

AMS Midwest Chapter

Newsletter 2006

Timothy J. Dickey, Editor

Table of Contents

AMS-Midwest Chapter News	2
AMS-Midwest Chapter Meetings.....	4
Individual Accomplishments	6
Conference Announcements	20
Editor's Notes.....	21

CHAPTER NEWS

FROM THE PRESIDENT

Dear AMS Midwest Members:

In a very close vote, Mary Natvig was elected Chapter President and Matthew Balensuela was elected Chapter Representative to the AMS Council. Please join me in congratulating them and equally in thanking everyone who agreed to stand for election. The strengths of our Chapter come in many guises. Although the most obvious may be the quality and variety of scholarship displayed at our two annual meetings, of no less importance is the dedication of members who are willing to offer their time to serving the profession in a variety of capacities as officers, committee members, and conference hosts.

It has been pleasure to serve you these past years!

Scott Messing, President, AMS Midwest Chapter

INTRODUCING THE NEW CHAPTER OFFICERS

Mary Natvig grew up in Milwaukee, Wisconsin and after briefly trying out Northwestern University and the University of Wisconsin-Milwaukee, she finally received all three degrees from the Eastman School of Music (PhD musicology 1991). Her work encompasses the music of 15th-century Burgundian composers, notably Antoine Busnoys, women in music and music history pedagogy. She is currently Professor of Music History at Bowling Green State University where she teaches a variety of courses to music majors and non-music majors, as well as directs the Early Music Ensemble. She has three cats and a 110 lb. golden retriever and is an avid quilter.

C. Matthew Balensuela is an associate professor of music at DePauw University. He graduated from the Juilliard School (saxophone) and received his Ph.D. from Indiana University. His research has been focused on the history of music theory in the Medieval and Renaissance eras. He is the editor of the *Ars cantus mensurabilis mensurata per modos iuris* (University of Nebraska Press) and has contributed to the *New Grove Dictionary*, *A Reader's Guide to Music*, and *Acta musicologica*. An area of particular interest has been the use of legal terminology in music theory texts and these studies have appeared in *Rivista Internazionale di Dritto Comune* and *Proceedings of the Tenth International Congress of Medieval Canon Law*.

AMS-MIDWEST CHAPTER MEETINGS

Fall: October 1-2, 2004, National-Louis University (Chicago)

Randy Goldberg, "David Krakauer's 'Klezmer Madness!': Ethnic Identity in the 'Downtown' Scene"

Joshua S. Duchan, "Emulation, Originality, and the Aesthetics of Collegiate A Cappella"

Theodore Albrecht, "Beethoven's Portrait of the Theater an der Wien's Orchestra in his *Choral Fantasy*, Op. 80"

Mark Mazullo, "On the Ritenuto in Shostakovich's Preludes and Fugues"

Timothy M. Crain, "Uncovering Instrumentation Practices in the Eighteenth-Century Charleston Musical Theater"

Hans Tischler, "A Report on a New Edition of the Earliest Two-part Music"

Michael Alan Anderson, "The Hymn Complexes of Bologna Q15"

Peter Loewen, "David of Augsburg and the Franciscan Voice of Praise in Munich Clm 16072"

Jennifer Ward, "Double entendres in German Renaissance secular polyphony"

Vasso Koutsobina, "Intertextuality in Josquin's Five- and Six-Voice Chansons: A Study in Poetic and Musical Relationships"

Anya Holland, "Blurring Boundaries: Libby Larsen's Opera *Mrs. Dalloway*"

Joseph E. Jones, "The Woodbird's Song in Act III of *Götterdämmerung*: Recapitulatory Transformations of the Wondrous"

Mary Natvig, "Samuel 'Golden Rule' Jones and the Place of Music in Urban Reform"

Samuel N. Dorf, "'*Étrange n'est-ce pas?*' The Princesse Edmond de Polignac, Erik Satie's *Socrate*, and a 'Lesbian Aesthetic of Music'"

Michelle Davidson, "Michael Moore's Republican Rhetoric: The Politics of Music in *Fahrenheit 9/11*"

Eftychia Papanikolaou, "Brahms, Böcklin, and the *Gesang der Parzen*"

Bethany Jo Smith, "Unlearn: Musical Representations of Gender, Sexuality, and Rape in John Singleton's *Higher Learning*"

Spring: April 8-9, 2006, Butler University (Indianapolis)

David Carson Berry, "Early Schenker Reception through English-Language Writings Prior to the Mid-1950s"

Jennifer Hambrick, "Cyclic Integration in the Classical String Quartet: Haydn's Op. 20, No. 2 Reconsidered"

Carey Campbell, "The Soloist's Role During Tutti Sections of Mozart's Concerti for Violin and Woodwinds: a Reevaluation"

Sara B. Adams, "Berg Before Berg: Romanticism in the *Jugendlieder* (1901-1904)"

Julia Randel, "Voice and Illusion: Strauss, Falla, and the Quixotic Search for Musical Language"

Jerry M. Cain, "'Ursprung ist das Ziel': Anton Webern's Reception of Karl Kraus"

Lisa Hooper, "Expressions of power and meaning in *Jacob et Rachel* by Jacques de la Guerre"

Nicole Ottjes, "Music (Un)maketh the (Wo)man: Anne Boleyn's Musical Reputation from the Scepter to the Scaffold"

Andrew R. Martin, "Marching to the Beat of a Different Drummer: An Ethnographic History of Timpanists in Early Modern England, 1542-1660"

Sin-yan Hedy Law, "'Tout, dans ses charmes, est dangereux': Physical and Musical Gestures in French Pantomime, 1748-1773"

Kevin Burke, "Conceiving a National Opera: Weber as Novelist and Critic"

Francesco Dalla Vecchia, "Viezzler's *Passio*: an example of self-produced oratorio in late twentieth-century Italy"

James D. Leach, "'Into my Blood': Louis Armstrong the Singer"

Marie Elizabeth Labonville, "Juan Bautista Plaza, Venezuelan Musicological Pioneer"

Albrecht Gaub, "Walter Kaufmann and the Winnipeg Ballet: A Fruitful Collaboration Quickly Forgotten"

Luis Fernando Lopes, "'Even Uncle Sam Has His Little Heart and Can Produce Good Artists': An Unsung American Opera Pioneer"

Robert Torres, "The Venetian Diaspora of Music and Musicians at the Dresden Court, 1717-1733"

INDIVIDUAL ACCOMPLISHMENTS

THEODORE ALBRECHT (Kent State University)

- Articles published: “Henriette and Philipp Teimer: New Biographical Details of a Musical Family,” trans. Josef Bednarik and Thomas Gröger, *Journal der Gesellschaft der Freunde der Wiener Oboe* 27 (October, 2005), 6-7;
- “Anton Dreyssig (ca. 1753/54-1820), Mozart’s and Beethoven’s *Zauberflötist*,” in *Words About Mozart: Essays in Honour of Stanley Sadie*, ed. Dorothea Link (London: Boydell & Brewer, 2005), pp. 179-192
- Presentations: “Scott Joplin and His Opera *Treemonisha*,” University of Vienna, June 18, 2005;
- “Qui venit in nomine Domini: Ignaz Schuppanzigh’s Return from Russia and the Benedictus of Beethoven’s *Missa solemnis*,” AMS Allegheny Chapter, October 8, 2005;
- “‘Martern aller Arten’: Mozart’s Sinfonia Concertante Movement for Flute, Oboe, Violin, Violoncello, and One-eyed Soprano,” AMS Allegheny Chapter, April 8, 2006
- Awards: Gesellschaft der Freunde der Wiener Oboe (Vienna), research support grant, Summer, 2005
- Other: Pre-Concert Lecturer, Youngstown Symphony Orchestra; Program notes (with Carol Padgham Albrecht), Cleveland Women’s Orchestra

PETER ALEXANDER (University of Iowa)

- Articles published: “Karl von Ordenez” for *The Symphonic Repertoire, Volume I*, edited by Mary Sue Morrow and Bathia Churgin (Bloomington: Indiana University Press): in preparation;
- “Dvorák finds ‘an ideal place’,” *Slovo* (National Czech and Slovak Museum and Library), 5/1 (Summer 2004): 16-19.
- Presentation: “Karl von Ordenez and the Diversity of Convention,” Writing the History of the Eighteenth-Century Symphony: A Scholarly Meeting Dedicated to the Memory of A. Peter Brown, Indiana University, Nov. 4-6, 2005.

CHARLES M. ATKINSON (The Ohio State University)

- Elected: President of the American Musicological Society, 2007-09
- Article published: “Tonos /tonus,” *Handwörterbuch der musikalischen Terminologie* 39 (Freiburg im Breisgau, 2005)
- Papers read: “Alia via in *Aliam musicam*,” University of Iowa, Music History and Theory Colloquium Series, 22 April 2005;
- “*Ars grammatica* and the *Ars musica* in Carolingian Schools: Glosses on Martianus Capella and Boethius,” Medieval Academy of America, Boston, MA, 30 March 2006, and Ohio State University, Lectures in Musicology, 20 February 2006
- Performance: *A Scottish Lady Mass*. Sacred Music from Medieval St. Andrews. Music from the 11th fascicle of W₁. Performed by Red Byrd. Hyperion CD A67299. Performed my edition of Sanctus 49 with trope “Christe ierarchia” and prosula “Voce vita,” and Agnus Dei 136 with tropes “Archetipi mundi” and “Factus homo.”
- Forthcoming: *The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music*. American Musicological Society Studies in Music, 3 (Oxford/New York: Oxford University Press, [2007])

MATTHEW BALENSUELA (DePauw University)

- Articles published: 11 brief articles on music theorists for the forthcoming *Oxford Dictionary of the Middle Ages*, including Johannes Boen and Johannes de Muris.
- Presentation: “Law in Medieval Musical Life,” at the Medieval Academy of America, Cambridge, April 2006

RICHARD BENEDUM (University of Dayton)

- Grant awarded: from the National Endowment for the Humanities to direct an interdisciplinary Institute for teachers, “Mozart’s Worlds,” (Vienna, Austria, June 12-July 14, 2006)
- Program notes: for the Dayton Philharmonic Orchestra’s 2005-06 season, also giving several pre-performance lectures for the Orchestra during the season
- ... will retire from teaching at the University of Dayton at the end of the Winter 2006 semester

LARRY BENNETT (Wabash College)

- Article published: “Ignaz Holzbauer and the Origins of German Opera in Vienna,” *Eighteenth-Century Music* (vol. 3, No.1)
- Liner notes and consulting work for the CD “Antonio Maria Bononcini: Cantate in Soprano,” with the countertenor Radu Marian and Ars Antiqua Austria, directed by Gunar Letzbor (Arcana A335)
- Edition in Progress: Ignaz Holzbauer, opera *Hypermnestra* for DTÖ

JAMES R. BRISCOE (Butler University)

- Offices: AMS Chapter Fund, now Chapter Activities committees, Chair;
- College Music Society Board of Directors, member for Musicology Grants
- Grant: Summer 2005 Overseas Study Grant, Butler University. Paris Archives nationales and Bn: *The Paris Conservatoire Solos*. A 10-volume series for each brass and woodwind instrument and harp of selected *Morceaux à première vue* and of *Morceaux de concours*, sight reading and concert solos
- Reviews: Mary Natvig, ed. *Teaching Music History* (2002). *JAMS* 57 (2004, appeared 2005);
- Trezise, Simon, ed. *Cambridge Companion to Debussy* (2003);
- Hartmann, Arthur. *Claude Debussy as I knew him* (2003). *Music and Letters* 86/4 (2005)

KEVIN BURKE (University of Cincinnati)

- Presentations: “Defining a National Opera: German Criticism of Schumann’s *Genoveva*,” Midwest Graduate Music Consortium (Evanston, IL, 24-25 February 2006); also to be given at Schumann Perspectives: A View Across the Disciplines, Lubbock, TX, September 29-30, 2006
- “Conceiving a National Opera: Weber as Novelist and Critic,” AMS Midwest Chapter Meeting (Indianapolis, April 8, 2006); also given at the Graduate Student Symposium in Music (London, Ontario, 13-14 May 2006)

JERRY M. CAIN (University of Iowa)

- Appointment: Assistant Professor of Musicology, University of Iowa
- Grant: University of Iowa Old Gold Faculty Research grant, Summer 2006, for research in Basel, Switzerland

SALVATORE CALOMINO (University of Wisconsin-Madison)

- Articles: Review Article, “Recent CD Releases of Lieder by Gustav Mahler.” *Naturlaut*, 4/2 (2005): 8-10;
- “Depiction of the Anchorites in Mahler’s Eighth Symphony,.” *Naturlaut* 3/4 (2005): 2-6;
- Reviews: “Joachim Bumke. Die Blutstropfen im Schnee. Über Wahrnehmung und Erkenntnis im ‘Parzival’ Wolframs von Eschenbach [Tübingen: Max Niemeyer, 2001],” *Monatshefte* 98 (2006): 129-31;
- Reviews for www.operatoday.com of Friedemann Layer, Offenbach, *Les Fées du Rhin / Die Rheinnixen*; John Frandsen, “Carl Nielsen, *Maskarade* (Da Capo); Alexander Platt, “Benjamin Britten: *A Midsummer Night’s Dream* (Chicago Opera Theater); Thomas May, *Decoding Wagner: An Invitation to his World of Music Drama* (Amadeus Press)
- Presentations: “Hans Sachs’s Tristrant and the Treatment of Source.” 40th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI. May 2005
- Appointments: Chief International Bibliographer for Encomia, Bibliographical Bulletin of the International Courtly Literature Society (2005-); Program Committee of the Tristan Society (2003 -)
- Organized: Session on Tristan and Manuscripts for the 41th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 2006

MARK CLAGUE (University of Michigan)

- Appointment: Associate Appointment in Afro-American and African Studies as Assistant Professor, 2006–
- Book published: *Culture at the Crossroads: The Collected Writings of Alton Augustus Adams*, in *African Diaspora Series*, ed. by Samuel Floyd (University of California Press, forthcoming 2007)
- Presentations: “Sounds of Identity: The Music of Alton Augustus Adams,” More Than A Bandmaster: Alton Augustus Adams, symposium sponsored by Adams Music Research Institute and the Center for Black Music Research, May 2006;

- “O’ Say Can You Hear: Arrangements of ‘The Star-Spangled Banner’ and American Identity,” invited colloquium speaker, University of Southern California, April 2006;
- “Toys or Tools? The Effects and Efficacy of iTeaching in the Music Courses,” invited speaker, Center for Excellence in Teaching, University of Southern California, April 2006; also given by invitation at the National Association of Schools of Music National Conference, Nov. 2005
- “Composing a Musical Life: The Memoirs of Alton Augustus Adams, First Black Bandmaster in the U.S. Navy,” national conference, Society for American Music, March 2006;
- “Auditopia: Music and the Perfecting of the American City,” national conference, Society for American Music, March 2006;
- “Hot 8 Gumbo—Rap, Jazz, Rock, and Myth: Tradition and Transformation in Contemporary New Orleans Brass Bands, panelist and moderator, Hot 8 Brass Band Residency, Martin Luther King Symposium, University of Michigan, January 2006;
- “Tales from the UM School of Music,” 125th Anniversary History Panel, UM School of Music, Sept. 2005;
- “Engaging Students with a Classroom Response System,” panelist, Enriching Scholarship conference, University of Michigan, May 2005;
- “Engaging Students in the Classroom,” invited panelists, LSA Advising Conference, University of Michigan, May 2005;
- “Live Music, Live Meaning: Philip Glass’s Film Scores to the Qatsi Trilogy: *Koyaanisqatsi* (1982), *Powaqqatsi* (1992), *Naqoyqatsi* (1999),” invited colloquium speaker, Bowling Green State University, March 2005;
- “Toward an Aesthetics of Live Performance: Philip Glass’s Film Score to *Koyaanisqatsi* (1983),” invited colloquium speaker, Peabody Conservatory, March 2005;
- Service: Co-Editor and Author (with Professor Jason Geary), program notes for Detroit Symphony Orchestra, 2005–
- Awards: Outstanding Research Mentor, Undergraduate Research Opportunity Program (University of Michigan) Recognition Award, 2006

KEITH CLIFTON (Central Michigan University)

- Book in progress: Book titled *Recent American Art Song: A Guide*. Lanham, MD: Scarecrow Press (expected 2007).
- Presentations: “Puccini and his Bohemians,” Midland Symphony Orchestra (Michigan), 7 April 2006;
- “Music Major not Required: The Joys and Pitfalls of the Mixed Graduate Seminar.” Panel presentation, CMS Great Lakes Chapter meeting, (Northwestern University, 1 April);
- “Dreams of Pure Spirit: The Songs of Tom Cipullo,” poster for NATS national meeting, Minneapolis, 1 July 2006;
- “*Le petit cours de morale*: Honegger and the Legacy of *Les Six*,” CMS national meeting Québec City, 6 November 2005;
- “Bach’s Choir: The Continuing Debate,” 12th International Bach Festival, Carlos Valderamma Conservatory, Trujillo. Peru, 9 August 2006.
- Review of Philip Rupprecht’s *Britten’s Musical Language for The Opera Journal* 37, No. 1 (March 2004; published 2006).
- Performances: works by Britten and Musto at Central Michigan University Concert d’Amis event, 29 September 2005;
- operatic excerpts by Bizet, Mozart, and Verdi with Trujillo Symphony Orchestra as part of 12th International Bach Festival, Trujillo, Peru, 12 August 2005.
- Award: Finalist, Central Michigan University Excellence in Teaching Award, 2005-6

TIMOTHY CRAIN (Indiana State University)

- Presentations: “Song, Meaning, and the Relevance of Place in the Performance of Restoration Stage Works,” The British Society for 18th-Century Studies Annual Conference (Oxford, England, 4-6 January 2006);
- “The Role of Music in the Theater in Invoking Civility in Colonial Charleston, South Carolina from a Transatlantic Perspective of American Cultural Provinciality” Hawai’i International Conference on Arts and Humanities (Honolulu, Hawai’i, 11-14 January 2006);
- “The Colonial Charleston Stage, Restoration Dramatic Works, and Appropriated Musical Meaning,” Society for American Music 32nd Annual Conference (Chicago, IL, 15-19 March 2006);
- Review: *Bound For America: Three British Composers*, by Nicholas Temperley. *The Journal of Musicological Research* 24/2 (2005): 189-90

LAWRENCE EARP (University of Wisconsin)

- Article published: “Declamatory Dissonance in Machaut,” in *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned*, ed. Suzannah Clark and Elizabeth Eva Leach, 102-122.

FRANCESCO DALLA VECCHIA (University of Iowa)

- Edition published: Joseph Schuster (formerly attrib. Wolfgang A. Mozart), *Sei Quartetti per archi, Padova, 1780*, with an introduction by Paolo Cattelan (Padua, Italy: CLEUP, 2005)

TIMOTHY J. DICKEY (University of Cincinnati)

- Appointment: Visiting Assistant Professor of Musicology, University of Cincinnati College-Conservatory of Music, Spring/Summer 2006.
- Articles published: “Rethinking the Siena Choirbook: A New Date for Siena, Biblioteca Comunale Ms. K. 1. 2. and Implications for its Musical Contents.” *Early Music History* 23 (2005): 1-52;
- “*Jerusalem, Convertere*: The De Quadris Lamentations of Jeremiah, Late Medieval Tuscany, and a New Manuscript Source.” *Plainsong and Medieval Music* (forthcoming, 2006).

JANE RIEGEL FERENCZ (Univ. of Wisconsin-Whitewater)

- Presentation: “From ‘Failed Experiment’ to ‘Something New:’ Context and Chronology of Beethoven’s *Triple Concerto*, Op. 56,” AMS South Central Chapter meeting (University of Memphis, 25 March 2006)

GEORGE FERENCZ (Univ. of Wisconsin-Whitewater)

- Research assistance to the National Symphony's Leonard Slatkin for his first engagements as principal guest conductor for the Los Angeles Philharmonic's Hollywood Bowl programs, July 2005.

TIMOTHY S. FLYNN (Olivet College)

- Book Published: *Camille Saint-Saëns: A Guide to Research* (NY: Routledge)
- Book in progress: *Charles Gounod: A Guide to Research* (Routledge, forthcoming, summer 2007)
- Presentations: “An Introduction to the Manuscripts of Charles Gounod (1818 – 1893) at the Northwestern University Music Library,” CMS Midwest Chapter Meeting (Chicago IL, March 31-April 1, 2006);

- “Exoticism in the Music of Charles Gounod and Camille Saint-Saëns: Influences for Home and Abroad,” 27th Annual Conference of the 19th Century Studies Association, Salisbury University (Salisbury, MD, March 16-18, 2006);
- “Camille Saint-Saëns and Opera: An Exploration of Unknown Primary Source Material,” National Opera Association National Conference (Ann Arbor, MI, January 2006);
- “Camille Saint-Saëns musicologist? Effects, influence, and traditions,” International Conference of the RILM (New York City, March 2005)
- Awards: Leland Fox Award of the National Opera Association for his scholarly paper “Camille Saint-Saëns and Opera: An Exploration of Unknown Primary Source Material” which will be published in the spring 2006 NOA periodical, *The Opera Journal*;
- Olivet College’s Reithmiller Award for Scholarship, and the Donald A. Morris Award. In addition he is completing another monograph for Routledge,
- Olivet College Music Program, a \$150,000 grant from the Upton Foundation to enhance technology and curriculum

DANIELE FOSLER-LUSSIER (The Ohio State University)

- Awards: Grant from the Eisenhower Foundation in December 2005;
- Professional Development Grant from OSU’s office of Technology-Enhanced Learning and Research in recognition of her efforts in developing online education for the School of Music
- Presentations: “Series, Tyrannies, and the Rise of Pastiche Composition,” in the panel discussion, “The Cold War and Changing Ideologies of New Music;” AMS national meeting (Washington D.C.);
- “Bartók’s Legacy in Cold War Culture,” The Institute for the Study of Europe at Columbia University;
- “Bartók’s Music and the 1956 Revolution: The Evolution of a Symbol” at the annual conference of the American Hungarian Educators’ Association in Bloomington, Indiana, April 2006

EDWARD L. KOTTICK (Emeritus, University of Iowa)

- Reviews: Cembalobau (Harpichord Construction): Erfahrungen und Erkenntnisse aus der Werkstattpraxis (A Craftsman's Workshop Experience and Insight), by Martin Skowronek. Bergkirchen: Edition Bochinsky, 2003; *Early Keyboard Journal* XX11(2005); *De Clavicordio VI: Proceedings of the VI International Clavichord Symposium, Magnano, 10-13 September 2003*, ed. Bernard Brauchli, Alberto Galazzo, and Ivan Moody. *Early Keyboard Journal* XX11(2005).
- Awards: 2006 Curt Sachs award for "important contributions toward the study of musical instruments," by the American Musical Instrument Society.
- Presentations: "Bach's Harpsichords (Illustrated)," invited paper for the Southeastern Historical Keyboard Society (Deland, FL, March, 2005);
- "From Paris to Bruges: The Odyssey of the Modern Harpsichord," AMS Midwest Chapter (Iowa City, IA, April, 2005).
- Two lectures at Union College (Schenectady, NY) in March, 2006: Wire, wood, air, and ear: How the harpsichord makes its sound; and Gods and mortals, monkeys and dolphins: early keyboard exotica.
- Other activities: Designed three instruments for Zuckermann Harpsichords International:
 1. A version of the 1783 Hubert clavichord (Edinburgh), designed for lit construction.
 2. A compact virginal designed to fit in the rear of most four-wheeled vehicle.
 3. An Italian harpsichord in Neapolitan style

VASSILI KOUTSOBINA (University of Cincinnati)

- Presentations: "Intertextuality in Josquin's Five- and Six-Voice Chansons: A Study in Poetic and Musical Relationships," 41st International Congress on Medieval Studies, 4-7 May 2006, Kalamazoo, Michigan; also given at the Medieval and Renaissance Music Conference, 17-20 July 2006, Cambridge, England
- Award: 2006 URC Summer Graduate Fellowship of the University of Cincinnati

MARIE ELIZABETH LABONVILLE (Illinois State University)

- Presentation: "Juan Bautista Plaza, Venezuelan Musicological Pioneer," AMS-Midwest Chapter meeting (Indianapolis, April 9, 2006)

KATHRYN LOWERRE (Michigan State University)

- Article published: "Some Uncatalogued Musical Resources in the Harvard Theatre Collection with a Handlist for Bound Music Volumes," *Notes* 62 (2005/06): 537–620
- Presentation: "Audience Expert Knowledge and Musical Inside Jokes in Comedies c.1700," American Society for Eighteenth-Century Studies Annual Meeting, Montreal, Canada, March 30–April 2, 2006

SCOTT MESSING (Alma College)

- Book completed: *Schubert in the European Imagination*, 2 vols., (Rochester: University of Rochester Press). The first volume, "The Romantic and Victorian Eras," is due out in September 2006, with the second volume, "Fin-de-siècle Vienna," appearing six months later
- Invited presentation: "Neo contra Nouveau: Patterns of Meaning in the Origins of the Term Neoclassicism," at the multi-disciplinary international conference, "Musique, arts et religion dans l'entre-deux-guerres: la construction d'une culture religieuse en pays francophones," hosted jointly by *l'Observatoire international de la création musicale* and the University of Montréal
- Service: completed a two-year term as President of the Midwest Chapter of the American Musicological Society

BRUNO NETTL (University of Illinois – Urbana)

- Book published: *The Study of Ethnomusicology: 31 Issues and Concepts*, enlarged and revised edition (Urbana: University of Illinois Press, 2006)
- Articles published: "Une anthropologie de la musique classique occidentale: La culture comme 'autre'." *L'homme* 171-172:333-52, 2004 [i.e. 2005];
- "Autenticità nella musicaoccidentale e non occidentale," in *Enciclopedia della Musica* 5, ed. Jean-Jacques Nattiez (Torino: Einaudi, 2005), pp. 1104-15;
- "Was Ist Musik? Ethnomusikologische Perspektive." In *Musik – Zu Begriff und Konzepten*, ed. Michael Beiche and Albrecht Riethmüller (Munich: Max Steiner Verlag, 2006), pp. 9-18
- Appointments: seminar on approaches and methods in ethnomusicology at the Aula de Musica, University of Alcalá, Alcalá de Henares, Spain, Spring 2006;
- Visiting Professor of Music at the University of Chicago;

- Marsico Distinguished Visiting Scholar in Music at the University of Denver, May 2005;
- Service: program co-chair for the 50th anniversary meeting of the Society for Ethnomusicology in Atlanta

CRAIG B. PARKER (Kansas State)

- Presentations: “Franz Waxman and the Los Angeles Music Festival: A Forgotten Forum for New Music,” CMS Great Plains Chapter conference (Kearney, Nebraska; March 11, 2006);
- “The Third Stream Compositions of Gunther Schuller,” at “Farther than we can hear: Simple Complexity/Complex Simplicity” (Cork, Ireland; March 24, 2006);
- Performances/Recitals: “The Music of Sousa’s Cornet Soloists: A Concert with Commentary,” University of Georgia (October 23, 2005; assisted by Fred Mills, former member of the Canadian Brass)
- Numerous performances as a trumpeter with the Kansas State University Faculty Brass Quintet and on various chamber recitals at KSU (including the premiere of Karol Rathaus's *Eine kleine Serenade*, Op. 23 for clarinet, bassoon, trumpet, horn, and piano [1927])
- Composition Premiere: *Sonata for Bassoon and Piano* – Bruce Gbur (bassoon) and William Wingfield (piano) on May 3, 2006, Kansas State University
- Miscellaneous: “retired” this spring after twelve years as the Recording Reviews editor for the journal, *American Music*
- Service: program committee for 2005-2006 AMS Midwest chapter conferences and judge of the A-R Editions and Indiana University Press awards for the best student papers;
- judge of the Paul Revitt Memorial Award for the best student paper presented at the annual meeting of the College Music Society Great Plains Chapter (March 2006)

KARIN PENDLE (Emeritus, University of Cincinnati)

- Book published: *Women in Music: A Research and Information Guide* (New York: Routledge, 2006)

JOHN SCHUSTER-CRAIG (Grand Valley State University)

- Presentations: “The Inverted Recapitulation,” Dublin International Conference on Musical Analysis (Dublin, Ireland, June 23-25, 2005);
- “The Composer and His Models: The Slow Movements of Mendelssohn's String Quartet, Op. 13, and Beethoven's Op. 95,” Mendelssohn in the Long 19th Century (Dublin, Ireland, July 14-17, 2005);
- “The Composer and His Models: The Slow Movements of Sir Michael Tippett's Double Concerto and Beethoven's Op. 95,” 4th Biennial Conference on Twentieth-century Music (Brighton, England, August 25-28, 2005).
- Selected to participate in the 2006 Mannes Institute for the Advanced Study of Music Theory at Yale University.
- Performed the role of Abraham Kaplan in the GVSU production of Kurt Weill's *Street Scene*.

MATTHEW STEELE (Western Michigan University)

- Presentations: “The Inserted Refrains in Jacquemrt Gielee's *Renart le nouvel* and Their Curious Relationship with Contemporaneous French Motets and Rondeaux,” 15th Biennial New College Conference on Medieval and Renaissance Studies (Sarasota, Florida, March 9, 2006); 41st International Congress on Medieval Studies (Kalamazoo, MI, May 4, 2006)

MICHAEL STRASSER (Baldwin-Wallace)

- Promotion: Tenure, April 2006
- Article published: “Art as Teaching: Vincent d’Indy and Programming at the Société Nationale after 1886,” in *Vincent d’Indy et son temps* (Sprimont, Belgium: Mardaga, 2006)
- Review of Myriam Chimènes’ *Mécènes et musiciens: Du salon au concert à Paris sous la IIIe République* Summer 2006 issue of *Notes*
- Presentations: “Music during World War I” at two branches of the Cuyahoga Public Library this Spring
- Service: actively involved in preparations for Baldwin-Wallace’s 75th annual Bach Festival (April 2007), featuring a performance of the *Mass in B Minor* at Severance Hall with the combined forces of the Baldwin-Wallace and Bethlehem (PA) Bach Festival choirs

LAVERN WAGNER (Emeritus, Quincy University, IL)

- Invited lecture: “General Benjamin H. Grierson: Band Musician, Cavalryman, Texan,” sponsored by the Department of History Taylor Lecture Series and the Music Lecture Series, at Texas State University, San Marcos, Texas, March 8, 2006.

MARIAN WILSON KIMBER (University of Iowa)

- Presentations: “‘Es fliehen die Träume des Lebens davon.’ the Poetic Epigrams and the Meaning of *Das Jahr*,” International Fanny Mendelssohn Hensel Conference (Tallahassee, Florida, November 13-15, 2005);
- “Reading Shakespeare, Hearing Mendelssohn: Concert Readings of *A Midsummer Night’s Dream* in the Nineteenth Century,” Mendelssohn in the Long Nineteenth Century (Dublin, Ireland, July 14-17, 2005);
- “Fanny Hensel Meets the Boys in the Band: the Brass Arrangements of *Gartenlieder*, op. 3,” AMS Southern Chapter meeting (Orlando, Florida, February 4, 2006)
- “Fanny in Italy: the Female Composer as Travel Writer,” in *Musical Biography: Towards New Paradigms*, ed. Jolanta T. Pekacz. London: Ashgate, 2006.
- Reviews: Natvig, Mary, ed. *Teaching Music History*. Aldershot: Ashgate, 2002. *Journal of Musicological Research* 24 (2005): 349-52;

JAMES L. ZYCHOWICZ (Madison, WI)

- Appointed: National Council, AMS (2005-);
- AMS Committee on Career-Related Issues (2004-);
- Program Organizer for “Intertextuality and the Tristan Story,” 2006 International Medieval Congress, May 2004 (Kalamazoo, MI).
- Articles published: Re-Evaluating the Sources of Gustav Mahler’s Music,” in *Perspectives on Gustav Mahler*, ed. Jeremy Barham, Ashgate, 2005;
- “From Symphonic Poem to Symphony: The Evolution of Mahler’s First Symphony,” *Naturlaut* 4:3 (December 2005);
- “Mahler’s Sixth Symphony and the Challenge of a Critical Edition: A Cautionary Tale,” *Naturlaut* 4:4 (March 2006).
- Editions: Bedrich Smetana, *Wallensteins Lager*; Bedrich Smetana, *Hakon Jarl*, op. 16; Bedrich Smetana, *Richard III*, op. 11; Bedrich Smetana, *Libuše* – Study Scores 452-3, 456-7 MPH (Munich, 2005).
- Reviews: *Gustav Mahler: Letters to His Wife*, edited by Henry-Louis de La Grange and Günther Weiss (Cornell University Press, 2004) in *MLA*

Notes June 2005; Roger Scruton, *Death-Devoted Heart: Sex and the Sacred in Wagner’s Tristan und Isolde* (Oxford University Press, 2004) in *Tristania* 23 (2004).

- Reviews for www.opertoday.com of *Mahler: The Symphonies*, Gary Bertini conductor (CD set); *Dvořák Und Seine Zeit* (CD); Spitzer and Zaslaw: *The Birth Of The Orchestra—History Of An Institution, 1650-1815* (Book) *Szymanowski: Piano Music* (CD); *Thomas: Polish Music Since Szymanowski* (Book); Mahler: Symphony no. 4/Berg: *Sieben Frühe Lieder* (CD), and others.
- Presentations: “Mahler’s Sketches and Compositional Process” (Urbana, IL, February 2006);
- Featured speaker at MahlerFest XIX, University of Colorado, Boulder, January 2006, “From Symphonic Poem to Symphony: The Evolution of Mahler’s First Symphony;” also panelist for session “Exploring Mahler’s First Symphony;”
- “Importing Tristan to Film: Bringing Wagner’s Music into the Score” 41st International Medieval Congress (Kalamazoo, MI), May 2005.

Conference Announcements

The 10th annual Midwest Graduate Music Consortium, which was held this year at Northwestern University, successfully brought together graduate students from the fields of historical musicology, ethnomusicology, music theory, music education, and composition in a highly engaging and exciting forum. The two-day event included paper presentations and a concert of new-music by an international contingent of graduate students. Kay Kaufman Shelemay gave the keynote address, entitled “Becoming Significant Others: Thoughts on Collaboration in the Field,” which discussed the nuances of collaborative work and focused on her current project on Leonard Bernstein. There were over 80 abstract submitted this year, from which 14 were included in the program.

Next year's conference will be held at the University of Chicago in the Winter of 2007, and is open to music students from all fields. For more information, see

<http://humanities.uchicago.edu/orgs/mgmc/>.

MGMC is an organization of graduate students that seeks to allow music students from various fields – theory, musicology, ethnomusicology, cognition, composition, and music education – to meet and share their work and ideas. MGMC is organized by Northwestern University, the University of Chicago, and the University of Wisconsin, although its participants represent schools from around the United States.

The fall meeting of the Chapter has been scheduled for October 7-8, 2006, in Chicago, IL. Again we have the pleasure of National-Louis University as our host institution. Proposals will be due later in the summer; see the chapter website for more information.

Editor's Note

The Chapter Newsletter may continue to experience changes in format and content over the next couple of issues. The heart of the publication will remain its forum to highlight the individual accomplishments of our colleagues in the Midwest Chapter. I have expanded, however, the opening section which highlights our collective membership in the body of the chapter, and would like to add a category for news within institutions (appointments, guest lectureships, new buildings, library holdings, etc.). Finally, with the chapter's support of the University of Michigan Music History Teaching series, I have included in this issue excerpts from the proceedings of that forum, for continued reflection on this aspect of our profession. Please do not hesitate to contact me personally with suggestions and comments regarding the Newsletter. TJD.

Dr. Timothy J. Dickey
320 Broad Meadows Blvd. #320
Columbus, OH 43214
Dickey.40@