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The Dent Medal

THE Dent Medal, in memory of Edward J. Dent, is awarded by the Royal Musical Association annually to recipients selected for their outstanding contribution to musicology, from a list of candidates drawn up by the Council of the Association and the Directorium of the International Musicological Society.

For 2014 the Dent Medal is awarded to ALEXANDER REHDING, Fanny Peabody Professor of Music at Harvard University.

Professor Rehding's research is startling in scope and brilliant in method. With four books (two monographs and two edited volumes), alongside a rich array of distinguished articles, to his name, he is firmly established as a world authority in the history of music theory, in particular the writings and thought of Hugo Riemann and music's role in German cultural and intellectual history of the nineteenth and twentieth centuries.

His work is located at the intersection of history and theory, with recent interests taking in scenes as diverse as the mythic and scientific origins of the siren, the aesthetics of radio and the Eurovision Song Contest. By posing seemingly innocent questions – how does sound become music, physically, theoretically and culturally? – Professor Rehding has opened up new lines of enquiry about musical media for humanists of all stripes, and has himself moved effortlessly between fields as diverse as anthropology, philosophy, music history, media theory, history of music theory and sound studies.

His first monograph, *Riemann and the Birth of Modern Musical Thought* (CUP, 2003), presented a rigorous cultural and theoretical reassessment of Riemann in the context of turn-of-the-century discourses about German national identity, the natural sciences and modern technology. It fed into his later co-edited volume (with Ed Gollin) *The Oxford Handbook of Neo-Riemannian Music Theory* (2011), which was awarded the Special Citation of Merit by the Society for Music Theory. His second monograph, *Music and Monumentality* (OUP, 2009), breathes new life into a half-forgotten concept – one that is, however, central to our understanding of music's foundational significance in the formation of German cultural identity.

Professor Rehding's early article 'The Quest for the Origins of Music in Germany ca. 1900', published in *Journal of the American Musicological Society* (2001), received the inaugural Jerome Roche Prize of the RMA for its boundary-crossing study of how the founders of institutionalized musicology sought the origins of music as a first principle, that is, as an initial cause that made the historical progress of tonal music possible in the first place. His co-edited volume (with Suzannah Clark) *Music Theory and Natural Order* (CUP, 2001) identified in particular the enduring role that 'nature' played in discourses on tonality. Expanding on these, Professor Rehding has subsequently explored tonal theory's encounter with non-tonal music, not only through articles on ancient Greek theory, ancient Egyptian music and enharmonicism in Rameau and Rousseau, but also in his curatorship of the exhibition 'Sounding China in Enlightenment Europe' at Harvard (2010), which traced the story of music's transmission from Qing-dynasty China to eighteenth-century Europe. Bringing some

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of these interdisciplinary concerns about media into the twenty-first century, in 2012 he convened a Mellon Foundation Sawyer Seminar on the comparative study of culture, 'Hearing Modernity', all of which was streamed online.

Apart from his remarkable and extensive publication record, Professor Rehding has served the scholarly community as co-editor of *Acta musicologica* (2006–11), and is currently editor-in-chief of the Oxford Handbooks Online: Scholarly Research Reviews series in music. He has continued to advise his graduate students with dedication and generosity while holding a series of fellowships – Guggenheim, ACLS, Mellon, Humboldt, Channing and Radcliffe. And his latest research project points towards a third monograph that will examine how nineteenth-century music theory can articulate both science and philosophy – both acoustics and aesthetics.

Previous winners of the Dent Medal have been:

1961	Gilbert Reaney	Great Britain
1962	Solange Corbin	France
1963	Dénes Bartha	Hungary
1964	Pierre Pidoux	Switzerland
1965	Barry S. Brook	USA
1966	F. Alberto Gallo	Italy
1967	William W. Austin	USA
1968	Heinrich Hüschen	West Germany
1969	Willem Elders	Holland
1970	Daniel Heartz	USA
1971	Klaus Wolfgang Niemöller	West Germany
1972	Jozef Robijns	Belgium
1973	Max Lütolf	Switzerland
1974	Andrew McCredie	Australia
1975	Martin Staehelin	West Germany
1976	—	
1977	Reinhard Strohm	Great Britain
1978	Christoph Wolff	USA
1979	Margaret Bent	Great Britain
1980	Craig Wright	USA
1981	Anthony Newcomb	USA
1982	David Fallows	Great Britain
1983	Lorenzo Bianconi	Italy
1984	Iain Fenlon	Great Britain
1985	Curtis A. Price	USA
1986	Silke Leopold	West Germany
1987	Richard F. Taruskin	USA
1988	Jean-Jacques Nattiez	Canada
1989	Paolo Fabbri	Italy
1990	Christopher Page	Great Britain
1991	Roger Parker	Great Britain
1992	Kofi Agawu	Ghana
1993	Carolyn Abbate	USA
1994	Lorenz Welker	Germany

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1995	Susan Rankin	Great Britain
1996	Ulrich Konrad	Germany
1997	Philip V. Bohlman	USA
1998	Rob C. Wegman	USA
1999	Gianmario Borio	Italy
2000	Philippe Vendrix	Belgium
2001	Martha Feldman	USA
2002	Laurenz Lütteken	Switzerland
2003	John Butt	Great Britain
2004	Daniel Chua	Great Britain
2005	Julian Johnson	Great Britain
2006	Mary Ann Smart	USA
2007	Georgina Born	Great Britain
2008	Anselm Gerhard	Switzerland
2009	W. Dean Sutcliffe	New Zealand
2010	Martin Stokes	Great Britain
2011	Annegret Fauser	USA
2012	Michel Duchesneau	Canada
2013	Elizabeth Eva Leach	Great Britain

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