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The Dent Medal

The Dent Medal, struck in memory of the distinguished scholar and musician Edward J. Dent (1876–1957), has been awarded by the Royal Musical Association annually since 1961 to recipients selected for their outstanding contribution to musicology. A list of candidates is drawn up by the Council of the Association and the Directorium of the International Musicological Society.

The Dent Medal for 2022 is awarded to MARK BURFORD.

Mark Burford completed his PhD at Columbia University in 2005 and is now R.P. Wollenberg Professor of Music at Reed College in Portland, Oregon. He is currently the Sheila Biddle Ford Foundation Fellow at Harvard's Hutchins Center for African and African American Research. His research is distinctive and broad reaching in its implications for the field, melding music's sonic aspects and political valences, linking histories of music to the history of complex ideas, and writing in a highly engaging manner.

Burford's research focused initially on Brahms and the intellectual history of music in the German-speaking lands during the nineteenth century, and includes the landmark publication in *19th-Century Music*, 'Hanslick's Idealist Materialism' (2006), which effectively rehabilitated Hanslick's *On the Beautiful in Music* by engaging with the philosophical currents of its day. He has continued to publish in this field, notably illuminating the formative turn in Brahms's historical thinking in the mid-1850s in 'Brahms's Sybel: The Politics and Practice of Prussian Nationalist History', which appeared in *Nineteenth-Century Music Review* (2019).

Burford's main focus in the last ten years, however, has shifted to Black popular music studies. He has opened up a new field, offering Black objects of study as a legitimate and productive focus for musicological enquiry. This shift began with a prize-winning article in the *Journal of the American Musicological Society*, 'Sam Cooke as Pop Album Artist – A Reinvention in Three Songs' (2012), which reveals how Cooke navigated the political lines of ethnicity, race, and sexuality. The article both exposes and overcomes the significant methodological challenges posed by Black music studies, with meticulous attention to archival and musical detail. It received the Society for American Music's 2012 Irving Lowens Award for the outstanding article on American music. Further articles in *American Music Review* and *The Musical Quarterly* led to the ambitious and ground-breaking monograph *Mahalia Jackson and the Black Gospel Field* (Oxford University Press, 2019). The book received the Otto Kinkeldey Award from the American Musicological Society for the outstanding book in musicology by a senior scholar, the Society's highest honour; the Woody Guthrie Award for the most outstanding book on popular music from the US branch of the International Association for the Study of Popular Music; the Award for Excellence for the best history book in the category of historical research in blues, soul, gospel or R&B from the Association for Recorded Sound Collections; and was selected as a *CHOICE* Outstanding Academic Title. The companion *Mahalia Jackson Reader* (Oxford University Press, 2020) is a valuable and well-curated anthology. Burford's research in this field is notable for the attention paid to the interaction of sonic detail with socially attributed meanings, including the racialized forces that shaped (and were shaped by) the performances of Black performers, and for its theoretical breadth and rigour. He also considers sounding music from the perspectives of multiple listeners, and so

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musical meaning is understood as collectively produced and determined. His wider contribution to musicology is a compassionate demonstration of how we might productively rethink the racializations of the discipline's past.

Burford's scholarly achievements are complemented by his dedication to the wider academic community. He has served on committees of the American Musicological Society and as a member of the Board of Directors, demonstrating collegiality and citizenship.

The Dent Medal for 2023 is awarded to CATHERINE A. BRADLEY.

Catherine A. Bradley completed her undergraduate degree at Oxford and her PhD in Cambridge. She has held positions at the University of Oxford, Stony Brook University, and the University of Oslo, where she is now Full Professor since 2020. For 2020–25 she gained a European Research Council Consolidator Grant for a project on the *Benedicamus Domino*, for which she selected and leads a team of doctoral and postdoctoral researchers in Oslo. She has served the profession by being active as a peer reviewer, journal co-editor, member of editorial boards, PhD examiner, and expert evaluator.

Bradley's work ranges from the earliest written traces of the motet repertory into the fourteenth century, and cuts right across a major historiographical 'boundary' in scholarship, *c.*1300, a period of major musical change, taking in several related genres. In addition, she employs a wide range of methodologies to explore this material: palaeographical (notational), music-analytical, historical, and critical. There is thus generic, chronological, and methodological breadth in her published output. The musical materials of this period, in particular the *Ars Antiqua* motet, are exceptionally complex in their material and compositional aspects, and Bradley has contributed exceptionally to an understanding of the relationship between surviving pieces and the attendant processes of production, composition, and adaptation. Her work is thus highly specialized, showing intimate and intense engagement with the musical materials (analytical work) and their material traces (manuscript work), but also communicates well with broader issues.

Her 2018 monograph, *Polyphony in Medieval Paris: The Art of Composing with Plainchant* (Cambridge University Press), won the American Musicological Society Early Music Award. Also in 2018, she edited with Karen Desmond the fruits of a co-organized 2014 conference: *The Montpellier Codex: The Final Fascicle. Contents, Contexts, Chronologies* (Boydell). A second monograph was published in 2022: *Authorship and Identity in Late Thirteenth-Century Motets*, Royal Musical Association Monographs 39 (Routledge).

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

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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
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

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2008	Anselm Gerhard	Germany
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
2014	Alexander Rehding	USA
2015	Marina Frolova-Walker	Great Britain
2016	Mark Katz	USA
2017	Alejandro L. Madrid	USA
2018	Inga Mai Groote	Switzerland
2019	Gundula Kreuzer	USA
2020	Eric Drott	USA
2021	Laura Tunbridge	Great Britain

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