provide responses to the lecture. The session thus models the collaborative interaction that is the foundation of all scholarship.

The August Newsletter will also include details about the nomination process for the 2018 lecture.

—Honey Meconi

Report from the National Humanities Alliance: The Future of Humanities Funding

Following the November 2016 elections, we face a threat to federal funding for the humanities. For the past four years the House Budget Committee has issued a non-binding recommendation to substantially cut non-defense spending and eliminate the NEH, and in recent months some Senators have raised concerns about specific grants and the NEH grant-making process more generally.

At the same time, there have been heartening signs of Congressional support from both sides of the aisle. Despite the budget resolution recommendation, Republican-led appropriations committees passed a modest FY 2016 NEH increase and proposed another for FY 2017. Indeed, a growing number of Republican members of Congress believe that humanities funding is, or should be, a nonpartisan issue. While there is reason to be hopeful, it is important to be realistic about the possibility of NEH funding threats and to prepare to vigorously oppose proposals harmful to the humanities.

The final federal budget has been delayed repeatedly, and currently operates on Continuing Resolutions. These now allow the executive branch to shape appropriations for the fiscal year’s final five months (May to September 2017). Both the Senate and House appropriations committees provided increases for the NEH in draft appropriations bills, and the National Humanities Alliance will push for those increases to be included in final legislation. However, this is the first juncture where one may see efforts from Congress and the new administration to decrease overall discretionary spending or to increase military funding at the expense of domestic spending. Either would leave less funding for the humanities.

Throughout spring 2017 Congress will hold hearings, introducing Congressional Budget Resolutions in mid-March, followed by draft

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Treasurer’s Message

For endowments overall, the fiscal year ending 30 June 2016 was the worst since the global financial crisis of 2008–09. The large majority of endowments lost money, including the AMS: our investment return was -0.14%. Our performance, however, was much better than most endowments, for which the median return was -2.9%, as reported by Cambridge Associates. As I write this in mid-December, I am pleased to report the good news that in the five months since the end of the fiscal year we have achieved an investment gain of 4.3% ($274,300), giving us a grand total of over $6.7 million.

As all endowment managers do, I keep a close eye on our competition. In comparison to much larger endowments, such as the thirty-eight universities and colleges that I could find that reported their results in the press, we placed in the top quintile with only 18% ahead of us. Among the largest of the largest, only two of the eight Ivy League endowments bested us.

There is even better news for our endowment when viewed from a longer perspective. Earlier this year, one of my fellow treasurers from our sister societies in the ACLS sent out a request to share our five-year investment performance data. I was eager to participate, and eight societies opened up their books, giving us our first glimpse ever as to how the AMS compares with our closest peers. Over the five-year period from 2011 to 2015, the average annual returns of the group ranged from a low of +1.6% up to the AMS’s +9.7%.

So far I have been speaking about our investment return. There is, however, another source of income that invigorates the health of any endowment. This past year, you, our members, donated over a half-million dollars to the AMS, the largest amount in a single year in our history! This includes the $304,000 bequest from the estate of Roland Jackson, four other major gifts and bequests, and a multitude of additional acts of generosity on your part, including the sixty-six of you who have now fully funded our new Women and Gender Lecture Series. When all these are added to the pot, we did not lose 0.14%. We gained 6.45%. Because of you, we will now be able to spend more on our fellowships, awards, and grants than ever before—for the first time over a quarter-million dollars!

The ACLS comparison also showed that we have the second-lowest endowment management expenses in the group. Compared to a high of 0.84%, we spend only 0.1% to manage our investments. In other words, for every dollar that you donate to the AMS endowment, 99.9 cents go directly toward our fellowships, grants, and awards. Compare that to what American charitable organizations on average spend on their administrative expenses, which is 36.9%.

While I am on the topic of your donations to the AMS, I would like to mention that in just the last two years we have received two bequests that, adjusted for inflation, rival those of Manfred Bukofzer, Otto Kinkeldey, and other early benefactors of our Society. In 2014 we received $290,000 from the estate of Elizabeth Keitel, and one year ago the above-mentioned $304,000 from the estate of Roland Jackson. Over a decade ago, Elizabeth Bartlet bequeathed to the AMS in her will all her generous foresight has grown to nearly a quarter-million dollars and at the same time has been funding grants for research in France at a level now over $6,000 per year.

If you, likewise, are contemplating a gift along these lines to the AMS, please do not wait until after you are no longer here for us to learn about it! We would very much like to hear from you now, while we can all still talk with one another. Together we can explore where your wishes and the needs of the Society best coincide. In so doing, you can enhance the opportunities of generations of musicologists longer into the future than any of us can today imagine.

—James Ladewig
Awards, Prizes, and Honors

Honorary Members

Margot Fassler is Keough-Hesburgh Professor of Music History and Liturgy and Director of the Program in Sacred Music, University of Notre Dame; she is also the Robert Tangeman Professor Emerita of Music History at Yale University and a former director of the Yale Institute of Sacred Music. Fassler’s prize-winning monographs and co-edited volumes demonstrate both her strong interdisciplinary bent and wide engagement with the field: Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris (2011; Otto Kinkeldey Award and the John Nicolas Brown Prize); The Virgin of Chartres: Making History through Liturgy and Arts (2010; Otto Gründler Book Prize and the ACE Mercers’ International Book Award); The Divine Office in the Latin Middle Ages (ed. with Rebecca A. Baltyer, 2000); Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions (ed. with Harold W. Attridge, 2003), and, forthcoming, Medieval Cantors and Their Craft: Music, Liturgy, and the Shaping of History, 800–1500 (ed. with Katie A. Bugyi and Andrew B. Krabel).

Her passionate interest in the intersection of music, liturgy, and the visual arts has culminated in a co-authored study (with Jeffery Hamburger, Eva Schlotheuber, and Susan Martt), Life and Latin Learning at Paradies bei Soest, 1300–1425: Inscription and Illumination in the Choir Books of a North German Dominican Convent (2 vols., 2016), a forthcoming digital model of Hildegard’s cosmos (with Christian Jara), and an interdisciplinary monograph on Hildegard. Fassler presented the Plenary Presidential Lecture to the Society in 2014 on “Hildegard’s Cosmos and Its Music.” She has served the Society as a member of the Council, Board of Directors, Program Committee, Committee on the History of the Society, Board Nominating Committee, and Committee on Technology, as well as member and chair of the Solie and Kinkeldey Award committees.

George E. Lewis is Edwin H. Case Professor of American Music at Columbia University. Lewis’s writing engages experimental music, interactive media, sound art, and improvisation. His article “Improvised Music After 1950: Afrological and Eurological Perspectives” (1996) was one of the first to critically examine the role of race in the historiography of experimental music. With Benjamin Piekut he co-edited the two-volume Oxford Handbook of Critical Improvisation Studies (2016). Lewis was previously Professor of Music at the University of California, San Diego, and his honors include a MacArthur Fellowship, Guggenheim Fellowship, membership in both the American Academy of Arts and Sciences and the British Academy (2016), and the degree of Doctor of Music (DMus, honoris causa), University of Edinburgh.

Active as a composer and as part of the pioneering Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis’s work has been presented by ensembles and venues worldwide, including the Philharmonia Orchestra of London, International Contemporary Ensemble (ICE), and Musica Elettronica Viva, Roscoe Mitchell, Lev Manovich, Joelle Leandre, Anthony Braxton, Evan Parker, Derek Bailey, Irene Schweizer, and Marina Rosenfeld. He has served on the editorial boards of numerous journals and has served the Society in several capacities, including the Kinkeldey Award Committee, the AMS Council, and as co-chair of the Committee on Cultural Diversity and the planning group for the Committee on Race, Ethnicity, and the Profession. He gave the Plenary Presidential Lecture at the 2015 AMS national meeting, and his first book, A Power Stronger Than Itself: The AACM and American Experimental Music (2008) received the AMS’s first Music in American Culture Award.

Gary Tomlinson is John Hay Whitney Professor of Music and Humanities at Yale University, where he moved in 2010 after a long tenure as Annenberg Professor at the University of Pennsylvania. At Yale he also directs the Whitney Humanities Center. After receiving his B.A. from Dartmouth College (1973), Tomlinson took his Ph.D. from the University of California at Berkeley (1979). He has held visiting professorships at Duke, Princeton, and Florida State Universities, as well as at the Folger Shakespeare Library. He is the recipient of Guggenheim and MacArthur Fellowships and in 2001 was elected to the American Academy of Arts and Sciences. He has served the Society on its Board of Directors, Council, Program Committee, Einstein Award Committee, Committee on Women and Gender, and more.
From an initial concentration on music and culture in early modern Italy (Monteverdi and the End of the Renaissance, 1987), Tomlinson moved to explore the musical foundations of magical philosophies of the same period (Music in Renaissance Magic, 1993), then the place of operatic voice in European subject formation across four centuries (Metaphysical Song: An Essay on Opera, 1999). Along the way, at the moment of the Columbian quincentenary, he set about learning Nahua so as to understand the Aztec cantares; the resulting essays on voice and colonialism in Mexico, Peru, and Brazil compose The Singing of the New World: Indigenous Voice in the Era of European Contact (2007). Tomlinson’s recent research concerns human evolution and has led to two books, one specifically on music (A Million Years of Music: The Emergence of Human Modernity, 2015), and the other on the general role of culture in our formation (Culture and the Course of Human Evolution, in press).

Corresponding Members

Gianmario Borio is Professor of Musicology at the Università di Pavia and director of the Institute of Music at the Fondazione Giorgio Cini, Venice. His publications deal with several aspects of composition in the twentieth century, music theory, and aesthetics; he is author of Musikalische Avantgarde um 1960: Entwurf einer Theorie der informellen Musik (Laaber, 1993) and editor of Musical Listening in the Age of Technological Reproduction (Routledge, 2015). His current book project considers the German theory of musical form in the nineteenth and early twentieth centuries. After graduating from the Università di Torino in philosophy, Borio received his Ph.D. in musicology at the Technische Universität Berlin (under Carl Dahlhaus). He has held visiting professorships at various institutions in Europe, Canada, and the USA; in 2013, he was Distinguished Visiting Professor at the Italian Academy for Advanced Studies in America. He is the recipient of research fellowships from the DAAD, the Paul Sacher Foundation, and the Alexander von Humboldt Foundation, and was awarded the Dent Medal by the Royal Musical Association (1999). Since 2013, he has been a member of the Academia Europaea.

He is a member of the scientific board of Archivio Luigi Nono, Venice and of the artistic committee of the Milano Musica festival. Borio has been scientific director of a project on the History of Music Concepts supported by the Italian Fund for Research and University (2002–03; 2005–06) and co-director of the Research Network for Musicalological Research (2006–10). He is the founder and director of the Routledge book series Musical Cultures of the Twentieth Century.

Leofranc Holford-Strevens is a classical scholar educated at Christ Church, Oxford. He received his D.Phil. in 1971 with a thesis on the Roman miscellanist Aulus Gellius, who has remained his focus of interest: he has written a monograph, Aulus Gellius. An Antonine Scholar and his Achievement (Oxford, rev. ed. 2003) and co-edited a volume of essays with Amiel Vardi, The Worlds of Aulus Gellius (Oxford, 2004). He is currently preparing a new edition of the writings of Gellius to be published as an Oxford Classical Text. In 1999–2000 Holford-Strevens was President of the Oxford Philological Society.

Until his retirement, Holford-Strevens worked at Oxford University Press, first as proof-reader and then as copy-editor; it was in the latter capacity that he was asked to work on Bonnie Blackburn’s edition of A Correspondence of Renaissance Musicians (Oxford, 1991); a long correspondence followed, culminating in their 1990 marriage and the addition of musicology to his other interests; together in 2010 they published in the I Tatti Renaissance Library the text and translation of a fifteenth-century amateur theorist, Florentius de Faxolis: Book on Music. They had already collaborated on the Oxford Companion to the Year (1999), a fruit of his long-standing interest in calendars.

He has written in various places on the Latin texts set by Du Fay, Obrecht, Regis, and Ciconia; in addition, he has advised numerous musicologists on matters of Latinity. Holford-Strevens’s work as a copy-editor was recognized in 2016 by the award of the British Academy President’s Medal for outstanding service to the cause of the humanities and social sciences.

Isabelle Moindrot is Professor of Theater Studies at Université Paris 8–Vincennes Saint-Denis. A student of the École normale supérieure and a scholar at the Foundation Thiers (Institut de France), she completed her Ph.D. in Theater Studies at the University of Paris III–Sorbonne Nouvelle and her habilitation in Comparative Literature at the University of Paris-Sorbonne. Her research focuses on operatic dramaturgy, contemporary operatic staging, and the history of theatrical spectacle from the nineteenth to the twenty-first centuries.

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At the University of Tours, where she was Professor of Literature, Moindrot founded the Department of Theatre at the crossroads of several disciplines. She also helped to create the Laboratory of Excellence in Arts and Human Mediations (www.labex-arts-h2h.fr), led by Université Paris 8, of which she was director and president of its scientific council from 2011 to 2016.

Since the publication of her Ph.D., La Représentation d’opéra. Poétique et Dramaturgie (1993), she has written for such European opera houses as the Opéra de Paris, the Grand Théâtre de Genève, the Staatsoper Stuttgart, and the Théâtre de la Monnaie in Brussels. She has edited Le Spectaculaire dans les arts de la scène: du Romantisme à la Belle Epoque (2006), Victorien Sardou, le théâtre et les arts (2011), and co-edited, with Sangkyu Shin, Transhumanités. Fiction, formes et usages de l’humain dans les arts contemporains (2013), and L’Altérité en spectacle 1789–1918 (2015) with Nathalie Coutelet. Since 2010, she has been director of the critical edition of the complete theatrical works of Victorien Sardou, author of La Tosca and Spiritisme. The first six volumes (Pièces et drames historiques) will be published by Classiques Garnier in 2017.

**AMS Awards and Prizes**

The **Otto Kinkeldey Award** for a book of exceptional merit by a scholar beyond the early stages of her or his career was presented to **Martha Feldman** (University of Chicago) for The Castrato: Reflections on Natures and Kinds (University of California Press).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of her or his career was presented to **Amy Lynn Wlodarski** (Dickenson College) for Musical Witness and Holocaust Representation (Cambridge University Press).

The **Music in American Culture Award** for a book of exceptional merit that both illuminates some important aspect of the music of the United States and places that music in a rich cultural context was presented to **Elijah Wald** (Boston, Mass.) for Dylan goes Electric! Newport, Seeger, Dylan, and the Night that Split the Sixties (Dey Street).

The **Claude V. Palisca Award** for best edition or translation was presented to **Kurt Markstrom** (University of Manitoba) for Nicola Porpora: Vespers for the Feast of the Assumption (A-R Editions).

The **Ruth A. Solie Award** for a collection of essays of outstanding merit was presented to **Susan Boynton** (Columbia University) and **Diane J. Reilly** (Indiana University), eds., for Resounding Images: Medieval Intersections of Art, Music, and Sound (Brepols).

The **Robert M. Stevenson Award** for outstanding scholarship in Iberian music, including music composed, performed, created, collected, belonging to, or descended from the musical cultures of Spain, Portugal, and all Latin American areas in which Spanish and Portuguese are spoken, was presented to **Alejandro L. Madrid** (Cornell University) for In Search of Julián Carrillo and Sonido 13 (Oxford University Press).

The **H. Colin Slim Award** for an outstanding article by a scholar beyond the early stages of her or his career was presented to **W . Anthony Sheppard** (Williams College) for “Puccini and the Music Boxes,” Journal of the Royal Musical Association.

The **Alfred Einstein Award** for an article of exceptional merit by a scholar in the early stages of her or his career was presented to **Louis Epstein** (Williams College) for “The Language of the Body in Opera,” Journal of the Royal Musical Association.

The inaugural Roland Jackson Award for an article of exceptional merit in the field of music analysis was presented to Walter Frisch (Columbia University) for “Arlen’s Tape-worms: The Tunes That Got Away,” The Musical Quarterly.

The Noah Greenberg Award for outstanding contributions to historically aware performance and the study of historical performing practices was presented to Laurie Stras (University of Southampton) for her project to record motets associated with the convent of Corpus Domini in Ferrara with the ensemble Musica Secreta.

The Paul A. Pisk Award for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to Braxton D. Shelley (University of Chicago) for “‘Tuning up’ in Contemporary Gospel Performance.”

The AMS Teaching Award for outstanding work in innovative teaching in the music history/music appreciation classroom was presented to Louis Epstein (St. Olaf College) for “The Musical Geography of 1920s Paris.”

The Thomas Hampson Award supporting research and publication in classic song was presented to Natasha Loges (Royal College of Music) for Brahms and His Poets.

The Philip Brett Award, presented by the LGBTQ Study Group of the AMS for exceptional work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was presented to William Cheng for Just Vibrations: The Purpose of Sounding Good (University of Michigan Press) and Christina Sunardi for Stunning Males and Powerful Females (University of Illinois Press).

Other Awards, Prizes, and Honors

David Beach (University of Toronto) received the Society for Music Theory’s Outstanding multi-author award for Bach to Brahms: Essays on Musical Design and Structure (2015).

Margaret Bent (University of Oxford) received the Derek Allen Prize for Musicology from the British Academy.

Susan Boynton (Columbia University) received a three-year grant from the Partner University Fund from the French-American Cultural Exchange in Education and the Arts Foundation for “French-American Bridge for Medieval Musical Iconography,” a project in collaboration with Paris-Sorbonne University to teach graduate students new approaches to the analysis and description of medieval images related to music.

David Brodebeck (University of California, Irvine) received the 2016 Award for Excellence for a Book on Jewish Studies and Music from the AMS Jewish Studies and Music Study Group for Defining Deutschtum: Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna (2014).

Franziska Brunner (University of Georgia) received a Fulbright U.S. Student Grant and Ernst Mach Worldwide Grant from the Austrian Bundesministerium für Wissenschaft, Forschung und Wirtschaft to conduct research on her dissertation “Schoenberg’s Voices.”

Walter Aaron Clark (University of California, Riverside) was made Knight Commander of the Order of Isabel the Catholic by King Felipe VI of Spain.

Chantal Frankenbach (California State University, Sacramento) received the Selma Jeanne Cohen Prize in Dance Aesthetics for “Dancing the Redemption of French Literature: Rivière, Mallarmé, and Le Sacre du printemps” (Dance Chronicle, 2015).

James Grier (Western University) has been elected Fellow of the Royal Society of Canada.

Kate Guthrie (University of Bristol) received the Music & Letters 2015 Westrup Prize for the...
Honors and Awards
continued from page 9

article “Awakening The Sleeping Beauty: The Creation of National Ballet in Britain.”

Katherine Hambridge (Durham University) received the Royal Musical Association’s 2016 Jerome Roche Prize for “Staging Singing in the Theater of War (Berlin, 1809),” JAMS (2015).

Leofranc Holford-Strevens has received the President’s Medal from the British Academy.

Amanda Hsieh (University of Toronto) received a year-long DAAD Research Grant for research on the dissertation “Male Hysteria, Degenerate Opera.”

Margaret Kartomi (Monash University) received the 2015 Sir Bernard Heinze Memora- rial Award, and in 2016 the Fumio Koizumi Prize for Ethnomusicology as well as the In- donesian Ministry of Education and Culture’s Award of Cultural Appreciation.

Elaine Keillor (Carleton University) has been appointed to the Order of Canada in recognition of her research on Canadian mu- sic and the musical traditions of Canada’s indigen- ous peoples. She has also received an honorary Doctor of Music degree from Carle- ton University.

John Koster (National Music Museum, Uni- versity of South Dakota) received the 2016 Curt Sachs Award from the American Musi- cal Instrument Society in recognition of life- time contributions to organology.

Elizabeth Eva Leach (University of Ox- ford) has been elected Fellow of the Brit- ish Academy.

Anne MacNeil (University of North Caroli- na at Chapel Hill) received an NEH Fellow- ship for her project “Italian Songs from the Time of Christopher Columbus: A Critical Edition.”

Matthew Mendez (Yale University) received an ASCAP Deems Taylor/Virgil Thomson Award for “No Strings Attached: A Prism on the Saxophone Quartet,” NewMusicBox (2015).

Christy J. Miller (University of Kansas) re- ceived the North American British Mu- sic Studies Association’s Nicholas Temperley Prize for an outstanding student paper for “If They Can Do It, I Guess That We Can, Too: Folk and ‘Folk-Styled’ Music as Propaganda in The Martinus and the Cossy.”

Oksana Nesterenko (Stony Brook University) received a grant from the Paul Sacher Foundation for research on her dissertation, “A Forbidden Fruit? Spirituality in the Music of Unofficial USSR Composers before its Fall (1974–1991).”

Cormac Newark (Guildhall School of Mu- sic and Drama) received a grant from the Arts and Humanities Research Council for “The Operatic Canon” and another from the Leverhulme Trust for “Screen Adaptations of Le Fantôme de l’Opéra: Routes of Cultural Transfer.”

C. A. Norling (University of Iowa) won the National Opera Association’s 2016 Scholarly Paper Competition for “Puccini’s Grotesque West: Exoticism and Appropriating in La fanciulla del west.”

Jennifer Oates (Graduate Center, CUNY) received the 2016 Music Library Association Richard S. Hill Award for best article on li- brary instruction/pedagogy for “Engaging with Research and Resources in Music History Courses,” Journal of Music History Peda- gogy (2014).

Kate van Orden (Harvard University) received the biannual book award from the Society for Renaissance Studies for Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe (2015) and the Tours, France Medal of Honor for outstanding contribu- tions to understanding the Renaissance.

Kirsten Paige (University of California, Berkeley) received the 2016 Best Graduate Student Paper Prize from the North Ameri- can Society for the Study of Romanticism for “Wagnerian Climatic Fantasies: Sound, Space, Breath.”

Caroline Potter (Kingston University) re- ceived the 2016 Sunday Times Classical Music Book of the Year Award for her book Erik Satie: A Parisian Composer and His World (2016).

Emiliano Ricciardi (University of Massachu- setts Amherst) received a three-year Scholarly Editions and Translations Grant from the Na- tional Endowment for the Humanities for the “Tasso in Music Project.”

The CD recording “Guillaume Du Fay: Les messes à teneur,” performed by Cut Circle under the direction of Jesse Rodin (Stanford University), received awards from the Acadé- mie du Disque Lyrique, Gramophone’s Edi- tor’s Choice, and the “Diapason d’Or” from the magazine Diapason.

Colin Roust (University of Kansas) received a Big XII Fellowship to study the music and politics of Georges Auric at the Harry Ransom Center.

Katelijne Schiltz (Universität Regensburg) received the Sixteenth Century Society and Conference Roland H. Bainton Prize for her book Music and Riddle Culture in the Renais- sance (2015).

Travis Stimpling (West Virginia University) received an NEH fellowship for the project “Country Music and Record Production in Nashville, 1955–1973.”

Joan Titus (University of North Carolina at Greensboro) received an NEH fellowship for her project “Dmitry Shostakovitch and Music for Stalinist Cinema, 1936–1953.”

Zachary Wallmark (Southern Methodist University) received an NEH fellowship for the project “Timbre and Musical Meaning.”

Paul Watt (Monash University) received a Certificate of Merit from the Association for Recorded Sound Collections for the book he edited, Joseph Holbrooke Composer, Critic, and Musical Patriot (2014).

Blake Wilson (Dickinson College) received the M. H. Abrams Fellowship from the Na- tional Humanities Center for the project “Do- minion of the Ear: Memory, Performance, and Oral Poetry in Early Modern Italy.”

Amanda Eubanks Winkler (Syracuse Uni- versity) received a three-year grant from the Arts and Humanities Research Coun- cil for the project “Performing Restoration Shakespeare.”

Susan Youens (University of Notre Dame) received the Harrison Medal from the So- ciety for Musicology in Ireland for out- standing contributions to Schubert and Lieder studies.

Guidelines for Announcements of Awards and Honors

Awards and honors given by the Soci- ety are announced in the Newsletter. In addition, the editor makes every effort to announce widely publicized awards. Other announcements come from indi- vidual 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 mem- bers as a result of national or interna- tional competitions are also announced. The editor is always grateful to individ- uals who report honors and awards they have received.
Beginning in August 2014, the AMS started asking members to complete a brief demographic survey on the AMS website. While the initial response rate was quite low, about 41% of members have now responded.

A summary of the primary demographic results follows below, with the complete report and collated data categories available at www.ams-net.org/administration/demographics/.

While we now have enough responses to get a better sense of a significant portion of our membership, I would add to President Martha Feldman’s recent reminder and strongly urge members who have not completed the survey to do so. Also, if you filled out the survey in a previous year and your information was not included in the initial response rate, please take a few minutes to update your information.

Survey response rate: As of November 2016, we have received 1,289 survey responses (about 41% of the membership). Not all respondents answered all questions. Information on most “other” responses is omitted here, but more details are given in the full report at the web site. The summary below is presented in the order of the online survey question placement.

I. EMPLOYMENT

<table>
<thead>
<tr>
<th>Employment Status:</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time</td>
<td>48.6%</td>
</tr>
<tr>
<td>Student</td>
<td>27.6%</td>
</tr>
<tr>
<td>Retired</td>
<td>11.4%</td>
</tr>
<tr>
<td>Part-time</td>
<td>8.6%</td>
</tr>
<tr>
<td>Unemployed</td>
<td>2.7%</td>
</tr>
<tr>
<td>Other</td>
<td>1.0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Employment Type:</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic/teaching</td>
<td>83.6%</td>
</tr>
<tr>
<td>Non-academic/professional</td>
<td>4%</td>
</tr>
<tr>
<td>Librarian</td>
<td>2.7%</td>
</tr>
<tr>
<td>Postdoctoral fellow</td>
<td>2.6%</td>
</tr>
<tr>
<td>Performance</td>
<td>1.6%</td>
</tr>
<tr>
<td>Research position</td>
<td>1.5%</td>
</tr>
<tr>
<td>Administrative position</td>
<td>1.4%</td>
</tr>
<tr>
<td>Writing/editorial position</td>
<td>1.2%</td>
</tr>
<tr>
<td>Other</td>
<td>1.4%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Employment Sector:</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>University</td>
<td>81.4%</td>
</tr>
<tr>
<td>Four-year college</td>
<td>10.8%</td>
</tr>
<tr>
<td>Community/two-year college</td>
<td>1.3%</td>
</tr>
<tr>
<td>Conservatory</td>
<td>1.3%</td>
</tr>
<tr>
<td>K-12</td>
<td>0.7%</td>
</tr>
<tr>
<td>Other/Not applicable</td>
<td>2.3%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rank:</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor</td>
<td>29.4%</td>
</tr>
<tr>
<td>Associate professor</td>
<td>26.9%</td>
</tr>
<tr>
<td>Assistant professor</td>
<td>18.9%</td>
</tr>
<tr>
<td>Adjunct/contingent</td>
<td>8.6%</td>
</tr>
<tr>
<td>Instructor/lecturer</td>
<td>6.6%</td>
</tr>
<tr>
<td>Staff</td>
<td>2.6%</td>
</tr>
<tr>
<td>Teacher</td>
<td>1.2%</td>
</tr>
<tr>
<td>Other</td>
<td>5.9%</td>
</tr>
</tbody>
</table>

Most of the “other” responses consisted of variations on university academic titles available at different institutions.

<table>
<thead>
<tr>
<th>Length of Current Employment Term:</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent</td>
<td>61.0%</td>
</tr>
<tr>
<td>Contractual</td>
<td>26.5%</td>
</tr>
<tr>
<td>Temporary</td>
<td>5.5%</td>
</tr>
<tr>
<td>Not applicable</td>
<td>7.0%</td>
</tr>
</tbody>
</table>

The highest proportions of “temporary” responses here came from those who identified their employment type as postdoctoral fellowships or research positions. Among the large majority of “Academic/teaching appointment” jobs, 68% called their position permanent, 25% contractual, and 4.5% temporary.

<table>
<thead>
<tr>
<th>Time in Role:</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>More than 20 years</td>
<td>13.8%</td>
</tr>
<tr>
<td>11–20 years</td>
<td>20.9%</td>
</tr>
<tr>
<td>5–10 years</td>
<td>26.3%</td>
</tr>
<tr>
<td>2–4 years</td>
<td>23.7%</td>
</tr>
<tr>
<td>One year</td>
<td>15.2%</td>
</tr>
</tbody>
</table>

II. EDUCATION

<table>
<thead>
<tr>
<th>Highest Degree:</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ph.D., D.Phil.</td>
<td>65.4%</td>
</tr>
<tr>
<td>D.M.A.</td>
<td>2.1%</td>
</tr>
<tr>
<td>Other doctorate</td>
<td>1.7%</td>
</tr>
<tr>
<td>M.A.</td>
<td>12.0%</td>
</tr>
<tr>
<td>M.Mus.</td>
<td>8.8%</td>
</tr>
<tr>
<td>Other Masters</td>
<td>1.5%</td>
</tr>
<tr>
<td>B.A.</td>
<td>4.1%</td>
</tr>
<tr>
<td>B.Mus.</td>
<td>3.4%</td>
</tr>
</tbody>
</table>

**Degree Year and Institution:** The reported years for the highest degree ranged from 1961 to 2016, with a median year of 2006 (first quartile 1991, third quartile 2012). A wide variety of institutions was named, to which a brief summary cannot do justice. Charts of the degree year information over time and a breakdown of degree institutions are given in the full report.

<table>
<thead>
<tr>
<th>III. STUDY GROUPS AND SOCIETIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMS Study Group Participation:</td>
</tr>
<tr>
<td>Members were asked to select all study groups in which they participate. Since multiple selections were possible, the following lists the actual number of respondents who said they participate in each group.</td>
</tr>
<tr>
<td>Cold War and Music - 75</td>
</tr>
<tr>
<td>Ecocriticism - 35</td>
</tr>
<tr>
<td>Ibero-American Music - 34</td>
</tr>
<tr>
<td>Jewish Studies and Music - 47</td>
</tr>
<tr>
<td>LGBTQ - 97</td>
</tr>
<tr>
<td>Ludomusicology - 18</td>
</tr>
<tr>
<td>Music and Dance - 60</td>
</tr>
<tr>
<td>Music and Disability - 39</td>
</tr>
<tr>
<td>Music and Philosophy - 94</td>
</tr>
<tr>
<td>Pedagogy - 132</td>
</tr>
<tr>
<td>Popular Music - 100</td>
</tr>
</tbody>
</table>

**Other Scholarly Societies:**
Respondents who are members in other academic societies:
- College Music Society - 191
- International Musicological Society - 143
- Society for American Music - 302
- Society for Ethnomusicology - 101
- Society for Music Theory - 117

Nearly half of all survey respondents (601) checked the “other” box and included a list of further societies. Unfortunately, some of the early records were accidentally truncated, so I would encourage members to consider updating this field if they listed multiple societies in their response. A summary of the most common “other” responses is given in the full report.

IV. PERSONAL DEMOGRAPHIC DATA

**Year of Birth (and Degree Date):** Reported dates ranged from 1922 to 1997, with a median of 1972 (first quartile 1955, third quartile 1983), which gives an age of respondents varying from 19 to 94, with the middle half between age 33 and 61. A couple of hundred respondents omitted this information, but it can allow us to get a sense of other interactions in the data, such as determining age at last degree. While average ages for bachelor’s degrees are 22, the median ages for graduate degrees show some variation: M.Mus. (25), M.A. (27), Ph.D. (33), D.M.A. (34.5). The mean age for the awarding of a Ph.D. is 34.2 years, with a standard deviation of 6.3 years.

<table>
<thead>
<tr>
<th>Gender:</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>51.2%</td>
</tr>
<tr>
<td>Male</td>
<td>48.5%</td>
</tr>
<tr>
<td>Transgender</td>
<td>0.3%</td>
</tr>
</tbody>
</table>

**Race/Ethnicity:** 97.2% identified only one race or ethnicity:
- White | 89.8%
- Asian | 3.5%
- Black or African American | 1.1%
- American Indian / Alaska Native | 0.3%
- Some other race | 2.6%
- 2.8% of responses identified two or more races.
- 3% of respondents identified as of Hispanic, Latino, or Spanish origin. 87.7% identified

*continued on page 13*
**AMS/SMT Vancouver Post-Conference Survey**

Following the 2016 Annual Meeting, Society members received a short survey. As last year, it was sent to all members—even those who did not attend—in order to learn about the needs of non-attendees as well as attendees. Responses are summarized below.

**Attendance.** 67.3% of respondents attended the meeting. Of the 32.7% who did not attend, reasons were as follows:
- 49.1% too expensive
- 31.1% too busy
- 18.4% timing of the meeting
- 18.0% location of the meeting
- 16.5% rarely attend meetings

Attendance percentages according to day:
- 19.1% Wednesday
- 89.9% Thursday
- 98.9% Friday
- 97.6% Saturday
- 53.4% Sunday

87.5% attended the three days from Thursday to Saturday. 6.7% attended one or more noontime concerts; 11.7% attended one or more evening concerts.

**Balance** between panel discussions and papers:
- 79.5% about right
- 10.7% too many panels
- 9.8% too many papers

**Use of online resources.** 88.2% of the respondents used an online resource, as follows:
- 76.3% online PDF program
- 62.7% announcements
- 18.6% app
- 13.1% handouts

**Liked Most** (81.5% response rate):
- 40.7% location or venue
- 22.7% papers/quality of the program
- 14.4% networking/meeting with friends
- 10.0% panels
- 2.9% joint meeting
- 2.4% plenary lectures

7.0% identified other items. Among those identifying panels, a number specifically mentioned the Special Session on Race, Ethnicity and the Profession and “Sexual Violence on Stage” (Alternative Format session sponsored by the Committee on Women and Gender)

**Most wanted to change** (81.5% response rate):
- 27.2% location or venue concerns
- (cramped common areas, small meeting rooms, difficulty of navigation, and travel time and expense)
- 17.4% soundproofing

14.1% improve the schedule
12.2% improve the exhibit location
8.5% change the program constitution (e.g. the over/under-representation of a particular topic area)
6.2% eliminate evening sessions
14.3% other concerns

(e.g. improving paper quality, eliminating short sessions, and changing to twenty-minute papers)

**Attendee demographics. Career stage.**
- 40.4% stable, full-time teaching position
- 9.5% Students fifth year and beyond
- 8.8% retired
- 8.5% Students first to fourth year
- 6.9% part-time adjunct
- 6.0% full-time academic seeking to change
- 6.0% independent scholar
- 4.7% full-time non-academic
- 3.2% full-time adjunct
- 2.4% other

Statistically significant findings: those with part-time adjunct positions, independent scholars, and retirees were significantly less likely to attend the Vancouver meeting, while those with full-time (stable) academic positions and early career students (first to fourth year) were significantly more likely to attend.

**Gender.**
- Female: 52.7%
- Male: 47.3%

Because too few respondents expressed another gender identity, those responses are omitted due to privacy concerns.

**Age.**
- 29 or under: 13.8%
- 30–39: 26.4%
- 40–49: 16.6%
- 50–59: 16.5%
- 60–69: 16.1%
- 70 or older: 10.6%

Statistically significant differences regarding attendance and age: those aged 30 to 39 were significantly more likely to attend the Vancouver meeting; those aged 70 or older were significantly less likely to attend.

**Race/Ethnicity.** The survey included the standard US Census questions on race and ethnicity. Percentages are given as a percent of responders to both questions, with non-responders and those responding “prefer not to answer” omitted.

- 97.0% Not Hispanic / Latino
- 3% Hispanic Latino
- one race only: 97.0%

- White: 91.3% (89.5% not Hispanic, 1.8% Hispanic)
- Asian: 2.4%
- Black / African American: 0.6%
- Other: 2.7%

**two or more races: 3.0%**

**Survey data.**

Invitations sent: 3,132 (all AMS members)

Responses received: 819

Response rate: 26.1%

Margin of error for questions asked of all respondents is +/- 3%

Response rate among AMS members who attended the meeting: 39.2%

Response rate among non-attendees: 15.5%

Margin of error (questions asked of attendees): +/- 3%

Margin of error (questions asked of non-attendees): +/- 6%

The Committee on the Annual Meeting oversees all aspects of the Society’s Annual Meeting. Members are encouraged to communicate with committee chair Georgia J. Cowart (georgia.cowart@case.edu) with ideas and suggestions.

—Evan Cortens

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**News from the AMS Board**

At its Vancouver meeting, the AMS Board of Directors received, processed, and discussed dozens of reports from membership, award, and publication committees. It reviewed the nomination slates for Board officers and members, as well as financial reports on the endowment, and present, past, and future Society budgets.

Issues of race and gender were a recurring subject. The Board responded enthusiastically to the work of the ad hoc committee on race and ethnicity in the profession, and reaffirmed its commitment to hold a workshop on unconscious bias for Board members at its April 2017 meeting.

The Board approved Communications Committee plans to change the Society’s sponsored mode of discussion from email- to forum-based communications (see p. 18).

They also continued to plan structurally for the Society’s future at New York University, including its employee and departmental relations and a planned-for lecture series.

AMS Newsletter
Executive Director’s Message

How healthy is our Society? In Vancouver I drew attention to the decline in membership, and a number of people asked for more information. Accordingly, I’ve prepared some figures to show in more detail the state of the AMS over the past ten years.

Overall membership in the AMS has declined by 16% (from 4,652 to 3,975) from 2006 to 2016 (fig. 1). This is clearly cause for concern and merits careful investigation. Other numbers for the same period cloud the matter, however.

Figures 2a and 2b show the two main elements of operational income for the society: dues/subscriptions and Annual Meeting. (Amounts given in all figures are adjusted for inflation to 2016 dollars.) Society operating revenue and expenses have increased over the past ten years by about 13%; comparable Annual Meeting figures are essentially flat, with the exception of the New Orleans 2012 meeting, anomalous because AMS met with both SMT and SEM.

Figures 3a and 3b show the Society’s endowment-related numbers: the overall endowment value is very strong, rising 116%. Payouts from the endowment towards grants, publications, awards, and fellowships have also increased significantly: by 198%. These increases reflect the OPUS Campaign’s success; the campaign concluded in 2009.

Declining membership, moderately rising dues/subscription figures, flat Annual Meeting figures, and strongly rising endowment figures add up to a mixed message. The contexts of the numbers are ambivalent in that AMS activities are strong and increasing; yet the challenges facing all humanities disciplines (documented in nearly every issue of the Chronicle of Higher Education), the shrinking job market, the decline of tenure in higher education, and not least the change in publishing paradigm from paper to electronic media are all factors in the calculus. The Board and I will continue to explore the situation in the coming months.

—Robert Judd

AMS New Books

105 titles have been added to the AMS New Books list since August 2016.

See www.ams-net.org/feeds/newbooks/ for details and information on submitting titles.

—Robert Judd

February 2017
AMS Elections 2017

Officers and members of the Board of Directors are elected each year according to the procedures set forth in the Society’s bylaws. In 2017, the Board presents to the membership two candidates for president, a single candidate for secretary, and six candidates for director-at-large, three of whom are elected. The balloting is electronic and available at the AMS web site (login required); a paper ballot may be obtained from the office upon request. Voting closes 1 May. Results are announced in the August AMS Newsletter.

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

Candidates for President

SUZANNE G. CUSICK
Professor of Music, New York Univ.

Degrees: PhD, Univ. of North Carolina, 1976; BFA, Tulane, 1969

Research areas: Musical cultures of early modern Italy; gender, sexuality and music; music, violence and contemporary wars; sound studies


AMS activities: Kinkeldey Award Committee (2015–17, Chair, 2017); Program Committee (2014); Director-at-Large (2008–09); Publications Committee (2003–07); Co-chair, LGBTQ Study Group (1996–2000)

CAROL A. HESS
Professor of Music, Univ. of California, Davis

Degrees: PhD, UC Davis, 1994; MM, Holy Names College, 1988; MA, San José State Univ., 1986; BMus, Hartt School of Music, 1978

Research areas: Music of the Americas and Spain; music and politics; music history pedagogy


Awards: Robert M. Stevenson Award (2015, 2004); UC Davis, Hubert H. and Barbara P. Wakeham Mentoring at Critical Transitions Grant (2015); NEH Summer Stipends (2014, 1997); ASCAP-Deems Taylor Symphonic Books Award (2002); SAM Irving Lowens Article Award (1998)

Administrative experience: UC Davis: Chair, Music Department (2016–present); Graduate Adviser for Musicology (2013–16); Member, Task Force on Mellon-funded Diversity in Graduate Admissions (2016–present); Michigan State Univ.: Chair, Graduate Committee (2007–11); SAM, Board of Trustees (2008–10)

AMS activities: Council Secretary and ex officio member of Board of Directors (2011–15); JAMS Editorial Board (2015–present); Einstein Award Committee (Chair, 2006–08, Chair, 2008); CCRI (2002–04, Chair, 2003–04); founding member Ibero-American Music Study Group (1993)

Candidate for Secretary

MICHAEL C. TUSA
Professor of Music, Butler School of Music, Univ. of Texas at Austin

Degrees: PhD, Princeton, 1981; MMus, Yale School of Music, 1976; BA, Yale, 1975

Research areas: Beethoven; 19th-century opera; piano music; compositional process


Awards: UT-Austin, College of Fine Arts, Distinguished Teaching Award (2014)

Administrative experience: UT-Austin, Butler School of Music: Chair, Graduate Studies Committee (2015–present); Associate Director (2001–08); Acting Director (1999–2001); Head, Division of Musicology/Ethnomusicology (1988–92, 2008–10)

AMS activities: Secretary (2014–present); Eugene K. Wolf Travel Grant Committee (2007–10, Chair, 2010); Director-at-Large (2004–05); Reviews Editor, JAMS (1996–98); Program Committee (1989, 2003)

Candidates for Director-at-Large

CARLO CABALLERO
Erma Maney Faculty Fellow, Associate Professor of Music, Univ. of Colorado, Boulder

Degrees: PhD, Penn, 1996; BA, Pomona, 1985

Research areas: France, 1790–1945; historiography; ballet; textual criticism; aesthetics


AMS Newsletter
Awards: Faculty Fellowship, Center for Humanities and Arts, Univ. of Colorado (2013); Sabbatical Fellowship, American Philosophical Soc. (2006); External Fellowship, Stanford Humanities Center (2005–06); ACLS Fellowship (declined 2005); Chancellor’s Postdoctoral Fellowship, Univ. of Colorado (1997–99)

Administrative experience: Univ. of Colorado, Boulder, College of Music: Chair, Musicology Area (2010–12, 2016–present); Steering Committee for Strategic Planning (2015–present); Primary Unit Evaluation Committee (2001–03, 2013–15); Univ. of Colorado, Boulder, Steering Committee, Center for Humanities and Arts (2012–15, 2000–05); American Philosophical Soc., Organizing Committee, GAFOH (2005–06)

AMS activities: Committee on Committees (2014–15); Review Editor, JAMS (2008–10); Council (2003–05)

LORENZO F. CANDELARIA
Professor of Music, Univ. of Texas at El Paso

Degrees: PhD, Yale, 2001; BM, Oberlin, 1995

Research areas: Spain, 16th century; New Spain, 17th and 18th centuries; Catholic liturgy and culture; American Music; codicology


Awards: UT-Austin, Dads Association Centennial Teaching Fellowship (2012); NEH Fellowship (2010); Robert M. Stevenson Award (2009); UT-Austin, School of Music Teaching Excellence Award (2007); J. William Fulbright Grant (1999–2000)


AMS activities: Stevenson Award Committee (2011–12, Chair, 2013); Council (2006–08); Cultural Diversity Committee (2002–04)

KATHARINE ELLIS

Stanley Hugh Badock Chair in Music, Univ. of Bristol; 1684 Professor-elect, Univ. of Cambridge


Research areas: France; long nineteenth century; socio-cultural history of music; press criticism


Awards: Fellow, British Academy (2013); Member, Academia Europaea (2010)

Administrative experience: Univ. of Bristol, Head of Music (2013–16); Institute of Musical Research (London), inaugural Director (2006–09); Royal Musical Association, Vice-President (2005–09); editor, JRMA (2004–07); joint editor, ML (1995–2001)

AMS activities: AHJ AMS 50 Committee (2012–15); Council (2013–15); Lewis Lockwood Award Committee (2007–10)

DANIEL GOLDMARK

Professor of Music, Case Western Reserve Univ.

Degrees: PhD, UCLA, 2001; MA, UCLA, 1997; BA, UC Riverside, 1994

Research areas: Music and film/animation/television; popular music; music industry


Awards: ACLS Fellowship (2015–16); John S. Diekhoff Award for Excellence in Graduate Teaching, CWRU (2010); Special Jury Prize, Theatre Library Association Award (2006)

Administrative experience: CWRU: Director, Center for Popular Music Studies (2014–present); College of Arts and Sciences Executive Committee (2013–16); Associate Editor, Musical Quarterly (2013–present); Senior editor, Grove Dictionary of American Music (2007–13); Series editor, Oxford Music/Media Series (2007–present)

AMS activities: Program Committee (2014–15, Chair, 2015); Review Editor, JAMS (2011–13); Council (2006–08); Council Student Member (1999–2000); Outreach Committee (1998–99)

DANA GOOLEY

Associate Professor of Music, Brown Univ.

Degrees: PhD, Princeton, 1999; BA, Wesleyan, 1991

Research areas: 19th-century music; Liszt; music criticism; performance studies; improvisation; jazz


AMS activities: Program Committee (2013–14; chair, 2014); Council (2007–09); AHJ AMS 50 Fellowship Committee (2007–09)

BONNIE S. GORDON

Associate Professor of Music, Univ. of Virginia

Degrees: PhD, Penn, 1998; BA, Brown, 1990

Research areas: Early modern Italy; technology; gender; civic engagement; early America

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The history of music notation, once a ubiquitous component of most music Ph.D. programs, has been less frequently taught of late, even as interdisciplinary interest in the histories of writing, reading, and the technologies of musical transmission has been on the rise. This disconnect was the impetus behind the Historical Notation Bootcamp, an intensive four-day event that took place at Yale University in August 2016. Co-conceived and co-taught by Anna Zayaruznaya (Yale University) and Andrew Hicks (Cornell University), the boot camp was supported by libraries and departments at Yale and Cornell. The twenty participants from eleven universities across the U.S. and Canada were introduced to a range of music notations spanning some five hundred years, from early neumatic notations to the complex \textit{ars subtilior} of the late fourteenth century. While knowledge of modern notation was a prerequisite, no experience with historical notation was required, and the event drew graduate students from a range of disciplines including musicology, music theory, art history, and English.

The event was billed as a music paleography “crash course,” and its focus was exploring the notational systems through a multimodal approach including singing, transcribing, and closely reading selected passages from theoretical treatises. Zayaruznaya called it her “most rewarding—and most intense—teaching experience,” and Hicks was “deeply impressed and gratified by the participants’ dedication; the pace was demanding, but the rewards more than repaid the effort.”

The August 2016 event had greater demand than the space and available resources could support, but a second Historical Notation Bootcamp is being planned for 7–11 August 2017, to take place in Yale’s newly renovated Beinecke Rare Book and Manuscript Library, with support from Cornell. The call for participants will be published toward the end of April. Again, the event will be open to graduate students in music history, theory, and medieval studies as well as undergraduates headed into or seriously considering graduate study, the aim being to prepare them for a semester-long course on the topic, refreshing a rusty skillset, or providing the groundwork for further self-study.

—Anna Zayaruznaya and Andrew Hicks

RILM Music Encyclopedias has added four seminal works to its collection:

Details: rilm.org/mgg-online/.


AMS Newsletter
AMS Grants, Awards, and Fellowships

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

Travel and Research Grants
(deadlines 3 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
Music in American Culture (book [music of the U.S.])
Ruth A. Solie (essay collection)
Robert M. Stevenson (article or book [Iberian music])
H. Colin Slim (article [later career stage])
Alfred Einstein (article [earlier career stage])
Roland Jackson (article [music analysis])
Teaching (pedagogical scholarship)
Noah Greenberg (outstanding performance projects), deadline 15 August

Additional Grants and Fellowships

Many grants and fellowships that recur on annual cycles are listed at the AMS web site: 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 Brahms Society
• American Council of Learned Societies
• American Handel Society
• Berlin Program for Advanced German and European Studies
• Camargo Foundation
• Columbia Society of Fellows in the Humanities
• Delmas Foundation
• Deutscher Akademischer Austauschdienst
• Emory University, Fox Center for Humanistic Inquiry
• French Ministry of Foreign Affairs: Chateaubriand Scholarship
• Fulbright U.S. Scholar Program
• 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
• Liguria Study Center for the Arts and Humanities
• Monash University, Kartomi Fellowship
• National Endowment for the Humanities
• National Humanities Center Fellowships
• Newberry Library Fellowships
• Rice University, Humanities Research Center
• Social Science Research Council
• University of London, Institute of Musical Research
• Yale Institute of Sacred Music

Paul A. Pisk (graduate student paper at Annual Meeting), deadline 2 October
Philip Brett (LGBTQ Study Group), 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

National Humanities Alliance
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appropriations legislation in each House. During this process, we should be prepared to voice our opposition to decreased funding or the elimination of the NEH. The AMS has already communicated this urgent need to members; be on the lookout for additional calls for action this spring.

AMS members should be aware of the NHA’s Campaign for Humanities Funding email list, the purpose of which is to provide news if Congressional proposals threaten the humanities and to provide a way to contact elected officials. You may also join the NHA at Facebook and Twitter.

As in past years, AMS Executive Director Bob Judd will attend the NHA Annual Meeting and Humanities Advocacy Day on 13–14 March. This activity draws many humanities advocates from across the country to Washington, D.C. Humanities Advocacy Day falls at an especially critical moment this year, since Congress will not only be negotiating a budget package for the remainder of FY 2017 but also beginning the process for FY 2018. It is crucial that Congress hear from constituents who support humanities funding. Please consider joining us: contact Bob if you are interested.

—Beatrice Gurlitz, National Humanities Alliance
Committee News

AMS-Music Library Association
Joint RISM Committee

The Joint RISM Committee continues to revamp the U.S. RISM website, looking at other national sites—U.K., Ireland, and France—as models, and providing links to the RISM Central Office, MLA, and IAML. At the Vancouver Annual Meeting, the joint committee approved a two-year project to enter data into RISM for the manuscripts of Stephen Foster, Antonín Dvořák, Ethelbert Nevin, and Adolph Martin Foerster held at the University of Pittsburgh. Following the project’s implementation, a call to other institutions to suggest similar projects not requiring external funding will go out, the goal of which is that these pilot projects can serve as a catalyst for future, grant-funded projects on American music.

Sarah Adams, director of the U.S. RISM Office, reports that 1,500 new records for manuscripts held in the U.S. have been added into Series A/II in 2016. These include manuscripts from the Music and Houghton libraries at Harvard University, the Pierpont Morgan Library, and the Moravian Music Foundation. Records of the holdings of the Music Treasures Consortium have now been incorporated in RISM, along with digital images when available. The move to MUSCAT, RISM’s new cataloging software, was completed in November 2016.

—James P. Cassaro

Committee on the Annual Meeting

The AMS Rochester 2017 program committee received about 700 proposals. The program will be finalized in mid-April; further details of the Rochester timetable may be found at am­s-net.org/rochester/. The Committee on the Annual Meeting (CAM) continues to oversee the selection of study group and committee guest speakers. This year CAM received and approved only one application, from the AMS Planning Committee on Race and Ethnicity in the Profession, and will be looking at ways to encourage more applications in the future. Recent CAM discussions have addressed the size and scope of the Annual Meeting, including ideas for revising the abstract review process. Along with the Board, CAM will continue to consider possibilities for a more inclusive program. To this end we are poll­ing selected sister societies as to their number of sessions, number of concurrent sessions, length of sessions, and percentage of proposals accepted. Together with the survey summarized in the February 2015 Newsletter (“Should the Annual Meeting Be Expanded?”), findings will help to guide future Board deliberations and actions. As always, CAM welcomes thoughts and comments from members; please send them to me (georgia.cowart@case.edu).

—Georgia Cowart

Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) sponsored four panels at the Vancouver Annual Meeting: a Master Teacher Roundtable session on interdisciplinary teaching; one on “The Mid-Career Crisis”; and a double session devoted to career alternatives outside academia and how musicological skills can be articulated to students and translated to the nonacademic world.

During our committee meeting we planned sessions for next year’s conference and considered how best to meet the wide range of career-related issues among the AMS membership. We heard from independent scholar Tekla Babyak about how the Society might better support independent scholars. Our discussion yielded a sense that local chapters might be the best vehicle for this effort, and we look forward to working with chapter representatives on this important issue. Details about our Rochester sessions will appear in the August AMS Newsletter.

The committee also plans to implement changes to the Annual Meeting “buddy mixer” and CV and cover letter workshop to make them as effective as possible. We know that the career development and job-seeking skills the CCRI provides each year serve an important function for graduate students and young professionals. The idea of offering outside, unbiased advice while also conveying to job seekers best practices in innovative ways is crucial to success in an increasingly competitive musicology job market both inside and outside of academia. As we work to implement these initiatives, we need to hear from you so that we can address your most pressing concerns. Please contact me (susan.keyo1@ gmail.com).

—Susan Key

Chapter Activities Committee

The Chapter Activities Committee wishes to remind members of the opportunities that the Society offers for academic and professional development through the Chapter Fund. These include supporting half the cost of the trip to the Annual Meeting for student chapter representatives and up to $250 for special events occurring as part of a chapter’s meeting (for instance guest speakers, guest performers, student prizes, workshops). For more information, please visit am­s-net.org/chapters/ chapterfund.php or email committee chair Sabine.Feisst@asu.edu.

—Sabine Feisst

Committee on Committees

Although people sometimes laugh when the name of this committee is mentioned, most quickly recognize its important function. Since the AMS has dozens of committees and upwards of four hundred committee members, coordinating committee participation is a complex task. This committee is chaired each year by either the Past President or the President-Elect. The five committee members pore over position vacancies, member rolls, volunteers, and nominations, drawing up ordered lists of potential committee members each spring. Invitations are sent in early summer, and committees are finalized in August each year.

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

It is not too late to offer to serve on a committee next year. Send nominations and self-nominations directly to me (eharris@mit.edu). Identify one or more committees you’re interested in joining, and kindly include a CV.

—Ellen Harris

Communications Committee

Since the Vancouver Annual Meeting, the Communications Committee has been busy on a number of fronts. The Society’s two semiannual lecture series—sponsored by the Library of Congress and the Rock and Roll Hall of Fame and Museum (RRHOFM)—have continued their successful programs. In October at the Library of Congress Dominic McHugh (Sheffield University) presented “In the Workshop of Lerner and Loewe: Archival Sources for the Genesis of My Fair Lady,” and in December at the RRHOFM Steven Baur (Dalhousie University) offered “Toward a Cultural History of the Backbeat.” Both speakers were received warmly and gave the

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sort of stimulating and publicly accessible talks that sustain these series.

Proposals for future lectures at both venues have been of such quality that speakers are already scheduled well into the future. (For details about the spring and fall presentations, see p. 4.) We are very grateful to Jason Hanley (liaison at the RRHOFM) and Caitlin Miller (liaison at the Library of Congress) for the gracious welcome they offer our speakers and for their invaluable input into the selection process.

The past several months have seen major changes at the Society’s blog, *Musicology Now*. As Ellen Harris explained in an email last fall, the curatorship of the blog has been significantly expanded. The group now includes Ryan Raul Bañagale, Bob Fink, Andrea Moore, and Susan Thomas. Under this team, *Musicology Now* continues to engage both the academic community and general public with lively and thoughtful posts once or twice a week. Most recently these have included a consideration of public musicology on the internet by Linda Shaver-Gleason, a consideration of “George Michael’s Queer Masculinity” from Matthew J. Jones, and a series of “Quick Takes” on the score of *Rogue One* from James Buhler, Frank Lehman, Brooke McCorkle, and Naomi Graber. Moving forward, the curatorial team is considering a number of proposals to upgrade and enhance *Musicology Now*, including new layouts, more integrated multimedia, and possible harnessing of social media. The team is continually looking for new voices on the blog; anyone interested in writing for *Musicology Now* or recommending a possible blog topic or contributor should contact the editorial collective at musicology-now@ams-net.org. I would especially like to thank Drew Massey, who has recently stepped down as *Musicology Now* curator, for his dedicated service since fall 2015.

The *Newsletter* continues to flourish under the committed editorship of James Parsons, and the AMS-L discussion likewise remains active, relying on the dedication of its moderators, Blake Howe (lead), Teresa Neff (past), and Nathaniel Lew (assistant). AMS-L currently has 2,268 subscribers, about two hundred more than last year. The past year has seen many lively discussions—most memorably a thread on “music that sounds cold” (February 2016), which generated well over a hundred responses. Other discussions have been more heated, prompting the Communications Committee to reevaluate AMS-L’s posting guidelines and to consider alternative technologies for online discussion. (More information will soon be forthcoming.) AMS-Announce and the AMS Facebook and Twitter pages continue to increase their audiences, with 3,950, 2,650, and 3,900 subscribers/followers respectively.

—Roger Freitas

Committee on Cultural Diversity

Ten 2016 Eileen Southern awardees were welcomed at the Vancouver Annual Meeting by previous award winners, past and present holders of the Howard Mayer Brown Award, and past and present members and supporters of the Committee on Cultural Diversity (CCD) and Howard Mayer Brown Award Committee. We were delighted to have received an exceptionally high number of applicants in 2016, and happy to report that they came from all parts of North America. We hope to increase this number still further with the addition to the CCD website of “how-to” tips from previous winners. Watch for details at ams-net.org/committees/ccd/.

Looking ahead, the CCD invites AMS members to continue spreading the word about this important award. We hope to draw in applicants from a broader range of U.S. and Canada post-secondary institutions. At the same time, we look forward to addressing issues of diversity by co-hosting the panel session, “Diversity through the Pipeline,” at the Rochester meeting in conjunction with the AMS Pedagogy Study Group and the Committee on Women and Gender.

—Remi Chiu and Erika Honisch

Graduate Education Committee

The Graduate Education Committee (GEC) continues its work with directors of graduate studies to support graduate programs, current graduate students, and prospective graduate students. The GEC met at the Vancouver Annual Meeting and hosted a successful reception for prospective graduate students with over eighty prospective students and directors of graduate study in attendance. Directors of graduate study announced their participation in the reception ahead of the annual meeting and the list of participating institutions was published on the AMS web site ahead of the meeting, and feedback suggests that faculty and prospective students found this year’s reception an improvement. At the committee meeting itself, discussion items included a review of the data from our survey of directors of graduate study and prospective graduate students. The aggregate data based on nearly sixty responses showed a strong preference for continuing the reception for prospective graduate students as the primary means of facilitating communication between prospective students and directors of graduate study. However, as a subgroup of respondents, faculty members demonstrated a marked secondary preference for alternative forms of meeting (such as arranging private meetings with prospective students or inviting prospective students to program receptions or parties). Present and future programming at the Annual Meeting also was discussed, including plans for a session at the 2017 Rochester meeting titled “The Dissertation and Your Job.” Other discussion items included: revisiting the format for the annual graduate student reception (open reception style or job-fair style with staffed tables), whether to revive the Sunday morning meeting of directors of graduate study (which last took place in 2007, “The Role of the Master’s Degree in Musicology”).

—Daniel J. DiCenso and Berthold Hoeckner

Committee on the Publication of American Music

MUSA, the AMS-sponsored forty-volume series representing the full range of genres and idioms in American Music, has been underway since 1987; it continues strongly under the guidance of Executive Editor Andrew Kuster. I am pleased to announce that two new volumes in the series *Music of the United States of America* (MUSA) will be ready for publication later this year. They are George Whitefield Chadwick: *The Padrone*, edited by Marianne Betz, and Joseph Rumshinsky: *Di goldene kale* (1923), edited by Michael Ochs. Editorial work continues to move forward with the MUSA editions of Eubie Blake and Noble Sissle: *Shuffle Along* (1921), edited by Lyn Schenbeck and Lawrence Schenbeck; John Cage: *Concert for Piano and Orchestra, Solo for Piano* (realization by David Tudor), edited by John Holzaepfel, and *Songs from the British-Irish American Oral Tradition as Recorded in the Early Twentieth Century*, edited by Norm Cohen, Carson Cohen, and Anne Dhu McLucas.

In 2016 COPAM commissioned several new MUSA editions, including *Orchestral Pieces of George Rapp’s Harmony Society, 1810–1833*, edited by Nikos Pappas, and *Spirituals*, edited by Sandra Graham.

COPAM recently submitted a new grant proposal to the NEH to fund MUSA for the years 2017–2020, and we anticipate hearing the results this summer. Take a look at our new Facebook page and Twitter feed, facebook.com/musaeditions/ and @musaeditions, if you get a chance. Full details about MUSA are at our web site, ams-net.org/MUSA.

—Amy C. Beal

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Committee on the History of the Society

The Committee on the History of the Society continues its oral-history initiatives, and has secured agreements from many members to record interviews. As always, the recordings are transcribed, and the documents deposited in the Society’s Archives at the University of Pennsylvania. Please welcome our new archivist, Liza Vick, University of Pennsylvania music librarian, and please extend warm thanks to outgoing archivist Richard Griscom.

We also maintain our new, dedicated committee web page and a page therein dedicated to an inventory of current and former Society members’ papers; for both initiatives, we have outgoing committee member Jim Zychowicz to thank. Thanks, Jim!

The Committee is also discussing several additional initiatives, all dedicated to recording and celebrating the history of the Society and the practice of the discipline. These are:

- A partnership with other AMS committees and study groups. For example, a partnership with the Committee on Career-Related Issues might illuminate some of the ever-emerging alternatives to familiar academic careers, where musicologists make important contributions to the discipline within the context of a different kind of professional work
- A partnership with local chapters
- A partnership between the committee and Grove Music Online, specifically on the entries by AMS members, perhaps updating outdated entries, or adding new entries, especially to capture crucial developments in the discipline, including new methodologies and diverse perspectives on the collective musical enterprise
- Finally, a major conference or study day devoted to a comprehensive “stock-taking” at this juncture in the discipline’s history. It is envisioned that the conference would be live-streamed, and the presentations and colloquy published.

Society members are invited to contact the committee with ideas and suggestions. Visit us at ams-net.org/committees/history/.

—Anthony M. (Tony) Cummings

Committee News

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Publications Committee

In fall 2016, the Publications Committee awarded subventions to twenty-three books for a total of $38,500:

- David Beach, The Late Instrumental Music of Franz Schubert: A Theorist's Perspective (University of Rochester Press); supported by the Otto Kinkeldey Endowment
- Harriet Boyd-Bennett, The Politics of Opera in Postwar Cambridge (Cambridge University Press); supported by the AMS 75 PAYS Endowment
- Rogério Budasz, Opera in the Tropics: Theater and music in early-modern Brazil (Oxford University Press); supported by the Lloyd Hibberd Endowment
- Joanne Cormac, Lisz and the Symphonic Poem (Cambridge University Press); supported by the Claire and Barry Brook Endowment
- Jonathan De Souza, Music at Hand: Instruments, Bodies, and Cognition (Oxford University Press); supported by the AMS 75 PAYS Endowment
- Joseph Dyer, The Scientia artis musicæ (1274) of Hélle Salomon: Teaching Music in the Late Thirteenth Century (Routledge); supported by the Kenneth Levy Endowment
- Stefan Fiol, Recasting Folk: Music, Media, and Social Mobility in the Indian Himalayas (University of Illinois Press); supported by the AMS 75 PAYS Endowment
- Angela Fiore, Musica nelle istituzioni religiose femminili a Napoli (1659–1750) (Peter Lang); supported by the AMS 75 PAYS Endowment
- Andy Flory, I Hear a Symphony: Motown and Crossover R&B (University of Michigan Press); supported by the Dragan Plamenac Endowment
- Jonathan Gilson, Mirrors of Heaven or Worldly Theatres?: Venetian Nunneries and Their Music (Oxford University Press); supported by the Margarita M. Hanson Endowment
- Dana Gooley, Sounding Side-ways: Improvisational Aesthetics in Nineteenth Century Music (Oxford University Press); supported by the Gustave Reese Endowment
- Erin Knyt, Ferruccio Buoni and his Legacy (Indiana University Press); supported by the AMS 75 PAYS Endowment
- Gerhard Kubik, Jazz Transatlantic I and II (University Press of Mississippi); supported by the Manfred Bukofzer Endowment
- Samuel Llano, Discordant Notes: Marginality and Social Disorder in Madrid, 1890–1930 (Oxford University Press); supported by the Otto Kinkeldey Endowment
- Stephen A. Marini, The Cathayway Psalmody: Transatlantic Religion and Music in Colonial Carolina (University of Illinois Press); supported by the Lloyd Hibberd Endowment
- Valerio Morucci, Baronial Patronage and Music in Renaissance and Early Baroque Rome (Routledge); supported by the Gustave Reese Endowment
- Lonán Ó Briain, Musical Minorities: The Sounds of Hmong Ethnicity in Northern Vietnam (Oxford University Press); supported by the AMS 75 PAYS Endowment
- Nathan Platte, Making Music in Selznick’s Hollywood (Oxford University Press); supported by the AMS 75 PAYS Endowment
- Katherine Preston, Opera for the People: English-Language Opera and Women Managers in Late 19th-Century America (Oxford University Press); supported by the Claire and Barry Brook Endowment
- Kelly St. Pierre, Bedřich Smetana: Myth, Music, and Propaganda (Boydell & Brewer); supported by the AMS 75 PAYS Endowment
- Joshua Walden, Musical Portraiture: The Composition of Identity in Contemporary and Experimental Music (Oxford University Press); supported by the Manfred Bukofzer Endowment
- Marianne Wheeldon, Debussy’s Legacy and the Construction of Reputation (Oxford University Press); supported by the Dragan Plamenac 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 (ams-net.org/pubs/subvention.php). Deadlines are 15 August and 15 February each year.

—Caryl Clark

Planning Committee on the Status of Race and Ethnicity in the Profession

The AMS Board of Directors created a Planning Committee last summer to consider issues of race, ethnicity, and the profession of musicology. It is co-chaired by George Lewis (Columbia University) and Judy Tsou (University of Washington); other members are Naomi Andre (University of Michigan), Mark Burford (Reed College), Bonnie Gordon (University of Virginia), Mark Karz (University of North Carolina at Chapel Hill).
The committee convened a special session at the Vancouver Annual Meeting (and live-streamed) titled “Race, Ethnicity, and the Profession.” Chaired by Lewis and Tsou, it included short comments by Ellie Hisama (Columbia University), Mark Burford, and Bonnie Gordon. (They are available at musicologynow.ams-net.org/2016/11/colloquy-race-ethnicity-and-profession.html.) A lively discussion ensued, with forty-three comments from the audience and online participants. The six major themes were:

- AMS Program and Award Committees
  - More methodological diversity in evaluating paper proposals and award publications
  - Encouragement for diverse and group submissions
  - Annual critical race theory session
- Education/Training
  - Toolkit to teach people about micro-aggression
  - Free implicit bias sessions at AMS
  - Reading list on these issues
- JAMS
  - JAMS could be a place for critical race/colonialism/bias scholarship
  - JAMS could be more flexible on the length of published articles to accommodate papers on racial and social justice issues
- Need methodological diversity in peer review
- Mentoring and Safe Spaces
  - Need safe spaces for scholars of color to discuss issues such as sexism, racism, and ableism
  - Provide online comment boxes for people who don’t want to speak in front of an audience
- Society History and Statistics
  - Gather general society race and gender statistics and those on minority participation
  - Gather oral history from diverse members

Next steps:

- Working with the AMS Board to form a permanent committee with a diverse membership
- Planning a critical race theory and music session for next year’s Annual Meeting.
- Legal theorist Cheryl I. Harris (University of California, Los Angeles), who pursues connections between racial theory, civil rights practice, politics, and human rights, will be the guest speaker. William Cheng (Dartmouth College) and Alisha Lola Jones (Indiana University) will be the respondents.
- Other nascent initiatives include working with AMS President Martha Feldman on an implicit bias training session and working with Joy H. Calico, Editor-in-Chief of JAMS, to produce an issue on critical race theory.

Obviously, there is much work to be done in the coming years. Thanks to everyone for your ideas for making the AMS a more inclusive society.

—Judy Tsou

Committee on Technology

The Committee on Technology continues to discuss new modes of scholarship, teaching, and communication as they relate to musicology, and indeed the humanities at large. The Board recently approved our document “AMS Best Practices in Digital Scholarship,” which includes useful advice for publishers and editors, university hiring and promotion committees, graduate (and undergraduate) program directors, and individual musicologists. Available at ams-net.org/committees/technology/, the document provides links to other helpful resources: indices of digital music projects, guidelines for fair use in the digital domain, guides for evaluating digital work, and pertinent conferences and workshops.

At the Vancouver Annual Meeting, we considered the growing need for training in digital methods, the importance of accessibility and principles of Universal Design (www.udlcenter.org), and ideas for innovative uses of digital technology at the Annual Meeting. We welcome your views on these or any topics related to the committee’s charge. For more information, visit ams-net.org/committees/technology/

—Richard Freedman

LGBTQ Study Group

In conjunction with the AMS Annual Meeting in Vancouver, the LGBTQ Study Group organized the symposium “Race-ing Queer Music Scholarship.” Keynote speakers were Alisha Lola Jones and Deborah R. Vargas, performers Teiya Kasahara (voice) and Rachel Iwaasa (piano), and thirteen scholarly papers were presented in four sessions. Fifty people arrived early to attend symposium events, which began the day before AMS, and included a session during the Society’s meeting. The program committee consisted of a representative from the AMS, SMT, and SEM study groups dealing with gender and sexuality. The symposium was sponsored by the University of British Columbia and supported by a $14,000 Social Sciences and Humanities Research Council grant from the Canadian government. See ams-lgbtq.org/race-ing-queer-music-scholarship/ for full details.

We awarded the Philip Brett Award for exceptional musicological work in the field of lesbian, gay, bisexual, and/or trans* studies to William Cheng for Just Vibrations: The Purpose of Sounding Good (2016) and to Christina Sunardi for Stunning Males and Powerful Females: Gender and Tradition in East Javanese Dance (2015).

—Andrea F. Bohlman

Study Group News

Cold War and Music Study Group

At the Vancouver Annual Meeting the Cold War and Music Study Group (CWMSG) hosted an alternative-format panel, “Lost Repertories of the Cold War Era.” The session focused on questions of Cold War canonicity and “lost music.” Joy H. Calico, Hyun Kyong Hannah Chang, Brian Locke, and Lisa Cooper Vest structured their presentations around ten-minute listening sessions, after which Alison Furlong and Danielle Fosler-Lussier contributed a lively discussion that foregrounded pedagogy and accessibility.

The CWMSG celebrated its ten-year anniversary in Vancouver with a happy hour. The newly elected committee—Andrea F. Bohlman, chair; Anicia Timberlake; Michael Uy; Lisa Cooper Vest; and Alyssa Wells—offers thanks on behalf of the entire CWMSG to the outgoing committee, Elaine Kelly, chair; Alison Furlong; Eduardo Hererra; Emily Richmond Pollock; and Marysol Quevedo. As we continue into our eleventh year, we invite conversation among scholars across musicology’s subdisciplines and geopolitical routes. If you would like to join our email list and learn more about our activities, please visit ams-net.org/cwmsg.

—Heather Haddock and Stephan Pennington

Music and Dance Study Group

The Music and Dance Study Group (MDSG) had a full program in Vancouver, with three events in addition to our business meeting. Two were collaborations with our colleagues from the SMT Dance and Movement Interest Group. Rebecca Simpson-Litke led an exciting Salsa class for our combined membership, and Matilda Burkas-Erzt convened members of both societies to exchange ideas for building a range of music-dance class syllabi. Our evening panel, supported by an AMS grant, presented Thomas DeFrantz (Duke University) in a talk entitled “Asked and Answered: Black Social Dance and its Musicology.”

Our plans for next year’s Rochester Annual Meeting include collaborating with the AMS LGBTQ Study Group on a panel to explore intersections between dance studies and queer studies. Please join us.

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Study Group News

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music studies, and holding an eighteenth-century social dance workshop with live music led by Carol Marsh.

We welcome Megan Varvir Coe to the steering committee as our new secretary and thank our co-founder and former secretary Sam Dorf for his amazing work since the study group’s inception.

We invite dance-research enthusiasts to join our Facebook page and listserv, and contribute to our database of music and dance bibliographic sources. Full details on all of our activities are available at ams-net.org/studygroups/mdsg/. We also welcome suggestions for future activities, conference postings, and the like. Send your ideas to Sarah.Gutsche.Miller@utoronto.ca.

—Sarah Gutsche-Miller

Music and Disability Study Group

The Music and Disability Study Group (MDSG) recently elected Jessica Holmes as co-chair, who will assist continuing chair Samantha Bassler with study group administrative duties, including planning and organizing the session at the Rochester Annual Meeting. MDSG Chairs serve for three years, one year with a continuing chair, one on their own, and another with a newly-elected chair. Other new leadership roles for 2017 include secretary/treasurer Beth Keyes and blog editor James Deaville. Michael Accinno continues as social media officer.

MDSG’s session topic for Rochester will be music, disability, and intersectionality; our call for papers is forthcoming (musicdisabilitystudies.wordpress.com). We invite all who are interested in music and disability studies to attend our Rochester session, and to subscribe to and contribute to the blog and DISMUS-L. To join, please visit our web site where you also will find information about music and disability research, MDSG activities, mentorship networks, and works-in-progress blog entries.

—Samantha Bassler and Jessica Holmes

Pedagogy Study Group

At the Vancouver Annual Meeting, the Pedagogy Study Group (PSG) sponsored an alternative format session, “Experimenting with the Canon: New Approaches to the Music History Survey,” the purpose of which was to explore possibilities, share ideas, and inspire innovative approaches to the traditional music history survey. Panelists Vilde Aaslid, Ryan Bañagale, Gwynne Kuhner Brown, and John Spilker tailored their talks to engage audience participation, discuss the limitations and strengths of the traditional survey, and assess the possibilities and mechanisms for change.

The next issue of the Journal of Music History Pedagogy is scheduled for Spring 2017. The following two issues will address special topics to align music history pedagogy and the rapidly changing social and political environment. Rachel Mundy will guest edit an issue on Ecocriticism, and Maria Cristina Fava will guest edit “Teaching Music History in a Multicultural Environment.” As always, we welcome not only submissions of article-length essays, but also shorter essays, roundtables, and workshops employing alternative formats. The JMHP editorial board recently instituted the position of Associate Editor, to assist the Editor-in-Chief during their final year and take over as Editor-in-Chief the year following. JMHP questions may be addressed to Stephen Meyer, Editor-in-Chief (meyerzc@ucmail.uc.edu).

The 2017 Teaching Music History Conference will take place in Boston 9–10 June at Berklee College of Music. Organizers are John Spilker and Alex Ludwig, while Simon Pilon and Alex Ludwig are overseeing local arrangements. Trudi Wright is chairing the program committee. Conference information and the call for proposals may be found at teachingmusichistory.com/tmhc2017/

—John Spilker

Popular Music Study Group

At the Vancouver Annual Meeting the Popular Music Study Group (PMSG) sponsored a noontime panel and an evening session devoted to musical artifacts. The evening’s keynote address was delivered by Jasen Emmons, Curatorial Director of the Experience Music Project, with the support of the AMS Fund for Guest Speakers. The call for papers deadline for the Rochester 2017 PMSG session is 15 April 2017 (see ams-net.org/studygroups/pmsg).

Daniel Goldmark has again agreed to host the PMSG Junior Faculty Symposium at Case Western Reserve University, which will take place in summer 2018. PMSG thanks the mentors who participated in the successful 2016 workshops: Susan Fast, Mary Francis, Daniel Goldmark, Eric Hung, Tammy Kernodle, and Stephanie Shonekan.

At the Vancouver PMSG business meeting members thanked Chair Eric Hung for his dedicated service and his initiatives in junior faculty mentorship and the development of bibliographic and pedagogic resources. I was elected as his successor for a two-year term. Mandy Smith was re-elected as web site administrator, and Jarryn Ha will manage the PMSG Facebook page.

—Albin Zak

Five additional AMS Study Groups have no report at this time:

- Ecocriticism
- Ibero-American Music
- Jewish Studies and Music
- Ludomusicology
- Music and Philosophy

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

RILM News

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 6,100 new records sent to RILM Abstracts in 2016 came from the US-RILM office at Cornell University. I encourage readers to contribute to the Lenore Coral Endowment and support US-RILM’s vital work. For details on how to contribute, please see ams-net.org/endowments/coral.php.

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

Papers Read at Chapter Meetings, 2015–16

Allegheny Chapter
17 October 2015
West Virginia University

Brian F. Wright (Fairmont State University), “Stigmatizing the Electric Bass in Jazz in the 1950s”


Hyun Joo Kim (Indiana University), “Liszt’s Conscienteous and Creative Renderings of Cimbalom Playing in his Hungarian Rhapsodies”

Jane Hines (Princeton University), “Brahms the Modernist: Historical Influence in the First Sextet”

Matt Baumer (Indiana University of Pennsylvania), “‘Same as it ever was?’ The Content of Undergraduate Music History Curricula in 2011–2012”

Ewelina Boczkowska and Randy Goldberg (Youngstown State University), “Reinventing the Music History Core Sequence: Goals and Strategies”

Travis Stimeling (West Virginia University), “Literacy, Critical Thinking, and the Graduate Music History Classroom”


Jon Churchill (Pennsylvania State University), “Vaughan Williams and Musical Safety: The Locus Amoenus in Symphony no. 3”

19 March 2016
Chatham University

Antonella Di Giulio (University at Buffalo, SUNY), “Deictic Spaces and Form-Meaning Pairings in Twentieth-Century Works”

Laura Dallman (Indiana University), “The Surface and Beyond: Quotation and Allusion in Daugherty’s Orchestral Works”

Julie VanGyzen (University of Pittsburgh), “Listening for Hope: Listening and Resistance During the Occupation of France”

Garreth Broesche (University of Houston), “Are Recordings Forgeries?”

Adam Shoaff (University of Cincinnati), “Rousseauian Aesthetics and the Rebirth of German Opera”

Juan Fernando Velásquez (University of Pittsburgh), “(Re)Sounding Urban: Symphonic Bands, Modernity, and Public Space in Medellín, Colombia (1863–1910)”

Anne Briggs (Wichita State University), “Fado: Origin Narratives and Female Azorean Immigrants”


Capital Chapter
16–17 October 2015
University of Richmond

9 April 2016
American University

Anna Brashears (Catholic University of America), “Focalization in Two Songs from Schumann’s ‘Kerner Liederreihe.’ Agony and Healing through the Act of Storytelling”

Gretchen Carlson (University of Virginia), “Jazz Goes to the Movies: Improvised Film Scores in Contemporary Cinema”

Matthew Franke (Howard University), “Beyond Pastiche: The Descending Tetrachord in Massenet’s Manon”

Justin T. Gregg (Georgetown University), “The Evolution of the Flute Family as the ‘Outsider’ in Gustav Mahler’s Wunderhorn Symphonies”

Thomas Rohde (Catholic University of America), “Brazilian Nationalist Representation in the Text and Musical Setting of Heitor Villa-Lobos’s Choros No. 10: ‘Rasga o coração’ (Tear Open my Heart)”

Laura Youens (George Washington University), “The Sad Case of ‘Si par souffrir’”

Aaron Ziegel (Towson University), “Arthur Nevin and the Singing Soldiers of Camp Grant: World War I, Vocal Camaraderie, and A Choir of 40,000”

Greater New York Chapter
24 October 2015
Hunter College


Nathaniel Sloan (Fordham University), “Harold Arlen and Tin Pan Politics”

Jeff Dailey (Five Towns College), “Exploring the Meaning of Utopia, Limited”

Barry Wiener (Graduate Center, CUNY), “Young Classicality [Junge Klassizität] and German Cultural Chauvinism”

Catherine Coppola (Hunter College), “Fear of Feminine Power: Hillary Clinton and the Queen of the Night”

David Hurwitz (Classictoday.com), “The Vibrato Monologues: Sexual Politics and Expressive String Timbre”

13 February 2016
Columbia University

Jane Sylvester (Eastman School of Music, University of Rochester), “Veiled Muse, Poetic Collaborator: Infusions of Luise Hensel in Wilhelm Müller and Franz Schubert’s Settings of Die schöne Müllerin”

Robert Buttis (Montclair State University), “The Thousand Hurts of Fortunato: Transforming Gender Expectation in Adapting Edgar Allan Poe’s Short Stories into Chamber Operas”


Jeff Dailey (Five Towns College), “The Dance of Heresy—Music for the Female Pope”

Martha Sullivan (Rutgers University), “Cold Comfort: Musical Markers of Alterity and the Transmission of Female Agency in Rimsky-Korsakov’s Snegurochka”

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

Barry Wiener (City University of New York), “Ursla Mamlok: The Path to the New Music, 1960–65”

30 April 2016
Center for Remembering and Sharing

Vincent E. Rone (St. Peter’s University), “A Curious Case of Inculturation: Jean Langlais, Joseph Gelineau, and Vatican II”


Nicole Vilkner (Rutgers University), “The Urban Routes of Boieldieu’s La dame blanche in Nineteenth-Century Paris”


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Papers Read at Chapter Meetings
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Reba Wisner (Montclair State University), “Outer Limits and The Musical Undermining of Women’s Agency”

Mid-Atlantic Chapter
17 October 2015
Curtis Institute of Music

Benjamin Krakauer (Temple University), “Innovations in Bluegrass Music during the Nineteen Seventies: Negotiations of Musical Aesthetics and Social Values”

Ji Yeon Lee (City University of New York), “Climax Structure in Verismo Operas”

Christy Miller (University of Kansas), “Nineteen Seventies: Negotiations of Musical Aesthetics and Social Values”

Kassandra Hartford (Muhlenberg College), “Aesthetics and Voice in Early Musique Concrète”

Katherine Kaiser (Allentown, Pa.), “Listening of Women’s Agency”


Robert Kendrick (University of Chicago, Newberry Library), “Update on Music Collections at The Newberry Library”

Thomas Kernan (Roosevelt University), “Re-examining the Relationship Between Social Justice and Music at Roosevelt University’s Chicago College of Performing Arts”

Lydia Snow (Northeastern Illinois University), “Raising Hell Against Rankism: The Struggle for Adjunct Justice at Northeastern Illinois University”

Trent Leipert (University of Chicago), “The Submerged Subject of Video-Opera: Fausto Romitelli’s An Index of Metals”

Andrea Keil (Bowling Green State University), “Music Toward Spiritualization: The Transformative Process of Tone Eurythmy and Augusta Read Thomas’s Eurythmy Etudes for Solo Piano no. 1, ‘Still Life’”


Nathan Landes (Indiana University), “Metal-core and the Relative Nature of Mundane and Transgressive Subcultural Capital”

Nathan Reeves (Northwestern University), “Sirens in the Cloister: Disembodied Voices of Power and Protest in Early Modern Naples”

Scot Buzza (Xavier University), “Rhythmic Structure in the Compositional Process of Baldassare Galuppi”

John Romney (Case Western Reserve University), “Seventeenth-Century Opera Parody at the Comédie-Française: Evidence for the Appropriation of a Street Practice”

Lisa Feurzeig and Nikolaus Schroeder (Grand Valley State University), “William Henry Pommers’s Musical Style: Cross-Relations of Genre, Ethnicity, and Individuality”

Wesley Newton (Wheaton College), “Basque Blues? Examining Ravel’s Authenticity through a Cultural Lens”

Amanda Ruppenthal Stein (Northwestern University), “Composing a Jewish Symphony: Leonard Bernstein’s Symphony no. 1, ‘Jeremiah’”

29–30 April 2016
Case Western Reserve University

Jacek Blaszkiewicz (Eastman School of Music, University of Rochester), “Enter the Furnace: Morality and Social Space in Offenbach’s La vie parisienne”


Gregory Walshaw (Emmanuel College, University of Toronto), “A Cry from the Soul: Charles Mingus, ‘Ecclusiastics,’ and Beneath the Underdog”

Peter Moeller (Ohio State University), “Variety within Unity: Sanctus sanctorum excitatio”

Rachel McNellis (Case Western Reserve University), “Performance of the Visual and Participation in the Divine: Sacred Representation in Cordier’s Tout par compas”

Brian MacGilvray (Case Western Reserve University), “Claude Le Jeune’s Subversion of musique mesurée in his Chansons on Vanity”

Peter Graff (Case Western Reserve University), “Cleveland’s Lost Sheep: Russian Jewish Immigrants and the Systematization of Assimilation at the Globe Theater”

Ryan Ebrigt (Bowling Green State University), “Operatic Entrepreneurship and Iconoclasm in Steve Reich’s The Cave”

Stephen Meyer (University of Cincinnati), “The Politics of Authenticity in Miklós Rózsa’s Score to El Cid”

John Sienicki (Grand Rapids, Mich.), “Schubert in Outer Space: Rare Examples of Iconic Western Music in Bollywood Films”

Sara Gulgas (University of Pittsburgh), “Memories of an Imagined Past: Baroque Rock’s Postmodern Nostalgia”

New England Chapter
3 October 2015
Amherst College

Maia Perez (Boston University), “Arnold Dolmetsch against Antiquarianism: The Development and Endurance of Period Instrument Revival Ideologies”


Derek Strykowski (Brandeis University), “Symphonies for Sale: How Composers and Publishers Negotiated the Style of Concert Music in the Long Nineteenth Century”

Mike Ford (Rutgers University), “Processes of Spectralization: From Josquin’s Missa L’homme armé super voces musicales to Haas’s Trio ex Uno”

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

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AMS Newsletter
20 February 2016  
The Hartt School

Joel Schwindt (Boston Conservatory of Music), “Why Striggio Was Not on Monteverdi’s Side: Orfeo (1607), Academy Culture, and the Staging of the ‘Artusi Controversy’”

Moira Hill (New Haven, Conn.), “Nothing New Under the Sun: C. P. E. Bach’s Successor Schwelken and the Problem of Originality”

Ellen T. Harris (MIT), “George Frideric Handel: A Life with Friends—The Archival Background”

Kirill Zikanov (Yale University), “Fauré’s Three Models of Instrumental Music”

Catrina Flint de Médicis (Vanier College), “Maurice Boucher’s Little Wooden Actors at the Théâtre de la Marionnette (1888-1892)”

David Ferrandino (University at Buffalo, SUNY), “Ironic Masks, Randy Newman, and the Aesthetics of Social Tolerance”

8–9 May 2016  
Massachusetts Institute of Technology Jointly with New England Conference of Music Theorists

Melody Chapin (Tufts University), “Opera and Modernity in Brazil: Camargo Guarnieri and Mário de Andrade’s Pedro Malazarte”

David Schulenberg (Wagner College), “Between Frescobaldi and Froberger: From Virtuosity to Expression”

Nona Monahin (Five Colleges Early Music Program, Mount Holyoke College), “A Tale of Three Sciole: Triple Meters in the Danced Suites of Fabritio Caroso”

Heather de Savage (University of Connecticut), “Before and After Debussy: Gabriel Fauré’s Pelléas et Mélisande in New York and Boston, 1902-12”

Sean M. Parr (Saint Anselm College), “Vestiges of Virtuosity: Origins of the French Coloratura Soprano”

Erinn Knyt (University of Massachusetts Amherst), “A History of Man and His Desire: Ferrucio Busoni and Faust”

David Ferrandino (University at Buffalo, SUNY), “Getting ‘Satisfaction’ from Others: Cover Songs, Irony, and the Rolling Stones”

Annalise Smith (Cornell University), “Directorial Influence at the Paris Opéra: The Case of Devismes du Valgay”

Anne Briggs (Witchita State University), “Fado and Female Azorean Immigrants”

Lya Hamesley (Hamilton College), “Shattered Image: Appalachian White-Truth Femininities in the Songs of Dolly Parton”

Benjamin Piekut (Cornell University), Key-note Address: “Not So Much a Program of Music, as the Experience of Music: Distributed Authorship in the Merce Cunningham Dance Company”

François de Médicis (Université de Montréal), “Human Perception and Transcendence in Maelerlinck and Debussy’s Pelléas et Mélisande (Act III scene 3)”


Seth Coluzzi (Brandeis University), “The First Songstress: The Fragmented History of Lucia Quincianis’s Monody of 1611”

Tessa MacLean (McGill University), “Family Time’ with the Schumanns: Bourgeois Constructions in Liederalbum für die Jugend, op. 79”

Michael Kinney (McGill University), “You need only do your duty under all circumstances”: Reconciling Clara Schumann’s Feminine Identity in Victorian Domestic and Public Spheres”

Rachel Avery (McGill University), “Looking Back at the Home: L’Enfant et les Sortilèges as Engagement with Late Nineteenth-Century French Domesticity”

Northern California Chapter  
16–17 April 2016  
University of California, Santa Cruz Jointly with Pacific Southwest Chapter

Papers listed with Pacific Southwest Chapter.

New York State–St. Lawrence Chapter  
30 April–1 May 2016  
State University of New York at Potsdam

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


Liselotte Sels (University of California, Santa Barbara), “Tracking the Radif: The Musical Landscape of Present-day Iran”

Steven Ottományi (California State University, Long Beach), “Paradigm Shifts: The Search for Authenticity and the Question of Performance Practice in Eighteenth-Century Colonial California”

David J. Kendall (La Sierra University), “Inverting the Story: Magellan’s Specter and Popular Resistance through Parody in Filipino Comic Novelty Songs”

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

Adriana Martínez Figueroa (Phoenix College), “Invented Roots and Far-Flung Branches: The Influence of the Seegers and the Lomaxes on American Popular Music”

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Papers Read at Chapter Meetings
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Katherine Reed (University of Utah Valley University), “In Dreams: Musical Appropriation and Audience Interaction in the Soundtracks of David Lynch”

Michael D’Errico (University of California, Los Angeles), “Programming Sound: Computational Thinking in Electronic Music”

20 February 2016
Pomona College

Daniela Levy (University of Southern California, Los Angeles), “Singing on Screen: Opera for the Mass Public in Contemporary America”

Elisse C. La Barre (University of California, Santa Cruz), “Radio Enchains Music: The 1940 ASCAP Radio War and Music Festival”

Kenneth H. Marcus (University of La Verne), “Every Evening at 8: The Promenade Concerts and Cultural Hierarchy in Late-Nineteenth-Century Boston”

Robert Wahl (University of California, Riverside), “The Same Old Song and Dance: Carlos Surinach and the American Commission Process”

David Brodbeck (University of California, Irvine), “Heimat is Where the Heart Is; or, How Hungarian Was Goldmark?”

Panel Discussion: Susan Key (Chapman University) and Kristi Brown-Montesano (Colburn Conservatory of Music), “What Else is Out There? Opportunities in Public Musicology”

16–17 April 2016
University of California, Santa Cruz
Jointly with Northern California Chapter

Bernard Gordillo (University of California, Riverside), “Son de Dios: Vernacular Masses for the Family of God in Central America”

Eric Johns (University of California, Riverside), “Joaquin Nin-Culmell’s La Celestina: Embracing Regionalism in Francoist Spain”

Rachel Howerton (University of California, Riverside), “Flowers are my Music: A Reception History of the Symphonie fantastique in Victorian Britain”

Matthew Buchan (University of California, Riverside), “Jonny Greenwood’s ‘There Will Be Blood’: Sonic Collage, Parable of Environmental Crisis”

Robert Wahl (University of California, Riverside), “Fleeing Franco: Expatriate Composers in New York”

Jung-Min Lee (Duke University), “Bartók’s Influence on Isang Yun: Chromaticism and Semitone Dyads”

Martha Sprigge (University of California, Santa Barbara), “Musical Grief at East German State Funerals”

Leta Miller (University of California, Santa Cruz), Keynote Address: “Musicology, Pedagogy and Practice: Personal Reflections over Forty Years”

Margaret Jones (University of California, Berkeley), “Plucking the Voice: Lute Tablature and Music Pedagogy at the Close of the Sixteenth Century”

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

Alison Maggart (University of Southern California), “Emil Schmög” or Toll Eulenspiegel? A Newly Discovered Cadenza by Richard Strauss”

Rocky Mountain Chapter
22–23 April 2016
University of New Mexico, Mesa del Sol
Aperture Center
Jointly with Society for Music Theory, Rocky Mountain Chapter and Society for Ethnomusicology, Southwestern Regional Conference

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

Christopher Bowen (University of North Carolina at Chapel Hill), “The Czech Village Triumphant: Bedřich Smetana’s The Bartered Bride in 1892 Vienna and Imperial Transnationalism”

Angela Mace Christian (Colorado State University), “Ludwig Berger, John Field, and the Dissemination of the Nocturne Style”

Lindsey Macchiarella (University of Texas at El Paso), “Skrjabin’s Modernism: Process and Style in the Prefatory Action Sketches”

John T. Brobeck (University of Arizona), “Mouton and the French Court Motet”


Blake Ceszar (University of Arizona), “In the Temperament: An Analysis of Key Color in Bach’s Well-Tempered Clavier”

Michael Oravitz (University of Northern Colorado), “The ‘Ariettes oublées’ within Debussy’s Ariettes: An Argument for the Consttrual of a Cyclic Triptych in the First Three Melodies of the Ariettes”

Charles Price (West Chester University of Pennsylvania), “Let the Good Times Roll from Lovin’ Sam Heard to Jimi Hendrix: Transmission and Transformation of a Louisiana Blues Line on Commercial Recordings”

Zachary Wiggins (Arizona State University), “Serious Compositional Methods in Fats Waller’s London Suite”

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

Thomas Posen (University of New Mexico), “The Patterns of Grand Opera on Broadway: A Semiotic Approach”

Eileen Watabe (Colorado Mesa University), “Chorale for One: Personal Expression in Nineteenth-Century Chorale Topic”

Julie Hedges Brown (Northern Arizona University), “A Choreographic Re-hearing of Schumann’s A-major String Quartet, First Movement”

Emily Lofeffer (University of Northern Colorado), “Alpenjäger in Schubert and Liszt Lieder”

Bettie Jo Basinger (University of Utah), “Maësper’s Wild Ride: Liszt’s Notions of Program and Audience in the Symphonic Poem and Transcendental Etude”

Steven Feld (University of New Mexico), Keynote Address: “Hearing Heat: Acoustemology meets the Anthropocene”

South-Central Chapter
18–19 March 2016
University of Georgia

Naomi Graber (University of Georgia), “Genre Trouble: Final Boys, Action Heroes, and the Gendered Music of Violence”

Megan Whiteman (University of Tennessee), “Psychologically Witched: Women of the French Tragédie Lyrique”

Kaylina Madison (University of Kentucky), “Black Representation in The Emperor Jones”

Sarah Holder (University of Tennessee), “A Life of Harmonious Discordance: Exploring the Work of Alice Fletcher through Intersectionality”

Morgan Rich (University of Florida), “Constructing a Narrative: Reexamining Theodor Adorno’s Alban Berg: Master of the Smallest Link through Source Study”

J. Tyler Fritts (University of Memphis), “Reading Between the Lines of History and Mythology: Towards a New Biography of Furry Lewis”
James MacKay (Loyola University), “Another Look at Chromatic Third-Related Key Relationships in Late Haydn”
Jeremy Grall (Birmingham-Southern College), “Homages and Adaptations of Maurice Ravel’s Par.future une enfante defunte in 1930s American Jazz and Classical Music”
Craig B. Parker (Kansas State University), “Edwin Gerschefski: Chameleon Composer from Georgia”
Kenneth Kreitner (University of Memphis), “The Tordesillas Perplex”
Yvonne Kendall (Austin Peay State University), “Arbeau’s Orchestrographie: Dance Music of Renaissance France”
Catherine Greer (University of Tennessee), “Vorwärts! Specters of the Hitlerjugend in the Songs of the Freie Deutsche Jugend”
David Heinsen (University of Georgia), “Re-Signifying Goldberg: Hannibal Lecter’s Leitmotif as an Affiliating Identification”

Southeast Chapter
16–17 October 2015
University of Richmond
Jointly with Capital Chapter
Ronit Seter (Jewish Music Research Centre), “Steve Reich’s Tehillim: Reinventing Old-Fashioned Orientalism and Israelism”
Robert Nosow (Jacksonville, N.C.), “Jacob Hobercht and the May Fairs”
Samuel J. Brannon (University of North Carolina at Chapel Hill), “The Book No One Wanted to Read: Marketing Strategies in Franceschi’s Zarlinko Editions”
John Z. McKay (University of South Carolina), “Musical Curiosities in Kircher’s Antiquarian Visions”
Christina Taylor Gibson (Catholic University of America), “Mabel Dodge Luhan, Carlos Chávez, and Whirling Around Mexico”
Kristen M. Turner (North Carolina State University), “The Woman Behind the Man: Candie Carawan and Women’s Contributions to the Civil Rights Movement”
Daniil Zavlunov (Stetson University), “Opera as Policy During the Reign of Nicholas I: The First Decade (1825–1839)”
Gina Bombola (University of North Carolina at Chapel Hill), “Scandalous Sight, Sublime Sound: Opera and Film Censorship in I Dream Too Much (1935)”
Joanna Helms (University of North Carolina at Chapel Hill), “The Anatomy of an Analysis: Luigi Nono and Schoenberg’s Variations for Orchestra, op. 31”

Poster presentations:
Patricia Puckett Sassar and Vivian Tompkins (Furman University), “The Birgit Krohn Albums: Amateur Music-Making in Late Nineteenth-Century Norway”
Karl G. Feld (North Carolina State University), “Following Guido d’Arezzo’s Prolegomina in antiphonarium and Regule rihmice: Tracing the First Transmissions of Modern Musical Notation”
Gregory Thomas Martin (Catholic University of America), “The Record and the Creation of the Hip-Hop Culture: How Technology Helped Create an African-American Musical Style”
Marya Orłowska-Fancy (University of North Carolina at Greensboro), “Fryderyk Chopin’s Etude in F Major, op. 10, no. 8 as a Descendant of the Improvised Free-Fantasy Tradition”

5–6 March 2016
Duke University
Laura E. Kennedy (Furman University), “Shostakovich’s Two Versions of Movement II for Symphony no. 8 (1943)”
Barbara Strauss (Moravian Music Foundation), “Bringing Resources to Light”
Dave Blum (Moravian Music Foundation), “Members of the Musenhof among the Moravians”
Laura D. Stevens (High Point University), “Unearthing Manuscripts in the Salem Collegium Musicum Collection of the Moravian Music Archives: Quartetto by Joseph Aloys Schmittbaur (1718–1809)”
Stewart Carter (Wake Forest University), “Marin Mersenne, His Followers, and the ‘Discovery’ of the Harmonic Series”
Jeremy Sexton (Wake Forest University), “Who is Fair Oriana?”
James Brooks Kuykendall (Erskine College), “Editorial Intervention in Bach’s Passaggio Chorales”
Julie Hubbard (University of South Carolina), Keynote Address: “High Fidelity and Music in New Hollywood Film”
Carolyn Carrier-McClimon (Furman University/Indiana University), “Nineteenth-Century Albums and Collective Memory in Robert Schumann’s ‘Erinnerung’ from the Album für die Jugend, op. 68”
Jung-Min Lee (Duke University), “Wordplay and Fantastical Worlds in Unsuk Chin’s Akrostichon-Wortspiel”

Southern Chapter
19–20 February 2016
Palm Beach Atlantic University
Andreas Giger (Louisiana State University), “Leoncavallo’s Appunti and the History of Pagliacci”
Morgan Rich (University of Florida), “Constructing a Narrative: Reexamining Theodor Adorno’s Albam Berg: Master of the Smallest Link through Source Study”
Christina Filis (Palm Beach Atlantic University), “The Doxastarion of Markos Domestikos Notated in the New Analytical Method: A Critical Analysis of a Musical Legacy”
Charles Brewer (Florida State University), “The Beauty of Israel Is Slain: William Billings’s Anthem for the Reinterment of Dr. Joseph Warren”
C. Megan MacDonald (Florida State University), “Embodying Faith and Fandom: Songs of Identity in Depression-Era Gospel Singing Communities”
McKenna Milici (Florida State University), “ ‘Ain’t I Always Been a Good Husband?: Male Characters as Keys to Portraying the Wayward Woman in Street Scene”

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Papers Read at Chapter Meetings
continued from page 27

Maria Cizmic (University of South Florida), “Empathy, Ethics, and Film Music: Alfred Schnittke and Larisa Shepitko’s The Ascent (1977)”

Navid Bargrizan (University of Florida), “Mozart’s Don Giovanni as a Prototype for the Romantic German Tragedy”

Timothy Love (Louisiana State University), “Guilty until Proven Innocent: Thomas Davis and the Struggles of Irish Art Music”

Carrie Danielson (Florida State University), “Going to School and Winning the Olympics: A Musicological Examination of Childsongs at a Tallahassee Community Center”

Douglass Seaton (Florida State University), “Out of the Back Row: Ferdinand Hiller’s Views on Composing Applied to His String Quartets”

Dongjin Shin (University of Florida), “Stravinsky’s Three Japanese Lyrics and the Concept of Two-Dimensional Music”

Southwest Chapter
10 October 2015
Texas State University
Jointly with the National Association of Composers USA – Texas Chapter

Brian Peterson (Shasta College), “Going to the Sources: Issues in Historical Performance Practice and Pedagogy in the Interpretation of Samuel Scheidt’s Tabulatura Nova (1624)”
Kimary Fick (University of North Texas), “They Decorate their Heads with Many Beautiful Things: Herzogin Anna Amalia’s Aesthetics and the Ideal Musical Kennerin”
Peng Liu (University of Texas at Austin), “Rethinking Sonata Form in Beethoven’s Lyricism”
J. Cole Ritchie (University of North Texas), “Recent Jazz Arrangements of Western Art Music as Foreignized Translations”

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

Marusia Pola Mayorga (Texas Tech University) and Anny Zúñiga Santiago (Independent Artist), “100% Chamula!! Transgressive Identities and Musical Transculturalism in the Mexican South Border”

Miranda Bartrina Sousa (University of Texas at Rio Grande Valley), “Chiquinha Gonzaga: Musician and Activist in the Brazilian Society at the Twentieth-Century Turn”

Poster presentations:
Carrie Evans (Texas Tech University), “Music as Speech: How Video Game Musical Motifs Drive the Story”
Brent Alan Ferguson (Independent Scholar), “Instrument of Evil: Pipe Organ in Musical Themes of Video Game Antagonists”
continued on page 31

CFPs and Conferences

The AMS posts Conference and CFP notices at three bulletin boards: see ams-net.org/announce.php for complete listings and information about subscribing to email notices. Hundreds have been posted since the August 2016 AMS Newsletter was published; a small selection appears below.

 Calls for Papers

Women’s Work in Music
CFP deadline: 1 March 2017
4–7 September 2017
Bangor University

Women in the Creative Arts
CFP deadline: 20 March 2017
10–12 August 2017
Australian National University, Canberra

American Women Composer-Pianists: A Celebration of Amy Beach and Teresa Carreño
CFP deadline: 1 April 2017
15–16 September 2017
University of New Hampshire, Durham

Italian Musicological Society
CFP deadline: 15 June 2017
20–22 October 2017
Lucca

Conferences

American Handel Society
6–9 April 2017
Princeton University

Society for Seventeenth-Century Music
20–23 April 2017
Providence, R.I.

Sign O’ The Times: Music and Politics
20–23 April 2017
EMP Museum, Seattle

Medieval Studies
11–14 May 2017
Kalamazoo, Mich.

Music Encoding
16–17 May 2017
Tours, France

Canadian University Music Society
25–27 May 2017
University of Toronto

Nineteenth-Century Music
7–9 June 2017
Vanderbilt University

Music and the Moving Image
26–28 May 2017
New York University

Teaching Music History
9–10 June 2017
Berklee College of Music

Medieval and Renaissance Music
4–7 July 2017
Prague

RMA Music and Philosophy Study Group
13–14 July 2017
London

La danse française en Allemagne et son enseignement au début du XVIIIe siècle
5–8 September 2017
Paris

Royal Musical Association
7–9 September 2017
University of Liverpool

Gottfried Tauberts “Rechtschaffener Tantzmeister” (Leipzig 1717):
Kontexte – Lektüren – Praktiken im Musikinstrumentenmuseum der Universität
20–23 September 2017
Leipzig

Société française de musicologie:
“Thinking musicology today: objects, methods, and prospects”
23–25 November 2017
Paris
75 years ago: 1941–42
• President Otto Kinkeldey’s address to the members (29 December 1941; published in Papers of the AMS, 1946) looked forward to the post-war status of musicology, identifying four key areas: global cooperation among scholars; establishing the discipline in academic institutions; supporting the publication of music and music scholarship; and supporting the work of libraries to conserve and make available the materials of musicology.

• The Musical Quarterly continued to publish work first presented at AMS chapter and national meetings. In the January 1942 issue Curt Sachs reviewed Paul Henry Láng’s Music in Western Civilization (1941): “at last we are given the book that we can recommend to [those] who wish to see music in its proper place within the history of mankind without being bored by technicalities.”

50 years ago: 1966–67
• Twenty-seven students at the University of Michigan presented a petition to the Board of Directors requesting permission to form a student chapter of the AMS.
• The RILM indexing project proposed by Barry S. Brook received support “in principle” from the Board.
• Edward Lowinsky proposed to the Board that two awards be initiated: the Kinkeldey, for an outstanding book, and the Einstein, for an outstanding article by a scholar in early career stages.

25 years ago: 1991–92
• The last surviving founding member of the Society, Paul Henry Láng, died.
• The Program Committee received 238 proposals; they accepted 112 (48%).
• The AMS Directory was expanded to two lines per member, so that it could include telephone, fax, and email address. D. Kern Holoman spearheaded the Society’s first email directory.
• Lawrence Libin proposed and organized a new Society fellowship named in honor of Howard Mayer Brown and intended to support minority graduate students. The AMS Council proposed to the Board that the Society establish a Committee on Cultural Diversity.
• The Board approved the new series AMS Monographs under the leadership of Lawrence Bernstein.
• The Society for Seventeenth-Century Music was founded.

American Musicological Society, Inc.
Statement of Activities for the Fiscal Year Ending
June 30, 2016

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Current operations</th>
<th>Publications</th>
<th>Endowment: Fellowships, Awards, Undesignated</th>
<th>TOTALS</th>
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<tbody>
<tr>
<td>Dues &amp; subscriptions</td>
<td>$393,650</td>
<td>$393,650</td>
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<td>Annual meeting</td>
<td>$172,848</td>
<td>$172,848</td>
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<tr>
<td>Sales/Royalties</td>
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<td>Government grants</td>
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<td>Contributions</td>
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<td>$524,130</td>
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<td>Investment income</td>
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<td>$97,081</td>
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<td><strong>Total revenue</strong></td>
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<td><strong>$198,674</strong></td>
<td><strong>$655,066</strong></td>
<td><strong>$1,469,025</strong></td>
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</tbody>
</table>

| Expenses | Salaries & benefits | $218,930 | $58,724 | $277,654 |
| Subventions, Grants, Fwps | $92,878 | $118,836 | $211,714 |
| Dues & subscriptions | $3,900 | $3,900 |
| Publications | $159,105 | $6,383 | $165,488 |
| Professional fees | $12,377 | $12,377 |
| Annual meeting | $118,884 | $14,600 | $133,484 |
| Chapters | $6,948 | $6,948 |
| Office expense | $80,336 | $4,095 | $84,431 |
| Unrealized loss in investment | $64,678 | $199,693 | $264,371 |
| **Total expenses** | **$600,480** | **$233,781** | **$333,129** | **$1,167,390** |

| Change in Net Assets | $14,805 | $(35,107) | $321,937 | $301,635 |

Statement of Financial Position
June 30, 2016

<table>
<thead>
<tr>
<th>Assets</th>
<th>Current Operations</th>
<th>Publications</th>
<th>Endowment: Fellowships, Awards, Undesignated</th>
<th>TOTALS</th>
</tr>
</thead>
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<tr>
<td>Cash</td>
<td>$207,150</td>
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<tr>
<td>Accounts receivable</td>
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<td>$20</td>
<td></td>
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<tr>
<td>Investments</td>
<td>$1,564,805</td>
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<td>$6,396,131</td>
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<tr>
<td>Equipment</td>
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<tr>
<td>Funds held in trust</td>
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<td>$12,985</td>
<td>$35,411</td>
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<tr>
<td><strong>Total assets</strong></td>
<td><strong>$229,596</strong></td>
<td><strong>$1,590,463</strong></td>
<td><strong>$4,844,311</strong></td>
<td><strong>$6,664,370</strong></td>
</tr>
</tbody>
</table>

| Liabilities | Accounts payable | $7,610 | $7,610 |
| Deferred Income | $22,426 | $12,985 | $35,411 |
| **Total Liabilities** | **$30,036** | **$12,985** | **$43,021** |

| Net assets | **$199,560** | **$1,590,463** | **$4,831,326** | **$6,621,349** |

| Total Liabilities & Net Assets | **$229,596** | **$1,590,463** | **$4,844,311** | **$6,664,370** |

Doctoral Dissertations in Musicology
The DDM database maintained by the AMS is successful and continues to grow. Most members have linked their dissertation (in-progress or complete) and their member directory entry; if yours is missing, send a note to the AMS and we will create the link. This provides a convenient subject-oriented tool for keyword-searching the member directory.
Michał Bristiger (1921–2016)

Michał Bristiger, Corresponding Member of the Society, died in Warsaw on 16 December 2016.

Born in 1921, Bristiger belonged to the generation condemned to annihilation by the Nazis; that he avoided the fate of ninety-eight percent of Polish Jews borders on the miraculous. In 1943 he evacuated from Nazi-occupied Ukraine disguised as one of their soldiers by the Italian army retreating after the defeat at Stalingrad. He returned to Poland in 1946 to continue medical studies begun in 1940, and simultaneously took up the study of music, becoming a medical doctor in 1951 and completing his musicological studies in 1953. Bristiger taught at the University of Warsaw from 1951 to 1970, when he was removed from his post by the Communist authorities in an anti-Semitic and anti-intellectual purge designed to sever all contacts between independently-thinking teachers and students. From 1970 until his retirement in 1991 he held a research position at the Institute of Art of the Polish Academy of Sciences.

Bristiger’s scholarly work included research on theoretical and historical aspects of the relationships between music and words, the history of Italian vocal music in the seventeenth and eighteenth centuries, and the history of music theory and aesthetics. His magnum opus, Zwiazki muzyki ze slowem [The Relationships of Music and Words, 1986], masterfully deploys the tools of structural linguistics as well as theoretical and historical musicology to analyze the verbal text of the vocal work in its multifarious relationships with the vocal line and to develop a theory of vocal form. Among his studies in the history of Baroque Italian vocal music, one should single out his work on the opera theater of Maria Kazimier Sobieska, the Polish Queen resident in Rome from 1699 to 1714, for whom Domenico Scarlatti wrote no less than seven operas. Bristiger was also the author of numerous articles (many collected in a volume, Transkryptje [Transcriptions], 2016) devoted to half- or completely forgotten figures in the history of music aesthetics, including Abramo Basevi, Camille Durutte, Joseph Hoene-Wronski, Kurt Huber, Aleksiej Losiev, Mario Pilo, and Boris de Schloezer; he had a real knack for bringing such figures back to life and showing the contemporary importance and relevance of their work.

Bristiger played a significant role in his country’s musical life as an editor of journals and organizer of conferences. From 1967 to 2010, he was the editor-in-chief of Res Facta, the most substantial Polish periodical devoted to contemporary music, and one that coincided with the composition of art music in Poland during a particularly creative period in its history. During the 1970s and 1980s he organized numerous Polish-Italian musicological conferences documented in the series Pagine: Argomenti musicali polaco-italiani (1972–89). Until the end, he remained fully active both as a scholar and as a mentor to the young generation: the seminars regularly organized by his De Musica association brought together many of the most talented young music scholars in the country.

—Karlo Berger

Samuel A. Floyd, Jr. (1937–2016)

Samuel A. Floyd, Jr., musician, educator, and founding director of the Center for Black Music Research (CBMR), died at his home in Chicago, Ill. on 11 July 2016.

Born and raised in Tallahassee, Florida, he attended Florida Agricultural and Mechanical University, where he received a B.S. degree. He earned a M.M.E and Ph.D. from Southern Illinois University.

After completing his studies Floyd returned to Florida, where he worked as band director at Smith-Brown High School in Arcadia, Florida. In 1962 he joined the Florida A&M faculty as instructor and assistant director of bands. He went on to teach at Southern Illinois University (1964–1978) and Fisk University (1978–1983). At Fisk, Floyd founded and directed the Institute for Research in Black American Music. This institution was the prototype for CBMR, which he founded in 1983 at Chicago’s Columbia College. Although his CBMR work defined much of his Columbia College tenure, he also served as Academic Dean and Interim Vice President of Academic Affairs and Provost. He retired in 2002 as Director Emeritus.

Through the CBMR, Floyd worked to preserve and promote the music of the African diaspora through a program of research (and establishing the CBMR Library and Archives), performance (the Black Music Repertory Ensemble, the Ensemble Kalinda Chicago), conference and educational events, and a global institutional partnership (Alton Augustus Adams Music Research Institute in St. Thomas, U.S. Virgin Islands).

As a scholar, Floyd expanded black music historiography to include interdisciplinary inquiry. In 1980 he established the Black Music Research Journal, the premiere journal devoted to the study of black music, and served as founding editor of the Music of the African Diaspora series at the University of California Press.

In the 1990s he embarked on a scholarly agenda that reflected his widening theoretical perspective. Three examples are the interdisciplinary journal Lennox Avenue: A Journal of Intercritical Inquiry, the award-winning reference book International Dictionary of Black Composers (1999), and the edited volume Black Music in the Harlem Renaissance (1993), which situates the relationship between black concert music and the intellectual/esthetic movement. The Society for American Music awarded the latter the Irving Lowens Award for Distinguished Scholarship in American Music. In 1995, Floyd produced his most significant work, The Power of Black Music: Interpreting Its History from Africa to the United States.

Floyd was awarded Honorary Membership by the American Musicological Society (2006), received the Lifetime Achievement Award from the Society for American Music (2006), and the National Association of Negro Musicians’ Award for Distinguished Contributions to Music. Floyd accomplished enormous amounts through his scholarship, teaching and administrative work, but he will be remembered above all for his tireless mentorship and support of many emerging scholars, musicians, and educators.

—Tammy L. Kernodle

Don Harrán (1936–2016)

Don Harrán, professor emeritus at the Hebrew University of Jerusalem, died on 15 June 2016. He was a Corresponding Member of the Society. Born in Cambridge, Mass., he earned the baccalaurate in French from Yale University and the M.A. and Ph.D. in musicology at the University of California, Berkeley (1959, 1963). He settled in Israel, where his presence was central to establishing musicology. He taught at the Hebrew University of Jerusalem from 1966 to 2004. He also held visiting professorships at the University of California, Los Angeles and Villa I Tatti. He received fellowships, grants, and awards from

AMS Newsletter
many organizations, including the American Council of Learned Societies, the Newberry Library, the Folger Shakespeare Library, the American Philosophical Society, the Israel National Academy of Sciences, the Institute for Advanced Study (Princeton), the Université François Rabelais (City of Tours Medal), Oxford University (Donald Tovey Memorial Prize), the American Academy of Arts and Sciences (Honorary Foreign Member), and the Order of the Star of Italian Solidarity (Cavaliere). Harrán’s research encompassed Renaissance and early Baroque music, music by Jewish musicians, early Jewish female poets, the beginnings of Hebrew music historiography in the eighteenth century, and modern Jewish art music. Among his always assiduous and passionate publications, translations, and critical editions are: *Musikologyah: techumin u-megamot* (1975; in Hebrew); *The Anthologies of Black-Note Madrigals* (1978–81); “Maniera” e il madrigale: una raccolta di poesie musicali del Cinquecento (1986); *Word-Tone Relations in Musical Thought: From Antiquity to the Seventeenth Century* (1986); *In Search of Harmony: Hebrew and Humanist Elements in Sixteenth-Century Musical Thought* (1988); *In Defense of Music: The Case for Music as Argued by a Singer and Scholar of the Late Fifteenth Century* (1989); *Sara Copia Sulam: Jewish Poet and Intellectual in Seventeenth-Century Venice* (2009); and *Three Early Modern Hebrew Scholars on the Mysteries of Song* (2015). His magnum opus was his work on Salamone Rossi, which resulted not only in dozens of articles and the monograph *Salamone Rossi, Jewish Musician in Late Renaissance Mantua* (1999), but also the thirteen-volume critical edition of Rossi’s entire oeuvre. Harrán’s scholarship remains a model of thorough, devoted, and tireless archival research impressively based on a command of modern and ancient languages. He was an enthusiastic professor, committed to conveying the latest musicological discourses and methodologies to his young students, elegantly and always with a smile.

Yossi Maurey

Musicology Now

Musicology Now, the AMS blog, is curated by Ryan Raul Bañagale, Bob Fink, Andrea Moore, and Susan Thomas. Written for the general public, it seeks to promote the results of recent research and discovery in the field of musicology (broadly construed), foster dialogue, and generate a better awareness of our discipline. Using links, images, and sound, it references conversations within and around the academy and in the principal institutions of music making around the world.

It seeks to feature complementary, and constructively contradictory, voices; it operates with editorial independence from the rest of the Society and the posts it publishes represent the positions, research, and views of their respective authors alone unless otherwise noted. Contributions are encouraged.

musicologynow.ams-net.org

Papers Read at Chapter Meetings

continued from page 28

T. J. Laws-Nicola (Texas State University), “Unraveling the Threads of Madness: Henry Russell’s ‘The Maniac’”

Jeremy Scott Logan (Texas State University), “Feminism and Synesthesia: A Case Study on Amy Beach (1867–1944)”

Delphine Piquet (University of Oklahoma), “Music Appreciation Textbook Comparison: Chronological Aspect v. the Experiential One”

Nico Schüler (Texas State University), “Rediscovering the Minstrel Music of African-American Composer Jacob J. Sawyer (1856–1885)”

Joanna Zattiero (University of Texas at Austin), “Gain[ing] Perspective on Public Musicology Today: What Does it Look Like, Who is Practicing it, and How is it Valuable to Different Demographics?”

Lecture-Recital:

Mario Aschauer (Sam Houston State University), “Forterpiano Music around the Congress of Vienna”

2 April 2016

Trinity University

Michael Lively (Southern Methodist University), “Multi-Linear Continuity, Musical Perception, and Renaissance Poly-Modality”

Timothy Duguid (Texas A&M University), “Music Scholarship Online: Problems for Digital Musicology and a Potential Solution”


Xuan Qin (University of Texas at Austin), “Ornaments and Improvisations: Early Nineteenth-Century Bel Canto Singing in Bellini’s Norma”

Jakob Reynolds (Texas Tech University), “Blurred Boundaries: Chopin as Integrator of the Baroque and the Vernacular”

Kevin Mooney (Texas State University), “‘Louise Tobin Blues’: Challenging Gender Stereotypes in Life and Music”

Megan Woller (University of Houston), “Barbra Streisand and Film Musical Stardom in the Early 1970s”

Rachael Lester (Oklahoma City University), “‘Everything in Its Right Place’: Christopher O’Riley and Arranging the Music of Radiohead”

Jessica Stearns (University of North Texas), “Notating a Community: Christian Wolf’s Coordination Neumes”

Jonathan Verbeten (Texas Tech University), “An ‘Old Fashioned’ American Concerto: Exploring Neo-Romanticism in Samuel Barber’s Concerto for Piano and Orchestra, op. 38”

Poster presentations:

Andrew Fisher (Texas State University), “The Story in Video Games: Examining World of Warcraft for Narrative in Video Game Audio and Its Impact on Game Play”

Joseph E. Jones (Texas A&M University-Kingsville), “A Cross-Disciplinary Approach to Teaching Music History”

Jeremy Scott Logan (Texas State University), “The Prometheus Institute: A Center for Synesthesia”

Nico Schüler (Texas State University), “Wordless Functional Analysis Revisited”

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.
Next Board Meetings

The next meetings of the Board of Directors will take place 1–2 April in Philadelphia and 8–9 November in Rochester.

Meetings of AMS and Related Societies

2017:
SMT: Arlington, 1–5 Nov.
AMS: Rochester, 9–12 Nov.

2018:
SAM: Kansas City, 28 Feb–4 Mar.
AMS/SMT: San Antonio, 1–4 Nov.
SEM: Albuquerque, 15–18 Nov.

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: 1 April 2017.

Interested in AMS Committees?
The Committee on Committees would be pleased to hear from members who wish to volunteer for assignments to committees. Send your assignment request and CV to committee chair Ellen Harris: eharris@mit.edu.

AMS Membership Totals 2016


2015 members who did not renew: 537

Institutional subscriptions: 773 (822)

Breakdown by membership category

- Regular, 1,428 (1,409)
- Sustaining, 10 (9)
- Low Income, 371 (377)
- Student, 778 (767)
- Emeritus, 382 (310)
- Joint, 61 (74)
- Life, 68 (68)
- Honorary and Corresponding, 89 (82)
- Complimentary, 15 (19)

What I Do in Musicology

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

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

Membership Dues

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular member</td>
<td>$180</td>
</tr>
<tr>
<td>Sustaining member</td>
<td>$240</td>
</tr>
<tr>
<td>Income less than $30,000</td>
<td>$60</td>
</tr>
<tr>
<td>Student member</td>
<td>$45</td>
</tr>
<tr>
<td>Emeritus member</td>
<td>$60</td>
</tr>
<tr>
<td>Joint member</td>
<td>$50</td>
</tr>
<tr>
<td>Life member</td>
<td>varies; ask for details</td>
</tr>
</tbody>
</table>

* 3-year payment option available

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

Please vote!

AMS 2017 voting, which includes by-laws changes published in the August 2016 AMS Newsletter, is open until 1 May. Please review the election materials and candidates, and cast your vote. See p. 14 for more details.

Newsletter Address and Deadline

Items for publication in the next issue of the AMS Newsletter must be submitted by 15 May to the editor:

James Parsons
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 or ams@ams-net.org.