



current musicology
50th Anniversary Conference

March 28–29, 2015

Columbia University

Program and Abstracts

Program
and
Abstracts of Papers Presented
at the
Current Musicology
50th Anniversary Conference
March 28-29, 2015
Rooms 522 and 523, Butler Library
Columbia University

Table of Contents

Acknowledgements	6
Conference Schedule	7
Abstracts	11
Novel Approaches to Music Biography	11
Musicologies Past and Present	12
Economies of Opera	14
Topics in Early Music	16
Keynote Address	17
Critical Approaches to Music and Race	18
Roundtable	20
Music and Conflict	21
Musical Temporalities	23
Environments for Music: Complicating “Nature”	24
Participant Biographies	27
Current Musicology at 50: Reminiscences	33
Current Musicology 50th Anniversary Exhibit	35
Organizing Committee	36
Evening Concerts	37

Acknowledgements

We are grateful to all of our conference co-sponsors at Columbia University for their generous support:

Department of Anthropology
Department of Music
Department of Philosophy
Graduate School of Arts and Sciences (GSAS)
Graduate Student Advisory Council (GSAC)
Institute for Comparative Literature and Society
The Society of Fellows in the Humanities

We are also grateful to our in-kind sponsors:

Butler Library
Center for Digital Research and Scholarship
Center for Ethnomusicology

Special thanks to Susan Boynton, Elizabeth Davis, Anne Gefell, Gabriela Kumar Sharma, Johanna Lopez, Nick Patterson, Pat White, and Leyla Williams for all their help and support in planning the event.

Conference Schedule

All events will be held in Rooms 522 and 523, Butler Library.

Saturday March 28

- 8:30 a.m. Breakfast and Coffee
- 9:00 a.m. Opening Remarks by Walter Frisch (Columbia University)
- 9:15 a.m. **Novel Approaches to Music Biography**
Walter Frisch (Columbia University), Chair
- Peter Lefferts (University of Nebraska-Lincoln)
Will Marion Cook and La Revue nègre (1925)
- Murray Dineen (University of Ottawa)
Schubert in America: An Historiographic Study
- 10:20 a.m. Coffee Break
- 10:30 a.m. **Musicologies Past and Present**
Giuseppe Gerbino (Columbia University), Chair
- Golan Gur (University of Cambridge)
The Other Marxism: Georg Knepler and Philosophical Anthropology as a Paradigm of Historical-Materialist Musicology
- Katharina Clausius (University of Cambridge)
Poetics of (Post)Critical Musicology
- Austin Clarkson (York University, CA, Emeritus)
"Other Echoes Inhabit the Garden": On Imagination, Interiority and the Re-enchantment of Mind
- 12:00 p.m. Lunch

1:30 p.m.

Economies of Opera

Julia Doe (Columbia University), Chair

Peter Mondelli (University of North Texas)

Faust at the Piano: The Social Economy of Opera in the New Domestic Sphere

Anthony Barone (University of Nevada, Las Vegas)

Motivic Transformation and the Harrowing of the Feminine in Wagner's Ring

2:35 p.m.

Coffee Break

2:45 p.m.

Topics in Early Music

Susan Boynton (Columbia University), Chair

Eleonora Beck (Lewis & Clark College)

Musical Ekphrasis: The Influence of Boccaccio's Decameron on Renaissance Descriptions of Musical Performances

Jay Rahn (York University, CA)

Clarity, Impurity, and Discant Structure in Mesopotamian Music

3:50 p.m.

Coffee Break

4:15 p.m.

Keynote Address

Sound Studies / Music / Affect: Year Zero, Encompassment, Difference?

Georgina Born (University of Oxford)

Introductory remarks by Kevin Fellezs (Columbia University)

5:30 p.m.

Reception

Sunday March 29

8.30 a.m. Breakfast and Coffee

9:00 a.m. **Critical Approaches to Music and Race**
Ellie Hisama (Columbia University), Chair

Samuel Dwinell (Cornell University)

Afro-Wagnerism in Imperial London: Samuel Coleridge-Taylor's Thelma (1909) and the Endless Melody of Interracial Dreams

Lawrence Davies (King's College London)

Rethinking Understandings of Blues and "Traditional" Jazz in 1940s Britain

Abimbola Kai-Lewis (New York City Department of Education)

"The New Endangered Species": Interpretations of Black Masculinity and the Michael Brown Case by Rapper Kef "Chosan" Kamara

10:35 a.m. Coffee Break

11:00 a.m. **Roundtable: The Future of Music Studies**
George Lewis (Columbia University), Moderator

Kofi Agawu (Princeton University)

Lydia Goehr (Columbia University)

Lawrence Kramer (Fordham University)

Ingrid Monson (Harvard University)

Introductory remarks by Susan Boynton (Columbia University)

12:30 pm. Lunch

1:30 p.m. **Music and Conflict**
Tina Frühauf (Columbia University), Chair

Yvonne Liao (King's College London)

"Die gute Unterhaltungsmusik": Licensed Cafés and Live Music in Wartime Shanghai's "Little Vienna"

Karen Painter (University of Minnesota)
*"The Inability to Mourn": Music and Commemoration in Nazi
Germany, 1933–1939*

2:35 p.m. Coffee Break

2:45 p.m. **Musical Temporalities**
Joseph Dubiel (Columbia University), Chair

Ève Poudrier and Rémi Castonguay (Yale University)
*Defining Temporal Multiplicity in American Popular Music, 1950–
2000: A Case Study in Macroanalysis Using Multiple Bibliographic
Databases*

Mariusz Kozak (Columbia University)
*The Phenomenal Experience of Musical Time: A Perspective from
Embodied Cognition*

3:50 p.m. Coffee Break

4:00 p.m. **Environments for Music: Complicating "Nature"**
Aaron Fox (Columbia University), Chair

Kirsten Paige (University of California at Berkeley)
*De-industrializing the Urban Body: Achieving Nature through
Technology at the Bayreuth Festival, 1876–1890*

Raj Singh (York University, CA)
*Singing Place and Environment: An Ecomusicological Approach to
Katajjaq*

Jennifer Sheppard (Royal Holloway, University of London)
*Healthy Rhythms, Healthy Bodies: Dalcroze's Eurhythmics and
Physical Education in Britain*

5:30 p.m. Reception

Abstracts

Novel Approaches to Music Biography

Walter Frisch (Columbia University), Chair

Will Marion Cook and *La Revue nègre* (1925)

Peter Lefferts (University of Nebraska-Lincoln)

Searchable newspaper databases, which enable so many kinds of newly possible research projects today, prove to be an effective tool in the re-exploration of the theatrical career of Will Marion Cook in his roles as composer, arranger, and orchestrator. Cook is best known for his central part in the creation of a series of full-length musical comedies playing first-class theaters for the comedy team of Bert Williams and George Walker. Emerging now with greater clarity and detail is his involvement in writing miniature musical comedies and revues (“tabloids” or “tab shows”) for a different milieu, the vaudeville house and variety stage. The most famous of Cook’s tabs, although one for which he gets almost no credit, is *La Revue nègre* (1925), which can be viewed now from a new perspective. In the summer of 1925, Cook was approached by American socialite Caroline Dudley Reagan to put together a tabloid revue for the Théâtre des Champs Élysées in Paris, where it was to be the second half of a characteristic European variety bill. Cook grabbed the opportunity to create a vehicle for the spectacular dancer Lewis Douglas (his son-in-law), Marion Douglas (Cook’s daughter), and members of Cook’s more extended musical family, including protégés Sydney Bechet and the young comedic dancer Josephine Baker. The show, with Cook as composer and conductor, was assembled in late August in Harlem venues that are just a thirty to forty minute walk north of Columbia University.

Schubert in America: An Historiographic Study

Murray Dineen (University of Ottawa)

In this paper, I examine a Schubertian presence in America in the years after Schubert’s departure in 1828. Using archival documents recently uncovered in Vienna and in America, in addition to well-known Schubert biographical criticism both period and modern, I trace a Schubertian exile. I concentrate in particular upon the limited reception afforded Schubertiana in the New World from the 1830s until modern times, this in contrast to his European reception. (I say Schubertiana because Schubert

and his music were, after 1828, a product of enveloping legend more than flesh and blood.)

The greater part of my paper is concerned with historiography, the way in which congealing Old World sensibilities about music are revealed by Schubert's critical reception in the New World. In this regard, I examine documents, primarily contemporary reports and reviews pertinent to the developing Schubert legend. I concentrate on the periodical presses, for Schubert's growing legend develops hand in hand with this growing medium. In the New World, speaking generally, I find a multifaceted discourse—literally a polyphony of critical voices—arising after the 1820s, as if the New World were hurrying to fill a vacuum. The Old World periodicals (and ultimately the emerging monograph presses and authors such as Grove), on the other hand, bring together the image of a Schubertian “Hero” out of disparate threads—these including the *Nachlass* of manuscripts and the rumors surrounding the life. In the hands of *Deutsche* in particular, the scholarly treatment of Schubert after 1828 came to shape how musicological historiography was and sometimes still is done. I conclude the paper with a brief reflection on recent Schubertian criticism, some of which rekindles the Old World and New World divide.

Musicologies Past and Present

Giuseppe Gerbino (Columbia University), Chair

The Other Marxism: Georg Knepler and Philosophical Anthropology as a Paradigm of Historical-Materialist Musicology

Golan Gur (University of Cambridge)

Following the death of Stalin, the reforms enacted by his successor as the First Secretary of the Communist Party of the Soviet Union, Khrushchev affected political and cultural life not only in Soviet Russia, but also in its satellite country, the German Democratic Republic. Certainly, the teachings of Marx and Lenin were still viewed in the German communist state as an indispensable basis for scholarly endeavors; however, the partial de-Stalinization of the 1960s allowed for new philosophical and scientific influences to form symbiotic relations with the principles of dialectical materialism. The person who did the most to develop the potential of such a synthesis in the field of musicology was Georg Knepler. Previous discussions of his activities focused on the Cold War context and the question of musical autonomy versus social contingency. My paper, in contradistinction, explores the significance of his ideas within the internal development of Marxist aesthetic thought. His main achievement, I show, was the development of a distinct Marxist materialist aesthetics based on a

broad anthropological vision of music history, in contrast to Soviet music sociology. At the same time, his approach set him apart from western neo-Marxist critical theory. A re-evaluation of Knepler's work, I argue, throws new light on twentieth-century Marxist music aesthetics and its relation to recent developments in critical musicology. At the center of my discussion is Knepler's notion of music as a system of communication linked with social and material conditions, on the one hand, and with biological and anthropological universals, on the other.

Poetics of (Post)Critical Musicology

Katharina Clausius (University of Cambridge)

Few academic texts can claim the influence or notoriety of Roland Barthes's slim monograph *Sur Racine* (1963), which incited the polemical discussion over New Criticism as well as the violent disdain of numerous critics. Even twenty five years later, Barthes's polarizing legacy remained potent: René Pommier's (1988) four hundred page invective condemned Barthes's scholarship as "perfectly absurd," while *Current Musicology* hosted a more sober, productive exchange about the disciplinary role of postmodern criticism in music scholarship (1993: 18-40).

Fifty years on, the question of "criticism"—or rather, the question of what after criticism—is circling back to *Sur Racine*. This time, however, the focus is not Barthes's provocative mode of textual analysis but rather the crucial topic underlying his intellectual program, namely poetry. Lawrence Kramer's (2014) recent appeal for a scholarship that "philosophizes musically" the relationship between music and ideas echoes discussions currently emerging throughout the humanities. I examine two of these discussions and probe the way each responds to the problem of a current, that is to say (post)critical, musicology: first, Jacques Rancière has for decades advocated for a historiography that overlaps with "poetic fictions and political interventions" (2011: 14); second, Jonathan Culler's ongoing work on the lyric likewise punctures the institutional prioritization of narrative in scholarly discourses. I argue that a lyrical historiography in many ways represents a third stage in our encounter with and absorption of Barthes's critical and fundamentally *poetic* upheaval and signals a juncture in what ought to remain a relentless pursuit of disciplinary "currency."

"Other Echoes Inhabit the Garden": On Imagination, Interiority and the Re-enchantment of Mind

Austin Clarkson (York University, CA, Emeritus)

Following on from my essay "Engaging the Aesthetic Self" in the 40th anniversary issue of *CM*, this paper concerns a program that I have directed since 2002. Over

6,000 school children, ages 5 to 13, have come to an art center in West Toronto for the five-hour program Exploring Creativity in Depth. During a two-fold cycle through the creative and critical/analytic processes the children and their teachers are given a reflective exercise while viewing artworks in the gallery. They make oil pastel drawings in response to that experience, write about their drawings and then discuss them in small groups. The afternoon cycle begins with reflective viewing of the morning drawings and ends by comparing the two drawings to see what has transformed. For a report on the program (Clarkson 2011) I sorted five hundred statements from the feedback forms according to derived categories: “Mind,” “Imagination,” “Art,” “Creativity,” “Identity” and “Community.” Most students did not know that they have an imagination, which they described variously as “huge,” “wild,” “free,” “funky,” “wacky,” “weird,” “awesome,” “unique,” “creative,” “original,” “endless,” “infinite,” “magical,” “breathtaking,” “fascinating,” “beyond the box,” “always available,” “a great place to be,” “a totally different world” where “nothing is impossible.” In discussing the findings, I shall consider: Johannes Itten and Gertrude Grunow’s *Harmonisierungslehre*, on which Walter Gropius based the curriculum of the early Bauhaus, the role of creative imagination in the education of mind, the idea of interiority, and how one does musicology.

Economies of Opera

Julia Doe (Columbia University), Chair

Faust at the Piano: The Social Economy of Opera in the New Domestic Sphere

Peter Mondelli (University of North Texas)

Nearly every nineteenth century music publisher’s catalog was filled with dozens of instrumental arrangements of operas. What purpose did they serve? Viewing them as more than just a means of transmitting operatic works beyond the theater, I will argue that such arrangements served a dual purpose: reaffirming the prestige of Paris’s opera houses, and thereby establishing the cultural cache of those who purchased and performed them. Using the piano arrangements of Gounod’s *Faust* published by Choudens after the 1859 and 1869 Parisian premieres as a case study, I will situate this repertory of derivative compositions in a swiftly changing domestic sphere. During the reign of Napoleon III, the urban landscape of Paris changed dramatically. Baron Hausmann’s reimagining of the city’s medieval networks of streets changed the city physically; the growth of industry, commerce, and transportation changed it socially. The new idea of a domestic space separated from work and marked as one’s own by décor was becoming commonplace. In this new domestic sphere, a consumer’s choice of music thus contributed to the processes of social self-definition. Many of

the details of this repertory—the prevalence of work-centered genres like transcriptions and paraphrases rather than performer-centered themes and variations, the addition of numerically graded levels of difficulty—attest to the possibility that such works were attempts to bring some of the sounds and social prestige of the opera house into the home.

Motivic Transformation and the Harrowing of the Feminine in Wagner's *Ring*

Anthony Barone (University of Nevada, Las Vegas)

Silke Leopold, Dieter Borchmeyer, Slavoj Žižek, and others have drawn attention to the sexual violence that saturates Wagner's *Ring* and the fungibility of the feminine in the cycle's symbolic economy. The assault and rape of Brünnhilde in *Götterdämmerung*, Act I, Scene 3, merit close study in this connection because they are—as Borchmeyer puts it—“the profoundest humiliation that Wagner ever devised for a woman.” The literature on this subject has overlooked a remarkable relationship between Wagner's dramaturgy of sexual violence and transformations of orchestral motives that link Brünnhilde's fate to earlier characters and events. This paper focuses on motives associated with Fricka and Wotan in *Die Walküre* as they return in the course of Brünnhilde's awakening in *Siegfried*, Act III; Waltraute's warning and Brünnhilde's rape in *Götterdämmerung*, Act I; and Guttrune's appearance in *Götterdämmerung*, Act II. The repetition and transformation of these motives in these scenes are musical correlatives of Wotan's appeasement and Brünnhilde's subjugation. In particular, the transformation of Fricka's motive from a forceful trope of discipline and reason into the lyrical, docile motive associated with Guttrune suggests that Wagner's valkyrie is a fulcrum not only of nature's redemption, but also of the evisceration of female agency. Even at the level of local musical processes, the dramaturgy and music of the *Ring* propagate an ideology of the Goethean “eternal feminine” that exhibits not only generative impulses, but violently destructive ones as well.

Topics in Early Music

Susan Boynton (Columbia University), Chair

Musical Ekphrasis: The Influence of Boccaccio's *Decameron* on Renaissance Descriptions of Musical Performances

Eleonora Beck (Lewis & Clark College)

In his book *The Decameron and the Philosophy of Storytelling*, former Columbia University philosophy professor Richard Kuhns maintains that “Cultural curiosity, the need to see and hear and know all that has been created by art in the human realm, led to the development of ekphrasis as a means to convey absent objects and events through verbal communications. In general, this way of representing an image or object through words was called ekphrasis (*ekphrasis*: description; *ekphrazo*: to tell over, to recount).” My paper borrows the concept of ekphrasis to describe the sumptuous musical descriptions that appear in the writing of Giovanni Sabadino degli Arienti (c.1445–1510), a prominent Boccaccio imitator in Renaissance Bologna and Ferrara, little known to musicologists. This paper will investigate Boccaccio’s influence on Arienti’s descriptions of music-making in his *De Hymneo*, a document that captures the extravagant 1487 wedding between Annibale II Bentivoglio and Lucrezia d’Este, the daughter of Ercole I d’Este, and his *Gynevera de la clare donne*, a collection of biographies of important women, modeled after Boccaccio, particularly the story of Saint Catherine of Bologna who was a singer, composer and player of the *violetta* (three-stringed instrument). Frescoes of virtues playing musical instruments found in Bologna’s Pepoli Palace will be discussed in relation to Arienti’s musical descriptions. In conclusion, it will be argued that Boccaccio and Arienti’s musical ekphrases are steps in the development of musical intermezzi—precursors to opera.

Clarity, Impurity, and Discant Structure in Mesopotamian Music

Jay Rahn (York University, CA)

According to a widely accepted interpretation, the “unclear” (*la-zakú*) intervals of Mesopotamian tuning were tritones, which became “clear” (*zakú*) intervals—in modern terms, perfect 5ths or 4ths—by tightening or loosening a particular string on a harp or lyre. Nonetheless, Sam Mirelman has recently cautioned (2013) that we cannot be sure such an interpretation is correct. Meanwhile, Yitzhaq Feder’s (2014) survey of contexts for “*zakú*” in Mesopotamian texts has shown that it referred to things that were “pure” not only in the sense that they were “not impure,” but in the even more precise sense that they had been “purified” insofar as their impurity had been removed.

Such a construal of the contrast between “*zakú*” and “*la-zakú*” is consistent with the view that Mesopotamian tuning comprised a process in which the psychoacoustical impurity of a *la-zakú* interval, namely, its beating or roughness, was removed by tightening or loosening a string, resulting in a purified, *zakú* interval. Further, if one assumes that the modular interval of Mesopotamian tuning corresponded to the perfect octave (an assumption that has never been disputed), one can reduce the possible ways in which a harp or lyre was tuned from twelve to two. Further still, close reading of a recently published transliteration and photograph of a cuneiform tablet reduces these two ways to one. Finally, applying the tuning process to the well-known Hurrian notations results in music that is cognate with a musical framework Patricia Carpenter characterized as “discant structure.”

Keynote Address

Sound Studies / Music / Affect: Year Zero, Encompassment, Difference?

Georgina Born (Oxford University)

This paper is in two halves. In the first half I respond to recent calls for reflection on the constitution and future of sound studies, for consideration of its plurality, its interdisciplinary nature, and its methodologies. European commentators have stressed the need for “a restless testing of the epistemological, theoretical, methodological, and historical premises defining the field of sound studies.” In this spirit, I address the unresolved and sometimes uncomfortable relations that have been set up between sound studies and music—both music as a field of creative practices, and the academic music disciplines. I take my recent edited book, *Music, Sound and Space: Transformations of Public and Private Experience* (2013), as one example of how the disciplines might be realigned more consciously without the necessity to declare sound studies a disciplinary “year zero,” and through awareness rather than denial of the histories and interdisciplinary tensions between sound studies and music. The suggestion is that this will enable a consciousness of the disciplinary impasses of the past, and thus protend a more generative set of futures.

In the second half, I pursue questions of sound, music and affect. With reference to intimate film from the last days of life, and to the work of Gabriel Tarde, Teresa Brennan, Moira Gatens and Genevieve Lloyd, I probe the “experiments with subjectivity” engendered by music, sound and audio media, while stressing the need to analyse the social mediation of affect and entrainment. Affect, I suggest beyond the process theorists, is thoroughly historical: as well as by intimate intersubjective experiences, it is as much set in motion by enduring social formations—of global capitalism, of state power, and of relations of gender, class, ethnicity and religion.

Critical Approaches to Music and Race

Ellie Hisama (Columbia University), Chair

Afro-Wagnerism in Imperial London: Samuel Coleridge-Taylor's *Thelma* (1909) and the Endless Melody of Interracial Dreams

Samuel Dwinell (Cornell University)

At the turn of the twentieth century, Samuel Coleridge-Taylor (1875–1912) was one of the most renowned British composers of choral, orchestral and chamber music. As a black composer in imperial London he also cut an unusual public figure. Beginning in the late 1890s, Coleridge-Taylor forged transnational ties with black activists in the United States, developed a compositional interest in black Atlantic culture, and participated in an emergent black internationalism centered in London. Here, Coleridge-Taylor established a prominent role for himself as a Pan-African composer, lauded as a prime example of black achievement by diverse figures as W.E.B. Du Bois, British politicians, and Theodore Roosevelt.

Considered lost for almost 100 years, a score of Coleridge-Taylor's opera *Thelma* (completed in 1909) was recently discovered and first published in 2007. Based on Marie Corelli's popular "Nordic" novel of the same name, *Thelma* dramatizes a Wagnerian saga of romance and magic; its Wagnerian influences are also betrayed by a leitmotivic treatment of dramatic themes and a through-composed conception of text and song. As I argue, *Thelma* offers new insights into how Wagnerism was put to use by black world-making practices in the early twentieth century. Drawing on Alex Ross's recent discussions of "black Wagner," I analyze *Thelma* as a significant attempt to use Wagnerian operatic form to write black representation into early twentieth-century modernity. By way of conclusion, I suggest that the opera's pursuit of an interracial future calls into question a widespread belief in the novelty of racial hybridity in the contemporary transatlantic world.

Rethinking Understandings of Blues and "Traditional" Jazz in 1940s Britain

Lawrence Davies (King's College London)

The appreciation of African American music in 1940s Britain is generally characterized by a growing enthusiasm for New Orleans-style, "traditional" jazz. Critics and performers set this style apart as an anti-commercial "people's music,"

against which subsequent recordings and performances could be authenticated (Godbolt 2010; Raeburn 2009). Yet the development of British enthusiasts' ideas, and their motivations for them, is still unclear; traditionalists' apparent purism is often simply dismissed, rather than critically examined (Perchard 2011). Likewise, blues appreciation during this period is largely neglected, as the genre's popularity in Britain is more typically associated with the 1960s (cf. Brunning 1986; Schwartz 2007).

This paper presents an account of 1940s British jazz and blues appreciation that tracks its critical pluralism, rather than its purism. I examine how enthusiasts integrated clear narratives of jazz's origins in New Orleans and status as a black "folk" music with more heterogeneous accounts of blues music. The latter was heard as having immense significance, yet its itinerant vaudeville singers and "barrelhouse" pianists complicated established binaries of "folk" and "popular," "natural" yet "cultivated." I also seek to contextualize listeners' critical perspectives on African American music within contemporary "Rhythm Clubs." These local organizations hosted record recitals, jam sessions, and debates that—importantly—were subject to the constraints and demands of wartime life. In doing so, I emphasize the need to hear British enthusiasts' understandings of jazz and blues as situational, grounded in the "productive" acts of listening, performance and discussion.

“The New Endangered Species”: Interpretations of Black Masculinity and the Michael Brown Case by Rapper Kef “Chosan” Kamara

Abimbola Kai-Lewis (New York City Department of Education)

On August 9, 2014, Michael Brown was shot and killed by police officer Darren Wilson in Ferguson, Missouri. His death in this St. Louis suburb ignited discussions about racial tension and violence against Black males in the United States. Subsequent media coverage resulted in an outcry for justice and months of ongoing protests.

In response to Michael Brown's death, musicians sought to honor him with their songs. New York-based rapper Kef “Chosan” Kamara recorded the track, “Fergu-son,” memorializing Brown, which was released in September 2014. It was part of a trilogy of songs created in honor of slain Black males, namely Trayvon Martin (“Hoodie On”) and Sean Bell (“We Are All Sean Bell”). “Fergu-son” boldly proposes that Black men are an endangered species under attack by police. The metaphor suggests that violence is a threat to the survival of Black men in their communities. Furthermore, it encourages listeners to think critically about the rise of tragic gun-related deaths.

This paper uses the music of Choson to investigate the trope of Black men as an endangered species. It incorporates behind-the-scenes footage of the recording process for “Fergu-son.” The paper also draws upon lyrical and video analyses of the song. Lastly, it integrates details extracted from documents prepared by the Grand Jury case State of Missouri v. Darren Wilson, the White House, and the Department of Justice. By these means, the paper demonstrates the immense significance of musical tributes in dialogues about fatalities involving young Black males in America.

Roundtable

The Future of Music Studies

George Lewis (Columbia University), Moderator

Kofi Agawu (Princeton University)

Lydia Goehr (Columbia University)

Lawrence Kramer (Fordham University)

Ingrid Monson (Harvard University)

This discussion will examine the current position and future prospects of music studies within academia and in the world at large. As a point of departure, the panel will discuss whether music studies has become marginalized and devalued in the public sphere in recent years, reflecting on ways in which music scholars can connect with other disciplines to challenge this state of affairs. While music scholarship regularly engages methods and approaches from other disciplines, the panel will discuss the potential reciprocity of this relationship. Exploring the opportunities presented by new avenues and openings in the study of music, the roundtable will consider how the field of music studies relates to critical issues of our time, outlining areas and ways in which music scholarship can participate more effectively in discourse within the public sphere.

Introductory remarks by Susan Boynton (Columbia University)

Music and Conflict

Tina Frühauf (Columbia University), Moderator

“Die gute Unterhaltungsmusik”: Licensed Cafés and Live Music in Wartime Shanghai’s “Little Vienna”

Yvonne Liao (King’s College London)

To date, the topic of a European-Jewish refugee area in 1940s Japanese-occupied Shanghai has attracted considerable attention in scholarship and the media. The segregated refugees were mainly Austro-German refugees who had, earlier, fled Nazi Europe. Somewhat overlooked, and yet to be examined, is the phenomenon of *Unterhaltungsmusik* (“entertainment music”) and musical cafés in a complex wartime geography that was both a restricted sector—as designated by the Japanese military in 1943—and an imagined Vienna. Indeed, the sector was not a labor or death camp; while under strict confinement, the refugees were issued municipal licenses to conduct eating and drinking establishments.

Drawing on seldom-studied primary sources in Chinese, English and German—and case-studying a series of quasi-Viennese cafés—I explore two related questions. First, how can one empirically comprehend this scene of live music gone and past—and the cafés’ sound worlds of *Wien* in a “dis-placed” location in the East? The aim here is to place *Unterhaltungsmusik*—originally a nineteenth-century European phenomenon—in situ. Second, what specific insights are there in terms of understanding the interplay between live music and military control in a wartime jurisdictional landscape? Licensing as a form of control provides a fascinating lens: my findings highlight an ironically facilitative relationship between the authorities’ regulatory attempts and the cafés’ ability to musick.

Panning out from “Little Vienna,” the paper contributes some broader reflections on narratives of music-making anchored on oppression and resistance, and, the historiography of music in war in the early twentieth century.

“The Inability to Mourn”: Music and Commemoration in Nazi Germany, 1933–1939

Karen Painter (University of Minnesota)

The modern age “is conceited enough to disdain the tears of tragedy, but it is also conceited enough to want to do without mercy. And what, after all, is human life, the human race, when these two things are taken away?”

—Soren Kierkegaard, *Either/Or*

In their classic post-war study, Alexander and Margarete Mitscherlich psychoanalyze the German “inability to mourn” the Holocaust. Focusing on music, I show the roots for this phenomenon in the Third Reich. The “Nazi cult of the dead,” if animating old party ties, was largely irrelevant to German society. 1934 legislation on state holidays replaced mourning with hero commemoration, and in 1936 “professional composers” were encouraged to write “cheerful” music to “entertain.” Collections included few songs for fallen soldiers, and those poems served to instill militarism. So too, large-scale heroic compositions, few in number and infrequently performed, would isolate tragic character within an inner movement, subverted by a patriotic finale. Even the most important state holiday—ostensibly tragic, mourning the “victims” of the November 9, 1923 putsch—inspired few composers. Music was ornamental in official ceremony, much like “state music” as in other dictatorships (Esteban Buch), despite Germany’s identity as a distinctively musical nation.

Genres of tragic music in general appealed little to composers, even as the war dead and civilian losses in bombings mounted. How should we interpret this silence? Literary scholars now challenge the earlier construct of “inner emigration” that took non-writing as a form of resistance; musicologists need similarly to rethink forms of silences, in political contexts, and take note of those who worked against the dominant culture. Following the publications of choral conductors, music teachers, and clergy, I argue for more precision in assessing the acts of collaboration and resistance of musicians who profoundly affected local communities.

Musical Temporalities

Joseph Dubiel (Columbia University), Moderator

Defining Temporal Multiplicity in American Popular Music, 1950–2000: A Case Study in Macroanalysis Using Multiple Bibliographic Databases

Ève Poudrier & Rémi Castonguay (Yale University)

This presentation explores the challenges of assembling a corpus of secondary literature for the purpose of computational analysis working across multiple bibliographic databases. Our multi-tiered search methodology will be described, and issues of indexing, relevancy, truncation, search standardization, and duplication of sources across platforms will be examined.

The goal of the case study is to define the concept of “temporal multiplicity” in a given repertoire using metadata analysis, text mining, and network analysis. Of particular interest is the question of dissemination of musical knowledge, from practice to popular criticism and scholarly research, and how the connections between different musical styles shape the meta-discourse on music. In order to map some of these relationships, various aspects of musical structures that fall under the concept of “temporal multiplicity” were used to generate a set of keyword-based queries. These queries were then applied to a selection of representative genres, including rap, hip hop, rock, metal, funk, jazz, and electronic dance music.

Preliminary findings based on the analysis of hits within and across databases, keywords, and musical genres suggest that despite the challenges, systematized keyword-based searching across multiple databases can serve several functions. First, it is a reliable tool in supervised corpus building. Second, these searches can help to construct a conceptual map of key-terms related to a given phenomenon across several different domains of activity. Third, the analysis of the search results yields preliminary observations that can provide paths of inquiry for the computational analysis of the corpus (metadata and full-text data mining).

The Phenomenal Experience of Musical Time: A Perspective from Embodied Cognition

Mariusz Kozak (Columbia University)

The concept of time in recent art music continues to enjoy considerable attention in theoretical scholarship, but the fact that many contemporary composers eschew rhythms that feature regular beats seems to present an obstacle to serious explorations of temporality in listeners' experience. Indeed, some perceptual and cognitive studies claim that, as regards human behavior, periodicity of beats is the necessary element of music, thus explaining recent artistic endeavors as deviating from the norm or appealing to "higher" cognitive processing. Mirroring the prevalent turn to music psychology in support of theories of musical meter, in this paper I address non-metrical music from the perspective of embodied cognition. Specifically, I draw on behavioral and neuro-phenomenological studies to present a theory in which time is constituted by the link between human activity and the environment in which it unfolds, thereby remaining flexible and unencumbered by the need for periodicity. I argue that through our actions we maintain temporal alignment with everything that happens around us, in a process I call *temporal calibration*. Two kinds of calibration are evident when this alignment involves music: (1) *synchronization*, which concerns arriving at some goal at a precise moment, and requires periodic sounds; and (2) *coordination*, which refers to a less strict temporal organization of actions, and is directed toward current body and sound states. I posit that listeners' experiences of time are shaped by the ways in which music affords different kinds of actions, and illustrate this process in some recent works.

Environments for Music: Complicating "Nature"

Aaron Fox (Columbia University), Moderator

De-industrializing the Urban Body: Achieving Nature through Technology at the Bayreuth Festival, 1876–1890

Kirsten Paige (University of California at Berkeley)

Beginning in 1839, *Adler* locomotives, previously ubiquitous in Germany, were replaced by the *Lufi-Eisenbahn*, steam-powered locomotives hauling ingeniously constructed open-air passenger cars. As a result of this design, the earliest visitors to Richard Wagner's Bayreuth Festival would have been exposed to pure, natural air for hours at a time as they journeyed into the Bavarian wilderness by train, thereby—in accordance with period thought on "clean" breathing—"naturalizing" riders' physiologies by de-industrializing their bodies from the inside out. This process

of physical alteration falls into one of Wagner's larger endeavors of the 1880s that placed changing the air Germans breathed at its center: Wagner filled the stage of the *Festspielhaus* with fragrances and steam, was fixated on the mechanics of his singers' breathing, and was even a perfume connoisseur. Both inside the *Festspielhaus* and outside of it, then, listeners' physicalities were mediated as they breathed air designated for their lungs by Wagner himself, the process of bodily purification that began on the railroad continuing, always with the aim of realizing an ideal of the German body.

Wagner's essays from this period illuminate his obsession with "changing the constitution of the human body," suggesting that his theories of the body centered on facilitating physical salvation. The systemic purification that visitors to Bayreuth experienced, then, could be construed as a projection of Wagner's ideologies of the "redemptive" body. As this paper will demonstrate, both within the theater and outside of it, Wagner carefully mediated visitors' breathing, looking to detoxify and thus re-nationalize their physiologies.

Singing Place and Environment: An Ecomusicological Approach to *Katajjaq*

Raj Singh (York University, CA)

Over the last few decades, "scholars have explored how music both shapes and is shaped by local environments" (Watkins 2011: 404). Influenced by other disciplines such as ecocriticism, this field is often referred to as ecomusicology. Ecomusicology is primarily concerned with "how art reflects, relates to, or relies on nature" (Allen 2001: 391). More explicitly, it considers the relationships between music, culture and nature.

Throat singing is a specific type of vocalization that produces two or more notes, textures, or timbres simultaneously. An integral component of cultural heritage among the Inuit of Canada, *katajjaq* (or plural, *katajjait*) refers to women's vocal games and the accompanying throat singing involved in its communal performance.

This paper will approach Inuit throat singing with an ecomusicological perspective in an attempt to discover how sonic environments help to produce *katajjait*. I hope to address how musical creativity and the ability to partake in vocal games is dependent on the auditory environments that exist around the Inuit. In addition, I hope to discuss how environment helps to situate performers within their local and cultural identities.

Interviews with Inuit throat singers, Tanya Tagaq and Evie Mark will provide insight and I hope to address the following lacunae: How does *katajjaq* reflect the connections between the Inuit and their surrounding world? How does place (or

local environment) affect music making and Inuit identity? How does *katajjaq* shape environment and how does environment shape *katajjaq*?

Healthy Rhythms, Healthy Bodies: Dalcroze's Eurhythmics and Physical Education in Britain

Jennifer Sheppard (Royal Holloway, University of London)

Two recent studies, by Shelly Trower and James Kennaway respectively, have brought new insights to historical conceptions of music as physically and mentally debilitating. Trower's *Senses of Vibration* demonstrates that nineteenth-century anxiety over such damage was partly because sound vibrations were almost imperceptible to listeners. In *Bad Vibrations*, Kennaway argues that certain rhythmic qualities in music from jazz to Wagner's operas were understood to cause psychological harm. In this paper, I establish the contraposition to such perceptions of "unhealthy" music in early twentieth-century "music-movement" systems, such as Émile Jaques-Dalcroze's Eurhythmics. In addition to establishing a context of physical culture for Dalcroze's ideas, I also locate the adoption of Eurhythmics in Britain as part of broader changes to physical education in the early twentieth century. As educators began to view older drills and Continental gymnastics systems as rigid and monotonous, they advocated "natural" and spontaneous exercises based on dancing and singing instead. The emphasis on "healthy rhythm" in Dalcroze's Eurhythmics, and its teaching of music through physical activity, thus seemed to answer needs for updated physical education. Lastly, I argue that music-movement systems were embraced in Britain in part because they both appealed to established British ideas about the physical and moral benefits of participatory activity, and allowed for continuity with more traditional dance practices. This combination of new and old is demonstrated through examination of music composed for in early twentieth-century physical fitness classes, where music was used both as a backdrop for exercise, and to articulate Dalcrozian "healthy" rhythms.

Participant Biographies

Kofi Agawu is Professor of Music at Princeton University. His books include *Playing with Signs* (1991), *Representing African Music* (2003) and *Music as Discourse* (2008). A Corresponding Fellow of the British Academy since 2010, he was Music Theorist in Residence for the Dutch-Flemish Music Theory Society in 2008–09 and George Eastman Visiting Professor at Oxford University in 2012–13. His introductory text, *The African Imagination in Music*, is forthcoming from Oxford University Press.

A graduate of the musicology program at Columbia University and current member of the faculty of music at the University of Nevada, Las Vegas, **Anthony Barone** specializes in studies of European nineteenth- and early twentieth-century repertoires. He previously taught music history at Manhattan School of Music, Rutgers University, and Manhattan College. Professor Barone's scholarly work includes articles in *Cambridge Opera Journal*, *Music & Letters*, and *The Musical Quarterly*. His current research focuses on relationships between the works of Richard Wagner and Johann Wolfgang von Goethe.

Eleonora (Nora) Beck, the James W. Rogers Professor of Music at Lewis & Clark College, has published widely on the subject of Italian medieval and Renaissance music, including her books *Singing in the Garden* and *Giotto's Harmony*. In 2007 the AMS named her Master Teacher. In 2012 she was inducted into the Columbia University Athletics Hall of Fame for playing basketball.

Georgina Born is Professor of Music and Anthropology at Oxford University. From 2013–15 she is Schulich Distinguished Visiting Professor in Music at McGill University, and in 2014 she was Bloch Visiting Professor in Music at the University of California, Berkeley. Earlier, she was active as a performer and improviser, playing with Henry Cow, Derek Bailey's Company and the Feminist Improvising Group among others. Professor Born's work combines ethnographic and theoretical writings on music, media and cultural production. Her books are *Rationalizing Culture* (1995), *Western Music and its Others* (edited with D. Hesmondhalgh, 2000), *Uncertain Vision* (2005), *Music, Sound and Space* (2013), and *Interdisciplinarity* (edited with A. Barry, 2013). She directs the research program "Music, Digitization, Mediation: Towards Interdisciplinary Music Studies," funded by the European Research Council, which examines the transformation of music and musical practices by digitization and digital media through ethnographies in six countries in the developing and developed worlds.

Rémi Castonguay holds a master's in Library and Information Studies from McGill University and an M.A. in Musicology from Hunter College. Since 2008, he has been a librarian at the Yale Gilmore Music Library. His work focuses on online streaming services, film preservation, social media, and the digital humanities. He

has presented numerous times at IAML and MLA conferences and been published in various journals, including *Fontes Artis Musicae* and the *Journal of Web Librarianship*.

Austin Clarkson, emeritus professor of music, York University, has held positions at the University of Saskatchewan and Columbia and Yale Universities. As general editor of the music and writings of Stefan Wolpe, he has seen most of his oeuvre into print and live and recorded sound: www.wolpe.org. Other essays have appeared on Mordechai Sandberg, John Cage, Edgard Varèse, David Tudor, Ralph Shapey and Istvan Anhalt. His activities as director of the Milkweed Collective can be viewed at www.exploringcreativity.org.

Katharina Clausius is a doctoral student at St John's College, University of Cambridge. Her research focuses on historiography and the intersections between eighteenth-century Italian opera and literary theory. She gratefully acknowledges funding from the Social Sciences and Humanities Research Council of Canada (SSHRC), the Cambridge Trusts, and St John's College.

Lawrence Davies is a PhD student at King's College London, researching blues music in Britain before the 1960s. He is also interested in the construction of African American music as a transnational culture, and the interaction between popular and academic histories. He has presented at several recent jazz and popular music conferences and blogs about his research at atallthirteenkeys.com.

Murray Dineen is a Full Professor in the School of Music at the University of Ottawa, where he teaches music theory, music history, and the aesthetics and philosophy of music. He graduated from Columbia University in 1988 with a thesis on Schoenberg's Theory of Harmony under the supervision of Patricia Carpenter. He has published in several areas of musical research. A book of essays on Adorno and music was published by McGill Queens University Press in 2011. He is currently at work on a translation of a Marxist musical treatise from Vienna in the 1930s.

Samuel Dwinell is a PhD candidate in Musicology and Feminist, Gender, and Sexuality Studies at Cornell University. His PhD dissertation, "Performing Race and Nation in Postwar British Opera," examines conceptions of antiracism in operas and music theater works composed and premiered in Britain between 1946 and 1990. He has also published on punk, music video, and activist digital media. At Cornell University, he also teaches the bassoon, has served in leadership roles in student organizations, and has convened several academic events, including a conference entitled "Music, Gender, and Globalization" held in 2012.

Lydia Goehr is Professor of Philosophy at Columbia University. In 2009/2010 she received a Lenfest Distinguished Columbia Faculty Award, in 2007/8 The Graduate

Student Advisory Council (GSAC)'s Faculty Mentoring Award (FMA), and in 2005, a Columbia University Presidential Award for Outstanding Teaching. She is a recipient of Mellon, Getty, and Guggenheim Fellowships, and in 1997 was the Visiting Ernest Bloch Professor in the Music Department at U. California, Berkeley. In 2012, she was awarded the H. Colin Slim Award by the American Musicological Society for an article on Wagner's *Die Meistersinger*. Lydia Goehr is the author of *The Imaginary Museum of Musical Works* (1992); *The Quest for Voice* (1998); *Elective Affinities* (2008), and co-editor with Daniel Herwitz of *The Don Giovanni Moment* (2006). She has written many articles on the work of Theodor W. Adorno, Maurice Merleau-Ponty, and Arthur Danto. Her research interests are in German aesthetic theory and in particular in the relationship between philosophy, politics, history, and music. With Gregg Horowitz, she is series editor of *Columbia Themes in Philosophy, Social Criticism, and the Arts*. She is presently writing a book on the place of music in the age-old contest of the arts.

Golan Gur is a British Academy Newton International Fellow at the University of Cambridge. Born in Israel, he attended Tel-Aviv University where he earned his bachelor's and master's degrees. He pursued further graduate studies at the Ludwig Maximilian University of Munich and completed his doctoral studies at the Humboldt University of Berlin. His current project deals with musical and aesthetic culture in the German Democratic Republic.

Abimbola Kai-Lewis is currently a teacher in the New York City Department of Education. She has completed research on popular music and youth culture in Botswana and South Africa. Abimbola recently began researching the activism of West African hip-hop artists based in New York City. She is in the process of completing her dissertation on the South African hip-hop collective Cashless Society.

Mariusz Kozak is an Assistant Professor of Music at Columbia University. His research focuses on meaning in contemporary art music, cognition of musical experience, and how bodies interact in musical situations. In his work, he bridges experimental approaches from embodied cognition with phenomenology and music analysis, using motion-capture technology to study the movements of performers and listeners. His current project examines how listeners' understanding and experience of musical time are shaped by bodily actions and gestures.

Lawrence Kramer is Distinguished Professor of English and Music at Fordham University, the editor (since 1992) of *19th-Century Music*, and a prizewinning composer whose works have been performed internationally. He is the author of eleven books on music, most recently including *Why Classical Music Still Matters* (2007), *Interpreting Music* (2010), and *Expression and Truth: On the Music of Knowledge* (2012). His work has been translated into ten languages and been the subject of

conferences and session meetings of scholarly societies in the Americas, Europe, and China. His string quartet movement “Clouds, Wind, Stars” won the 2013 Composers Concordance “Generations” Prize. Premieres in 2015 will include *Evocations* for piano and vocalist, *Six Nietzsche Fragments* for baritone, violin, and piano, and *Aftermath: Four Songs of the Civil War* for tenor and piano. Kramer’s *Star and Shadow* for trumpet and piano was released on CD/mp3 (iTunes) in early 2014.

Peter M. Lefferts, who has lectured and published on medieval and American music in Europe and America, is Hixson-Lied Professor of Music History and Associate Director of the Glenn Korff School of Music at the University of Nebraska–Lincoln. He was on the masthead of *CM* from issue 19 (1975) to issue 32 (1981), and co-edited nos. 45–47 (1990) as a Festschrift for Ernest H. Sanders.

George Lewis is the Edwin H. Case Professor of American Music at Columbia University. A 2002 MacArthur Fellow and a member of the Association for the Advancement of Creative Musicians (AACM) since 1971, his 2008 book, *A Power Stronger Than Itself: The AACM and American Experimental Music* received the American Book Award and the American Musicological Society’s first Music in American Culture Award. Lewis has recently served as Ernest Bloch Visiting Professor, University of California, Berkeley, and Resident Scholar, Center for Disciplinary Innovation, University of Chicago. His compositions are documented on more than 140 recordings, performed by the BBC Scottish Symphony Orchestra, London Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, International Contemporary Ensemble, and others. Lewis and Benjamin Piekut are co-editors of the forthcoming two-volume *Oxford Handbook of Critical Improvisation Studies* (2015).

Yvonne Liao is a PhD Candidate at King’s College London. In Fall 2014, she was a Visiting Scholar at the Hong Kong Baptist University. Drawing on sources in Chinese, English, French and German, her project explores various geographies of live music in Shanghai between 1930 and 1950. Prior to doctoral research, Yvonne worked at Naxos and Universal Music. She has a B.A. in Music (Oxford) and an M.A. in Arts Administration (Columbia).

Peter Mondelli is Assistant Professor of Music History at the University of North Texas. His research focuses on the intersections of Parisian opera, print culture, and commodity capitalism in the long 19th century. He earned his PhD from the University of Pennsylvania and his B.A. from Columbia. Before moving to Texas, he held positions at the University of Delaware and West Chester University. He has presented his research at conferences in the US, the United Kingdom, and Canada, and published in *19th-Century Music*.

Ingrid Monson is Quincy Jones Professor of African American Music at Harvard University, where she holds a joint appointment in the departments of Music and African and African American Studies. She is a noted jazz scholar and ethnomusicologist with a life long interest in the relationships among music, race, aesthetics and politics. Her most recent book *Freedom Sounds: Civil Rights Call Out to Jazz and Africa* addresses these issues in the jazz world of the 1950s and 1960s. She is also author of *Saying Something*, which addresses the interactive and communal dimensions of jazz improvisation as a musical process. She has been awarded many honors including most recently a Guggenheim Fellowship, a Cabot Fellowship, a Radcliffe Institute Fellowship, and a Stanford Humanities Center Fellowship. She has served as chair of the Department of Music and as interim Dean of Arts and Humanities at Harvard. She is currently working on a book about virtuosic Malian balafonist Neba Solo, entitled *Kenedougou Visions* and a series of essays on aesthetics and the body.

Kirsten Paige is currently a third-year doctoral candidate in Music History and Literature at the University of California at Berkeley. Her recent work has focused on nineteenth-century German music and culture (with a particular emphasis on the work of Richard Wagner), as well as the history of music, science, and technology, voice and sound studies, and issues of music and race in the nineteenth century. Kirsten has presented her work at conferences in the United States and United Kingdom, including the American Musicological Society and Royal Musical Association's annual meetings. Her work has been funded by the *Max Weber Stiftung*, University of California, British Library, Royal Musical Association, and American Musicological Society.

Karen Painter, Visiting Scholar at Harvard's Minda de Gunzburg Center for European Studies (2014–15), teaches at the University of Minnesota. Previous faculty appointments were at Dartmouth and Harvard; she was Director of the Office of Research and Analysis for the National Endowment for the Arts in 2005–06. She has held residential appointments through the American Academy in Berlin, the Humboldt Stiftung, and the École des Hautes Etudes en Sciences Sociales. She edited *Current Musicology* in 1994–1996.

Ève Poudrier holds musical degrees from the Collège Lionel-Groulx, Hunter College, and the CUNY Graduate Center. Her research, which focuses on rhythmic complexity, has been featured in several interdisciplinary conferences and workshops in North America, Europe, and the United Arab Emirates, and published in *The Modernist Legacy*, *Hommage à Elliott Carter*, and *Music Perception*. At Yale University, she offers courses in music theory, temporality in twentieth-century music, the cognition of musical rhythm, and Schenkerian analysis.

Since 1979, **Jay Rahn** has taught at York University in Toronto. Best known for *A Theory for All Music*, Professor Rahn has published extensively on topics in music theory, early Renaissance music, music cognition, and comparative musicology. Dr. Rahn's ongoing research develops perceptual formulations of oral traditions in world music.

Jennifer Sheppard completed her PhD in 2010, at the University of California, Berkeley, writing a dissertation that theorized alternative methodologies for understanding opera by developing insights derived from the performances and reception of Leoš Janáček's last four operas. She has published some of this work as articles in *Opera Quarterly* and the *Cambridge Opera Journal*. Sheppard's current research explores intersections between sport and music in the decades around the turn of the twentieth century, from art-music evocations of sports in modern life to more immediate connections made between singing, health and physicality. The outcome of this work will be a book titled *Muscle Tone: Music, Sports and the Healthy Body, 1880–1930*. Jennifer Sheppard is currently a Teaching Associate at the Department of Music at Royal Holloway.

Raj Singh is a third-year PhD student at York University. Her master's research focused on Afro-Peruvian percussion, specifically the cajón and its place in Afro-Peruvian identity and Flamenco performance. Her research interests also include ecomusicology as a field of study. However, her PhD research focuses on Indigenous Modernities and how Indigenous musicians and artists negotiate and mediate between tradition and innovation as new creative opportunities arise when these musicians and artists are exposed to new contexts, media and audiences.

Current Musicology at 50: Reminiscences

Louise Chernosky

It was a privilege and a great learning experience to serve as editor-in-chief for issues 88 and 89 of *Current Musicology*. The journal afforded a special opportunity to facilitate public dialog while working closely with peers at Columbia, and it was a transformative part of my experience as a graduate student. Beginning with reviewing articles as an editorial board member, to working under Andrew Eggert as assistant editor, and finally to working as editor-in-chief with the wise support of assistant editor Daphne Carr, *Current Musicology* offered me a window into the world of peer-reviewed academic journals. I am grateful to have learned the process of producing those paper books from start to finish. I fondly remember the tedious yet strangely meditative task of typesetting, the joy of opening tightly packed boxes of freshly completed issues, and the ominously heavy shelves of back issues proudly tugging on the walls of the Current Musicology office. Issues 88 and 89 of the journal featured articles on a wide range of subject matter, from the analysis of sixteenth-century manuscripts to the representation of political identity at the 2009 Eurovision competition, a range that seemed fitting given the broad and bold title of the journal. Congratulations to *Current Musicology* on reaching its fiftieth anniversary! I am honored to have participated briefly along the way.

Murray Dineen

At the time of my tenure as editor (the mid 1980s), students from various institutions in the New York City region would get together informally or under the auspices of a host institution, such as the NYPL or the Metropolitan Museum. I believe it was at the latter, during a reception hosted by Lawrence Libby, curator of the musical instrument collection, that I met the late Susan (Sookie) Summers. She was the head librarian for the music collections at NYPL, I believe, and a graduate of Columbia's Department of Music. When she learned that I was the editor of *CM*, she took me aside, and with her effervescent humour and delightful wit said: "Well you know why *Current Musicology* was started, don't you?" I had read Austin's account of the journal's beginning, published in volume 1, and I told her so. She replied, with a glint in her eye: "Well that's only half the story. In fact, William Mitchell initially wanted to start a journal devoted to music analysis, Schenkerian musical analysis primarily." I thought to myself, "*The Music Forum*." Reading my mind, she said, "*The Music Forum*, of course. And if you've read Austin's account of the founding of *CM*, you will know then the elaborate preparations and procedures undertaken during *CM*'s creation. Those were the days of growing student activism, and any enterprise related to the Department of Music would necessarily have involved considerable

student participation, and considerable delay and elaborate negotiation as a result.” I’m certain I must have blinked once or twice at her, while she stared at me looking for comprehension on my part. “Well,” she said patiently, “quite apart from any well meaning pedagogical aims Bill Mitchell had, and believe me he was devoted to his students, he did have another design.” I blinked once or twice, she looked again patiently, and it came to me. Tossing back her head as she did in her inimitable fashion, she laughed. “You see, he wanted to get *The Music Forum* out and moving as fast as possible, and he knew that the Columbia students would want a part of it, and that would delay the thing interminably. Sooooo, that’s why *Current Musicology* was born! Well..., one of the reasons.” I looked at her in complete astonishment, and she replied: “Unhunh.” And then she leaned over and asked me quietly: “What issue are you currently publishing?” At that point in time we were numbering by issue and year, and we were in the low 40s by the mid 80s I think. She added: “And what volume has *The Music Forum* published to date?” I replied that I thought it was at volume—in effect, issue—6, and that things seemed to be at a standstill. She smiled, and I smiled, and she moved away to meet some of the other graduate students.

In truth, *The Music Forum* was started by Mitchell and by Felix Salzer, and the latter’s death in 1986 seemed to herald the demise of the journal. It was, as many of you will know, exquisitely produced, in hard binding on paper of a very fine quality. I’m certain my Schenkerian colleagues, as I do, regret its apparent demise. I believe with utmost fervour that Sookie Summers meant no ill respect to William Mitchell, but she did like to tell a good yarn, and whether her story was accurate or not, I think Mitchell would have appreciated it, as a yarn. I arrived at Columbia too late to meet William Mitchell, but heard anecdotally of his generosity and kindness towards all. I am certain that he took great pride in the volumes of *The Music Forum* that were produced in his lifetime. But I would like to think he took pleasure as well in the little rag-tag journal his students produced under his auspices. As a professor long tenured at a Canadian university, I’ve grown accustomed to the surprises my students will deliver and continue to deliver, well past my abilities at anticipation. For that is the delight of the teaching side of the academic profession, and my personal motto: “Success despite the best of intentions.”

"Changing Currents": Current Musicology 50th Anniversary Exhibit

Current Musicology is celebrating its fiftieth anniversary with a special exhibit, on display at the Gabe M. Wiener Music and Arts Library in Dodge Hall, from March 23–April 10, 2015. The display pays tribute to some of the many sponsors, contributors, and faculty members, who left a lasting impact on the history and life of the journal. Showcasing influential *Current Musicology* articles and issues from each of the five decades in the life of the journal, the exhibit also testifies to *Current Musicology*'s sustained scholarly impact and celebrates the diversity of its content. In addition, key moments in *Current Musicology*'s history are presented, marking technological developments and the journal's evolving publication model over the years.

The Gabe M. Wiener Music and Arts Library is located on the seventh floor of Dodge Hall.

Organizing Committee

Orit Hilewicz	Co-chair
Tom Smith	Co-chair
Marc Hannaford	Treasurer
Anne Levitsky	Catering Manager
Joshua Navon	Catering Manager
Eamonn Bell	Program Designer
César Colón-Montijo	Poster Designer
Russell O'Rourke	Nametags
Paula Harper	Social Media Manager
Andrés García Molina	Technology Coordinator
Galen DeGraf	Technology Assistant
Mark Saccomano	Technology Assistant
Ralph Whyte	Speaker Coordinator
Michael Weinstein-Reiman	Speaker Coordinator, Exhibit Planning
John Glasenapp	Exhibit Planning
Julia Hamilton	Exhibit Planning
Velia Ivanova	Exhibit Planning
Tom Wetmore	Exhibit Planning
Emily Clark	Event Planning
Lauren Flood	Event Planning
Maeve Sterbenz	Event Planning
Lucie Vágnerová	Event Planning

Evening Concerts

La Lucrezia and Venus and Adonis: Columbia University New Opera Workshop

Glicker-Milstein Theatre, Diana Center, Barnard College, 3009 Broadway
Saturday 28 March, 8:00 p.m.

Tickets are free of charge with CU/BC ID cards; \$10 for non-CU/BC ID holders

For more information, visit:

<http://music.columbia.edu/ColumbiaNewOperaWorkshop%202015>

Les Délices: Myths and Allegories

Miller Theatre at Columbia University, 2960 Broadway
Saturday 28 March, 8:00 p.m.

For more information, visit:

<http://www.millertheatre.com/events/myths-allegories>

Prophetika: An Oratorio

La Mama Experimental Theater Club, 74A East 4th Street
Saturday 28 March, 10:00 p.m.

For more information, visit:

<http://lamama.org/prophetika-an-oratorio/>

Current Musicology



Current Musicology

Department of Music

Columbia University

614 Dodge Hall, MC 1812

2960 Broadway

New York, NY 10027

Tel: 212-854-1632

Email: current-musicology@columbia.edu

Editor-in-chief

Reviews Editors

Subscriptions Manager

Advisory Board

Tom Smith

Eamonn Bell, Paula Horner

Lucie Vágnerová

Thomas Fogg

David Gutkin

Aaron A. Fox

Walter Frisch

Giuseppe Gerbino

Elaine Sisman

Anne Gefell

Editorial Board

Nandini Banerjee

Eamonn Bell

Elliott Cairns

Nicholas Chong

César Colón-Montijo

Galen DeGraf

William Dougherty

Lauren Flood

Andrés García Molina

John Glasenapp

Julia Hamilton

Benjamin Hansberry

Paula Harper

Orit Hilewicz

Kevin Holt

Velia Ivanova

Qingfan Jiang

Adam Kielman

Anne Levitsky

Will Mason

Caleb Mutch

Joshua Navon

Russell O'Rourke

Maeve Sterbenz

Didier Sylvain

Lucie Vágnerová

Michael Weinstein-Reiman

Tom Wetmore

Ralph Whyte

Onur Yildirim



