

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXXVI, NUMBER 1

February, 2006
ISSN 0402-012X

More than “Dreamin’” Los Angeles 2006

The AMS will meet in Los Angeles on 2–5 November 2006. At this time of year, the weather is typically mild: daytime temperatures average in the low 70s, and drop down to the 50s at night. There is a limited possibility of precipitation, but Angelenos tend to work hard to overlook this. The meeting will take place in the luxurious Hyatt Century Plaza Hotel, a stylish '60s-era landmark that has hosted scores of Hollywood icons, political figures, and other famous folk.

The Hyatt Century Plaza takes its name from its location in the LA area known as Century City, a set of former studio lots that were razed and redeveloped as some of the most significant real estate on LA's west side. Century City is only minutes away from the center of Beverly Hills shopping districts, and offers easy access to all of West LA, including Westwood (home of UCLA), Brentwood, Santa Monica, and Venice Beach. Only slightly farther away are such mythologized neighborhoods as West Hollywood, Holly-

continued on page 3

OPUS Approaches First Million

As this issue of the Newsletter went to press, the *OPUS* Campaign—*Opening Paths to Unlimited Scholarship*—was approaching its first \$1 million in gifts and pledges. The conspicuous success of the quiet phase of the campaign, which achieved unanimous participation of the Board of Directors and past presidents in amounts of \$5,000 and greater, emboldened the campaign committee and the Society's directors to establish an ambitious goal of \$3.5 million, to be concluded by the time of the seventy-fifth Annual Meeting in 2009 in Philadelphia.



Anne Walters Robertson and Elaine Sisman

An endowment of this size will be able to extend a robust program of funding for research, travel, publication, and other opportunities to all our constituencies, from graduate students and independent scholars, on and on—to all who offer our profession exciting advances in music scholarship. Contributions may be unrestricted and thus used for particular opportunities as they arise, or directed to any available named fund, from A (Alvin H. Johnson AMS 50 Dissertation-

year Fellowships) to W (Eugene K. Wolf Travel Fund for European research). A list of these funds appears on our webpage: www.ams-net.org/opus.

One of the many new developments we celebrate with this issue is a very handsome gift to the Janet Levy Fund, which supports the research of independent scholars. New memorial funds have been established to commemorate Lenore Coral (1939–2005), in support of the American RILM office; M. Elizabeth C. Bartlet (1948–2005), for research in France; and Martin Picker (1929–2005), in support of publications.

Of a certain urgency, given the way the book publishing trade is shaping up, is the major enhancement of our funds available to support scholarly publications, including the Joseph Kerman Fund established to this end.

It was announced at the National Meeting in Washington, D.C., that Jessie Ann Owens would be succeeded as chair of the *OPUS*



Jessie Ann Owens and D. Kern Holoman

In This Issue...

President's message	2
Janet Levy Fund	2
2005 Annual Meeting	3
Executive Director's report	4
Treasurer's report	4
M. Elizabeth C. Bartlet Fund	5
Awards, Prizes, Honors	6
Committee Reports	9
Candidates for AMS offices	11
Conferences	13
Grants and Fellowships	13
Calls for Papers, News Briefs	14
Obituaries	15
Papers read at chapter meetings	16
Financial statement	19

continued on page 3

President's Message

I've just finished Lynne Truss's delightful *Eats, Shoots & Leaves*, and after recalling a student tone-deaf to grammar who contended my objection to "Being that Beethoven was a great composer" ("That's just your opinion," he said winningly), I was moved in my AMS-centric way to think of the Annual Meeting as providing punctuation in our busy lives. (A Board member recently said to me, "You need to get out more.") Our rich and stimulating meeting at the elegant Omni Shoreham in Washington offered a full array of questions, exclamations, and more fluid discussion markers over the course of four intense and interactive days, and I would like to thank the wonderful trio of Anna Maria Busse Berger for stewarding the program, Dee Gallo for coordinating the local arrangements, and Bob Judd for being everywhere at once.

I would particularly like to thank George Lewis, Ruth Solie, and Richard Taruskin for taking part in the first unscripted Presidential Forum, which drew a large crowd to a conversation on "Histories and Historiographies." The advantages of lively improvisations are offset by the lack of subsequent written record, but the topics ranged from the past as landscape, with the panelists disagreeing over whether one can "see the whole" and in the narrative of human actions assess "who is framed as having agency," to ways of determining "what goes without saying" in past cultures, thus widening the sources of inquiry and complicating the way we frame the general and the particular. A vigorous question period led to considerations of the role the AMS plays with sister musical disciplines and societies, as well as the role of musicology in intellectual life generally.

As you will read in the report of the executive director, the AMS office is moving to Brunswick, Maine. President Barry Mills of Bowdoin College has assured me that he considers it an honor to house the Society, and thanks to him we will have more space, staff, and resources to serve our membership better.

The decision to leave Philadelphia after nearly fifty years was not taken lightly by the Board; after careful deliberation it voted unanimously to approve the change. We are confident that Bob Judd and his staff will make the transition as seamless as possible.

A word about the AMS election cycle: officers and Board members are elected in the spring, with results announced in the August Newsletter. They take office following the Business Meeting of the Society, held at the Annual Meeting on Saturday. The newly elected president, however, first serves as president-elect for a year, then as president for two years (together with the vice president; you are now electing the one who will serve with Charles Atkinson), then as past president for a final year. Thus the next president is elected while the current president has barely gotten started with her term! My profound thanks to the hardworking Board members who finished their terms in Washington: Virginia Hancock, Massimo Ossi, Michael Tusa, and Past President Peter Burkholder.

September saw the ravaging of New Orleans, as well as the tragic death of Board member Beth Bartlet in Durham. We are very moved by the commitment of Beth's friends in establishing an *OPUS* fund in her name (see p. 5) and hope that it flourishes like the Janet Levy Fund, similarly begun by friends of a sorely missed musicologist (p. 2). I am deeply grateful for the generosity of our members, which has also led to plans for book donations to rebuild music libraries in New Orleans. The Music Library Association continues to work with the Tulane Music Library to replace the collection; please visit http://haverfordlibrary.typepad.com/mla_hurricaneassist/ for the most current information. Many thanks to Paula Matthews and Laura Macy for their work on this project.

I look forward, as ever, to receiving whatever punctuation marks you send my way.

—Elaine Sisman

Janet Levy Fund for Independent Scholars

The Janet Levy Fund for Independent Scholars was established by the AMS Board of Directors in 2004, thanks to generous donations from her family, friends, and colleagues. Janet Levy was an independent scholar who played an important role in the Society prior to her death in 2004.

Guidelines

The purpose of the Janet Levy Fund is to support professional travel and research expenses for independent scholars who are members of the American Musicological Society.

Eligibility: The award is open to members of the American Musicological Society who hold the Ph.D. or similar degree (e.g., D.M.A. in Historical Performance), who are not employed as full-time faculty in an institution of higher learning, and who are not emeritus faculty. No individual may receive a Levy Award more than once in a three-year period.

Kinds of Projects: Examples of projects supported by the Levy Fund include travel to the Annual Meeting of the AMS, to a conference to read a paper or participate in an official capacity, or to archives or research libraries; research expenses; microfilms; and specialized research materials. Award amounts will range between \$500 and \$2,000.

Proposals are evaluated by a committee of three appointed by the AMS president.

Proposal requirements: Send one copy of each of the following:

- Narrative (500 words maximum) outlining the proposed project and its importance for the applicant's career (be as specific as possible)
- Proposed budget detailing when and how the funds are to be used
- Curriculum vitae (please include a word on how you are currently making a living)
- One letter of recommendation from a scholar familiar with the applicant's work (to be sent under separate cover directly from the referrer to the AMS)

Deadlines: Send all materials *to be received* by 25 July 2006 for travel and research to be undertaken between 1 September 2006 and 31 August 2007; and by 25 January 2007 for travel and research to be undertaken between 1 March 2007 and 28 February 2008.

Send to application materials to:

AMS, Attn: Janet Levy Award, 201 S. 34th St., Philadelphia PA 19104-6313; ams@sas.upenn.edu. E-mail submissions are encouraged.

Notification of the award will be made by 25 August 2006 and 25 February 2007, respectively. Funds must be spent within one year of the award.



Presidential Forum, Washington, D.C.
Ruth Solie, Elaine Sisman, George Lewis, Richard Taruskin

AMS OPUS

continued from page 1

Campaign by D. Kern Holoman and Anne Walters Robertson. The idea for *OPUS* grew out of a Board retreat held during Jessie's presidency; she has worked for the past two years to get the campaign off to a good start. The full Campaign Committee, listed on the website, and its incoming co-chairs heartily salute President Owens for her tireless efforts, and continue to work closely with her to achieve the goals of the campaign.

What's important now is to think *BIG*. To achieve our \$3.5 million goal we need the support of 100 percent of the membership. For those who are on financially stable footing, we ask that you consider a pledge of \$1,000 per year through 2009. Please use the pledge form included with this mailing, or go to www.ams-net.org/opus.

—D. Kern Holoman and Anne Walters Robertson, *OPUS* co-chairs

AMS Los Angeles 2006

continued from page 1

wood itself, "The Valley," etc., etc.

Almost since its beginning, Los Angeles has been marked by an extraordinary range of immigrant groups. It is said that far more than a hundred languages are used daily in Los Angeles county, and the dazzling mix gives Angelenos a huge variety of places to shop and cuisines to sample. LA is perhaps most famous, however, for being the heart of the American entertainment world. The Industry contributes its extra buzz to LA at every level. Major studios in town include ABC, CBS, NBC, Fox, Disney (locally called "The Mouse"), Paramount, Sony, Universal, and Warner Brothers. There are tours in some cases, or you may even wish to appear in a studio audience. Star sightings are not unknown.

LA is bursting with wonderful activities

LA contains a number of very fine museums (LACMA, MOCA, the Norton Simon, the Hammer, and the Getty are probably the best known); the LA Opera performs at the Dorothy Chandler Pavilion, and the LA Philharmonic at Frank Gehry's astonishing Disney Hall. But popular music has a long history in LA, too, and visitors may wish to

2005 Annual Meeting: Washington, D.C.

A record number—nearly 1,600—attended this year's Annual Meeting in Washington, D.C. One-hundred forty-four papers were read, and the quality was very high.

I would like to thank the members of the program committee: Geoffrey Block, John Butt, Helen Greenwald, Thomas Grey, and Anne Shreffler. The committee made a special effort to invite session chairs from abroad, and we would like to thank them for coming. We are similarly grateful to several scholars from neighboring disciplines who agreed to chair sessions.

The most important change in procedure was the increase in abstract length to 500 from 250 words, which we all agreed was an improvement. We had slightly fewer submissions (501, down from 577 in 2004). The topics were as diverse as our Society, ranging from an entire session on the Caput Masses (which, believe it or not, was not pre-arranged), to sessions on historiography, "Chant as an Expression of Identity," Broadway shows, *Parsifal*, jazz, Russian modernism, and so on. Most presenters were glad to have thirty minutes, rather than the twenty of previous years, to present their papers.

The committee accepted six evening sessions, ranging from "Cold War and Changing Ideologies of New Music," to the currently hotly debated and much anticipated "Copyright Issues in Scholarly Editions of Music"; and a brand-new topic, "Music and Regional Environments: Musicology and Ecocriticism." This year members of the Society were able to attend the fine paper of Pisk Prize-winner Paul Berry, because it was given on Sunday morning after the award was announced.

The performance committee (James W. McCalla, chair, Elisabeth Le Guin, and Neal Zaslaw) put together a very strong and varied program, from Victorian parlor music to art songs from Latin America. One of the high points was the Washington National Opera's performance of *Porgy and Bess*.

A well-attended Presidential Forum on "Histories and Historiographies" with George E. Lewis, Ruth A. Solie, and Richard Taruskin allowed for a lively discussion steered by Elaine Sisman. Many people took advantage of the excursion to the Library of Congress. The *OPUS* Campaign Committee made sure that every musicologist understood that we are in the midst of a major fundraising campaign by selling *OPUS* mugs. The fact that approximately two hundred people attended the *OPUS* reception Friday evening bodes well for the success of the campaign. It is most impressive that President Elaine Sisman managed to finish the business meeting on time, even though there were more awards given than ever before!

Special thanks should be extended to the local arrangements committee, chaired by Denise Gallo, for making sure that everything ran smoothly. The hotel was the best I ever stayed in at a convention, with ample room in the lobby to sit and talk to friends. Happily, there were no backups in the elevators because the hotel had only eight floors.

I suspect that I speak for many when I say that my main regret is that all of these activities simply did not leave enough time to catch up with old friends, or to look at the many museums Washington has to offer. In fact, numerous people complained that they could not go to the museums because there were so many papers they wanted to listen to. Complaints of this sort are what a program committee loves to hear.

—Anna Maria Busse Berger, *Program Committee chair*

sample the activities along the Sunset Strip, at the legendary Whiskey a Go-Go or the Viper Room.

All in all, LA is bursting with wonderful activities, but there are two problems—where to go and how to get there. The local arrangements committee will provide an extensive list of activities that may be of interest to AMS members, and offer help with directions. Travel is a more uncertain proposition.

Public transportation is practical for trips of short duration; (almost) nobody walks in LA, but many do take the bus from Century City to neighborhoods that are close by. If AMS members wish to do any extended travel within LA, they may want to consider splitting the costs of a rental car with others attending the conference.

—Mitchell Morris, *Local Arrangements chair*

Executive Director's Report

Big news: the AMS office is moving away from the University of Pennsylvania and the city of Philadelphia to Bowdoin College and the town of Brunswick, Maine.

The AMS office is perhaps more well known in printed and virtual space than physical location; nevertheless, we have been located in Philadelphia, thanks to the good graces of the University of Pennsylvania and its music department, since July 1959, when Otto E. Albrecht, treasurer of the Society since 1953, brought the AMS here from its previous business office in Canton, New York. Alvin H. Johnson, professor of music at Penn, took over as treasurer in October 1970. Otto Albrecht continued as business manager of the Society until July 1978, when Alvin Johnson became the first executive director of the AMS. Albrecht continued as advertising manager of the *Journal* until 1984. Alvin Johnson directed the Society ably during these growth years, retiring suddenly in 1993 following a stroke. Ruth Steiner and Martin Picker maintained the AMS with the assistance of Jacqueline Bruzio until the fall of 1996, when I was appointed as executive director, conveniently for everyone, since my family was located in Philadelphia, and my wife, Cristle Collins Judd, was a faculty member in the music department at Penn.

So after forty-seven years at Penn, with the move of my family to Brunswick (my wife has accepted a deanship at Bowdoin College), the AMS will pull up roots and move. It's a nostalgic time in many ways, looking back on the years here and the legacy of the administrators who worked for the AMS in addition to their substantial responsibilities at the University of Pennsylvania. The university and its music department have been extraordinarily generous to the AMS over the years, and the Society owes our friends at Penn an enormous debt of gratitude. The AMS will always have an important relationship with Penn, where our historical documents and archives will continue to reside.

Bowdoin College has also been extraordinarily generous to the AMS in offering facilities and administrative assistance. It's an exciting prospect, one that I am very much looking forward to. The official move date is 1 July; there will be further communication about the move in due course, but since most Society business is transacted electronically, we anticipate that the disruption to member services will be kept to a minimum during the transition.

Meanwhile, the Society is growing, slowly but steadily. Our membership stands at 3,634, up by more than three hundred in the past three years. Although it would require herculean demographic analysis to figure out the roots of the growth, I suspect it has something to do with the energy generated by our capital campaign, *OPUS*, together with the initiatives taken by our various committees. We're in an active season of musicology. It'll be interesting to see the changes as we move toward 2009 and the conclusion of *OPUS*. To that end, the AMS Board of Directors is holding an extended meeting in Los Angeles in March to strategize and set our course for the next few years. More about that will be forthcoming in the August Newsletter.

One element of our growth is the Annual Meeting, and last year's in Washington, D.C., was particularly invigorating. We had about 1,600 attendees and a many-faceted meeting with "way too much" going on. Thanks are due to the hundreds of dedicated members who pitched in to help make the meeting flow so smoothly; I must single out Dee Gallo, who worked at the helm of the Local Arrangements Committee so calmly and effectively.

The Philadelphia office is in transition; but even before the move arose, we had to bid good bye to Shawna Milazzo, who so well maintained the office for the past two years. We wish her well as she pursues her teaching career. John Andrew Bailey kindly agreed to fill the position on a temporary basis until the move.

If you're one of the two hundred new members who have joined the Society since August 2005, welcome! I hope you've found the Society helpful so far, and would simply ask that you continue your musicological pursuits as well as you possibly can. When you see avenues the Society can take to help further the discipline, by all means let us know: *JAMS*, committees, the Board of Directors, AMS-L, and so on, all provide ample opportunity to add your contribution to our shared interests and goals.

—Robert Judd

Interested in AMS Committees?

The president would be pleased to hear from members of the Society who wish to volunteer for assignments to committees. Interested persons should write Elaine Sisman, Music Department, 604 Dodge Hall, Columbia University, MC 1811, 2960 Broadway, New York, NY 10027; es53@columbia.edu; and are asked to enclose a curriculum vitae and identify their area(s) of interest. If you're interested, you should also talk with committee chairs about various activities. See the *AMS Directory* or the AMS Web site for further information.

Treasurer's Report

I was very pleased to inform the membership at the annual Business Meeting and Awards Ceremony in Washington, D.C. that our Society's endowments had done amazingly well during the previous twelve months, in spite of the generally dismal tone of the financial news, with interest rates rising, oil surpassing \$70 per barrel, and devastating hurricane damage. This is the third consecutive annual report since the 2000–02 stock market crash where the list of percentage returns for our various funds displayed a sea of plus signs.

From October 2004 to October 2005 our stock mutual funds performed even better than they did during the previous twelve months. The various large-cap stock funds were up 10–14% (vs. 6–10% the previous year). But the real stars were the mid-cap stock funds, up 27% (vs. 14%), and the small-cap stock fund, up 20% (vs. 14%). The bond mutual funds were up a respectable 3.5%, though this was a shade less than the 4.8% of the previous year.

The most important news, however, is that the grand total of our endowments has surpassed \$2.5 million for the first time—\$2.587 million, to be precise. One year earlier the endowments stood at \$2.13 million; the increase is due both to the *OPUS* Campaign and our good investment returns.

—James Ladewig



AMS meeting attendees tour the Great Hall, Library of Congress

Bartlet Fund Established

The M. Elizabeth C. Bartlet AMS Fellowship for Research in France is a memorial to Beth Bartlet (1948–2005), one of the foremost scholars of French music from the eighteenth and nineteenth centuries. Her exemplary research was centered in Paris, where she was a commanding and beloved presence in the libraries and archives. This fellowship honors her many contributions to the field of musicology and to the AMS. It is to be awarded annually to a student at or graduate of an American or Canadian university to conduct doctoral or post-doctoral musicological research in France.

At present, the Bartlet Fund is an established endowment fund of the AMS to be used for unrestricted named travel grants; when the total surpasses \$25,000, it will become the fellowship fund described above. Thus far, over sixty family members, friends, and colleagues have contributed nearly \$14,000 to the fund.

The fund was proposed by an ad hoc committee consisting of Annegret Fauser (Duke University), Jane Fulcher (Indiana University), Philip Gossett (University of Chicago), Bruce Gustafson (chair; Franklin & Marshall College), and Lesley Wright (University of Hawaii). It is now part of the *OPUS* campaign, and contributions to the AMS can be designated in whole or part to the Bartlet fund.

Meetings of AMS and Related Societies

2006:

SAM/CBMR: 15–19 March, Chicago, Ill.;
AMS/SMT: 2–5 Nov., Los Angeles, Calif.;
CMS: 13–17 Sep., San Antonio, Tex.;
SEM: 15–19 Nov., Honolulu, Hawai'i

2007:

SAM: 1–4 March, 2007, Pittsburgh, Pa.;
AMS: 1–4 Nov., Quebec City, Canada;
CMS: Chicago, Ill.;
SEM: Columbus, Ohio

2008:

SAM: San Antonio, Texas;
AMS/SMT: 6–9 Nov., Nashville, Tenn.;
SEM: Middletown, Conn.

2009:

AMS: 5–8 Nov., Philadelphia, Pa.

From Revising Grout to Canon Blasting: Teaching Music History Day at Bowling Green

On 15 October 2005, Bowling Green State University's College of Musical Arts hosted the third annual Teaching Music History Day (TMHD). Peter Burkholder (Indiana University) was the keynote speaker, and more than fifty faculty and students from the Midwest and east coast attended. Burkholder's talk centered on his revision of *A History of Western Music*, known to most of us as "Grout." Among Burkholder's most important goals for the new edition were putting people first, providing more cultural and historical context, and making the text more flexible, more relevant, and easier to use.

An established and much-anticipated event

The day also included a panel on "Practical Approaches to Canon Blasting" (with Matt Baumer of Indiana University of Pennsylvania, Steven Cornelius and Carol Hess of BGSU, and Kathryn Lowerre of Michigan State University). Mark Clague (University of Michigan), Ann Marie Reynolds (SUNY, Geneseo), Rob Haskins (University of New Hampshire), Eric Hung (Westminster Choir College), and Per F. Broman (BGSU) presented papers on innovative approaches to courses and curricula. Finally, Carlos Maldonado from Connect4Education demonstrated the capabilities of the company's on-line courses.

Participants also enjoyed time for discussion both after sessions and during meals. The atmosphere of the day was especially congenial and inspiring with students and seasoned faculty sharing ideas focused on our common goal of effective teaching.

Teaching Music History Day was conceived three years ago by Kathryn Lowerre, who hosted the first TMHD at Michigan State. The event was so successful that we reconvened in the fall of 2004 under the leadership of Mark Clague and his colleagues at the University of Michigan. Now past its third year, TMHD seems to be an established and much anticipated annual event. We receive partial financial support from the Society's Midwest Chapter, but the organizing is done on a grass roots level. The papers presented at this year's conference will be posted on the forthcoming Music History Pedagogy Web. For more information on either the Web page or TMHD, please contact me at mnatvig@bgsu.edu.

—Mary Natvig

AMS Fellowships, Awards, and Prizes

Descriptions and detailed guidelines for all AMS awards appear in the AMS Directory and on the AMS Web site.

Howard Mayer Brown Fellowship for minority graduate study in musicology
Deadline: 15 January

Alvin H. Johnson AMS 50 Dissertation-year Fellowships
Deadline: 15 January

Eugene K. Wolf Travel Fund for European research
Deadline: 1 March

AMS Publication Subventions
Deadlines: 15 March, 15 September

Alfred Einstein Award for an outstanding article by a scholar in the early stages of her or his career
Deadline: 1 June

H. Colin Slim Award for an outstanding article by a senior scholar
Deadline: 1 June

Lewis Lockwood Award for an outstanding book by a scholar in the early stages of her or his career
Deadline: 1 June

Otto Kinkeldey Award for an outstanding book by a senior scholar
Deadline: 1 June

Claude V. Palisca Award for an outstanding edition or translation
Deadline: 1 June

Robert M. Stevenson Award for outstanding scholarship in Iberian Music
Deadline: 1 June

Philip Brett Award of the LGBTQ Study Group for outstanding work in gay, lesbian, bisexual, and transsexual/transgender studies
Deadline: 1 July

Paul A. Pisk Prize for an outstanding paper presented by a graduate student at the annual meeting
Deadline: 1 October

MPD Travel Fund to attend the annual meeting
Deadline: 25 July

Janet Levy Travel and Research Fund for independent scholars
Deadline: 25 July, 25 January

Noah Greenberg Award for outstanding performance projects
Deadline: 15 August

CCD Travel Fund to attend the annual meeting
Deadline: 25 September

Awards, Prizes and Honors

Honorary Members

Ruth A. Solie, Sophia Smith Professor of Music at Smith College, studied at Smith College (B.A. 1964) and the University of Chicago (M.A. 1966, Ph.D. 1977). She joined the Smith faculty in 1974, has held visiting appointments at Yale, Harvard, and Columbia, and has been invited to deliver lectures throughout the world.

Solie's central contributions to the discipline have been in the area of women's studies, social history, and the history of ideas surrounding musical practice and reception: the edited volume *Musicology and Difference* (University of California Press, 1993), her studies of Sophie Drinker, and her recent book *Music in Other Words: Victorian Conversations* (University of California Press, 2004), which was a finalist for the Kinkeldey Award in 2005, explore critical issues of historiography and methodology as well. Her essays have appeared in *19th-Century Music*, *Current Musicology*, *Women and Music*, *Journal of Musicology*, and other journals, as well as in important edited collections like *Music and Text* (1992) and *Disciplining Music* (1992). Her valuable editorial contributions include the nineteenth-century volume of the revised *Strunk Source Readings in Western Music* (Norton, 1998) and the Festschrift for Leonard Meyer, co-edited with Eugene Narmour (*Explorations in Music, the Arts, and Ideas*, Pendragon, 1988). In addition, she has served on numerous editorial boards, as associate editor of *19th-Century Music* (since 1990), and as one of three general editors of the Cambridge University Press series New

Perspectives in Music History and Criticism.

Solie has served the Society as president (1999–2000); prior to that, she was editor of the Newsletter, two-term member of the Editorial Board of the Journal, Council secretary, and secretary of the Society. She continues to be actively involved in the Society as chair of the Publications Committee.

Glenn Watkins is Earl V. Moore Professor Emeritus of Music History and Musicology at the University of Michigan. He was initially attracted to musicology through Helen Hewitt, his first organ teacher. He later studied organ with Nadia Boulanger at Fontainebleau, where he played the Poulenc Organ Concerto for the composer.

After completing his Ph.D. in musicology at the Eastman School of Music with Charles Warren Fox, he continued his research in London and Oxford as a Fulbright scholar. Prior to his arrival in Ann Arbor in 1961, he taught at Southern Illinois University and the University of North Carolina, Chapel Hill. The recipient of grants and fellowships from the American Council of Learned Societies and the National Endowment for the Humanities, he served as co-editor of the complete works of Carlo Gesualdo with Wilhelm Weismann (Ugrino Verlag, 1957–67). His critical study of Gesualdo was a 1974 National Book Award nominee and has been translated into Hungarian, German, and Italian.

Watkins's editions of the concerted madrigals of Sigismondo d'India and the sacred music of Gesualdo have been widely recorded. His comprehensive text *Soundings* (Schirmer Books, 1988) offers a synthetic overview of music in the 20th century, and his book *Pyramids at the Louvre* (Harvard University Press, 1994) argues the idea of collage as a foundation for musical Modernism and a catalyst for the rise of Postmodernism. His most recent book, *Proof Through the Night: Music and the Great War* (University of California Press, 2003) investigates the roles of music during World War I.

His Gesualdo research led to collaborations with Igor Stravinsky in 1959 and 1968 and with Alfred Schnittke in 1992, and for his ongoing commitment to this composer he was awarded the Premio Internazionale Carlo Gesualdo in 2005.

AMS Awards and Prizes

The **Otto Kinkeldey Award** is presented annually by the Society to honor an outstanding book by a senior scholar. This year's award



Susan McClary
Kinkeldey Award winner

winner is Susan McClary (UCLA) for her book *Modal Subjectivities: Self-Fashioning in the Italian Madrigal* (University of California Press).

The Society also named two finalists from this year's field of Kinkeldey Award nominees: Ruth A. Solie (Smith College) for her book *Music in Other Words: Victorian Conversations* (University of California Press) and Elijah Wald for his book *Escaping the Delta: Robert Johnson and the Invention of the Blues* (Harp-



Glenn Watkins
Honorary Member



Elijah Wald
Kinkeldey Award finalist



Jann Pasler
Slim Award winner

erCollins Publishers).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of his or her career was presented for the first time in 2005. The inaugural winner was **Marc Perlman** (Brown University) for *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory* (University of California Press). *Unplayed Melodies* also received the Alan Merriam Award from the Society for Ethnomusicology, the Wallace Berry Award from the Society for Music Theory, and the Béla Bartók Award for Outstanding Ethnomusical Book, a new award from ASCAP.

The **H. Colin Slim Award** for an outstanding article by a senior scholar was awarded for the first time in 2005. The first winner of the Slim Award was **Jann Pasler** (University of California, San Diego) for “The Utility of Musical Instruments in the Racial and Colonial Agendas of Late Nineteenth-Century France,” *Journal of the Royal Musical Association* 129 (2004).

The **Alfred Einstein Award**, given annually for the most outstanding musicological article by a scholar in the early stages of his or her



Mauro Calcagno
Einstein Award winner

career, was given to **Mauro Calcagno** (Harvard University) for “Signifying Nothing: On the Aesthetics of Pure Voice in Early Venetian Opera,” *Journal of Musicology* 20 (2003).

The **Robert M. Stevenson Award**, inaugurated last year, is given in recognition of outstanding scholarship in Iberian music. This year’s award was given to **Cristina Magaldi** (Towson University) for her book *Music in Imperial Rio de Janeiro: European Culture in a Tropical Milieu* (Scarecrow Press).

The **Claude V. Palisca Award** for an outstanding edition or translation is another new award of the Society. The inaugural winner of the Palisca Award was **Ross W. Duffin** (Case Western Reserve University) for *Shakespeare’s Songbook* (W.W. Norton).

The Society also named two finalists for the Palisca Award: **H. Wiley Hitchcock** for *129 Songs* by Charles Ives, an edition published by A-R Editions for the series Music in the United States (MUSA); and **Charles Brauner** for his edition of Gioacchino Rossini’s *Mosè in Egitto*, part of the Rossini Critical Edition published by Fondazione Rossini.

The **Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the annual meeting was awarded to **Paul Berry** (Yale University) for “*Alte Liebe*: Johannes Brahms, Clara Schumann, and the Poetics of Musical Memory.”

The **Noah Greenberg Award** recognizes outstanding contributions to historically aware performance and the study of historical performing practices. This year’s award went to **Catherine Gordon-Seifert**, **Elisabeth Belgrano**, and **Stephen Stubbs** for “The Lyric Art of Bénigne de Bacilly: From Drinking Songs to Spiritual Airs.”

Other Awards, Prizes, and Honors

The **Philip Brett Award** is presented by the LGBTQ Study Group of the AMS for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies. It was awarded for 2004 to **Judith Peraino** (Cornell University) for her book *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig* (University of California Press).

Three members of the Society were among those who received the 2005 **ASCAP Deems Taylor Awards** for outstanding print, broadcast and new media coverage of music: **Richard Taruskin** (University of California) for *The Oxford History of Western Music*, published by Oxford University



Cristina Magaldi
Stevenson Award winner

Press; and **Laurel Fay** (Staten Island, N.Y.) for her article, “Volkov’s Testimony Reconsidered,” printed in *A Shostakovich Casebook* (Indiana University Press), edited by **Malcolm H. Brown**.

Richard J. Agee (Colorado College) received a Franklin Research Grant from the American Philosophical Society for “Plainchant in Italy before and after Trent.”

Bonnie J. Blackburn has been elected a Fellow of the British Academy.

Sarah Eyerly (Ph.D. candidate at the University of California, Davis) received a Charlotte W. Newcombe Doctoral Dissertation Fellowship from the Woodrow Wilson National Fellowship Foundation for the 2005–2006 academic year for her dissertation, “Singing from the Heart’: Memorization and Improvisation in the Eighteenth-Century Religious Utopias of the Moravian Church.”



Paul Berry
Pisk Award winner



Ross Duffin
Palisca Award winner

Volume 24/1 of the journal *Popular Music* (2005) carried a tribute to **Charles Hamm** on the occasion of his eightieth birthday. Lutgard Mutsaers (University of Utrecht), Simon Frith (University of Stirling), Susan Cook (University of Wisconsin, Madison), and David Brackett (McGill University) contributed to the tribute, "A Song Well Sung."

Barbara Heyman was awarded an NEH Fellowship to work on her thematic catalog of the complete works of Samuel Barber.

Mark Katz (Peabody Conservatory, Johns Hopkins University) has been awarded a two-year grant from the National Science Foundation to fund a study of race and technology



Judith Peraino
Brett Award winner



Charles Brauner
Palisca Award finalist

in the world of hip-hop turntablism. He will collaborate on the project with Rayvon Fouché, a historian of technology at Rensselaer Polytechnic Institute.

Raymond Knapp (UCLA) is the winner of the 2004–05 George Jean Nathan Award for Dramatic Criticism. The award, which carries a \$10,000 prize, is administered by the Cornell University Department of English. Knapp was honored for his book *The American Musical and the Formation of National Identity* (Princeton University Press).

Alejandro L. Madrid (LLILAS, University of Texas at Austin) is the winner of the Casa de las Américas Award for Latin American Musicology (2005) for his book *Los sonidos de la nación moderna. Música, cultura e ideas en el México post-revolucionario, 1920–1930*.

Curtis Price received an honorary knighthood, Knight Commander of the British Empire, from Her Majesty Queen Elizabeth II in July 2005.

Philip Rupprecht (Brooklyn College and the Graduate Center, City University of New York) has been awarded a William J. Bouwsma Fellowship at the National Humanities Center, Research Triangle Park, North Carolina, for 2005–06. He is completing a book, *Avant-Garde Nation: British Musical Modernism since 1960*, to be published by Cambridge University Press.



H. Wiley Hitchcock
Palisca Award finalist

Changes in AMS Awards Guidelines

In March 2005 the Board of Directors emended AMS award guidelines to permit eligibility for awards to all Society members, whether or not they are citizens of the U.S.A. or Canada.

Palisca Award Guidelines: Clarification

Three categories of musicological works are eligible for the Palisca award:

- translations into English of musicologically significant texts
- editions of music
- editions of musicologically significant texts.

See the AMS Web site or Directory for the full text of the award guidelines:

www.ams-net.org

Guidelines for Announcements of Awards and Prizes

Awards and honors given by the Society are announced in the Newsletter. In addition, the editor makes every effort to announce widely publicized awards. Other announcements come from individual submissions. The editor does not include awards made by the recipient's home institution or to scholars who are not currently members of the Society. Awards made to graduate student members as a result of national or international competitions are also announced. The editor is always grateful to individuals who report honors and awards they have received.

Committee Reports

Publications Committee

The Publications Committee has noticed that there is some confusion in the applications we are receiving between the subvention program for presses and the program for individuals. The procedures are somewhat different for the two programs, so we ask you to choose carefully the appropriate one for your request. Consult the AMS Web page, where you will find descriptions and instructions for both subvention programs.

The committee has given subventions to eighteen books during the past year:

David Beach, *Aspects of Unity in J.S. Bach's Partitas and Suites* (Rochester)

Anna Maria Busse Berger, *Medieval Music and the Art of Memory* (California)

Susan Boynton, *Liturgy, History, and Power at the Imperial Abbey of Farfa* (Cornell)

Jeremy Day-O'Connell, *Pentatonicism from the Eighteenth Century to Debussy* (Rochester)

Annegret Fauser, *Paris 1889: Musical Encounters at a World's Fair* (Rochester)

Heidi Feldman, *Black Rhythms of Peru: Staging Cultural Memory as Music and Dance* (Wesleyan)

Robert Fink, *Repeating Ourselves: Minimal Music as Cultural Practice* (California)

Mary Frandsen, *Crossing Confessional Boundaries: The Patronage of Italian Sacred Music in Seventeenth-Century Dresden* (Oxford)

Kelley Harness, *Echoes of Women's Voices: Music, Art, and Female Patronage in Early Modern Florence* (Chicago)

William Kinderman, *The String Quartets of Beethoven* (Illinois)

David Lewin, posthumous collection of essays, *Studies on Music with Text* (Oxford)

Allan Marett, *Songs, Dreaming, and Ghosts: The Wangga of North Australia* (Wesleyan)

Gayle Murchison, *The American Stravinsky: The Style and Aesthetics of Copland's New American Music* (Michigan)

Judith Peraino, *Listening to the Sirens: Musical Technologies of Queer Identity* (California)

Tilden Russell and Dominique Bourassa, *The Menuet de la Cour* (Olms Verlag)

Russell Stinson, *The Reception of Bach's Organ Works from Mendelssohn to Brahms* (Oxford)

Steve Swayne, *How Sondheim Found His Sound* (Michigan)

Nina Treadwell, compact disc to accompany *Music, Wonder, and the "Mystery of State"* (Indiana).

—Ruth A. Solie

Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) offered a variety of sessions and activities at the Washington, D.C. Annual Meeting. These included the student-led session "Taking the Initiative: Leadership from the Ranks," and a cv/cover letter workshop, led by Scott Warfield, during which participants met and discussed their materials with several former search-committee chairs. The CCRI-sponsored Conference Buddy Program continues strongly. This year the coordinator, Darwin Scott, made a record number of pairings between "old hands" and first-time attendees, who met each other just before the Thursday-night opening reception.

The Washington meeting also launched a new CCRI series, "The Master Teacher," coordinated by Jim Davis. This lunchtime session featured celebrated teacher and scholar Susan McClary, who spoke about her teaching philosophies and methods, and then engaged in a lively question-and-answer session with audience members. In addition to arranging future Master Teacher sessions, Davis will coordinate activities of the CCRI and the newly formed Pedagogy Interest Group. The challenges of teaching large courses were also addressed in a panel chaired by Effie Papanikolaou, which presented a range of effective strategies using acting theory, the visual arts, and new course technology.

Topics proposed for sessions in Los Angeles this fall include scholars' choices involving electronic access to their work, the intelligent integration of technology into professional activities, how musicologists teach non-musical topics (and how non-musicologists teach musical topics), and options for musicologists in pre-collegiate teaching.

Melissa Dawn Ursula Goldsmith has begun to document the history of the committee, soon to reach its fifteenth anniversary, and will soon complete interviews with past members and chairs. She has compiled a list of all CCRI-sponsored activities since the first forum held in 1992. Jim Zychowicz maintains the CCRI Web page, where materials on the job search and links to useful career-related sites are featured.

—Kathryn Lowerre

continued on page 10



Catherine Gordon-Seifert
Greenberg Award winner



Elisabeth Belgrano
Greenberg Award winner



Stephen Stubbs
Greenberg Award winner

Committee on Membership and Professional Development

The Committee on Membership and Professional Development (CMPD) accomplished much in the past year:

Travel Grant: The CMPD again offered travel grants for non-student members to attend the Annual Meeting. This year, in response to requests by last year's applicants, there was an electronic submission option for applications, which was used by most applicants. A total of eleven grants was awarded, up to \$500 each, to attend the Annual Meeting in Washington, D.C. Judging by the positive comments from the participants, the Travel Grant program was an overwhelming success. The deadline for next year's application will be announced in the spring, but is not likely to vary much from last year's May 1 deadline. Please see the committee's Web page (www.theams.us/mpd) for details.

Membership Survey: The committee is preparing a survey of the membership to follow up on the 2002 demographic survey, and has engaged a professional consultant for that purpose. We hope to finalize it over the next few months. When it reaches you, please take time to respond.

Comments: No comments were received this year via the CMPD Web page form. We hope this indicates overall satisfaction—but please send us your suggestions!

Career Resources on the Web: While this is primarily the purview of the Committee on Career-Related Issues, the CMPD has encouraged the publication of Cynthia Verba's *The Ph.D. and Your Career: A Guide for Musicians* and other career-related information on their Web page, directly accessible from our own (www.theams.us/mpd).

Health Insurance for Independent Scholars: This issue was first raised at the committee's retreat. We will investigate how other learned societies are handling this and report back. Meanwhile, if you would like to see the AMS provide a health insurance service, please let me know. You may use the CMPD Web page comment form, or e-mail me directly at jtsou@u.washington.edu.

—Judy Tsou

Committee on the Moderated Electronic Discussion List

In December 2005, the Society's moderated discussion list (AMS-L) changed both the software used to run the list and the location of its server, following a challenging fall

semester under less user-friendly conditions elsewhere. The AMS-L is again operating as effectively as it has in the past. For subscribers who only read messages, there will have been few noticeable changes, save for the increased frequency of messages.

AMS-L currently serves 1,213 subscribers, an increase of nearly a hundred from this time last year. These growing numbers suggest both the health of the AMS-L and its vital function as a center of communication for the discipline of musicology. Questions and comments from subscribers also engender lively discussions on a wide range of pertinent issues. If you are not a member of AMS-L, we invite you to join this electronic community.

Guidelines for the AMS-L, as well as how to subscribe and contact information for the moderating team, are available at: www.ams-net.org/listguidelines.html.

—Scott Warfield

Committee on the Status of Women

About eighty people attended the open meeting of the Committee on the Status of Women (CSW) in Washington, which featured a panel discussion on gender issues in graduate pedagogy. Panelists Mitchell Morris (UCLA), Judith Peraino (Cornell), Gordon Haramaki (UCLA), and Richard Will (University of Virginia) began with remarks on how gender, sexuality, family status, age, ethnicity, and regional styles all inform students' and teachers' participation in seminars, colloquia, and reading groups. We broke into small groups for a period of lively discussion.

At the end of the session, groups reported a wide range of concerns to the meeting. These included the waning of some stereotypical sexist/misogynist/homophobic classroom behaviors and the persistence of others; family issues (especially anxiety about bias against married graduate students and against young scholars with children); and the difficulty of analyzing pedagogical dynamics in terms of identity, given how complex our notions of "identity" have become. The final phase of the session centered on the concept of "discursive authority": what constitutes it; how individual scholars acquire it; and how diversity within the field challenges and broadens the range of possible authoritative discourses.

"Mentoring" will be the topic for our 2006 open meeting. We hope to extend this year's discussion of identity and paths to intellectual, scholarly, and professional authority (as well as jobs and tenure!). We plan to include panelists from varied institutions: research

universities, liberal arts colleges, schools of music, and conservatories. If you wish to share an experience or opinion on the subject of gender and mentoring (either as a panelist or in a communication to the panelists), please drop me an e-mail: hhadlock@stanford.edu.

This year the CSW would also like to work with AMS chapters to include discussions of gender-related professional/pedagogical issues and of current feminist/gender scholarship in their programs. If you are interested in organizing a roundtable or a small-group discussion at a chapter meeting, please contact me and I will put you in touch with a committee member nearby. We especially encourage chapters to sponsor local discussions of mentoring in the fall of 2006 as preparation for the open meeting in Los Angeles.

—Heather Hadlock

AMS/MLA Joint Committee on RISM

The AMS/MLA (Music Library Association) Joint Committee on RISM (*Répertoire International des Sources Musicales*) met during the Annual Meeting in Washington, D.C.

The latest U.S. data to be entered in the A/II project—a database of music manuscripts from 1600 to 1850—is for the collection of music manuscripts in the Lilly Library at Indiana University. Now, the U.S. office of RISM is seeking funding to hire and train student workers to enter the data for the collection of approximately five hundred manuscripts at Yale University.

RISM President Christoph Wolff is also working to make the RISM A/II data available over the Internet, free of charge. In addition to aiding libraries currently saddled with high subscription costs for multiple-user access, this move would also benefit independent scholars who need access to the data every bit as much as their colleagues with university affiliations.

Currently there are several projects of the Swiss and U.K. national branches of the International Association of Music Libraries, under which the A/II data for manuscripts in each country is already being made available via the branches' respective Web sites. Over a year ago, the Joint Committee approved sending the U.S. A/II data to the Center for Computer Assisted Research in the Humanities (CCARH) at Stanford University. CCARH's Eleanor Selfridge-Field recently met with the committee to invite its members to evaluate a trial U.S. RISM A/II database that CCARH has mounted online. We hope that after revisions and improvements the Web site can be made public.

—John Shepard

AMS Elections 2006

AMS elections take place in the spring each year. This year, two candidates have agreed to stand for vice president, one candidate for treasurer, and six candidates for member-at-large of the Board of Directors.

A ballot is included in the AMS Newsletter mailing; if you lose your copy, a replacement may be obtained at the AMS Web site. Please follow the instructions found on the ballot carefully. Ballots not conforming to the instructions are rendered invalid.

You may vote electronically via the Web site, if you prefer.

Detailed descriptions of the three offices are found in the AMS Bylaws, available in the AMS Directory and at the Web site.

Candidates for the Office of Vice President

WALTER FRISCH

H. Harold Gumm/Harry and Albert von Tilzer Professor of Music, Columbia University

Degrees: BA, Yale, 1973; MA, UC Berkeley, 1977; PhD, UC Berkeley, 1981

Research areas: Austro-German music of 19th and 20th centuries

Publications: *German Modernism: Music and the Arts* (University of California Press, 2005); Editor, *Schoenberg and His World*, (Princeton University Press, 1999); *Brahms: The Four Symphonies* (Yale University Press, 1996; 2003); *The Early Works of Arnold Schoenberg, 1893–1908* (University of California Press, 1993); *Brahms and the Principle of Developing Variation* (University of California Press, 1984)

Awards: ASCAP Deems Taylor Award, 1985, 1994; Fellowship, NYPL Center for Scholars and Writers, 2000–01; NEH, 1985; Alexander von Humboldt-Stiftung, 1990–91

Administrative experience: Chair, Columbia Music Dept., 1993–96, Fall 2003; Chair, Columbia Executive Committee of Faculty of Arts & Sciences, 2004–05; Chair, Music Humanities, 2003–present; President, American Brahms Society, 1983–93

AMS activities: Chair, Publications Committee, 1998–2003; AMS Program Committee, 1997; Board of Directors, 1994–96; *JAMS* Editorial Board, 1996–98

CHRISTOPHER REYNOLDS

Professor of Music, University of California, Davis

Degrees: BA, UC Riverside, 1973; MA, Princeton, 1973; PhD, Princeton, 1982

Research areas: Renaissance, 19th-century,

American music, musical allusion

Publications: *Papal Patronage and the Music of St. Peter's, 1380–1513* (University of California Press, 1995); "From Berlioz's Fugitive to Godard's Terrorist: Artistic Responses to Beethoven's Late Quartets," *Beethoven Forum* 8 (2000); *Motives for Allusion: Context and Content in 19th-Century Music* (Harvard University Press, 2003); "Women Song Composers, ca. 1890–1930," essay and searchable database of songs by North American and British composers at http://music.ucdavis.edu/people/reynolds/Women_Songs_Home.html; "Gershwin's *Porgy and Bess*: An 'American *Wozzeck*,'" *American Music* [forthcoming]

Awards: Fellowships from the National Endowment for the Humanities (2), the Villa I Tatti (Harvard University), and the Alexander von Humboldt Foundation 2000–01; Distinguished Teaching Award; 2004 Otto Kinkeldey Award Finalist for *Motives for Allusion*

Administrative experience: Founding editor and editor-in-chief, *Beethoven Forum*, 1990–95; Chair, UC Davis Music Department, 1992–96; Principal Investigator and Board Member for the Sierra North Arts Project, one of the California Arts Projects, 1992–2002; Principal Investigator for UC Urban Community-School Collaborative project, 1994–95; Chair of Faculty, College of Letters and Science, UC Davis, 1995–96; Academic Advisory Committee of the Villa I Tatti (Harvard University), 1996–2001; Director, Education Abroad Center, UC Davis, 2000–02; Director, University of California Study Center, Goettingen and Berlin, Germany, 2002–04

AMS activities: Local Arrangements Committee, 1990 Annual Meeting; President, Northern California Chapter, 1991–94; Annual Meeting Program Committee, 1991–94; chair, 1993; Committee on the Publication of American Music, 1993–99; Board of Directors, 1996–98; Paul A. Pisk Prize Committee, 2005–07

Candidates for the Office of Member-at-Large, Board of Directors

MICHAEL BECKERMAN

Professor and Chair of the Department of Music, New York University

Degrees: BA, Hofstra, 1973; PhD, Columbia, 1982

Research areas: Czech topics, nationalism, music and the moving image, music of the

Roma, idyllic music, music and mental disorder

Publications: "In Search of Czechness in Music," *19th-Century Music* (1986); "The Sword on the Wall: Japanese Elements and Their Significance in *The Mikado*," *The Musical Quarterly* (1989); "Kundera's Eternal Present and Janacek's Ancient Gypsy," *Janacek Studies and His World* (Princeton University Press, 2003); *New Worlds of Dvorak* (W.W. Norton, 2003)

Awards: Czech Parliament Order of Merit, 2004; ASCAP Deems Taylor award for *New Worlds of Dvorak*, 2004; Laureate of the Czech Music Council, 2000; Janacek Medal from Czech Ministry of Culture, 1988; MLA Publication Award for best review in *Notes*, 1985

Administrative experience: Chair, NYU Department of Music, 2003–present; Director and Founder, Center for Interdisciplinary Studies in Music 2000–02; Stanford Humanities Center Board

AMS activities: Committee on the Status of Women, 1990–92; Communications Committee; Co-Chair, Outreach Committee, 2000; AMS Annual Meeting mentor

TIM CARTER

David G. Frey Distinguished Professor of Music and Chair, UNC Chapel Hill

Degrees: BA, University of Durham, UK, 1975; PhD University of Birmingham, UK, 1980

Research areas: Music in late Renaissance and early Baroque Italy; early opera; Mozart's comic operas; Rodgers and Hammerstein

Publications: *W.A. Mozart: Le nozze di Figaro*, Cambridge Opera Handbooks (Cambridge University Press, 1987); *Jacopo Peri (1561–1633): His Life and Works* (Garland, 1989); *Music in Late Renaissance & Early Baroque Italy* (Batsford, 1992); *Monteverdi's Musical Theatre* (Yale University Press, 2002); *'Oklahoma!' (1943): the Making of an American Musical* (Yale University Press, forthcoming 2006)

Awards: Fellow, Harvard Center for Italian Renaissance Studies, Villa I Tatti, 1984–85; Fellow, Newberry Library, Chicago, 1986

Administrative experience: Member of Council, Royal Musical Association, 1989–98; Joint editor, *Music and Letters*, 1992–98; President, Society for Seventeenth-Century Music, 2003–06

continued on page 12

AMS Elections

continued from page 11

DAVID GRAMIT

Professor of Music, University of Alberta

Degrees: BA, Carleton College, 1981; MA, Duke, 1982; PhD, Duke, 1987

Research areas: Schubert (biography, reception, lieder); social and cultural history of German music, late 18th and early 19th centuries

Publications: "Selling the Serious: The Commodification of Music and Resistance to It in Germany, ca. 1800," *The Musician as Entrepreneur, 1700–1914: Managers, Charlatans, and Idealists* (Indiana University Press, 2004); "Orientalism and the Lied: Schubert's 'Du liebst mich nicht,'" *19th-Century Music* (2003); *Cultivating Music: The Aspirations, Interests, and Limits of German Musical Culture, 1770–1848* (University of California Press, 2002); "'The Passion for Friendship': Music, Cultivation, and Identity in Schubert's Circle," *The Cambridge Companion to Schubert* (Cambridge University Press, 1997); "Constructing a Victorian Schubert: Music, Biography, and Cultural Values," *19th-Century Music* (1993)

Awards: Social Sciences and Humanities Research Council of Canada, project grant, 1998–2001; Alfred Einstein Award, 1994, for "Schubert and the Biedermeier: The Aesthetics of Johann Mayrhofer's *Heliopolis*," *Music and Letters* (1993); AMS-50 Dissertation Fellowship, 1986–87; Fulbright Grant for dissertation research in Vienna, 1984–85

Administrative experience: Editor, *The Journal of Musicological Research*, 1998–2001; Advisory Board, Canadian Centre for Austrian and Central European Studies, 1998–2003

AMS activities: Graduate Education Steering Committee, 2004–2005; AMS Council, 2001–2003; Selection Committee for the Alfred Einstein Award, 2000–01; chair, 2001–02

MICHAEL MARISSIN

Daniel Underhill Professor of Music, Swarthmore College

Degrees: BA, Calvin College, 1981; PhD, Brandeis, 1991

Research areas: Bach, Handel, music and religion

Publications: "The Character and Sources of the Anti-Judaism in Bach's Cantata 46," *Harvard Theological Review* (2003); Editor, *Creative Responses to Bach from Mozart to Hin-*

demith (University of Nebraska Press, 1998); *Lutheranism, Anti-Judaism, and Bach's St. John Passion* (Oxford University Press, 1998); Co-author with Daniel R. Melamed, *An Introduction to Bach Studies* (Oxford University Press, 1998); *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos* (Princeton University Press, 1995)

Awards: Research fellowships from: Alexander von Humboldt Stiftung, 2001; American Council of Learned Societies, 2000–01; National Endowment for the Humanities, 1996–97; Social Sciences and Humanities Research Council of Canada, 1986–88; Deutscher Akademischer Austauschdienst, 1986–87

Administrative experience: Chair, Swarthmore College Department of Music and Dance, 2001–04; Vice-President, American Bach Society, 1996–2000

AMS activities: Noah Greenberg Award Committee, 2004–07; chair, 2006–07; President, Mid-Atlantic Chapter, 1996–98; Committee on Outreach and Communication, 1994–95; Nominating Committee on Corresponding and Honorary Members, 1993–94

HOWARD POLLACK

John and Rebecca Moores Professor of Music, University of Houston

Degrees: BM, Michigan, 1973; MA, Cornell, 1977; PhD, Cornell, 1981

Research areas: 20th-century music; American music

Publications: *George Gershwin: His Life and Work* (forthcoming 2006); *Aaron Copland: The Life and Work of an Uncommon Man* (University of Illinois Press, 2000); *John Alden Carpenter: A Chicago Composer* (University of Illinois Press, 2001); *Harvard Composers: Walter Piston and his Students, from Elliott Carter to Frederic Rzewski* (Scarecrow Press, 1992); *Walter Piston* (UMI Research Press, 1982)

Awards: NEH Fellowship, Irving Lowens Award; ASCAP-Deems Taylor Award; Newberry Library Fellowship

Administrative experience: Chair, University of Houston Music History Department (1991–present); Director of graduate studies (1999–present)

AMS activities: Chair, Local Arrangements Committee, 2003 Annual Meeting; Chair, Committee on Honorary and Corresponding Members, 2005; Committee on the History of the Society, 1994–99

JUDITH TICK

Matthews Distinguished University Professor, Northeastern University

Degrees: BA, Smith College, 1964; MA, UC Berkeley, 1967; PhD, CUNY, 1979

Research areas: American music, women's history, modernism

Publications: Co-edited with Carol J. Oja, *Aaron Copland and His World* (Princeton University Press, 2005); *Ruth Crawford Seeger. A Composer's Search for American Music* (Oxford University Press, 1997); "Women and Music," *New Grove Dictionary of Music*, 2000; "Charles Ives and Gender Ideology," *Musicology and Difference* (University of California Press, 1993); Co-edited with Jane Bowers, *Women Making Music* (University of Illinois Press, 1986)

Awards: Elected to American Academy of Arts and Sciences, 2004; Distinguished Alumna Medal from Smith College, 2001; Society for American Music award for outstanding book of the year for *Ruth Crawford Seeger. A Composer's Search for American Music*, 1999; ASCAP Deems Taylor Award, 1998, for the same book; Society for American Music award for best article of the year for "Charles; Ives and Gender Ideology" in *Musicology and Difference*, 1995; ASCAP Deems Taylor Award, 1987, for *Women Making Music. The Western Art Tradition; 1150–1950*

Administrative experience: Society for American Music: Vice President, Program Committee, Mark Tucker Awards Committee, Board of Directors; Northeastern University: Press Board of Advisors, Women's Studies Program Board of Advisors, College of Arts and Sciences Tenure and Promotions Committee, Tenure and Promotions Appeals Committee, Chair of Department of Music Curriculum Committee; *Musical Quarterly*, Editorial Board

AMS activities: Committee on the Status of Women, 1986; Chair 1987–89; Program Committee for the Annual Meeting, 1991; Ethics Statement Committee, 1995; Publications Committee, 2001–05

Membership Dues

Calendar year 2006

Regular member	\$85
Salary less than \$30,000	\$45
Student member	\$35
Emeritus member	\$40
Joint member	\$35
Sustaining Member	\$160
Life Member	\$1,300

Overseas, please add \$10 for air mail delivery.

Conferences

This is a highly selective listing; comprehensive and up-to-date listings of conferences in musicology are posted online. See the link on the AMS Web page (www.ams-net.org) for full details.

Music, Art, and Religion between the Wars: the Construction of Culture in French-speaking Nations, 9–11 March 2006, Université de Montréal, Canada.
www.oicm.umontreal.ca

Fourth International **Schenker Symposium**, 17–19 March 2006, Mannes College of Music, New York, N.Y.
<http://216.71.55.88/schenker2006>

In celebration of the 125th anniversary of Bartók's birth: **Bartók's Orbit: The Context and Sphere of Influence of His Work**, 22–24 March 2006, Bartók Archives of the Institute for Musicology in Budapest.
www.zti.hu/bbconf_eng.htm

Leeds International Jazz Conference, "Jazz Politics and the Popular," 24–25 March 2006, Leeds (UK) College of Music.
www.lcm.ac.uk/lijec.htm

Music and the Asian Diaspora, 8–9 April 2006, Westminster Choir College of Rider University, Princeton, N.J.
www.musicandtheasiandiaspora.com

Shostakovich and Music in the Soviet Union, 7–9 April 2006, Rutgers University, New Brunswick, N.J. www.sun.rhbnc.ac.uk/Music/Conferences/06-4-sms.html

Fourteenth Annual Conference of the **Society for Seventeenth-Century Music**, 20–23 April 2006, University of Toronto, Toronto, Canada. www.utoronto.ca/sscm

Second biennial conference of the **Society for Eighteenth-Century Music**, 21–23 April 2006, Williamsburg, Virginia. www.secm.org/Conferences/secm2program.html

International Congress on Medieval Studies, 4–7 May 2006, Western Michigan University, Kalamazoo.
www.wmich.edu/medieval/congress

Fourth Annual Conference, **Society for Musicology in Ireland**, 5–7 May 2006, Limerick. www.music.ucc.ie/smi

International Alliance for Women in Music Congress, 10–13 May 2006, Florida International University, Miami.
www.iawmcongress.org

Grants and Fellowships Available

Programs included in this issue have application deadlines in spring and summer; for programs with deadlines in fall and winter, see the August issue.

The American Handel Society invites applications for the 2006 **J. Merrill Knapp Research Fellowship**, an award of up to \$2000 to be granted to an advanced graduate student or a scholar in the early stages of his or her career. Applications must be postmarked no later than 15 March 2006. www.americanhandelsociety.org.

The American Brahms Society has announced the 2006 competition for the **Karl Geiringer Fund Scholarship in Brahms Studies**. The scholarship of \$1,500 is awarded annually. The competition is open to students at universities in North America who are in the final stages of preparing a doctoral dissertation that includes work relating to Brahms. Deadline: **1 May**. brahms.unh.edu/activities.html.

The **Music Library Association** offers several awards to support research and travel, including the Dena Epstein Award for research in archives or libraries on any aspect of American music (deadline: **1 July**) and the Kevin Freeman Travel Award (deadline: **15 July**). www.musiclibraryassoc.org.

The **Deutscher Akademischer Austausch Dienst (DAAD)** offers a wide variety of grants and scholarships for study or research in Germany, for faculty as well as students. www.daad.org.

The **Fulbright U.S. Scholar Program** sends eight hundred faculty and professionals abroad to as many as 140 countries,

to lecture and conduct research in a wide variety of academic and professional fields. www.cies.org.

The **John Simon Guggenheim Memorial Foundation** offers fellowships to scholars and artists, for research in any field of knowledge and creation in any of the arts. www.gf.org.

The **Alexander von Humboldt Foundation** provides fellowships and awards for research in Germany. www.humboldt-foundation.de/en.

The **International Research & Exchanges Board (IREX)** offers a wide variety of grants to master's, pre-doctoral, postdoctoral, and senior scholars, for travel and research, principally in Eastern Europe and Eurasia. www.irex.org.

The **Liguria Study Center for the Arts and Humanities** offers residential scholarships in Bogliasco, Italy, for artists and scholars in the arts and humanities. www.liguriastudycenter.org.

The **National Endowment for the Humanities** offers NEH Fellowships for University Teachers, NEH Fellowships for College Teachers and Independent Scholars, and other grants. www.neh.gov/grants.

Fellowships at the **Newberry Library** in Chicago provide assistance to researchers who wish to use the library's collections. www.newberry.org.

As part of a planned Study Group for Musical Iconography in European Art within the International Musicological Society: **Musical Iconography in the 21st Century: Mapping European Art for Contexts and Methods**, 7–10 June 2006, Ravenna, Italy.
www.dismec.unibo.it/start.htm

College Music Society Institutes and Workshops: Institute in Music Technology, 3–8 June 2006, Illinois State University, Normal, Ill.; Institute for Music History Pedagogy, 8–10 June 2006, Butler University, Indianapolis, Ind.; International Choral Festival Symposium, "The Conductor and the Choral Score," 10–16 July, Missoula, Mont.; and Brevard Conference on Music Entrepreneurship, 14–16 July 2006, Brevard Music Center,

North Carolina.
www.music.org/cgi-bin/showpage.pl

In conjunction with soundaXis, a two-week festival of music, acoustics, and architecture inspired by the work of Iannis Xenakis: **The Creative and Scientific Legacies of Iannis Xenakis**, 8–10 June 2006, Guelph/Waterloo, Toronto, Canada.
www.uoguelph.ca/~jharley/symposium.html

Contemporary Classical Music, Intercongressional Symposium of the International Musicological Society (SIMS 2006), 18–23 June 2006, Göteborg, Sweden, in collaboration with the International Association of Music Libraries, Archives, and Documentation

continued on page 14

Conferences

continued from page 13

Centers and the International Association of Music Information Centers.
www.ims-online.ch/sweden.html

Instrumental Music and the Industrial Revolution, 1–3 July 2006, Cremona, Italy.
www.adparnassum.org/home/conference.php

Interdisciplinary Nineteenth-Century Studies (INCS) Conference, “Nineteenth-Century Creativity,” 6–9 July 2006, University of Durham, U.K.
www.dur.ac.uk/incs.conference

Forty-second annual conference of the **Royal Musical Association**, 11–14 July, University of Nottingham, U.K.
www.rma.ac.uk/conferences.htm

Popular Musics of the Hispanic and Lusophone Worlds, 14–16 July 2006, University of Newcastle upon Tyne, U.K.; in conjunction with VAMOS!, a ten-day celebration of Latin cultures, 7–16 July in Newcastle upon Tyne and Gateshead, U.K.. www.ncl.ac.uk/niassh/popularmusics; www.vamosfestival.com

Medieval and Renaissance Conference, 17–20 July 2006, University of Cambridge, U.K. www.sun.rhbc.ac.uk/Music/Conferences/06-7-mrm.html

Twelfth Biennial **Conference on Baroque Music**, 26–30 July 2006, Institute of Musicology of Warsaw University, Warsaw, Poland.
www.baroque-mus-conf.uw.edu.pl

Away From Home: Wind Music as Cultural Identification, 27 July–1 August 2006, Northfield, Minn.
www.stolaf.edu/events/vintageband

Second biennial **Conference of the North American British Music Studies Association**, 4–5 August 2006, St. Michael's College, Colchester, Vt. www.nabmsa.org/conf2.html

New Paths: Robert Schumann, 1848–1856, 22–24 September 2006, McGill University, Montreal, Canada. www2.rhbc.ac.uk/Music/Conferences/06-9-nps.html

Shostakovich—100, 24–25 September 2006, Queen Elizabeth Hall and Deptford Town Hall, London, U.K. www.sun.rhbc.ac.uk/Music/Conferences/06-9-sho.html

Schumann Perspectives: A View Across the Disciplines, 29–30 September, Texas Tech University, Lubbock.
www.depts.ttu.edu/music

International Shostakovich Centenary Conference, 29 September–1 October 2006, University of Bristol, England. www.bris.ac.uk/arts/birtha/conferences/shostakovich

Eighteenth International Congress of the **International Musicological Society**, 10–15 July 2007, University of Zürich, Switzerland.
www.musik.unizh.ch/html/ims_2007.html

Calls for Papers

International Summer School for Semiotic and Structural Studies, organized by the Finnish Network University of Semiotics and International Semiotics Institute (ISI) at Imatra, Finland, 10–15 June, 2006.
www.isisemiotics.fi
Deadline: **31 March 2006**.

The ninth conference of the **International Congress on Musical Signification (ICMS9)**, “Music, Senses, Body,” 19–23 September 2006, Università di Roma Tor Vergata, Rome, Italy.
www.umweb.org/icms9
Deadline: **13 April 2006**.

The twenty-ninth national conference of the **Musicological Society of Australia**, “Music as Local Tradition and Regional Practice,” 27 September–1 October 2006, University of New England, Armidale, Australia.
www.une.edu.au/music/MSAconf
Deadline: **28 April 2006**.

News Briefs

The Society's *OPUS* Campaign has received a significant contribution in memory of **Martin Picker**. Full details will be announced in the August Newsletter.

The complete Critical Commentary to **H. Wiley Hitchcock's** edition of Charles Ives's *129 Songs* (MUSA 12) has been posted on the Web site of the Charles Ives Society, www.charlesives.org.

Don M. Randel, a member of the Society and president of the University of Chicago, will leave that institution to become president of the Andrew W. Mellon Foundation in New York City, effective 1 July 2006. In the 2004 fiscal year the Mellon Foundation granted \$186 million to programs in higher education, libraries, scholarly communications, the performing arts, art conservation, and the environment.

The Mannes Institute for Advanced Studies in Music has announced a new **Musical Essay Award**, to be offered in conjunction with its annual summer program. Each year the institute plans to honor a single scholar by giving an award for a musical essay on the topic of the summer program. The topic for the 2006 institute is “Chromaticism.” The winner will receive a cash prize of \$500, and membership in the Mannes Institute on Chromaticism at Yale University, 22–25 June. The deadline for submissions is 1 March 2006. For details, see <http://216.71.55.88/mi/>.

After a three-year hiatus, **UC Berkeley's student-run journal, *Repercussions***, is returning to press. Volume 10, no. 1, will be published in April 2006; articles will be accepted for future issues. Submission details are available at ls.berkeley.edu/dept/music/submissions.html.

Maureen Buja has been named editor-in-chief of *Fontes Artis Musicae*, the journal of the International Association of Music Libraries, Archives and Documentation Centres (IAML). Articles on music librarianship and musicology dealing with documentation, bibliography and musicology are welcome; please see www.iaml.info/fontes.php for instructions to contributors.

A complete edition of Johann Pachelbel's vocal works is currently underway. The edition will comprise eleven volumes and will be published by the Bärenreiter Verlag Kassel, edited by Wolfgang Hirschmann, Katharina Larissa Paech, and Thomas Roeder, of the Institute of Musicology at the University of Erlangen-Nürnberg and the Institute of Church Music and Dramatic Art Graz/Austria. Publication of the first volume is planned for 2006, the three hundredth anniversary of Pachelbel's death.

The National Endowment for the Humanities has announced a **2006 Summer Seminar for College and University Teachers**, “Shaping Civic Space in a Renaissance City: Venice c. 1300–c. 1600.” Directed by Gary Radke and Dennis Romano from Syracuse University, this interdisciplinary seminar will be held in Venice 12 June–14 July 2006. Time will be available for pursuing independent research projects on the seminar theme. Participation by non-Venetian specialists in Renaissance art, architecture, history, music, literature, philosophy, religion, and other humanities disciplines who wish to add a comparative dimension to their work is especially encouraged. For more information and application instructions, see www.maxwell.syr.edu/hist/shaping_civic/. Application deadline: **1 March 2006**.

25 Years Ago: winter 1979–80

- 1,800 people attended the AMS meeting in New York City, November 1979. Leeman Perkins and Rena Mueller were local arrangements co-chairs. “Once again, the AMS Dance proved to be a success, and we hope that what started out as a lark has now become an institution.”
- Volume III of the Collected Works of Johannes Ockeghem was reported to be “in press.”

50 Years Ago: winter 1955–56

- There were 890 regular and 155 student members of the Society.
- The AMS annual meeting was held 28–30 December 1955 in Princeton; Carl Weinrich and Noah Greenberg organized special performances; and Helen Hewitt, Arthur Mendel, and Oliver Strunk served on the program committee.
- The “Society for Ethno-Musicology” was founded in Boston on 18 November 1955. Willard Rhodes was elected its first president; dues were set at \$2.00 (AMS dues for 1956 were \$6.50 [student \$4.50]).
- On 13 April 1956, a regional symposium on music history was held at the University of Denver. The program was organized by undergraduate students in the field of music history from Colorado College, the Colorado College of Agriculture and Mechanic Arts, the University of Denver, and the University of Colorado.

Call for Nominations: Session Chairs, AMS/SMT Los Angeles 2006

Nominations are requested for Session Chairs at the AMS/SMT Annual Meeting in Los Angeles, 2–5 November 2006. Please send nominations via mail, fax, or e-mail to the Philadelphia office of the AMS, including name, contact information, and area of expertise. Self-nominations are welcome. Deadline: 10 March 2006.

Obituaries

The Society regrets to inform its members of the deaths of the following members:

John Ogasapian
11 July 2005

Stuart Feder
29 July 2005

M. Elizabeth C. Bartlet
11 September 2005

Ida Reed
9 October 2005

Victor Fell Yellin
24 October 2005

Eva Einstein
23 November 2005

Ethel Thurston
4 January 2006

Elliot Forbes
9 January 2006

M. Elizabeth C. Bartlet (1948–2005)

The Music Department of Duke University is saddened at the passing of M. Elizabeth C. Bartlet, who died on 11 September 2005, following a prolonged and heroic struggle with cancer. A member of the faculty since 1982, Beth became during her career a major scholar of eighteenth- and early nineteenth-century French opera, a specialist in archival, iconographic, and editorial methodologies, and a musicologist widely respected and remembered for her generosity in assisting younger scholars working in her fields.

After receiving a B.A. (honors) in music from the University of Toronto, and while completing her doctoral dissertation on the operas of Etienne-Nicolas Méhul (advised by Philip Gossett at the University of Chicago), Beth began her teaching career in her native Canada at Wilfrid Laurier University in Waterloo, Ontario, before joining the faculty at Duke. Her work on Méhul, including facsimile editions of the operas *Méridore et Phrosine* and *Stratonice*, a monograph, and a series of meticulously researched articles, all based upon troves of little-known archival material, opened up significant new perspectives on French music during the Revolution, Consulate, and Napoleonic period. Her pioneering edition of Rossini’s *Guillaume Tell*, performed at La Scala in Milan and Covent Garden in London, set a high standard for researching and editing that composer’s scores.

More recently, Beth was a co-director, with Annegret Fauser, of the international symposium “The Institutions of Opera in Paris from the July Revolution to the Dreyfus Affair,” supported by the National Endowment for the Humanities, and held at Duke and UNC Chapel Hill in 2004. Her critical edition of Rameau’s *Platée*, a project of many years of painstaking work, came to fruition with its publication just weeks before her passing.

Beth will be remembered also as a devoted member of the Society. She served faithfully as its secretary, as an associate editor of *JAMS*, and, most recently, as a member of the Board of Directors. To celebrate her work and scholarship, the Society has established the M. Elizabeth C. Bartlet Memorial Fund (see p. 5). Colleagues wishing to contribute to this fund may send a check payable to the American Musicological Society, with “Bartlet Fund” in the memo line, to the AMS office in Philadelphia.

—R. Larry Todd, Bryan Gilliam, and
Thomas Brothers

Policy on Obituaries

The following, revised policy on discursive obituaries in the Newsletter was approved by the Board of Directors in 2002.

1. The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the Newsletter.

2. Obituaries will normally not exceed 400 words and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society.

3. The Society requests that colleagues, friends, or family of a deceased member who wish to see him or her recognized by an obituary communicate that desire to the editor of the Newsletter. The editor, in consultation with the advisory committee named below, will select the author of the obituary and edit the text for publication.

4. A committee has been appointed to oversee and evaluate this policy, to commission or write additional obituaries as necessary, and to report to the Board of Directors. The committee comprises the executive director (chair), the secretary of the Council, and one other member.

Papers Read at Chapter Meetings, 2004–05

Allegheny Chapter

17 April 2004

Kent State University

Irving Godt (Indiana, Pennsylvania), “The Music of the Spheres Revisited”

Alan Krueck (International Draeseke Society, North America), “Felix Draeseke and Alfred Stelzner: Draeseke’s A-Major String Quintet, WoO25, ‘The Stelzner’”

William Hannam (Kent State University), “A Bax by Any Other Name”

Edward Hafer (University of Illinois), “Fétis as an Early Critic of Wagner: Evaluating the ‘Art Work of the Future’”

Michael Strasser (Baldwin-Wallace College), “Art as Teaching: d’Indy and the Programming of Société Nationale Concerts After 1886”

John Ferrito (Kent State University), “Beethoven’s Compositional Methods as Models for Brahms—A Symphonic Selection”

Emily Morse (Marshall University), “Richard Strauss, Stefan Zweig, and the Nazi Party: The Correspondence, 1931–1935”

Mary Wagner (University of Michigan, Flint), “The Impact of Gustav Mahler’s First and Only Visit to Cleveland in 1910”

9 October 2004

Youngstown State University

Robert M. Copeland (Geneva College), “Music, Time, and Eternity in Augustine”

Jessica Wiskus (Duquesne University), “On Hermeneutics, Teleology, and the Evolution of Hexachords in Seventeenth-Century England”

Franco Sciannameo (Carnegie Mellon University), “Reflections on a New Book: Giuseppe Mazzini’s *Philosophy of Music* (1836)”

Jürgen Thym (Eastman School of Music), “Discovering ‘Musical Impressionism’ by Way of Eichendorff and Schumann: Wolf and Pfitzner at the Threshold”

Grant Cook (Heidelberg College), “Expatriates in Trieste: Letters from Sir Richard Francis and Isabel Burton to Alexander Wheelock Thayer”

Theodore Albrecht (Kent State University), “Those Fabulous Disappearing Khaylls, an Orchestral Family in Beethoven’s Vienna”

Brian J. Hart (Northern Illinois University), “The Symphony and Questions of National Identity in Early Twentieth-Century France”

16 April 2005

Geneva College

Matthew Baumer (Indiana University of Pennsylvania), “The Pathological Listener: Representations of the Siren in Orchestral Program Music”

Silvio dos Santos (Youngstown State Univer-

sity), “Androgyny and Redemption in Alban Berg’s *Lulu*”

Robert Matthews (Edinboro, Pennsylvania), “The Divine Echo”

Alan Krueck (Brownsville, Pennsylvania), “A Tale of Two Lenores, or is it Three?—Question Resolved”

William Grim (Columbus, Ohio), “All Art Aspires to the Condition of Polyphony: The Implications of Louis Zukofsky’s Aesthetics for Music Historiography”

Theodore Albrecht (Kent State University), “Personal and Interpersonal Tensions at Beethoven’s Concert of April 2, 1800”

Xiaoqing Zhou (Tianjin Conservatory of Music), “Teaching Western Music History in China”

Irving Godt (Indiana, Pennsylvania), “Specious Scholarship and Marianna’s Sisters”

Capital Chapter

2 October 2004

Catholic University of America

Charles Downey (Saint Anselm’s Abbey School), “The *Ballet de la délivrance de Renault* as a Document of French Courtly Life”

Barbara Haggh-Huglo (University of Maryland), “Guillaume Du Fay, Teacher and Theorist, and his Chant for Cambrai Cathedral”

Christina Indianos-Svilich (Silver Spring, Maryland), “The Doxastikon: A Comparison of Manuscript Sources for a Byzantine Chant Genre”

Ronit Seter (Falls Church, Virginia), “BBC’s 1997 Broadcast of Penderecki’s *Seven Gates of Jerusalem*: A Case of Recomposition?”

Denise Gallo (Library of Congress), “All words are mean before the language of true music: A Study of Walt Whitman and Opera”

9 April 2005

Peabody Conservatory

Karen Cook (Peabody Conservatory), “Mysterious Morales: Why is He Virtually Unknown?”

Allison Robbins (University of Virginia), “Henry Ford and the Mass Production of Old Time Music and Dance”

Bryan Wright (College of William and Mary), “Makin’ Glory: ‘Cile Turner’s Contribution to the Preservation and Development of African-American Traditional Music”

Stuart Cheney (Goucher College), “Transcriptions for Solo Viol of the Music of Jean-Baptiste Lully”

Katherine Preston (Williamsburg, Virginia), “Confronting the Stereotypes, Confounding Cultural Hierarchy: An Unexplored Web of American Musical Life, 1876–1880”

Samuel Schmitt (Falls Church, Virginia), “The

Paston Manuscripts as a Window on the English Recusant Community”

Greater New York Chapter

22 January 2005

CUNY Graduate Center

Ryan W. Dohoney (Columbia University), “Prosper Guéranger and the Politics of Chant Performance at Solesmes”

Susan Boynton (Columbia University), “Andrés Marcos Burriel and Liturgical Science as Cultural Nationalism in Eighteenth-Century Spain”

Steven Gehring (State University of New York, Stony Brook), “Spirituality and Rationality: Theoretical Paradigms and Arvo Pärt’s *Tē Deum*”

Elizabeth Wright (BMG Classics), “The Genesis of Robert Schumann’s Libretto for *Genoveva*”

Jeff S. Dailey (Five Towns College), “Defending *The Grand Duke*”

Daniel Chiarilli (Columbia University), “Tchaykovsky’s Anti-Heroics and the Violin Concerto in D, op. 35 (1878)”

16 April 2005

Fordham University, Lincoln Center

James Boyce (Fordham University), “Honoring the Home: Two Late Medieval Offices in Krakow”

Jennifer CHJ Wilson (CUNY Graduate Center), “Reestablishing Southern Patriotism: Amateur Minstrel Shows in Lynchburg, Virginia, 1896–1930”

Anthony Barone (Manhattan School of Music), “Compositional Process in the Finale of Gabriel Fauré’s Sonata for Cello and Piano, op. 109: Some Historical and Analytical Perspectives”

Megan Jenkins (CUNY Graduate Center), “Denying Frames and Footlights: Stage Directions in Ligeti’s *Le Grand Macabre*”

William R. Bauer (College of Staten Island, CUNY), “All of Me’: Louis Armstrong’s Reinvention of an American Popular Song”

Edward Green (Manhattan School of Music), “Duke Ellington’s *KoKo*: A Masterpiece of Motivic Composition”

Benjamin Bierman (CUNY Graduate Center), “Two Approaches to Jazz Composition in the 1940s: Duke Ellington and George Handy”

John L. Howland, “Sinatra and Riddle in the 1950s”

Midwest Chapter

2–3 October 2004

National Louis University

Lawrence Bennett (Wabash College), “Ignaz Holzbauer and the Origins of German Opera

in Vienna”

Kevin R. Burke (University of Cincinnati), “Prescribing a National Opera: Spohr’s *Jessonda* and the ‘Appeal to German Composers’”

Jason Geary (University of Michigan), “Greek Tragedy as German Drama: From Mendelssohn to Wagner”

Joanna Cobb Biermann (Indiana University), “Nazi Operas? Werner Egk’s *Zaubergerige* and *Peer Gynt*”

Bethany S. Kissell (Indiana University), “Bernstein’s Personal Statement: Jewish and American Identity in the Jeremiah Symphony”

Travis N. Yeager (Indiana University), “Bernstein’s Chutzpah: *Mass* and the Jewish Tradition of Argument with God”

Olga Haldey (University of Missouri, Columbia), “*La Bohème* à la Russe: The Early History of Puccini’s Opera in Russia”

Keith E. Clifton (Central Michigan University), “*Le petit cours de morale*: Honegger Confronts *Les Six*”

Tina Spencer Dreisbach (Hiram College), “The Jazzy Hour: Gladys Bentley, Lesbian Blues, and the Harlem Renaissance”

Timothy J. Dickey (University of Iowa), “A Tale of Three Cities: A New Manuscript Source of Holy Week Music for Renaissance Florence, Venice, and Siena”

Mary Paquette-Abt (Wayne State University), “Reading Between the Lines: Music Print Dedications in Early Modern Rome”

Annett Richter (University of Minnesota), “The Visual Imagination of a Romantic Seascape: Mendelssohn’s *Hebrides* Overture Revisited”

Marie Elizabeth Labonville (Illinois State University), “Juan Bautista Plaza and the Venezuelan Choral Movement”

Rebecca Meador Bennett (Northwestern University), “Music and the Ultra-Modern Lifestyle: A Cultural History of Djane Lavoie-Herz”

2–3 April 2005 University of Iowa

Marie T. Rivers (University of Illinois, Urbana-Champaign), “Johannes Brahms, Gustav Nottebohm, and Beethoven’s ‘Hammerklavier’ Sonata”

Damaris Boettiger (University of Iowa), “Leopoldine Blahetka’s Piano Quartet, op. 44, and a ‘Mature, Male Spirit’”

Eric Saylor (Drake University), “Race, Class, and Fate in Frederick Delius’s *Koanga*”

Katherine Baber (Indiana University), “The Jew Who Buried Hitler: Music and Identity in Mel Brooks’s *The Producers*”

George Ferencz (University of Wisconsin, Whitewater), “‘I have been careful to do what I knew Gershwin would like’: The Gershwin-Reiner-Bennett *Symphonic Picture of Porgy and Bess* (1942)”

Craig B. Parker (Kansas State University),

“Stravinsky and Ingolf Dahl: Portrait of a Collaboration”

Danielle Fosler-Lussier (The Ohio State University), “Cold War Politics and the Rise of Post-modern Pastiche”

Gretchen Peters (University of Wisconsin, Eau-Claire), “The Musical World of Medieval Amiens Outside the Cathedral”

Joseph W. Hupchick (University of Cincinnati), “The Pen and the Sword: The Composer as Knight in the Late Middle Ages”

Marian Wilson Kimber (University of Iowa), “Epigrams from Goethe’s *Faust* and Meaning in Fanny Hensel’s *Das Jahr*”

Jessie Fillerup (University of Kansas), “Clockwork Souls: The Characterization of Time in Ravel’s *L’Heure espagnole*”

Anthony J. Bushard (University of Kansas), “He Could’ve Been a Contender: Motivic Integration in Leonard Bernstein’s Score for *On the Waterfront*”

Jenni Veitch Olson (University of Wisconsin, Madison), “‘It Gave the Delight of a Full Consort’: Femininity, Viol Playing, and Early Modern England”

Edward L. Kottick (University of Iowa), “From Paris to Bruges: The Odyssey of the Modern Harpsichord”

New England Chapter 18 September 2004 Amherst College

Ellen Exner (Harvard University), “Hector Berlioz: On Sounding Bodies”

Christian Rogowski (Amherst College), “Africanus triumphans? Ernst Krenek’s *Jonny spielt auf* and the Question of ‘Race’”

Bruno Gingras (McGill University), “German Partimento Fugue in the First Half of the Eighteenth Century: A Budding Composer’s *Gradus ad Parnassum*, from Thoroughbass Exercises to Complete Fugues”

Sarah Clemmens (Yale University), “*Die ganz besondere Liebe*: Germany’s Romantic Longing for Scotland”

Anna Zayaruzny (Wesleyan University), “Lies, Damned Lies, and Hockets: Words and Music in Machaut’s Motet 14”

W. Anthony Sheppard (Williams College), “Henry Eichheim, Henry Cowell, and Japan”

5 February 2005 Harvard University

Friedemann Sallis (Université de Moncton), “Sketch Material and the Study of Late Twentieth-Century Music: The Case of Luigi Nono’s ‘Donde estas hermano?’ (1982)”

Liz Blackwood (McGill University), “A Heterosexual Bilitis?”

Eftychia Papanikolaou (Miami University of Ohio), “The Religious Impulse in Schumann’s

and Mahler’s settings of Goethe’s *Faust*”

Joseph Dyer (University of Massachusetts, Boston), “The Place of ‘Musica’ in Medieval Classifications of Knowledge”

Michael Campbell (Western Illinois University), “The Trifurcation of Swing”

Rose Theresa (The Harry Ransom Research Center), “Shirley Temple’s Broadcast Musicals”

9 April 2005 College of the Holy Cross

Benjamin Korstvedt (Clark University), “Haydn’s Use of Timpani, Recapitulation, and ‘Philosophical Listening’”

Philip Naumann (Boston University), “Debussy’s *Sirenes* and *Les Apaches*”

Alexander Rehding (Harvard University), “From ‘Liedertafel’ to ‘Urfaust’-Rap: Commemorating Goethe in 1849 and 1999”

Claire Fontijn (Wellesley College), “Bembo’s Oblations for Louis XIV: Rebellion, Longing, and Penitence”

Catherine Gordon-Seifert (Providence College), “‘Precious’ Eroticism and Hidden Morality: Salon Culture and the Mid-Seventeenth-Century French Air”

New York State— St. Lawrence Chapter

2–3 April 2005 University of Toronto

Michelle Amenta (York University), “From the Terra D’Amuri to Toronto: The Effects of Migration on Traditional Music in the Italian Diaspora”

Benita Wolters-Fredlund (University of Toronto), “‘We have drowned out the roar of hateful propaganda’: Politics and Musical Meaning in the Western-World Premiere of Shostakovich’s *Song of the Forests* by the Toronto Jewish Folk Choir, 1951”

Chris Moore (McGill University), “La musique soviétique en France (1934–1936)”

Alexis Luko (McGill University), “Motto as Unification Device in the Early *Sine Nomine* Mass”

Austin Clarkson (York University), “The Reciprocal Imagination of Performer and Composer: Reginald Godden and Harry Somers”

Ralph Locke (Eastman School of Music) and Philip Gossett (University of Chicago), Special Session on Rossini’s *Tancredi*

Luc Bellemare (Université Laval), “Musique populaire actuelle? Montréal: perspectives francophone et anglophone”

Ayden Adler (Eastman School of Music), “Arthur Fiedler and the Boston Pops Orchestra: Repertory and Cultural Context, 1930–1935”

Lara Housez (Eastman School of Music), “Brecht on Broadway”

Tom Denny (Skidmore College), “Eradicating

Don Giovanni: Lippert, Schröder, and the 1798 *Don Juan* at the Viennese Hofoper”

Marie-Noëlle Lavoie (Université de Montréal), “Les emprunts au folklore musical français dans *Le Pauvre Matelot de Milhaud*”

Dillon Palmer (University of Ottawa), “The Birth of Siegfried out of the Spirit of Wotan’s Grand Idea: Theme, Form, and Voice in Wagner’s *Ring* Reconsidered”

Northern California Chapter

30 April–1 May 2005

University of Southern California

Joint meeting with Pacific Southwest Chapter (see below)

Pacific Northwest Chapter

1–3 April 2005

Reed College

Lincoln Ballard (University of Washington), “Scriabin, Then and Now”

Timothy Kinsella (University of Washington), “*Strike Up the Band*: War, Satire, Art, and Praxis”

Mary I. Ingraham (University of Alberta), “Beyond the ‘Cultural Cringe’: Opera in Canada, 1950–1967”

Harald Krebs (University of Victoria), “Fanny Hensel and Josephine Lang: A Comparison of Two Compositional Careers”

Erick G. Arenas (University of Oregon), “Charles Gounod and the Nineteenth-Century Mass”

Kenneth DeLong (University of Calgary), “Of Ballads, Songs, and Rhapsodies: Genre Designations in Brahms’s Late Piano Music”

Kristina Baron (University of Victoria), “Schubert’s ‘Ganymede’ and the Transfiguration of Self in Poem and Music”

Allison Star (University of Victoria), “The Romantic Image of Beethoven: *Contes Fantastiques* in the *Revue de Gazette musicale de Paris*, 1830–1840”

Michelle Fillion (University of Victoria), “‘Creating’ *Lucia*: The Voice of Luisa Trazzini in E.M. Forster’s *Where Angels Fear to Tread*”

David Schiff (Reed College), “The Varèse Collection in the Paul Sacher Stiftung: A Preliminary Report”

Thérèse Hurley (University of Oregon), “The Harp and John Dowland’s Consort Music”

Nicholas Lockey (University of Victoria), “All Roads Lead to Rome: Progression and Conclusion in Antonio Vivaldi’s Instrumental Variation Sets”

Barbara Reul (Luther College, University of Regina), “. . . and give us our daily bread’: New Primary Source Documents Relating to the Anhalt-Zerbst Court Orchestra (1722–1758)”

Nicole Anaka (University of Victoria), “The Eternal City of Women: Transparency, Time,

and Community in Meredith Monk’s *Education of the Girlchild*”

Anne Dhu McLucas (University of Oregon), “Oral/Aural Tradition and the Brain”

Nora Beck (Lewis & Clark College), “Meredith Monk and the Medieval: *Book of Days*”

Rachel Mundy (University of Washington), “Bartók’s Musical Insects”

Denise Pelusch (University of Colorado, Boulder), “Almeida Prado and the Ecology of Recent Brazilian Piano Music”

Pacific Southwest Chapter

30 April–1 May 2005

University of Southern California

Derek Katz (University of California, Santa Barbara), “Concerts in the Carp Pond: Poetry About Music and Music About the Past in 1920s Prague”

Alexandra Amati-Camperi (University of San Francisco), “The First Operatic Women: *Abi fato empio e crudele!*”

H. Colin Slim (Berkeley, California), “Stravinsky’s First West Coast Tours (1935, 1937, 1939–1941) and His *Star-Spangled Banner*”

Ilias Chrissochoidis (Stanford University), “Sid Caesar, ‘Argument to Beethoven’s Fifth’: A Comic Misreading of Cultural Consequence”

Gordon Haramaki (University of California, Los Angeles), “‘In the Flesh as Well as in Spirit’: (Meta) Physical Embodiment in Monteverdi’s Setting of ‘Ave Maris Stella’ (1610)”

Marcie Ray (University of California, Los Angeles), “Singing Beyond the Operative Narrative: Soprano as Public Voice”

Ewelina Boczkowska (University of California, Los Angeles), “Chopin’s Songs for Poland and the Formation of Polish Identity in Exile”

Valeria Wenderoth (University of Hawaii), “Tha’s Illusory Identity as the Reflection of a Monk’s Fixation”

Kristian Ireland, “Maki Ishii (1936–2003), Japan and the West: Musical Encounters”

Roland Jackson (Fallbrook, California), “Domenico Scarlatti’s Acciaccatura Chords and Their Role in the Design of His Keyboard Sonatas”

Joanna Demers (University of Southern California), “David Bowie’s Low and Anti-Ambience”

Rocky Mountain Chapter

8–9 April 2005

Northern Arizona University

Richard J. Agee (Arizona State University), “The Printed Dissemination of the Roman Gradual in Italy During the Early Modern Period”

Laura McCormick (Arizona State University), “Influences of Neo-Romanticism and Impressionism in Lili Boulanger’s Work *D’un martin*

de printemps”

Janice Dickensheets (University of Denver), “Novelistic Analysis and the Sonata Cycle: The Emergence of the Musical Novel in the Nineteenth Century”

Donelle Ruwe (Northern Arizona University), “Girls Play Piano but Boys Should Not Play Flute?: Gender in Nineteenth-Century Pedagogical Novels”

John T. Brobeck (Arizona State University), “*Petit Enfant et mon ami*: A Forgotten Poem and New Light on the Career of Jacotin Lebel”

John J. Sheinbaum (University of Denver), “Where’s That Confounded Bridge? Form, Groove, and Authenticity in Popular Music”

Matt Bourque (Arizona State University), “The Precedents of ‘Close to the Edge’: Increasing Sophistication in the Compositional Techniques of the Progressive Rock Band Yes in the Songs of Fragile”

Sabine Feisst (Arizona State University), “Schoenberg in America Reconsidered—A Historiographic Investigation”

Eric Smigel (Arizona State University), “Music and Poetry of Changes: The New York School of Composers and Poets”

Michael D. Grace (Arizona State University), “Crumb’s *A Little Suite For Christmas, A.D. 1979*, and Giotto’s Frescos for the Arena Chapel in Padua”

Brian Doherty (Arizona State University), “An American in Paris: the French Musical Studies of David Stanley Smith”

Suzanne Moulton-Gertig (University of Denver), “The Art of Harp Performance in Late Eighteenth-Century America: Avocation, Economic Necessity, and Questions of Authentic American Repertoire”

Robin Ethridge (University of Colorado, Boulder), “Birmingham: The South’s Great Symphonic City”

Karen M. Bryan (Arizona State University), “Equity and Regional Opera: the rising influence of the American Guild of Musical Artists in the 1940s”

Amy Holbrook (Arizona State University), “Thematic Economy in the First Movement of Mozart’s Piano Sonata in D, K. 576”

Patrick Ryan (Northern Arizona University), “The Influence of English Social Music on Haydn’s Part Songs”

Arthur Lawton (Indiana University), “Aristoxenian Dynamis: Arithmetic and Geometric Sources”

South-Central Chapter

8–9 April 2005

Western Kentucky University

Melanie Lowe (Vanderbilt University), “A Matter of Taste: Haydn’s ‘Handeling’ of the London Audience”

Nasser Al-Tae (University of Tennessee, Knoxville), "Whirling Fanatics: Orientalism, Politics, and Religious Rivalry in Western Operatic Representations of the Orient"

Susan Thomas (University of Georgia), "Gender Politics in the Cuban Zarzuela, 1927-1944"

Angela Hammond (University of Kentucky), "'Wash All Day and You'll Be No Whiter than God Made You': The Racialization of the Hill-billy and His Music"

Michael Lanford (University of Georgia), "Ravel and 'The Raven': The Realization of an Inherited Aesthetic in *Bolero*"

David Haas (University of Georgia), "Shostakovich's Other Composition Teacher"

Randy Westbrook (University of Memphis), "Glenn Branca's Symphony No. 1: What's in a Name?"

Rachel Golden Carlson (University of Tennessee, Knoxville), "Engendering Lament in Abelard's *Dolorum solatium*"

David Schiller (University of Georgia), "'The Whole Duty of Man': Liturgical Chant as Political Theory in the Coronation of Richard the Lionhearted"

Paige Clark (University of Kentucky), "Brass Bands in American Salvationist Congregational Worship"

Kendra Preston Leonard (National Coalition of Independent Scholars), "Sviatoslav Richter and Rita: Art Music and Satire in *Monty Python*"

Southeast Chapter

18 September 2004

University of North Carolina, Charlotte

Akatsugu Kawamoto (University of North Carolina, Chapel Hill), "Multi-Ply Intertextuality in Keith Emerson's Piano Concerto No. 1 (1977)"

Irina Iliescu (University of North Carolina, Chapel Hill), "When Music Meets Myth: Berio's *Sinfonia*"

Neil Lerner (Davidson College), "The Horrors of the Left Hand: Music and Disability in 'The Beast With Five Fingers'"

Jon Finson (University of North Carolina, Chapel Hill), Keynote address: "Flaunting Boundaries: Reflexivity and Transgressive Juxtaposition in the Music of Gay Cinema and Video"

Kevin N. Moll (East Carolina University), "Reconciling Issues of Performance Practice and Tonal Integrity in the Plainsong Mass of Reginaldus Liebert"

Virginia Christy Lamothe (University of North Carolina, Chapel Hill), "Faith and Service to the 'Respublica Chistiana, et Romana' as seen in Stefano Landi's *Il Sant'Alessio*"

Bryan Proksch (University of North Carolina, Chapel Hill), "Parameters of Cyclic Integration in the Instrumental Music of the Classical Era: Mozart's String Quartet in A Major, K. 464"

Siegwart Reichwald (Converse College), "Two

American Musicological Society, Inc.

Statement of Activities for the Fiscal Year Ending June 30, 2005

	Current operations	Publications	Fellowships & Awards	TOTALS
Revenue				
<i>Dues & subscriptions</i>	\$ 301,069			\$ 301,069
<i>Annual meeting</i>	\$ 146,532			\$ 146,532
<i>Sales/Royalties</i>	\$ 29,190	\$ 9,182		\$ 38,372
<i>Government grants</i>		\$ 42,777		\$ 42,777
<i>Contributions</i>		\$ 497	\$ 224,164	\$ 224,661
<i>Investment income</i>	\$ 1,511	\$ 18,129	\$ 60,504	\$ 80,144
<i>Unrealized gain in investment</i>		\$ 22,340	\$ 72,625	\$ 94,965
Total revenue	\$ 478,302	\$ 92,925	\$ 357,293	\$ 928,520
Expenses				
<i>Salaries & benefits</i>	\$ 108,999			\$ 108,999
<i>Fellowships & awards</i>	\$ 17,582	\$ 13,687	\$ 60,000	\$ 91,269
<i>Dues & subscriptions</i>	\$ 2,090			\$ 2,090
<i>Publications</i>	\$ 86,317	\$ 15,700		\$ 102,017
<i>Professional fees</i>	\$ 94,871	\$ 68,736		\$ 163,607
<i>Annual meeting</i>	\$ 102,137		\$ 11,836	\$ 113,973
<i>Chapters</i>	\$ 5,918			\$ 5,918
<i>Office expense</i>	\$ 44,058	\$ 1,576	\$ 220	\$ 45,854
<i>Unrealized loss in investment</i>				\$ -
Total expenses	\$ 461,972	\$ 99,699	\$ 72,056	\$ 633,727
Change in Net Assets	\$ 16,330	\$ (6,774)	285,237	\$ 294,793

Statement of Financial Position June 30, 2005

	Current Operations	Publications	Fellowships & Awards	TOTALS
Assets				
<i>Cash</i>	\$ 53,420			\$ 53,420
<i>Accounts receivable</i>	\$ (1,261)			\$ (1,261)
<i>Investments</i>	\$ 1,949	\$ 654,289	\$ 1,796,384	\$ 2,452,622
<i>Equipment</i>		\$ 18,667		\$ 18,667
<i>Funds held in trust</i>	\$ 13,863		\$ 8,135	\$ 21,998
Total assets	\$ 67,970	\$ 672,956	\$ 1,804,519	\$ 2,545,446
Liabilities				
<i>Accounts payable</i>	\$ 12,027			\$ 12,027
<i>Accrued expenses</i>	\$ (3,288)			\$ (3,288)
<i>Payroll taxes payable</i>	\$ (514)			\$ (514)
<i>Deferred Income</i>	\$ 19,640			\$ 19,640
<i>Funds held in trust</i>	\$ 15,756		\$ 8,135	\$ 23,891
Total Liabilities	\$ 43,621		\$ 8,135	\$ 51,756
Net assets	\$ 24,350	\$ 672,956	\$ 1,796,384	\$ 2,493,690
Total Liabilities & Net assets	\$ 67,970	\$ 672,956	\$ 1,804,519	\$ 2,545,446
Total Liabilities & Net Assets, June 30, 2004:				\$ 2,260,378

Days in the Workroom of a Composer: Schubert's C-Major Symphony, Mendelssohn's *Ruy Blas*, and the Development of the Romantic Symphony"

2 April 2005
Duke University

Kerry McCarthy (Duke University), "Sacred Songs across Generations: Revisiting the 1575 Tallis-Byrd *Cantiones*"

Jason Gersh (University of North Carolina, Chapel Hill), "Modes of Mediation in William Byrd's 1589 *Cantiones*"

Donald Fader (University of North Carolina, Chapel Hill), "Les chanteurs italiens de M. le duc d'Orléans: Philippe II d'Orléans's Italian Ensemble, Its Repertory, and Influence, 1701-1706"

Christina Gier (Duke University), "American Masculinity and the Fighting Soldier's Song in World War I"

Sarah M. Stoycos (Centre College), "Music and Cultural Identity in the World War II Japanese American Internment Camps"

Julie Hubbert (University of South Carolina), "'Untying the Tongue of Kitsch': Mahler and the Trivial as Folk"

David F. García (University of North Carolina, Chapel Hill), "Afro-Cuban Jazz: Beyond 'Rhythm' and the Primitivist Myth"

Travis D. Stimeling (University of North Carolina, Chapel Hill), "Going Home with the Armadillo: The Improbable Rise of the Cosmic Cowboy"

Alicia Levin (University of North Carolina, Chapel Hill), "Recreating 'Le Petit Sorcier': Liszt's Parisian Debut"

Elizabeth Kramer (University of North Carolina, Chapel Hill), "Spiritual Interpretations in Beethoven Criticism of the Early Nineteenth Century"

Southern Chapter
18 February 2005
University of Alabama

James MacKay (Loyola University), "Formal Mixture in Middle-period Beethoven"

Amy Zigler (University of Florida), "Pedaling in the Works of Chopin"

Valerie Goertzen (Loyola University), "Brahms's Readings of Schubert's *Ländler*"

Rebecca Burkart (North Florida Community College), "'To Imitate Their Mother Churches': Parochial Anthems in Eighteenth-Century England"

Howard Irving (University of Alabama, Birmingham), "Haydn's Reception History and Politics of the Picturesque"

David Goldblatt (University of Florida), "Ernest Bloch's *Sacred Service*: an Exegetic Model Applied in Text-Setting Analyses of Selected Prayers"

Gary Galván (University of Florida), "Always with love, Carl!: Ruggles-Cowell Correspondence, 1920-1934"

Linda Page Cummins (University of Alabama), "Debussy's Preludes: Closed Collection and Cabinet of Curiosities"

Christopher W. Cary (University of Florida), "Darkness and Light: Henryk Górecki's Spiritual Awakening and its Socio-Political Context"

Charles Mueller (Florida State University), "A Requiem for Reality: the Postmodern Trajectory of Brian Warner"

Chris Goertzen (University of Southern Mississippi), "Memory and Nostalgia in Modern American Fiddle Contests"

Jennifer L. Roth-Burnette (Birmingham-Southern College), "Organum, Trope and Exegesis in the Nativity Liturgy"

Alice V. Clark (Loyola University), "Machaut's D-Tonality Motets"

Jan Herlinger (Louisiana State University), "The Genesis of Marciana 3579"

Melissa Ursula Dawn Goldsmith (Louisiana State University), "Bridges of 'Caravan' and 'Caravan' Excursions: Travels With Mr. Ellington"

Andreas Giger (Louisiana State University), "'Lenny's Coming to Town': Bernstein as the Mozart of America"

Southwest Chapter
9 October 2004
University of North Texas

Steve Husarik (University of Arkansas, Ft. Smith), "Problems of Transcription, Fingering and Performance Practice in Vladimir Horowitz's Duo Art Piano Roll Performance of *Carman Variations*"

Ted Honea (University of Central Oklahoma), "Christian Rummel's Suites for Military Band"

Ernest Trumble (University of Oklahoma, Emeritus), "Guillaume Dufay and *Imitazione della natura*"

Young-Shim Chang (University of North Texas), "Postulate Polyphemus"

Graham Hunt (University of Texas, Arlington), "A 'Musicological/Ornithological' Study of the *Waldvogel* in Act II of Wagner's *Siegfried*"

Alejandro Madrid (University of Texas, Austin), "Cultural Contact, Transculturation, and Performative Composition in Julian Carrillo's Symphony No. 1"

Pok Hon Wally Yu (University of Texas, Austin), "Tonality, Atonality, and Interval Cycles in Schoenberg's *Ein Stelldichein* and Chamber Symphony No. 1"

2 April 2005
Southwestern University

Katherine Wallace (Cy-Fair College), "Muses and Sirens—Musical Encomiums of Performing Women in the Renaissance"

Jennifer Sweetman (Southern Methodist University), "Louise Farrenc: Forging New Paths in French Chamber Music"

Linton Powell (University of Texas, Arlington), "Clucking and Crowing: Harmony and Structure in Three Fowl (Fowl?) Pieces"

Leon Couch (Texas A&M University), Lecture-recital: "Rhetorical Applications"

Michael Broyles (Pennsylvania State University), Presidential Lecture: "Clash of Cultures and Questions of Identity: Daniel Gregory Mason and Leo Ornstein in the 1920s"

Mandy Walters Whitaker (Sugar Land, Texas), "Leonard Bernstein's *Dybbuk*"

Moving?

To send AMS mailings accurately, the AMS must receive notice of changes of address at least two weeks prior to each mailing.

AMS
201 S. 34th Street
Philadelphia, PA 19104-6313
(215) 898-8698
toll free (877) 679-7648
fax (215) 573-3673
<ams@sas.upenn.edu>
www.ams-net.org

AMS Newsletter Address and Deadlines

Items for publication in the next issue of the *AMS Newsletter* must be submitted by 1 May to:

Peter Alexander
The University of Iowa
Arts Center Relations
300 Plaza Center One
Iowa City, IA 52242
fax: 319/384-0024
<peter-alexander@uiowa.edu>

The *AMS Newsletter* (ISSN 0402-012X) is published twice yearly by the American Musicological Society, Inc. and mailed to all members and subscribers. Requests for additional copies of current and back issues of the *AMS Newsletter* should be directed to the AMS Philadelphia office.

Claims for missing issues must be made within six months of publication.