

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXXVIII, NUMBER 1

February, 2008  
ISSN 0402-012X

## AMS/SMT Nashville 2008: Musicology in Music City USA

[www.ams-net.org/nashville](http://www.ams-net.org/nashville)

The American Musicological Society and Society for Music Theory will hold their 2008 national meeting in Nashville, Tennessee, "Music City USA." Home to honky-tonks, to the historic Ryman Auditorium, to the Country Music Hall of Fame, and to the newly opened Schermerhorn Symphony Center, Nashville regularly serves as a tourist haven for the acoustically interested. Visitors might want to two-step at the Wildhorse Saloon, to experience music in the round by aspiring singer-songwriters at the Bluebird Café, to catch a show and a meal at B. B. King's Blues Club, to listen to Bluegrass at the Station Inn, or to attend a concert of the Grammy-nominated Nashville Symphony.

The joint meeting will take place 6–9 November 2008 at the Nashville Renaissance Hotel and Nashville Convention Center. Situated in downtown Nashville, the hotel is within walking distance of dozens of restaurants and clubs. Travel should be relatively easy to arrange; the Nashville International Airport (BNA) is served by all major carriers,

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## NEH / OPUS COUNTDOWN

End-of-year figures for the *OPUS* campaign suggest that we are within about \$330,000 of having met the challenge of the National Endowment for the Humanities: that is, we have raised nearly 85 percent of the target \$960,000. Loud, frequent, and heartfelt thanks to all who have stepped forward with their gifts.

This strong response to appeals made at the annual meeting and in individual solicitations in November and December 2007 suggests one central task of the *OPUS* project may soon be done—allowing the campaign committee to focus on the big windup in 2009.

That such news coincides with inaugural awards from the M. Elizabeth C. Bartlett and Harold Powers endowments—and imminent subventions from the Claire and Barry Brook, Margarita Hanson, and Martin Picker endowments—is cause for real satisfaction. So, too, is the knowledge that there have already been 101 AMS Fellows, nine Howard Brown Fellows, six Janet Levy laureates, and nine Eugene Wolf laureates. The capital campaign is driven in part by the notion of enhancing opportunities for music scholars across the board: something for everyone. If your strong support of the campaign continues for a few more months, we'll complete the NEH match and attain the next plateau: the first-book subventions called AMS 75 Publication Awards for Younger Scholars.

"Something for Everyone" might well have been the theme of the Friday evening cabaret at the Musée des Beaux Arts in Quebec City, where Victor Coelho and his posse (Joshua Rifkin to Angela Mariani and Chris Smith) of-

### The Box Score

Date		Donors	\$1k	\$5k
12/31/06	\$1,140,574	851	61	87
10/31/07	\$1,477,972	1,010	65	109
2/01/08	\$1,518,367	1,114	68	123

Certified eligible for NEH: \$630,000

**Still needed for full certification:**

**\$330,000**

ferred a spectrum of diversions that included lute songs, *Lieder*, ragtime, a visit from Leoš Janáček, and a never-to-be-forgotten community rendition of "All My Ex's Live in Texas." "Not your grandpa's AMS," Peter Burkholder was heard to remark.

Also in Quebec City, the Board of Directors approved renaming the Cultural Diversity Travel Fund to honor the memory of Eileen Southern (1920–2002), author of *The Music of Black Americans* (1971), and a beloved member of the American Musicological Society.

Just short of two years remain in the *OPUS* Campaign. The goal is, between now and then, to double the total number of donors

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Angela Mariani and Victor Coelho at the *OPUS* Cabaret

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## President's Message

*C'était un congrès absolument formidable!* It was a great meeting! Such was the comment I heard from a number of you both in Quebec City and on the way home—and that despite the difficult travel arrangements and poor exchange rate. It was a reminder that each Annual Meeting has a special character and attraction of its own: last year the glitz and glamour of Los Angeles, this year the old-world charm and wonderful restaurants of Quebec City. Indeed, this meeting could well be characterized as having been one of *haute cuisine*, both culinary and scholarly. And being able to hear a group of our colleagues performing works ranging from “In der Nacht” to “All My Ex's Live in Texas” at the Friday-night cabaret was confirmation, if ever one were needed, that music-making of every stripe is alive and flourishing in the AMS!

The Program Committee, chaired by Tom Riis, had put together a group of sessions with an even broader span than that which we experienced at the cabaret, with chronological and geographical boundaries extending from medieval Europe to the musical world of today; the Performance Committee, chaired by Bill Mahrt, gave us two wonderful evening concerts in addition to the excellent ones we heard at mid-day. Their selection of the concert by Pomerium for Saturday evening proved to have been prophetic: that concert had as its focus the article that received the 2007 H. Colin Slim Award at the Business Meeting and Awards Presentation earlier the same day.

With all its rooms on one level, the Quebec City Convention Center proved to be a particularly apt site for scholarly sessions and concerts, as were the Musée des Beaux Arts and the church of Saint-Jean Baptiste for the evening performances. For arranging events in venues such as these, and for much else, we owe thanks to the Local Arrangements Committee, which consisted of only three people: Victor Coelho, chair, Bob Judd, and Marie-Maude Goulet. The fact that the three of them managed to organize such a complex meeting is little short of amazing—an impression only strengthened when one learns that Victor put together the cabaret almost single-handedly.

I discovered that the role of the President of the AMS at the Annual Meeting is primarily to attend meetings, starting and ending with those of the Board on Wednesday afternoon and Sunday morning. Far from being an example of “death by committee,” though, these meetings were a chance for me to experience at first hand the amazing vitality of the Society and the tremendous energy and engagement of its members. I take special pleasure in several of the initiatives taken by the Board

that either bore fruit at this meeting or will do so later. Many of you know that the Board established a pilot program this year that allowed graduate students reading papers at the Annual Meeting to be supported by Travel Grants from the Committee on Membership and Professional Development. This created a substantial amount of extra work for Richard Freedman and the members of the Committee, but they handled it beautifully. Thanks to their work and the success of the pilot program itself, I am pleased to report that this program will be continued.

Another initiative taken by the Board, this time through its Committee on Communications, was to establish a lecture series on American music at the Library of Congress that will be jointly sponsored by the Society and the Library. Judith Tick will inaugurate the series on 26 March with a lecture entitled “Ruth Crawford Seeger, Modernist Composer in the Folk Revival: Biography as Music History” (see p. 4 for further details). Current plans call for two lectures per year in this new series—an exciting development indeed.

In addition to the wonderful cabaret, “Songs, Dances, and Jams,” held to benefit the *OPUS* campaign, I should like to single out

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### *C'était un congrès absolument formidable!*

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two other special events held during the Quebec City meeting for mention here. First was a session on “The Future of Scholarly Publishing in Music and the Humanities,” jointly sponsored by the Committee on Career-Related issues and the Publications Committee, with Lynne Withey (Director, University of California Press) as featured speaker. Ms. Withey's remarks were both sobering and encouraging, and included a call for action by scholarly societies themselves. Her presentation will soon be posted on the AMS website, and is must reading for all of us.

Another special event for me and for all those in attendance was the Presidential Forum, “Diversity: Strengths and Challenges.” Panelists Gurminder Bhogal, Seow-Chin Ong, Guthrie Ramsey, and Leonora Saavedra presented position papers treating various aspects of the topic, pointing out, among other things, that we as a Society are characterized by “diverse diversities” that can not only divide, but unite. Amid the wealth of viewpoints, one stressed by all was the importance of sustained mentoring, not just seeing students through their dissertations, but providing support as

they enter the job market and proceed to tenure.

Finally, an event that was special for everyone was the seventy-third Business Meeting and Awards Presentation on Saturday afternoon. It was an opportunity for the Society to take stock of where it stands and to recognize the wonderful work being done by its members. One of its early high points was Treasurer Jim Ladewig's exhilarating report that our endowment accounts performed better this past year than ever before. In these difficult times, it was good to be reassured that the Society is on a firm financial footing. A reminder that it is also on a firm scholarly footing was the conferring of Honorary Membership upon Rebecca Baltzer and James Webster, and Corresponding Membership upon Bathia Churgin and Friedhelm Krummacher—four scholars whose distinguished work can serve as a model promoting “the advancement of research in the various fields of music as a branch of learning and scholarship.” Congratulations and best wishes to all of them!

The end of the Business Meeting and Awards Presentation each year marks the ends of the terms of officers and members of committees. Much as I would like to acknowledge and thank all those members whose terms ended at 7 p.m. on 3 November, I must limit myself here to only a few: to Past President Elaine Sisman, to our hard-working and multi-talented Secretary for the past six years, Rufus Hallmark, to Council Secretary Andrew Dell'Antonio, who has also done yeoman service as an ex officio member of the Board for four years, and to outgoing Board members Evan Bonds, Carol Oja, and Pamela Starr (although Pamela will continue on the Board as the new Secretary of the Society). All of them deserve our profound thanks.

Let me close by recalling that I had to conclude my President's Message a year ago with a report of the distressing situation of one of our members, Dr. Nalini Ghuman, who had been detained at the San Francisco airport, where her visa was revoked and she was forced to return to the United Kingdom. I and many of you wrote letters to the Department of State to request that Dr. Ghuman's application for a new visa be processed expeditiously. I am happy to report that her visa has now been restored; by the time you read this she should have returned to the United States and her teaching position at Mills College. I should like take this opportunity to thank all of you who wrote letters of support for Dr. Ghuman. By taking action both individually and collectively, sometimes we *can* make a difference.

—Charles M. Atkinson

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## 2007 Annual Meeting: Quebec City

The seventy-third Annual Meeting of the American Musicological Society took place just outside of the gates of the most beautiful French city in North America, Vieux-Québec. The sessions were distributed within the Hilton Québec and the adjoining Centre des congrès. The full program contained forty-six daytime sessions, six evening panel discussions, and four events sponsored by the AMS Performance Committee (William P. Mahrt, Chair, Elisabeth Le Guin, and Christopher Smith).

The hard work of the program committee—Peter Jeffery, Steven Huebner, Anne MacNeil, Guthrie Ramsey, and Annette Richards—yielded an unusually diverse menu of 144 papers, forcing us to form many two-paper sessions (twenty), chosen from the 570 abstracts submitted. Since the chances of acceptance were only one in four, inevitably many worthy papers had to be rejected. But in keeping with the traditions of the Society, the committee strove to focus on quality and depth of analysis as the principal criteria for selection. I am very pleased that as part of the anonymous selection process eighteen presenters currently teaching in Canadian universities made the cut, more than any other non-U.S. national contingent represented on the program.

The committee's procedure was nearly identical to that of the past two years. All abstracts were read and rated by all committee members separately on line before our face-to-face meeting in March. The full 500-word abstracts, although time-consuming to digest, also allowed for a more careful consideration of the topics under review and made for an enlightening discussion. I am especially grateful to the committee for its creative arrangement of sessions and provocative session titles, including "Retrospection," "Bodies," "It's a Man's World," "The Art of Dying," "Chanson Moderne," and "Anonymous Editors." Chairs were chosen from a list of self-nominated members, individuals deemed appropriate by the committee who had not recently served, and names forwarded from others, a good mixture of senior scholars and somewhat younger members of the Society, nineteen women and twenty-seven men.

The continued expansion of our discipline to embrace the widest variety of music and musical activity is amply illustrated by the program. Sessions devoted to Hip Hop as a still provocative phenomenon, the unsuspected political activities of well-known nineteenth- and twentieth-century composers, the uses of music in film, the

exploration of "music and the everyday" in the lives of teenage princesses and amateur chamber players, cross-cultural and intercontinental borrowings, new views of jazz and American popular music, and the traditional musicological concern for the preparation of well-made editions all found a place here. At least ten overtly Francophile panels and sessions ranged in time and topic from medieval to modern—from "The World of Jean Molinet" to "Musicology and Nation: A Canadian Perspective." Finally we were especially pleased to have been able to form a panel "Musicology and Its Institutions," chaired by our Executive Director, Bob Judd.

The fine performances included one lecture-demonstration-performance, "Recreating Acoustical Contexts for the Performance of Haydn's Keyboard Music," an outstanding evening concert in the extraordinary church of St-Jean Baptiste, "The Caput and L'homme armé Traditions in Music," by Alexander Blachly and Pomerium (prefaced by remarks by Anne Walters Robertson), a mid-day lecture-recital at the harpsichord by Vivian Montgomery, and a piano recital by Margaret E. Lucia of music composed by Cuban women from *c.* 1870 to the present.

The usual round of meetings, business breakfasts, receptions, interest group gatherings, and independent excursions filled out the weekend in this beautiful and historic venue.

The Presidential Forum, "Diversity: Strengths and Challenges," drew our attention to the ongoing efforts within our discipline to open our intellectual and perceptual doors still wider. A special noon reception was held to honor Robert Stevenson, emeritus professor at UCLA, who this year was elected to Honorary Member status in the International Musicological Society. Stevenson and AMS Corresponding Member Michel Huglo are the only new additions to this distinguished IMS roster since 1992.

The Local Arrangements Committee, chaired by Victor Coelho, performed a mighty effort to put everyone in a comfortable place. Many thanks to all who contributed!

—Thomas L. Riis  
Chair, Program Committee

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### AMS Nashville 2008

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including Southwest Airlines, and a shuttle from airport to hotel will typically take half an hour or less.

November weather is usually cool, with temperatures hovering in the 50s during the day and low 40s at night. Visitors may wish to pack walking shoes; many of the local sites of interest are within a half a mile of the hotel. History buffs may want to visit the replica of Fort Nashborough or the Nashville Room of the downtown Public Library. Somewhat farther out, the area offers tours of the Hermitage (home of President Andrew Jackson), of various antebellum mansions such as Belle Meade Plantation or the Carnton Plantation in Franklin, Tenn., of Stone's River National Battlefield (forty-five minutes south in Murfreesboro), and of a full-scale replica of the Parthenon located in Centennial Park. Note too that the Frist Center for the Visual

Arts—a mere four blocks from the conference hotel—will be hosting a Rodin exhibition (Rodin: A Magnificent Obsession, Sculpture from the Iris and B. Gerald Cantor Foundation) during November of 2008, as well as the standing Friday evening architectural tours of the art deco building, the city's former Post Office.

The conference itself should merit your close attention. The Program Committee is chaired by Steven Huebner; the Performance Committee by Christopher Smith; and the Local Arrangements Committee by Cynthia Cyrus (AMS) and Melanie Lowe (SMT). The meeting Web site, [www.ams-net.org/nashville/](http://www.ams-net.org/nashville/), will be worth monitoring regularly from now till the November meeting. Watch for updates on travel, registration, roommate and conference buddy matching, and student activities, as well as for further details of local happenings as the time for our annual gathering approaches.

—Cynthia Cyrus  
Chair, Local Arrangements Committee

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## AMS Collaborates with the Library of Congress in Lecture Series

The American Musicological Society and the Music Division of the Library of Congress are pleased to announce the first in a series of lectures highlighting musicological research conducted in the Division's collections. The initial talk, scheduled for 26 March 2008, will feature Judith Tick, who will speak about aspects of her work on Ruth Crawford Seeger. Open to the public, the program will be held in the Library's famed Coolidge Auditorium in the Jefferson Building.

The title of Tick's lecture will be "Ruth Crawford Seeger, Modernist Composer in the Folk Revival: Biography as Music History."

"Shortly after the death of the musicologist Charles Seeger, his children gave his papers and those of their mother, the composer Ruth Crawford Seeger, to the Music Division of the Library of Congress," said Tick. "Without yet knowing what to look for or why, I mad-dashed through one box after another. The boxes contained manuscripts of unpublished songs and chamber music, typescripts of unpublished scholarship on American folk music, Christmas card-photos of the Seeger family, unfinished thank-you notes, grant applications, and personal diaries through which an obscure artist and woman spoke directly to my scholar's instincts and feminist heart.



Judith Tick  
Inaugural AMS / Library of Congress Lecturer

"I would return to these documents many times, and I ended up editing some of the unpublished scores. As time passed, the documents slowed me down into considering the relation between narrative truth and historical

truth. They said to me: 'Handle us with care. We are combustible. We set off chain-reactions. One thing leads to another.' Through music to life; through a life to history. The goal of my lecture is to revisit content and process in practicing musical biography in relation to Crawford Seeger's legacy. Music validates a composer. Our experience of that music shapes the questions we ask about a composer's life. As life and art intertwine, so biographical narrative illuminates the history of culture."

The series will continue with lectures by Jeff Magee (on Irving Berlin) and Annegret Fauser (on former Music Division Chief Harold Spivacke) in fall 2008 and spring 2009, respectively. The AMS Communications Committee and the LC Music Division are preparing a nominating procedure for additional lectures; all members of the Society who have used the Music Division's collections will be welcome to submit lecture proposals. Initial plans for the series were made by Carol Oja, past chair of the Communications Committee, and Denise Gallo at the Music Division of the Library of Congress.

Further details of the series are found at the AMS Web site: [www.ams-net.org/LC-lectures](http://www.ams-net.org/LC-lectures).

—Denise Gallo

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## Treasurer's Report

I was very pleased to inform the membership at the annual Business Meeting and Awards Presentation in Quebec City last November that our Society's endowment portfolio has had a truly superb year. This was not only the fifth year in a row where my reports to the Board showed plus signs from top to bottom; this was the best report of all during my years as the Society's Treasurer.

The bond portion of our portfolio sprinted ahead at the rate of 6.8%, a sharp acceleration from the previous year's 4.5% return. Our real investment gains this past fiscal year, however, were in the stock market. The previous year we made an admirable 10% in stock mutual funds, but this year we doubled that with an average gain of 20%, and our best stock fund (an international one) rose 30%. Altogether, the total, real investment return on the endowment was 15.0%.

Our Society's endowment is invested in a balanced portfolio, consisting of both bonds for safety and income and stocks for long-term growth. One of the reasons that our bot-

tom line did especially well last fiscal year is that I kept our balance in favor of stocks, approaching the 60% limit that we have set for ourselves in that area. One of the things that makes any Treasurer extremely happy is when the stock portion of the portfolio is gaining so well that it expands beyond the 60% limit.

When this happens we rebalance by selling the excess amount above 60% and moving it into bonds, thus locking in profits. This happened a number of times this fiscal year, and in total we locked in \$230,000 in stock-market profits. What is more significant, however, is that from the beginning to the end of the fiscal year our endowment increased by \$417,000 from gains in the stock and bond markets and by \$267,000 from members' generous *OPUS* donations.

It gives me great pleasure to report that as of the November Annual Meeting our endowment stands at a new high point of \$3,500,000.

—James Ladewig

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## OPUS Countdown

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as well as the number of donors at the \$5,000 level, and to quadruple the number at the \$1,000 level. With gifts of this magnitude we will be able to achieve, in our own time, the infrastructure of a music scholarship of unlimited paths.

Do, now, visit the Web site and discover how easy it is to make a difference:

[www.ams-net.org/opus](http://www.ams-net.org/opus).

—Anne Walters Robertson  
and D. Kern Holoman



Bob and Cristle Judd at the *OPUS* Cabaret

## Executive Director's Report

I always enjoy preparing the “50 years ago / 25 years ago” report for the *AMS Newsletter*. As I dig in the old Newsletters and Board minutes, invariably I find remarkable discussions to read and follow: sometimes they are quaint; often profound; occasionally sad, as in this issue (p. 22). Fifty years ago, Putnam Aldrich's dissertation could have been published by the AMS, but it languished in the hands of a publisher who would not return the copy. Aldrich went on to a highly successful musicological career, but surely this setback was a major disappointment. Twenty-five years ago, Wiley Hitchcock, who died last December, was busy establishing The AMS Committee on the Publication of American Music and publishing his research on Charpentier.

In Quebec City I chaired a session on the history of musicology: Rosemary Golding gave a paper on the Chair of Music at the University of Edinburgh in the early nineteenth century, and Steve Swayne gave one on musicological activities at the offices of G. Schirmer and *The Musical Quarterly*, with editors Virgil Thomson and Paul Henry Lang (both of whom must have known Putnam Aldrich quite well). Opportunities to explore our Society's history through its documents abound, and I believe the historiographical resources right under our noses are a rich treasure trove.

I thought of this in light of today's situation with regard to the Internet, copyright, and the “book of sand” (Borges) we live with today. With digital book collections growing exponentially, the problem Borges foresaw (it's nearly impossible to find things, even things we read on the Web just yesterday) is upon us. This, I believe, is precisely the point at which the AMS can be of real service to the community at large, and the most important starting point for an initiative in “public musicology,” the term I would like to use for outreach efforts to the community at large. The quantity of information available at one's fingertips today is beyond comprehension—upwards of 15 billion indexed Web pages. Can we who have expertise direct information-seekers to the best, most desirable information? Can (or should) we do this in a way that focuses on education and avoids consumer-driven marketing and advertising? Can we do this while ensuring that we do not lose important information (“back up your data” is a mantra for good reason)? And, not least, can we do this in a way that is neither “dumbing down” nor condescending? The Communications Committee is currently grappling with these questions as they begin to develop a strategy for public musicology. I believe this is one of the most important challenges now facing the Society.

—Robert Judd

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## News Briefs

### **JAMS Now Accepting Electronic Submissions**

Authors of articles to be considered for publication in *JAMS* may now submit their work electronically, if they wish. Material may be sent as hard copy (only one copy is necessary) or by e-mail attachment. Authors should carefully review the newly revised “Directions to Contributors” located in the most recent issue of *JAMS* and at the Web site ([www.ams-net.org/contact.php](http://www.ams-net.org/contact.php)) prior to submitting their work.

**Richard Benedum** (University of Dayton) has again been awarded a grant from the National Endowment for the Humanities to direct an interdisciplinary Institute for school teachers, “Mozart's Worlds,” from 16 June to 11 July 2008. Twenty-five K–12 teachers will be chosen nationally as part of the Institute; each teacher will receive a stipend from the NEH for his/her participation. The Institute will be based in Vienna, Austria.

Further details:

[www.udayton.edu/~nehinstitute2008](http://www.udayton.edu/~nehinstitute2008)

**Philip Gossett** (University of Chicago) and **Barbara Haggh-Huglo** (University of Maryland) were elected to serve as Directors-at-Large of the International Musicological Society from 2007–2012. Barbara Haggh-Huglo was elected by the Directorium to serve as one of two Vice Presidents of the IMS from 2007 to 2012.

**Bruce Gustafson** (Franklin and Marshall College) has been named Directeur de Recherche at the Centre national de la recherche scientifique (CNRS) in Paris. During the six-month appointment, he will work on a critical edition of Lully's *Divertissement royal* (1670), which includes Molière's play “*Les Amants magnifiques*,” to be produced at Versailles in 2008; a critical edition of the works of Chambonnières, with CNRS colleague Denis Herlin; and “Lully Scribes,” a study of the copy-

## News from the AMS Board

The AMS Board met in Quebec City in November 2007. In addition to receiving reports from the officers and committees of the Society, the Board:

- decided to allocate a portion of the previous fiscal year's budget surplus to endow the Howard Mayer Brown Fund fully
- approved a Conflict of Interest Policy for officers and members of the Board
- approved the establishment of the AMS Ecocriticism Study Group
- renamed the Committee on Cultural Diversity Travel Fund the Eileen Southern Travel Fund
- accepted the revised draft of the Administrative Handbook (now at the AMS Web site)
- made a policy decision to permit an individual to receive no more than one AMS travel award per calendar year
- approved a change in the guidelines for the MPD travel fund to permit graduate students reading papers to receive support from this program
- acknowledged with deep gratitude the dedicated service of outgoing Secretary Rufus Hallmark, Past President Elaine Sisman, Council Secretary Andrew Dell'Antonio, Board members Mark Evan Bonds and Carol Oja, *JAMS* Editor-in-Chief Bruce Alan Brown, and *JAMS* Review Editor Julie Cumming.

—Pamela F. Starr

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ists of Lully's music ca. 1660–1730, with Pascal Denécheau, also of the CNRS in Paris.

The **Mannes Institute** will convene a special event hosted by the Eastman School of Music in Rochester, New York, 15–18 June 2008, on the topic “Jazz Meets Pop,” coinciding with the Rochester International Jazz Festival. Intensive jazz and pop workshops will meet to explore a number of specialized topics. There is no fee for participation, and communal meals, a reception, and an elegant banquet are all provided free of charge. Affordable conference housing is available.

[www.mannes.edu/mi](http://www.mannes.edu/mi)

Deadline: **1 March 2008**

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## Awards, Prizes, and Honors

### Honorary Members

**Rebecca Baltzer** is professor emeritus of musicology at the University of Texas at Austin, where she taught from 1967 until her retirement in 2005. During her tenure there she helped to found the university's Medieval Studies Program, and also served for four years as an Associate Dean of its Graduate School. She also taught at Boston University (1964–67) and as a Visiting Professor of Music at Princeton University (Fall, 1996).

After receiving her A.B. degree *magna cum laude* from Randolph-Macon Women's College in 1962, she began her graduate study at Boston University, completing a master's degree (1964) and Ph.D. (1973) with the dissertation "Notation, Rhythm, and Style in the Two-Voice Notre Dame Clausula." Out of that came her article "Thirteenth-Century Illuminated Miniatures and the Date of the Florence Manuscript," which appeared in *JAMS* in 1972. That article won the Society's Alfred Einstein Award in 1973.

Her award-winning article was but the first of many studies on the Notre Dame School, the *Ars antiqua*, and the liturgy and liturgical books of medieval Paris that have marked Rebecca Baltzer's career. She has published articles and reviews in *JAMS*, the *Journal of Musicology*, the *Journal of the Royal Musical Association*, *Current Musicology*, *Notes*, *Speculum*, the *New Grove*, and the *Dictionary of the Middle Ages*. She has contributed chapters to five books, and edited Volume 5, *Les Clausules*



Rebecca Baltzer  
Honorary Member

*à deux voix du manuscrit de Florence, Biblioteca Medicea-Laurenziana, Pluteus 29.1, fascicule V*, for the seven-volume critical edition of the *Magnus liber organi* (Monaco, 1995). In addition, she co-edited *The Union of Words and Music in Medieval Poetry* (Austin, 1991) with Thomas Cable and James I. Wimsatt, and together with Margot Fassler co-edited *The Divine Office in the Latin Middle Ages Methodology and Source Studies, Regional Developments, Hagiography: Written in Honor of Professor Ruth Steiner* (Oxford, 2000). This book was one of three singled out for awards in the category of Philosophy and Religion by the Professional and Scholarly Publishing Division of the Association of American Publishers in 2001.

Although her research is firmly anchored in the high Middle Ages, Rebecca Baltzer also has strong interests in art history and in the Delta blues tradition of her native Mississippi. She has served the Society in a number of capacities, among them as member of the Board of Directors (1981–82), as Vice President (1989–90), and as Treasurer (1993–2000).

**James Webster** is the Goldwin Smith Professor of Music at Cornell University, where he has taught since 1971. He has also held teaching appointments at Columbia and Brandeis Universities and in Germany at the University of Freiburg and the Humboldt University, Berlin. He received the B.A. from Harvard in 1963 and his MFA (1965) and Ph.D. (1974) from Princeton, where he studied with Oliver Strunk, Arthur Mendel, Roger Sessions, Edward Cone, and Lewis Lockwood. His dissertation, for which he conducted research in Vienna with a Fulbright Fellowship, is entitled "The Bass Part in Joseph Haydn's Early String Quartets and in Austrian Chamber Music, 1750–1780." The article he drew from that study, "Violoncello and Double Bass in the Chamber Music of Haydn and his Viennese Contemporaries, 1750–1780," published in *JAMS* in 1976, won the Society's Alfred Einstein Award in 1977.

James Webster specializes in the history and theory of music of the eighteenth and nineteenth centuries, with a particular focus on Haydn. His other interests include Mozart (especially his operas), Beethoven, Schubert, and Brahms, as well as performance practice, editorial practice, and the historiography of music. He also specializes in issues of musical form (including analytical methodology) and Schenkerian analysis. He was a founding edi-



James Webster  
Honorary Member

tor of the journal *Beethoven Forum*, and was musicological consultant for the recordings of Haydn's symphonies on original instruments by the Academy of Ancient Music under Christopher Hogwood (Decca/Loiseau-lyre). His articles and reviews have been published in *JAMS*, *MQ*, *19th-Century Music*, *Beethoven Forum*, *Haydn Studies*, *Mozart Studies*, *Brahms Studies*, and in various *Festschriften*.

Webster's scholarly work has been recognized with several awards and fellowships. In addition to the Einstein Award, he received the Society's Otto Kinkeldey Award in 1992, for his book *Haydn's "Farewell" Symphony and the Idea of Classical Style* (Cambridge University Press, 1991). He has also received two Senior Research Fellowships from the National Endowment for the Humanities, a Guggenheim Fellowship, and a Research Fellowship from the German Alexander von Humboldt Foundation.

Webster is a Fellow of the American Academy of Arts and Sciences, a member of the Executive Committee of the Board of Directors of the Joseph Haydn Institute, a member of the Board of Directors of the Johannes-Brahms *Gesamtausgabe*, and a co-editor (1992–95) and member of the editorial board (from 1996) of *Beethoven Forum*. He has served the Society in many capacities, most notably as member of the Board of Directors (1984–86) and President (1997–98).

## Corresponding Members

**Bathia Churgin** retired in 1996 from Bar-Ilan University, Ramat Gan, Israel, whose Department of Music she founded in 1970 and served as head until 1984. She began her teaching career at Vassar College (1952–57 and 1959–71), and has also been a visiting professor at Harvard Summer School (1963), Tel-Aviv University (1972), the University of North Carolina, and several other universities in Israel and the United States. She did her undergraduate work at Hunter College of the City University of New York (B.A. 1950), where Louise Talma was among her teachers. While she was pursuing her master's degree at Radcliffe (M.A. 1952) she spent summers studying music theory with Nadia Boulanger at Fontainebleau. Beginning her doctoral work at Harvard in 1957, she studied theory with Walter Piston and music history with Otto Gombosi, receiving her Ph.D. in 1963 with a dissertation on the symphonies of Giovanni Battista Sammartini. Her dissertation advisors were Nino Pirrotta and, unofficially, Jan LaRue.

Bathia Churgin's scholarly work has focused upon the origin and early phases of the Classical symphony and style, and the contributions of Sammartini and other Italian composers. She has had a lifelong passion for the music of Beethoven, which has found its musicological expression in studies of the composer's compositional process and analyses of his style,



Bathia Churgin  
Corresponding Member

stylistic development and stylistic context. She co-authored the *Thematic Catalogue of the Works of Giovanni Battista Sammartini: Orchestral and Vocal Music* (Cambridge, Mass., 1976) with Newell Jenkins, and has prepared editions of symphonies by Beethoven, Sammartini, Antonio Brioschi, and Fortunato Chelleri. Her critical edition of Beethoven's Third and Fourth Symphonies for the new *Gesamtausgabe* of Beethoven's works is currently in press. In parallel with her edito-

rial work she has published articles in *JAMS*, *Journal of Musicology*, *Musical Times*, *Studi musicali*, *Current Musicology*, *Israel Studies in Musicology*, and *Mozart Jahrbuch*, as well as in several Festschriften and other volumes of collected studies. Her book *Transcendent Mastery: Studies in the Music of Beethoven* is in press (Pendragon). She has received two fellowships from the American Council of Learned Societies.

In addition to her role as founder and head of the Department of Music at Bar-Ilan University, she served as chair of the Israel Musicological Society (1994–95) and was editor of that society's journal, *Israel Studies in Musicology* (1980 and 1996). A Festschrift in her honor was published as a special issue of the *Journal of Musicology* in 2001.

**Friedhelm Krummacher** is professor emeritus of musicology at the University of Kiel, Germany. Before assuming the position of Ordinarius in Kiel in 1976 he taught at the University of Erlangen (1965–75) and at the *Musikhochschule* in Detmold (1975–76). He was also the founding director of the Department for Cultural Studies at the Humboldt University, Berlin, of which he was made an honorary member in 1995.

Krummacher completed his doctoral work in musicology at the Freie Universität in Berlin, with additional studies at the universities of Marburg and Uppsala. Among his professors were Fritz Dräger, Martin Ruhnke, and Ingmar Bengtsson. Following receipt of the Ph.D. in 1964, with a dissertation on the transmission of polyphonic chorale arrangements in the early Protestant cantata, he was invited to become *Assistent* in the Institute of Musicology of the University of Erlangen, where he completed his *Habilitation* with the book *Mendelssohn der Komponist: Studien zur Kammermusik für Streicher* (1972).

To say that Friedhelm Krummacher's research interests are wide-ranging would be an understatement. His publications have extended from Baroque organ music to music aesthetics, from the stylus phantasticus to the string quartet, and he has published on the music of Josquin, Bach, Handel, Haydn, Beethoven, Schubert, Mendelssohn, Schumann, Brahms, Mahler, and Reger. He has been closely involved in the collected editions of Brahms (for which he was appointed Director in 1983), Mendelssohn, and Buxtehude. He has also edited and contributed to four congress reports for the series *Kieler Schriften zur Musikwissenschaft*, and co-edited the volume *Rezeptionsästhetik und Rezeptionsgeschichte in der Musikwissenschaft* (Laaber, 1991) with Hermann Danuser. In addition to his *Habilitationsschrift* on Mendels-



Friedhelm Krummacher  
Corresponding Member

sohn's quartets, Krummacher's monographs have included *Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Schütz und Bach* (Kassel, 1978), *Gustav Mahlers III. Symphonie: Welt im Widerbild* (Kassel, 1991), *Bachs Zyklus der Chorkantaten: Aufgaben und Lösungen* (Göttingen, 1995), and *Das Streichquartett*, vol. 6 of *Handbuch der musikalischen Gattungen* (Laaber, 2001–03). His articles have appeared in numerous European journals, Festschriften, and other volumes of collected studies published on both sides of the Atlantic. A Festschrift in his honor, *Rezeption als Innovation: Untersuchungen zu einem Grundmodell der europäischen Kompositionsgeschichte* appeared in 2001.

## AMS Awards and Prizes

The **Otto Kinkeldey Award** is presented annually by the Society to honor an outstanding



Philip Gossett  
Kinkeldey Award winner



Susan Boynton  
Lockwood Award winner

book by a senior scholar. This year's award went to Philip Gossett (University of Chicago) for *Divas and Scholars: Performing Italian Opera* (University of Chicago Press).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of his or her career was presented to **Susan Boynton** (Columbia University) for *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa, 1000–1125* (Cornell University Press).

The **H. Colin Slim Award** for an outstanding article by a senior scholar was presented to **Anne Walters Robertson** (University of Chicago) for "The Savior, the Woman, and the Head of the Dragon in the Caput Masses and Motet," *Journal of the American Musicological Society* 59 (2006).



Anne Walters Robertson  
Slim Award winner



David Rothenberg  
Einstein Award winner

The **Alfred Einstein Award** for an outstanding musicological article by a scholar in the early stages of her or his career was given to **David Rothenberg** (Case Western Reserve University) for "The Marian Symbolism of Spring, ca. 1200–ca. 1500: Two Case Studies," *Journal of the American Musicological Society* 59 (2006).

The **Robert M. Stevenson Award**, which recognizes outstanding scholarship in Iberian music, was presented to **Kenneth Kreitner** (University of Memphis) for *The Church Music of Fifteenth-Century Spain* (Boydell & Brewer, 2004).

The **Claude V. Palisca Award** for an outstanding edition or translation was given to **Jeffrey Taylor** (Brooklyn College) for *Earl "Fatha" Hines, Selected Piano Solos, 1928–1941* (A-R Editions).



Kenneth Kreitner  
Stevenson Award winner



Jeffrey Taylor  
Palisca Award winner

The **Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **Emily Abrams Ansari** (University of Western Ontario) for "Aaron Copland and Cultural Diplomacy: 'Un-American' Composer Meets Cold War Ambassador."

The **Noah Greenberg Award** for outstanding contributions to historically aware performance and the study of historical performing practices was presented to **Elisabeth Le Guin** (UCLA) for "Audience Performance Practice: A Pilot Project."

The **Ruth A. Solie Award**, honoring a collection of musicological essays of exceptional merit, was inaugurated in 2007. The award was presented to **Martha Feldman** (University of Chicago) and **Bonnie Gordon** (University of Virginia) for *The Courtesan's Arts: Cross-Cultural Perspectives* (Oxford University Press).

### Other Awards, Prizes and Honors

The **Philip Brett Award**, presented by the LGBTQ Study Group of the AMS for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was given to **Suzanne G. Cusick** (New York University) for "Music as Torture, Music as a Weapon," presented at AMS Los Angeles 2006, and "Queer Performativity and the Gender Order in the GWOT [Global War on Terror]," presented at the "Queer Vibrations" conference, Cornell University, March, 2007.

**Jennifer Bain** (Dalhousie University) received a three-year Standard Research Grant last spring from the Social Sciences and Humanities Research Council of Canada for her project "An Ornament of our Fatherland': German Identity, Catholicism and the Revival of Hildegard."

**Richard Benedum** (University of Dayton, Emeritus) received a grant from the NEH to direct an interdisciplinary Institute for school





Suzanne G. Cusick  
Brett Award winner

teachers, “Mozart’ Worlds,” from June 16 to July 11, 2008.

**Elizabeth Bergman** (Princeton University) won the Kurt Weill Prize for an outstanding article for “Mutual Responses in the Midst of an Era: Aaron Copland’s *The Tender Land* and Leonard Bernstein’s *Candide*,” *Journal of Musicology* 23 (2006).

**Sarah Day-O’Connell** (Knox College) received a 2007–08 Edison Fellowship from the Sound Archive of the British Library for her project “Haydn’s Canzonettas on Record: Performance Practice and Reception.”

**Michel Huglo** (CNRS Paris) and **Robert M. Stevenson** (UCLA) were awarded honorary memberships at the eighteenth Congress of the International Musicological Society (July 2007).

**Elizabeth Eva Leach** (University of London) won the 2007 Pauline Alderman Award for outstanding research in Women and Music for her article “‘The Little Pipe Sings Sweetly as the Fowler Deceives the Bird’: Sirens in the Middle Ages,” *Music & Letters* 87 (2006). Her article “Gendering the Semitone, Sexing

the Leading Tone: Fourteenth-Century Music Theory and the Directed Progression,” *Music Theory Spectrum* 28 (2006), received an honorable mention for the same prize and received an Outstanding Publication Award from the Society for Music Theory.

**bruce d. mcclung** (University of Cincinnati) won the 2007 Kurt Weill Prize for outstanding scholarship on twentieth-century musical theater for *Lady in the Dark: Biography of a Musical* (Oxford University Press). The book also received the George Freedley Award, 2006 Special Jury Prize, from the Theatre Library Association.

**Bryan Proksch** (University of North Carolina, Chapel Hill) received an Avenir Foundation-Research Grant to support a month-long residency at the Arnold Schoenberg Center in Vienna for research on Schoenberg’s reception of Debussy.

**Jewel A. Smith** (University of Cincinnati) has been awarded an NEH Fellowship for 2007–08 for her project “Music Education in Nineteenth-Century American Female Seminaries: A Neglected History.”

The 2007 ASCAP Deems Taylor Awards for outstanding print, broadcast, and new media coverage of music included the following:

**Claire Fontijn** (Wellesley College) won the Nicolas Slonimsky Award for Outstanding Musical Biography for *Desperate Measures: The Life and Music of Antonia Padoani Bembo* (Oxford University Press).

**Theodore Craig Levin** (Dartmouth College) and **Valentina Süzükei** won the Béla Bartók Award for Excellence in Ethnomusicology for *Where Rivers and Mountains Sing: Sound, Music and Nomadism in Tuva and Beyond* (Indiana University Press).



Elisabeth Le Guin  
Greenberg Award winner

A Special Recognition Award was given to **Claude V. Palisca** (author) and **Thomas J. Mathiesen** (editor) for *Music and Ideas in the Sixteenth and Seventeenth Centuries* (University of Illinois Press).

Also honored were:

• **Elizabeth Bergman** (Princeton University) for “Mutual Responses in the Midst of an Era: Aaron Copland’s *The Tender Land* and Leonard Bernstein’s *Candide*,” *Journal of Musicology* 23 (2006);

• **Philip Gossett** (University of Chicago) for *Divas and Scholars: Performing Italian Opera* (University of Chicago Press);

• **Ralph P. Locke** (Eastman School of Music, University of Rochester) for “Liszt on the Artist in Society” (Bard Music Festival Paperbacks/Princeton University Press).



Emily Abrams Ansari  
Pisk Prize winner



Bonnie Gordon  
Solie Award winner



Martha Feldman  
Solie Award winner

## AMS Elections 2008

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

You may vote electronically at the Web site, or by using the paper ballot included in the AMS Newsletter mailing; if you lose it, 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.

Detailed descriptions of the three offices are found in the AMS By-laws, available in the *AMS Directory* and at the Web site.

### Candidates for the Office of Vice President

#### HONEY MECONI

Professor of Music, College Music Department, and Professor of Musicology, Eastman School of Music, University of Rochester

**Degrees:** PhD, Harvard, 1986; AM, Harvard; BA, Pennsylvania State University

**Research Areas:** Hildegard of Bingen; manuscript studies; fifteenth- and sixteenth-century musical culture, especially that of the Habsburg-Burgundian court; musical borrowing, extreme singing

**Publications:** *Brussels, Royal Library, Ms. IV.90* (Patrimonio Ediciones, in press); *Early Musical Borrowing* (editor, Routledge, 2004); *Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court* (Oxford, 2003); *Fortuna desperata: Thirty-Six Settings of an Italian Song* (editor, A-R, 2001); *Hildegard of Bingen* (University of Illinois Press, in preparation); "A Cultural Theory of the Chansonnier," in *Uno gentile et subtile ingenio: Studies in Renaissance Music in Honour of Bonnie Blackburn*, ed. Gioia Filocamo and M. Jennifer Bloxam (Brepols, in press)

**Awards:** Noah Greenberg Award, 2006; Pennsylvania State University Arts and Architecture Alumna Award (2006); Fellow, Rice Center for the Study of Cultures (2002–03); Lila Wallace–Reader's Digest Publication Subsidy (1999); Andrew W. Mellon Postdoctoral Fellowship (1990–91); NEH Fellowship and Summer Stipends (1995, 1990); Fellow, Villa I Tatti (1986–87); Fulbright Fellow (1982–84)

**Administrative Experience:** Director, Susan B. Anthony Institute for Gender and Women's Studies, Univ. of Rochester, 2007–; Univ. of Rochester Senate Executive Committee, 2006–07, Faculty Council 2005–07, and

Steering Committee Chair 2006–07; Board of Directors, Pegasus Early Music, 2005–06; Director, Medieval Studies Program, Rice University, 1998–2004; Board of Directors, 1995–2000, and Advisory Board 2000–02, Houston Early Music; Conference Organizer, "Constructing Hildegard: Reception and Identity, 1098–1998," 1998; Harvard Graduate Society Council, 1990–1996; Nominating Committee, Co-Chair Newsletter Committee, and Chair of Centennial Medalists Committee; Editorial Board, *Yearbook of the Alamire Foundation*

**AMS Activities:** Committee on Committees, 2006–2008; Board of Directors, 2005–2006; Committee on the Status of Women 2004–2006; President, Southwest Chapter, 1999–2001; Program Committee, 1999; Council Nominating Committee, 1992–93, chair 1993; Council, 1992–1994

#### SUSAN YOUENS

J. W. Van Gorkom Professor of Music, University of Notre Dame

**Degrees:** PhD, Harvard, 1975; MA, Harvard, 1971; BMus, Southwestern University, 1969

**Research areas:** Nineteenth-century music; Lieder; Schubert, Schumann, and Wolf

**Publications:** *Heinrich Heine and the Lied* (Cambridge, 2007); "Heine, Liszt, and the Song of the Future" in *Liszt and His World*, ed. Christopher Gibbs and Dana Gooley (Princeton, 2006); "Maskenfreiheit and Schumann's Napoleon Ballad," *JM* (2005); "Mendelssohn's songs" in *The Cambridge Companion to Mendelssohn*, ed. Peter Mercer-Taylor (Cambridge, 2004); "Echoes of the Wounded Self: Schubert's 'Ihr Bild,'" in *Goethe and Schubert: Across the Divide*, ed. Lorraine Byrne and Dan Farrelly (Dublin, 2003); *Schubert's Late Lieder: Beyond the Song Cycles* (Cambridge, 2002); *Hugo Wolf and his Mörike Songs* (Cambridge, 2000); *Schubert, Müller, and Die schöne Müllerin* (Cambridge, 1997); "Of Dwarves, Perversion, and Patriotism: Schubert's 'Der Zwerg,' D. 771" *19th-Century Music* 21 (1997); *Schubert's Poets and the Making of Lieder* (Cambridge, 1996); *Hugo Wolf: The Vocal Music* (Princeton, 1992); *Schubert: Die schöne Müllerin* (Cambridge, 1992); *Retracing a Winter's Journey: Schubert's Winterreise* (Cornell, 1991)

**Awards:** NEH Fellowships, 1987–1988, 1994–1995, 2001–2002, 2005–2006; National Humanities Center Fellowship, 2003–2004; Guggenheim Fellowship, 2001–2002; DAAD

Fellowship, 1995; American Philosophical Society grant, 1993

**Administrative experience:** Chair, Notre Dame Music Dept., 1991–1992 and 1995–1997; Director of Undergraduate Studies, Notre Dame music dept., 1988–1992

**AMS activities:** Otto Kinkeldey Award Committee, 2005–2008; Board of Directors, 1997–1998; Council, 1986–1988

### Candidate for the Office of Treasurer

#### JAMES LADEWIG

Professor of Music, University of Rhode Island

**Degrees:** PhD, UC Berkeley, 1978; MA, UC Berkeley, 1973; BM, Northwestern, 1971

**Research areas:** Frescobaldi; Italian instrumental and keyboard music of the sixteenth and seventeenth centuries; early keyboard notations

**Publications:** "The Use of Open Score as a Solo Keyboard Notation in Italy, ca. 1530–1714," *A Compendium of American Musicology* (Northwestern University Press, 2001); Editor, nineteen volumes in *Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries* (Garland, 1987–95); "Bach and the Prima prattica: The Influence of Frescobaldi on a Fugue from the WTC," *Journal of Musicology* (1991); "The Origins of Frescobaldi's Variation Canzonas Reappraised," *Frescobaldi Studies* (Duke University Press, 1987); "Luzzaschi as Frescobaldi's Teacher: A Little-Known Ricercare," *Studi Musicali* (1981)

**Awards:** American Council of Learned Societies: Travel grant, 1986, Research fellowship, 1982

**Administrative experience:** General Editor, *Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries* (30 vols., Garland, 1987–95); Chair, various search committees, University of Rhode Island Department of Music, 1990–2001; has maintained an interest in the financial world for over twenty years; as an active investor monitors the markets on a daily basis

**AMS activities:** Treasurer, 2000–08; Chapter Fund Committee, 1995–99, chair 1998–99; Editor, *AMS Newsletter*, 1987–90; President, New England Chapter, 1986–88; Committee on Academic and Non-Academic Employment in Musicology, 1981–82; Local Arrangements Committee, 1981 Annual Meeting

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

### JOSEPH AUNER

Professor of Music, Tufts University

**Degrees:** PhD, University of Chicago, 1991; MA, University of Chicago, 1987; BA, Colorado College, 1981

**Research Areas:** Twentieth and twenty-first century music, Schoenberg and the Second Viennese School, Weimar Berlin, music and technology, digital culture

**Publications:** *Music in the Twentieth and Twenty-first Centuries* (Norton, in preparation); "Composing on Stage: Schoenberg and the Creative Process as Public Performance," *19<sup>th</sup>-Century Music* (2005); *A Schoenberg Reader* (Yale, 2003); "'Sing it for me': Posthuman Ventriloquism in Recent Popular Music," *JRMA* 128 (2003); ed., with Judith Lochhead, *Postmodern Music/Postmodern Thought*, (Routledge, 2001); "Soulless Machines and Steppenwolves: Renegotiating Masculinity in Krenek's *Jonny spielt auf*," in *Siren Songs*, ed. Mary Ann Smart (Princeton 2000); "Schoenberg and His Public in 1930: The Six Pieces for Male Chorus, Op. 35," in *Schoenberg and His World*, ed. Walter Frisch (Princeton, 1999); "Schoenberg's Handel Concerto and the Ruins of Tradition" *JAMS* (1996); General Editor, *Studies in Contemporary Music and Culture*, Garland/Routledge

**Awards:** Endowed Professorship, University of Alabama, 2007; Alexander von Humboldt-Stiftung Research Fellowship, 1996–1997; NEH Summer Stipend, 1994; J. Paul Getty Pre-Doctoral Fellowship, 1988–1989

**Administrative Experience:** Chair, Tufts Music Dept., 2006–; Organizer, "Music Futures: A New Place for Music Studies," Tufts, 2007; Associate Provost, Stony Brook, 2004–06; Advisory Board, Humanities Institute Stony Brook (HISB), 1997–2003; Organizer, "Singing the Body Electric: Music, Multimedia, and Digital Technology," Stony Brook, 2000; Acting Director, HISB, Summer 1999; Director of Undergraduate Studies, Stony Brook, 1997–1999

**AMS Activities:** Member and Chair, Ruth Solie Award Committee, 2008; Chair, Board Nominating Committee, 2006; Editor-in-Chief, *JAMS*, 2001–04; Council, 2001–04; Editorial Board, *JAMS*, 1996–2001; Chair, Greater New York Chapter, 1998–2000; AMS 50 Fellowship Committee, 1995–99

### MARCIA J. CITRON

Lovett Distinguished Service Professor of Musicology, Shepherd School of Music, Rice University

**Degrees:** PhD, University of North Carolina, Chapel Hill, 1971; MA, University of North Carolina, Chapel Hill, 1968; BA, Brooklyn College, 1966

**Research areas:** Opera and film; gender; canon formation; Brahms

**Publications:** "An Honest Contrivance": Opera and Desire in *Moonstruck*," *Music & Letters* (2008); "Operatic Style and Structure in the *Godfather* Trilogy," *MQ* (2004); *Opera on Screen* (Yale, 2000); *Gender and the Musical Canon* (Cambridge, 1993/R2000); *Cécile Chaminade: A Bio-Bibliography* (Greenwood, 1988); *Letters of Fanny Hensel to Felix Mendelssohn* (Pendragon, 1987); "Gendered Reception of Brahms: Masculinity, Nationalism, and Musical Politics," *Men Sounding Off: Modernity, Masculinity, and Western Musical Practice*, ed. Ian Biddle & Kirsten Gibson (Ashgate; in press); *When Opera Meets Film* (in preparation)

**Awards:** Humanities Research Center Fellowship (Rice), 2008–09; Pauline Alderman Prize, best book on women and music (*Gender and the Musical Canon*), International Alliance for Women in Music, 1997; *Choice Outstanding Book (Hensel Letters)*, 1988–89; NEH Summer Fellowship, 1986; DAAD Fellowship, 1980

**Administrative experience:** Advisory board, *Studia Musica Norvegica*, 2007–09; Board member, Humanities Research Center, Rice, 2004–07; Editorial board *Women and Music*, 1995–2004; NEH Fellowship evaluation board, 1999; Chair, Rice Musicology Dept., 1998–2001

**AMS activities:** H. Colin Slim Award Committee, 2007–09; Alfred Einstein Award Committee, member 2001–03 (Chair, 2003); Board Nominating Committee, 1994; Outreach Committee, 1993; Chair, Committee on the Status of Women, 1981–85; Program Committee, 1981

### MARTHA FELDMAN

Professor of Music and in the College, University of Chicago

**Degrees:** PhD, University of Pennsylvania, 1987; BA, University of Pennsylvania, 1980

**Research areas:** Renaissance madrigals; print culture; courtesans' music; Renaissance oral traditions; musical anthropology; opera seria; the castrato; singing practices; performance and audience

**Publications:** *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy* (Chicago, 2007); co-ed., with Bonnie Gordon, *The Courtesan's Arts: Cross-Cultural*

*Perspectives* (Oxford, 2006); "Strange Births and Surprising Kin: The Castrato's Tale," in *Italy's Eighteenth Century*, ed. Paula Findlen et al. (Stanford, 2008); *The Castrato in Nature* [Bloch Lectures] (California, forthcoming); *City Culture and the Madrigal at Venice* (California, 1995); "Music and the Order of the Passions," in *Representing the Passions*, ed. Richard Meyer (Getty Trust, 2003); "Staging the Virtuoso: Recovering the Anonymous Subject in Cinquecento Vernacular Objects," in *Music and the Cultures of Print*, ed. Kate van Orden (Garland, 2000); editions in series *The Sixteenth-Century Madrigal* (Garland, 1989–91); general editor, *Critical and Cultural Musicology* (Garland and Routledge, 2000–2002)

**Awards:** Ruth A. Solie Award for Best Multi-Authored Collection, 2007; Ernest Bloch Visiting Professor and Lecturer, UC Berkeley, 2007; Dent Medal, Royal Musical Association, in collaboration with the IMS Directorium, 2001; Bainton Prize of the Sixteenth-Century Studies Conference and the Centre for Reformation Studies, 1996; invited Getty Scholar, 1998–99; Long-term fellowships from the Guggenheim Foundation, ACLS, NEH, Chicago Humanities Institute, Delmas Foundation, AAUW

**Administrative experience:** Program Committee, Renaissance Society of America, 2003; editorial boards of *Opera Quarterly* and *ECHO*; Governing Board, Franke Institute for the Humanities, 2004–06; University of Chicago: Director of Admissions (1994–96, 2007–), Director of Graduate Studies (1990–93, etc.), Director of Undergraduate Studies (1994–95), Provost's Committee on Awards and Prizes (2007–), Acting Director, Contempo (Contemporary Chamber Players of The University of Chicago, a professional new music collective), 2005–06

**AMS activities:** Howard Mayer Brown Award Committee, 2005–; Program Committee, 1996–98, Chair 1997; Council, 1992–94

### MICHELLE FILLION

Associate Professor, University of Victoria (British Columbia)

**Degrees:** PhD, Cornell, 1982; MA, Cornell, 1975; BMus, McGill, 1973; BA, Université de Montréal, 1970

**Research areas:** Classical instrumental music; Beethoven; music and English literature in early twentieth century

**Publications:** "Intimate Expression for a Widening Public: The Keyboard Sonatas and Trios," in *Cambridge Companion to Haydn*, ed. Caryl Clark (Cambridge, 2005); "Edwardian Perspectives on Nineteenth-Century

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## Committee News

### AMS-MLA Joint RISM Committee

The AMS has provided a subvention to support the US RISM office, which is cataloguing music manuscripts at Yale University and Juilliard. See [hcl.harvard.edu/libraries/loebmusic/isham/rism.html](http://hcl.harvard.edu/libraries/loebmusic/isham/rism.html), and *Acta musicologica* 79 (2007), 253–260, a report on RISM publications, for further details.

If you have information about manuscript antiphoners in American libraries that might be suitable for inclusion in the new RISM project, “Antiphonaria,” directed by AMS

Corresponding Member David Hiley, please send it to me ([haggh@umd.edu](mailto:haggh@umd.edu)).

The Committee also plans to publish an online bibliography for work with primary sources of musicological interest from all style periods. Items for such a bibliography may also be sent to me.

—Barbara Haggh-Huglo

### Committee on Career-Related Issues

The members of the Committee on Career-Related Issues (CCRI) were thrilled with the enthusiastic turnouts at our programs in

Quebec City. Thursday’s session on collaborative internet tools provided fresh perspectives on blogging and wikis, while on Friday attendees heard strategies for negotiating a global job market. Those attending the Master Teacher presentation by Nora Beck (Lewis & Clark College) left energized and uplifted by her pragmatic and upbeat talk. Saturday’s presentation by Lynne Withey of the University of California Press (co-sponsored with the Publications Committee) was a valuable, no-

*continued on page 13*

### Elections 2008

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Music in E. M. Forster’s *A Room with a View*,” *19CM* (2002); “E. M. Forster’s Beethoven,” *Beethoven Forum* (2002); “‘Moonlight’ Reflections,” *Beethoven Forum* (2002); “Beethoven’s Mass in C and the Search for Inner Peace,” *Beethoven Forum* (1998); *Early Viennese Chamber Music with Obligato Keyboard*, 2 vols. (A-R Editions, 1989); “C. P. E. Bach and the Trio Old and New,” *C. P. E. Bach Studies* (Oxford, 1988)

**Awards:** Mary S. Metz Chair for Excellence and Creativity in Teaching, Mills College, 2000–01

**Administrative experience:** Head of Musicology (2002–) and Graduate Advisor (2006–), University of Victoria School of Music; Secretary to Board, Canadian University Music Society, 2005–07; Editorial boards, *Beethoven Forum* (1997–2007) and *Intersections: Canadian Journal of Music* (2005–); Board, North-American Haydn Society, 2006–09; Professor (1994–2002), Chair of Music Department (1990–94, 1998–2000), and Director of General Education (2001–02), Mills College

**AMS activities:** Council, 2006–08; President, Northern California Chapter, 1993–94; Council, 1987–89

### DENISE GALLO

Head of Acquisitions and Processing, Music Division, Library of Congress

**Degrees:** PhD, Catholic University of America, 1997; MA, Antioch University, 1994; MA, Southern Illinois University, 1972; BA, University of Maryland, 1988; BA, Merrimack College, 1970

**Research areas:** Nineteenth-century Italian opera, early rock and jazz, text-music relationships, nineteenth-century masculinity studies, reception history

**Publications:** *Music for Band, Works of Gioachino Rossini* (Bärenreiter, 2008); *Opera: The Basics* (Routledge, 2006); *Gioachino Rossini: A Guide to Research* (Routledge, 2002/R2008); “The Music of Verdi on Mechanical Boxes,” *Verdi Forum* (2003); “Pacini’s *Carmelita* and *Don Diego di Mendoza*: A Case of Recycling,” *Intorno a Giovanni Pacini* (ETS, 2003); entries on “Patronage,” “Motown,” and “Barbershop/Beautyshop Quartets,” *Women and Music in America Since 1900: An Encyclopedia*, Oryx Press (2001); “Coccia, Maria Rosa,” *Revised New Grove Dictionary of Music and Musicians* (2001); “The Correspondence of Pietro Metastasio and Maria Rosa Coccia” and “The Kerver *Missale Romanum* of 1574,” in *The Rosaleen Moldenhauer Memorial: Music History from Primary Sources, A Guide to the Moldenhauer Archives* (Library of Congress, 2000)

**Awards:** Capital Chapter Lowens Award for Student Research, 1993; Furfey Scholarship, Catholic University of America, 1992–95

**Administrative experience:** Section Head, Library of Congress, 2007; Co-Director of Music History, Catholic University of America, 2000–2002; Registrar, University of Maryland European Division, Sicily, 1988–1992

**AMS Activities:** Council, 2005–2007; History of the Society Committee, 2008–; Communications Committee, 2006–2007; AMS-MLA RISM Committee, 2002–2005; Local Arrangements Chair, Washington, DC Annual Meeting, 2005; Career-Related Issues Committee, 1998–2001, chair 1999–2001; Capital Chapter Chair, 2000–2005, Vice-Chair, 1998–2000

### GUTHRIE P. RAMSEY, JR.

Associate Professor of Music and Africana Studies, University of Pennsylvania

**Degrees:** PhD, University of Michigan, 1994; MA, University of Michigan, 1991; BA, Northeastern Illinois University, 1986

**Research areas:** American music; jazz studies; African American music; popular music and film

**Publications:** “Becoming: Blackness and the Musical Imagination,” *Black Music Research Journal* (2008); “Secrets, Lies, and Transcriptions: New Revisions on Race, Black Music, and Culture,” in *Western Music and Race* (Cambridge, 2007); “Free Jazz and the Price of Black Musical Abstraction,” *Energy/Experimentation* (Studio Museum in Harlem, 2006); “The Pot Liquor Principle: Developing a Black Music Criticism in American Music Studies,” *American Music* (2004); *Race Music: Black Cultures from Bebop to Hip Hop* (California, 2003); “Who Hears Here? Black Music, Critical Bias, and the Musicological Skin Trade,” *The Musical Quarterly* (2001); Series editor, *Music in the African Diaspora* (California)

**Media:** Dr. Guy’s MusiQology, *Y the Q?* (2007), composer, pianist; *Reading Darkly* (2007), composer film score; Denise King, *Fever* (2001), arranger, pianist

**Awards:** International Association for the Study of Popular Music, Outstanding Book Award (2004); Society for American Music, Lowens Award, best article (2001); W.E.B. DuBois Institute Fellow, Harvard University (1996); Thurgood Marshall Dissertation Fellowship, Dartmouth College (1993)

**Administrative Experience:** Director of Graduate Studies, University of Pennsylvania Music Department (2003–2006); Society for American Music, Lowens Book Award Committee (2006); Society for American Music Honors Committee (2001); Society for American Music Program Committee (2000); Sonneck Society, Board of Directors (1996–98); Sonneck Society, Chair, Minority Issues Committee (1996–99)

**AMS activities:** Program Committee (2006); Council (1997–98); Co-Chair, Committee on Cultural Diversity (1998–2001)

## Committee News

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nonsense discussion on the state of publishing in the humanities. We plan to post handouts from this and other sessions at the committee's Web site.

Thanks are extended to all those who participated in the increasingly popular Buddy Program in Quebec City. Over seventy people participated, and we know the new members were extremely grateful. The CCRI will again host the Buddy Program in Nashville, as well as another Master Teacher Session. A call for nominations will appear shortly, and faculty are encouraged to urge their students to attend this valuable presentation. At our yearly meeting the committee identified an area of particular concern to the membership of the AMS—the difficulties of balancing family issues with a career—so we are planning a session on this topic in Nashville. We foresee additional events and activities resulting from this session. The committee has also invited the Pedagogy Study Group to lead a session in Nashville.

—James A. Davis

## Graduate Education Steering Committee

At the Society's annual meeting in Quebec City, the Graduate Education Steering Committee sponsored an open forum on the role of the master's degree in musicology. Linda Cummins (University of Alabama), Douglass Seaton (Florida State University) and Daniel R. Melamed (Indiana University) made presentations and led a lively discussion.

We invite all interested members (and especially directors of graduate studies, coordinators of musicology curricula, and department chairs) to the next open forum at the 2008 annual meeting in Nashville. The topic will be the mentoring of theses, dissertations and student conference papers.

We would also like to remind readers of the Council of Graduate Schools' 2004 "Resolution Regarding Graduate Scholars, Fellows, Trainees and Assistants." Institutions may not require a response to their offers before 15 April. Those who learn of violations of this important principle should contact one of the Committee co-chairs: Alexander Rehding, arehding@fas.harvard.edu or Daniel R. Melamed, dmelamed@indiana.edu. The resolution itself may be found at [www.cgsnet.org/portals/o/pdf/CGSResolutionJune2005.pdf](http://www.cgsnet.org/portals/o/pdf/CGSResolutionJune2005.pdf).

Finally, we offer thanks to outgoing co-chair Christine Getz for her excellent work on the committee the past four years.

—Daniel R. Melamed and Alexander Rehding

## Committee on Membership and Professional Development

This year, the Committee on Membership and Professional Development (CMPD) will assess its Travel Grant program, temporarily extended in 2007 to include students participating in the Annual Meeting. We are monitoring various ongoing projects of our constituent committees, including issues for Graduate Studies chairs and their students, innovative and effective teaching, and ways to diversify the membership and interests of our society. We also continue to explore ways of extending electronic research resources to members who might not otherwise have access through a home institution; member access to JSTOR has recently been implemented at the AMS Web site. And we plan to consider the recent demographic survey of AMS members (see the August 2007 *AMS Newsletter*). Meanwhile we encourage AMS members to be in touch with their concerns, either through the chair of the CMPD, or its constituent committees. Contact information can be found on the AMS Web site.

—Richard Freedman

## Committee on the Publication of American Music

Since I last reported to the membership, MUSA (Music of the United States of America), the Society's projected forty-volume series of scholarly editions, has published its seventeenth series volume and has two more now in the production stage.

The annual meeting in Quebec in November saw the unveiling of MUSA 17, *Charles Hommann: Surviving Orchestral Works*, edited by Joanne Swenson-Eldridge. Hommann (1803–72), a little-known Philadelphia composer, violinist, and organist of German ancestry, wrote inventively for orchestra at a time when no other home-grown American is known to have done so. Indeed, a work of his that survives from the middle 1820s is the first symphony by an American-born composer. This work is joined in Swenson-Eldridge's edition by two overtures: one from around the time of the symphony, and the other from 1835. The volume begins with an extended essay by the editor, who, through painstaking work in Philadelphia archives, has pieced together the most substantial account by far of the composer's life and career.

In production at this writing is MUSA 18, edited by the late H. Wiley Hitchcock and Charles Fussell: an edition of Gertrude Stein and Virgil Thomson's opera *Four Saints in Three Acts*, the first opera that the project

has tackled. Professor Hitchcock, a founding member of the Committee on the Publication of American Music (COPAM) and editor of the prize-winning edition of 129 songs by Charles Ives (MUSA 12), managed to complete his duties—save the final proofreading—before he died in December 2007. For those of us who had the privilege of working with him over the years, the Stein-Thomson opera's lightness of spirit seems to fit the artistic flavor of its co-editor's highly distinguished scholarly career, infused always by the pleasures of musical sound at play.

Also in production at A-R Editions, the series publisher, is MUSA 19, *Florence Price, Symphonies No. 1 and No. 3*, edited by Rae Linda Brown and Wayne Shirley. Price (1887–1953), a native of Little Rock, Arkansas, spent most of the last three decades of her life in Chicago. Brown, her biographer, traces the career of a southern woman who, after receiving excellent musical training at the New England Conservatory, became a wife and mother skilled as a pianist, organist, accompanist, teacher, songwriter, and composer, and whose blend of talent and perseverance led her to become the first African American female symphonist. Price's two surviving symphonies appear in this volume, to be published this spring or summer.

Two more notes about the project deserve mention:

1. MUSA 2, *The Early Songs of Irving Berlin (1907–14)* in three Parts, edited by Charles Hamm, having exhausted its first print run, has been reprinted and is once again available from A-R Editions. (AMS members may purchase this or any other MUSA volume at a 25 percent discount.)

2. On 1 November, COPAM, on behalf of the AMS, applied to the NEH for a grant to renew funding for the project. If successful, the award will be the ninth awarded to MUSA by the United States government.

Day-to-day operations of MUSA lie in the hands of James Wierzbicki, who will gladly respond to any and all who might still be contemplating an editorial project in the field of American music. For ideas or questions about MUSA, Dr. Wierzbicki may be contacted at the University of Michigan as follows: tel. (734) 647-4580; fax (734) 647-1897; [musa-info@umich.edu](mailto:musa-info@umich.edu); <[www.umich.edu/~musausa](http://www.umich.edu/~musausa)>.

—Richard Crawford

## Publications Committee

The committee is happy to report that it has been able to support thirteen books with AMS

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## AMS Fellowships, Awards, and Prizes

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

Publication subventions are drawn from the Anthony, Brook, Bukofzer, Hanson, Hibberd, Jackson, Kerman, Picker, Plamenac, and Reese Funds.

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

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

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

**M. Elizabeth C. Bartlet Fund** for research in France  
Deadline: 3 March

**Harold Powers World Travel Fund** for research anywhere  
Deadline: 3 March

**Eugene K. Wolf Travel Fund** for European research  
Deadline: 3 March

**AMS Publication Subventions**  
Deadlines: 17 March, 15 September

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

**Otto Kinkeldey Award** for an outstanding book by a scholar beyond the early stages of her or his career  
Deadline: 1 May

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

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

**H. Colin Slim Award** for an outstanding article by a scholar beyond the early stages of her or his career  
Deadline: 1 May

**Ruth A. Solie Award** for an outstanding collection of essays  
Deadline: 1 May

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

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

**MPD Travel Fund** to attend the Annual Meeting  
Deadline: 25 July

**Noah Greenberg Award** for outstanding performance projects  
Deadline: 15 August

**Eileen Southern Travel Fund** to attend the Annual Meeting  
Deadline: 25 September

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

### Committee News

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subventions during the past year. According to the Society's procedures, this funding was recommended by the Publications Committee and approved by the Board of Directors. The books are:

Christina Bashford, *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London* (Boydell & Brewer)

Lorenzo Candelaria, *The Rosary Cantoral: Ritual and Social Design in a Chantbook from Early Renaissance Toledo* (University of Rochester Press)

Kay Dickinson, *When Film and Music Won't Work Together* (Oxford University Press)

Halina Goldberg, *Music in Chopin's Warsaw* (Oxford University Press)

Robert O. Gjerdingen, *Music in the Galant Style* (Oxford University Press)

Clayton Henderson, *The Charles Ives Tunebook*, second revised edition (Indiana University Press)

Deborah Kapchan, *Traveling Spirit Masters: Moroccan Gnawa Trance and Music in the Global Marketplace* (Wesleyan University Press)

Richard Kramer, *Unfinished Music* (Oxford University Press)

Rebecca Miller, *Carriacou String Band Serenade: Performing Identity in the Eastern Caribbean* (Wesleyan University Press)

*Music in the USA: A Documentary Companion*, ed. Judith Tick with Paul Beaudoin (Oxford University Press)

Catherine Parsons Smith, *William Grant Still* (University of Illinois Press)

Ellen Rosand, *Monteverdi's Last Operas: A Venetian Trilogy* (University of California Press)

Michael Veal, *Dub: Song Scape and Shattered Songs in Jamaican Reggae* (Wesleyan University Press)

We are especially pleased to announce that Ellen Rosand's book was subvented from the Margarita Hanson Fund, and is thus the first publication to receive support from the OPUS Campaign.

—Ruth A. Solie

### Committee on the Status of Women

The Open Meeting of the Committee on the Status of Women in Quebec City in November featured a lively panel discussion "Gender, Prestige, and the Power of Subject

Specialization," with guest speakers Nadine Hubbs (University of Michigan), Susan Cook (University of Wisconsin, Madison), Kimberly Montford (Trinity University), and Berta Joncus (Oxford University). We discussed the various ways in which issues of gender and subject specialization intersect in musicological careers, from the point of view of administration (Susan Cook), music theory (Nadine Hubbs), our approach to the history of performers (Berta Joncus), and interdisciplinary contexts (Kimberly Montford).

For our Nashville meeting, we would like to hear from graduate students in our discipline, and to help members of the musicological community understand more fully how gender considerations influence their experiences in graduate school, their research plans and career goals, and their outlook on the future of musicology. Graduate students interested in participating or sharing their views should contact me (wbheller@princeton.edu).

—Wendy Heller

### Ongoing Grants:

[www.ams-net.org/grants.php](http://www.ams-net.org/grants.php)

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## Study Group News

### Cold War and Music Study Group

The Cold War and Music Study Group (CWMSG) will convene a panel at the Nashville meeting, "Cultural Globalization and the Cold War: Music Crossing Borders." Those interested in becoming involved with the CWMSG should visit the Web site, [www.ams-net.org/cwmsg](http://www.ams-net.org/cwmsg), for further information.

### Ecocriticism Study Group

The Ecocriticism Study Group (ESG) aims to encourage scholarship on the relationships between music and the natural environment, drawing on interdisciplinary approaches to culture and nature from literary ecocriticism, environmental history, and the sciences. The ESG has been meeting informally since the 2004 Annual Meeting in Seattle, and received official recognition from the AMS Board in November 2007. At the 2008 Annual Meeting in Nashville, we will approve bylaws and elect officers. By consent of attendees at the 2007 meeting, the ESG is currently led by co-founders Aaron Allen, Catherine Cole, and Robert Fallon.

At present, the ESG will focus its activities in three areas:

1) sponsoring business meetings, interdisciplinary discussion panels, and informal gatherings at Annual Meetings;

2) establishing a Web page of resources (including links to a current bibliography, events of interest, and Web sites of related organizations) and an email discussion list; and

3) exploring ways in which we might respond to contemporary ecological concerns in our everyday professional activities.

I encourage all interested AMS members to participate in discussing, debating, and shaping these activities by joining our email discussion list. To subscribe or receive further information, please contact me: [Aaron\\_Allen@uncg.edu](mailto:Aaron_Allen@uncg.edu), or see [www.ams-net.org/esg](http://www.ams-net.org/esg).

—Aaron Allen

### LGBTQ Study Group

The next LGBTQ Newsletter will be published in April, featuring a review of Michael Sherry's *Gay Artists in Modern American Culture* by Byron Adams. A Web page redesign is currently underway, to be accessible via the AMS Web site.

### Pedagogy Study Group

The eighty-plus members of the Pedagogy Study Group (PSG) share resources and strategies related to teaching and to promote the value of music history pedagogy research. The PSG met in Quebec City and discussed the

role of pedagogy within the AMS, as well as forming a committee to examine the role of teaching evaluations in university promotion and tenure decisions. AMS members with information to share may contact the PSG chair, Jessie Fillerup ([ravel@ku.edu](mailto:ravel@ku.edu)). The PSG also hosted a panel discussion with James Briscoe, José Bowen, and Marjorie Roth, moderated by Patrick Fairfield, which shared ideas and resources on writing in the music history classroom, as well as strategies for coping with large class sizes and utilizing new technologies.

The PSG also supported Teaching Music History Day (TMHD) at Baldwin Wallace College last fall. The thirty-five attendees contributed to panel discussions and papers on courses for non-majors, syllabus design, and introductory classes for music majors. The next Midwest Chapter TMHD will be held in Fall 2008; other chapters wishing to hold their own TMHD may contact Jessie Fillerup for guidance. See the PSG Web site for more information on its activities, as well as forums and resources for music history education: [www.ams-net.org/psg](http://www.ams-net.org/psg). Suggestions and comments are welcome!

—Patrick Warfield

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### News Briefs

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The **U.S.-Spain Fulbright Commission** will celebrate its fiftieth anniversary in 2008, and is searching for past U.S. grantees. Please contact [portega@comision-fulbright.org](mailto:portega@comision-fulbright.org) if you are a present or past grantee or for further information.

### Journals and Publications News

A new musicological series, "**Analysis in Context: Leuven Studies in Musicology**," has been established. The first volume to appear is *Canons and Canonic Techniques, 14th–16th Centuries: Theory, Practice, and Reception History*, edited by Katelijne Schiltz and Bonnie J. Blackburn (Leuven, 2007).

[www.peeters-leuven.be/boekoverz.asp?nr=8265](http://www.peeters-leuven.be/boekoverz.asp?nr=8265)

Prososals are invited for a collection of musicological, music-theoretical and aesthetic essays on the British composer **Sir Malcolm Arnold** (1921–2006). Contributions which address as-

pects of his oeuvre, aesthetic implications of his compositional process, his perceptions in Britain and overseas, or his particular position as a composer of "light" and "serious music" in the UK are welcome.

**Further details:** [Raphael.Thoene@t-online.de](mailto:Raphael.Thoene@t-online.de)  
**Deadline: 1 April 2008**

The National Collegiate Choral Organization welcomes submissions for its new online journal, *The Choral Scholar*, a peer-reviewed journal presenting outstanding research related to the study and performance of choral music.

[www.ncco-usa.org/tcs/](http://www.ncco-usa.org/tcs/)

*The Journal of Film Music* invites new book reviewers. The journal welcomes international and broad ranging perspectives on sources that are useful to or inspire film music studies. *JFM* publishes both book reviews (one or two books) and book review essays (two or more books).

[www.ifms-jfm.org](http://www.ifms-jfm.org).

The Journal of Seventeenth-Century Music (JSCM) announces its new series, "**JSCM Instrumenta**." Volume 1 is a thematic catalogue of the works of Jacques Champion de Cham-

bonnières (1601/02–1672). Like JSCM itself, this is only available online and is free, thanks to the support of the Society for Seventeenth-Century Music. JSCM Instrumenta are peer-reviewed collections of data that provide resources to aid in the study and performance of seventeenth-century music.

[www.sscm-jscm.org](http://www.sscm-jscm.org)

The Korean Institute for Musicology announces *Musica Humana*, a peer-reviewed journal to be published semiannually. The inaugural issue is expected to appear in 2009. Article contributions should be written in English.

[www.musicologykorea.org](http://www.musicologykorea.org).

**Philomusica on-line** is an open-access journal created to present the research activity of the Department of Musicology of the University of Pavia. Manuscripts may be submitted in Italian, English, French, German, or Spanish. For further information, contact editor Daniele V. Filippi via the Web site: [philomusica.unipv.it](http://philomusica.unipv.it)

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# Papers Read at Chapter Meetings, 2006–07

## Allegheny Chapter

7 October 2006  
West Virginia University

- John E. Crotty (West Virginia University), "Which Paradigm? The Form of the C-minor Fugue from Bach's WTC I"
- Nathan Bowers (University of Pittsburgh), "'The best friend of a hostess is the Victrola': An Early Marketing Strategy for Music Machines"
- Carol Padgham Albrecht (University of Idaho), "The Respectable Career and Sensational Death of Viennese Court Opera Singer Anna Ascher (ca. 1775–1803)"
- Joanna Smolko (University of Pittsburgh), "Zion's Walls: Copland's Transformation of an *Old American Song*"
- Alan Krueck (Brownsville, Pennsylvania), "Maledictory Musicology, or The Jettisoning of Scholarship for the Sake of Indulging in the Supercilious and Mean-Spirited on Behalf of Authoritative Posturing in Defamation of a Composer"
- Theodore Albrecht (Kent State University), "'More by his disapproval': The Political Machinations of Antonio Salieri"

30–31 March 2007

Indiana University of Pennsylvania

### Joint meeting with Society for Ethnomusicology, Niagara Chapter

- Lisa Jenkins (Pennsylvania State University), "The African-Celtic Connection in the Global Music Industry"
- Michael Lanford (Western Carolina University), "A Bird Takes Flight at the Chicken Shack: Art Tatum's 'Pianistic' Influence on Charlie Parker"
- Dennis Cole (Kent State University), "Orientalism, Enculturation, and Cultural Reinterpretation: A Semiological Approach to the Santa Clara Drum & Bugle Corps"
- Stephen Greene (University of Pittsburgh), "'Good Music' and Radio: Illustrations of Charles Seeger's Theories on 'Music and Class' in *Musical America*"
- Jim Kimball (State University of New York, Geneseo), "Rudolph Teschner—American Ocarina Maker"
- Hanita Margulies Blair (Eastman School of Music), "Role and Self-Identity in Informally Trained Female Cantors in American Jewish Practice"
- David Huron (Ohio State University), "A Cross-Cultural Investigation of the Pitch-Elevation Metaphor"

- Bruno Nettel (University of Illinois, Emeritus), "Return to the Heartlands"
- William Grim (Columbus, Ohio), "Classical Music as Twentieth-Century Propaganda: The Strange Case of Lyndon LaRouche"
- Peter Mondelli (University of Pennsylvania), "The German Volkslied and the Other Nationalism of the Early Romantics: Notes on the Discursive Transformations of Orality in German Music"
- Erin Lambert (University of Wisconsin), "Tradition Meets Trent: German Song and Catholic Liturgy in Counter-Reformation Austria"
- Theodore Albrecht (Kent State University), "Otto Heinrich von Loeben: 1786–1825: The Real Poet of Beethoven's *Abendlied unterm gestirnten Himmel*, WoO 150"
- Amy Unruh (Kent State University), "Linking American Ballroom Dance to Africa: How African-Derived Elements Permeate the History, Music, Movement, and Terminology of Contemporary American Ballroom Dance"
- Susan Margaret Taffe (Cornell University), "Hear Us Sing: Music as a Means of Survival for the Eastern Lenape"
- Wah-Chiu Lai (Kent State University), "The Chaozhou *Daluogu* (Gong and Drum Music) in Los Angeles, United States, and in Chaoshan Region, China"
- Talia Wooldridge (York University), "Women and Exclusion in *Rap cubano*"
- Priwan Nanongkham (Kent State University), "*Khaen* Music in Capitalism: a Lao Instrumental Subsidiary of *Lam* Singing"

## Capital Chapter

30 September 2006  
American University

- Daniel Bennett Page (University of Baltimore), "We Have Sinned With Our Fathers: Music and the English Throne, 1553"
- R. Todd Rober (Kutztown University), "Selling the Symphony: Context, Patronage, Reception, and the Breitkopf Catalogues"
- Therese Ellsworth (Washington, D.C.), "'The Best Pianist in Europe': The Legacy of Marie Pleyel"
- Patrick Fairfield (University of Miami), "Revealing Marginalia: Ives's Gendered Musical Responses to his Critics"
- Michael Boyd (Towson University), "Tracing the Evolution: Connecting the Music of Arnold Schoenberg to Nineteenth-Century Compositional Practice Through Schenkerian Analysis"

- Karen Uslin (Catholic University of America), "Viktor Ullmann's *Der Kaiser von Atlantis* (1943) from a Narrative Perspective"

28 April 2007  
University of Baltimore

- Laura Youens (George Washington University), "Nine Shepherds and the Virgin's Milk"
- Paul Michael Covey (University of Maryland, College Park), "*Alessandro nell'Indie* and the Political Implications of *Opera Seria*"
- Bonny H. Miller (Rockville, Maryland), "A Polite and Commercial Music: British Song Sheets in Eighteenth-Century Periodicals"
- Frank R. Latino (University of Maryland, College Park), "The Giesecking Affair: America's Postwar Reception of a German Pianist"
- Kenneth Stilwell (Catholic University of America), "Rameau and the 'Noble Savage': Interpreting Compositional Approaches to *Les Sauvages*"
- Nisha Chadha (George Washington University), "The Different Manifestations of Bhangra as a Reflection of Second Generation South Asian Culture in London and Washington, D.C.: A Cross-Cultural South Asian Diasporic Study"
- Sarah Culpeper (University of Virginia), "'That Clear Flow of Sound': Themes of Vocal and Sexual Purity in Early Joan Baez Reception"

## Greater New York Chapter

2 December 2006  
City University of New York Graduate Center

- Elizabeth B. Crist (Princeton University), "'Of Rage and Remembrance,' Music and Memorials: The Work of Mourning in John Corigliano's Symphony no. 1"

20 January 2007  
Rutgers University

- Heather Laurel (City University of New York Graduate Center and Oberlin College), "Towards an Understanding of Tonal Design in the Music of Barbara Strozzi"
- Maria van Epenhuysen Rose (Brooklyn, New York), "The Tale of the Single-Voice Nocturne: a Transformation of Genre, or How the Piano Found its Voice"
- Matthew Reichert (City University of New York Graduate Center and Brooklyn College), "Carl Bergmann the Pioneer: The Introduction of *Zukunftsmusik* to the New York Concert Repertory"



Megan Jenkins (City University of New York Graduate Center and Brooklyn College), "Sex and Reason in *Salomé*"

Ben Piekut (Columbia University), "Gender and the New Thing: The Case of the Jazz Composers Guild"

Maureen Gupta (Princeton University), "'Undressing the Muses' and Stravinsky's Apollo"

**28 April 2007  
Hunter College**

William Bauer (City University of New York and College of Staten Island), "First Licks: Louis Armstrong's 'Hotter Than That' Revisited"

Louise Chernosky (Columbia University), "Ethnographic Experimentalism: The Politics of Representation in Brenda Hutchinson's Music"

Valeria De Lucca (Princeton University), "'La sua benigna protezione': The Colonnas, Marco Faustini, and the musici of the Teatro SS. Giovanni e Paolo in Venice (1663–1667)"

Corbett Bazler (Columbia University) "Semele's Death and the Birth of the Diva"

**Midwest Chapter**

**7–8 October 2006  
National-Louis University**

Janet Hathaway (Northern Illinois University), "Confraternities as Patrons of Devotional Music in Seventeenth-Century Madrid"

Megan Guenther (Northwestern University), "'Alas sweet lady, what imports this song?': Dramatic Performance of Feminine Madness on the Jacobean Stage"

Alyson Payne (Bowling Green State University), "'Peñalosa's Passion: The Influence of Rhetoric and Humanism on *In passione positus* and *Transeunte Domino Ies*"

Katie Graber (University of Wisconsin, Madison), "Irish Comedians and Beethoven Societies: Perceptions of Immigrant Music in the *Chicago Daily Tribune* in the Late 19th Century"

Katherine Baber (Indiana University), "Jazz as Trope in the Music of Leonard Bernstein"

Anya Holland-Barry (University of Wisconsin, Madison), "A 'Dream' of Unity: Collective Memory and Musical Commemorations of Dr. Martin Luther King, Jr."

Christopher M. Barry (University of Wisconsin, Madison), "Perchance to Dream"

Nathan Platte (University of Michigan), "'In a Certain Hinterland of the Human Consciousness': A Reassessment of Prokofiev's *The Fiery Angel*"

Joseph E. Jones (University of Illinois, Urbana-Champaign), "Strauss's Compositional Process and the Act I Trio of *Der Rosenkavalier*"

Jessie Fillerup (University of Kansas, Washburn University), "Delilah's Arabesque: Saint-Saëns and the Decorative Aesthetic"

James L. Zychowicz (AR Editions), "Exactitude with Expression: Imperatives of Performance Practice for Mahler's Music"

Dan Blim (University of Michigan), "Understanding *Assassins* Through Cultural Context, or A Revue Re-Viewed"

Matthew Mihalka (University of Minnesota), "Theodor Adorno's 'Block Rockin' Beats': An Application of Adorno's New Music Essays to Techno Music"

Dennis Breier (University of Iowa), "Mendelssohn to the Rescue: Felix Mendelssohn and the London Philharmonic Society 1842–1844"

Hannah Chan (University of Illinois, Urbana-Champaign), "Mediating Physical and Experiential 'Space' Through Marquee Programming at the Krannert Center for the Performing Arts"

**24–25 March 2007  
Miami University of Ohio**

Heather Foote (University of Iowa), "A Bombastic Baritone and Scheming Soprano: Unconventional Characters in Giuseppe Verdi's *Falstaff*"

Shinobu Yoshida (University of Michigan), "Puccini's Exotic Women?: Subverting Conventions of the Tragic Heroine"

Maria Cristina Fava (Eastman School of Music), "Transforming Text: Weill's Use of Circularity as a Framing Device"

Melinda Boyd (University of Cincinnati College-Conservatory of Music), "Unmasking the Ballroom Scene in Thea Musgrave's *Mary, Queen of Scots*"

Charles Atkinson (Ohio State University), Keynote Address: "Musicology Today and Tomorrow"

Lynn Kane (Wheaton College), "The Influence of Basso Continuo Practice on the Late Eighteenth-Century Lied"

Julie Hedges Brown (Oberlin Conservatory), "The *style hongrois* and Schumann's Formal Experiments of 1842"

Ryan Ross (University of Illinois, Urbana-Champaign), "'Night and Day': New Thoughts on the Conclusion to Mahler's Seventh Symphony"

Christopher Urbiel (University of Michigan), "A House Divided May Indeed Stand: Edward Elgar's Roman Catholic Motets and Anglican Anthems"

Jane Riegel Ferencz (University of Wisconsin, Whitewater), "Music for Wisconsin: The WPA Federal Music Project in Madison"

Mark D. Porcaro (Muskegon, Michigan), "Beatlemania Magically Recreated: Hyperreality and Tribute Bands in the United States"

**New England Chapter**

**30 September 2006  
Providence College**

Paula Bishop (Boston University), "'*Nana I Hawai'i I Kō'u Mau Maka* (See Hawai'i Through My Eyes):' Cultural Identity in Contemporary Hawaiian Music"

Paul-André Bempéchat (Harvard University), "The Voices of Earl Kim: Cross- or Multi-Culturalism?"

Jennifer Campbell (University of Connecticut), "On Being a 'Good Neighbor': Roosevelt, Rockefeller, and the Exportation of 'American' Musical Identity"

Louis Epstein (Harvard University), "Synchronization and Surrealism: The Role of Music in *La Belle et la Bête*"

Zbigniew Granat (Boston University) "Conceptualizing Performance: The Problem of 'Expressive Form' in Jazz"

Margarita Restropo (Brandeis University), "Luis de Milan and the Origin of the Madrigal in Spain"

David Schulenberg (Wagner College), "Fugues and Fingering: Manual and Contrapuntal Technique in Bach's Contrapuntal Works"

**3 February 2007  
Wellesley College**

Sean Gallagher (Harvard University), "The Berlin *Chansonnier* and French Song in Florence, 1450–1490: A New Dating and Its Implications"

Emanuel Rubin (University of Massachusetts), "A Final Word on John Stafford Smith and 'The Anacreontic Song'"

Katarina Livljanic (University of Paris, Sorbonne, *Ensemble Dialogos*) and Benjamin Bagby (*Sequentia*), "Medieval Cantors and Modern Performers: How Did Chant and Medieval Song Become 'Early Music'?"

Panel discussion, "Chant Traditions and Modern Performance": Katarina Livljanic (University of Paris, Sorbonne, *Ensemble Dialogos*), Benjamin Bagby (*Sequentia*), Thomas Kelly (Harvard University), Matthew Peattie (Harvard University), Jeremy Yudkin (Boston University)

**5 May 2007  
University of New Hampshire**

Jacquelyn Sholes (Brandeis University), "Love-lorn Lamentation, or Histrionic Historicism?: Reconsidering Allusion and Extra-Musical Meaning in the 1854 Version of Brahms's B-Major Piano Trio, Op. 8"

Jonathan Kregor (Harvard University), "Beethoven as Myth and Music, ca. 1840"

Peter Urquhart and Heather deSavage (University of New Hampshire), "Re-evaluating the 'English Heresy': The Contratenor"

Ryan Raul Bañagale (Harvard University), "From Isaac Goldberg's Perspective: Creating Gershwin in the Interwar Years"

Rob Haskins (University of New Hampshire), "Variations on Themes for Geeks and Heroes: Leitmotiv, Style, and the Musicodramatic Moment in Cues from *Buffy the Vampire Slayer*"

## New York State–St. Lawrence Chapter

14–15 April 2007  
University of Western Ontario

Monika Susan Fazekas (University of Western Ontario), "Masons and *Illuminati* and Jacobins, oh my!: Revolutionary Allegory and *The Magic Flute*"

Myron Gray (University of Western Ontario), "A Mode for Moral and Myth: Angiolini's *Le festin de Pierre* and the Apotheosis of Ballet as Nonverbal Drama"

Kirsten Schultz (University of Toronto), "'Her Bright Smile Haunts Me Still': Gender, Power Relations, and Morale in Confederate Minstrel-Show Songs"

Graham Freeman (University of Toronto), "Percy Grainger's Folksong Arrangements"

Sarah Carleton Latta (University of Toronto), "Heraldry in the *Trecento* Madrigal: A Reassessment of Bartolino da Padova's Imperial *sedendo*"

Charlène St.-Aubin (University of Toronto), "Patriotic Nostalgia or the Purpose of French Popular Music in Francis Poulenc's Oeuvre"

Lara Housez (Eastman School of Music), "'Putting It Together': From Seurat to Babbitt in Sondheim's *Sunday in the Park with George*"

Durrell Bowman (University of Guelph), "What Makes Some Popular Music Canadian? or, Is Neil Young Canadian?"

Keynote Address, David Brackett (McGill University), "Genre and Identity in Popular Music"

Andrew Deruchie (McGill University), "Camille Saint-Saëns, César Franck and the 'Heroic' Symphony in Late Nineteenth-Century France"

Martin Nedbal (Eastman School of Music), "'How about Some Borsch with Cherries?': Musorgsky's *The Marriage* and the Wagnerian *Leitmotiv*"

Heather Peters (York University), "Tradition and Modernism in the Bosnian *sevdalinka*"

Theodore Cateforis (Syracuse University), "From Neurasthenia to New Wave: Nervousness and Identity"

Karen Fournier (University of Michigan), "Rewriting History: 'Cut-and-Paste' and Musical Meaning in Early Punk Rock"

## Northern California Chapter

14–15 April 2007  
University of California, Los Angeles

### Joint with Pacific Southwest Chapter

Roland Jackson (Claremont Graduate University), "Guillaume de Machaut and Dissonance in Fourteenth-Century French Music"

Hayoung Heidi Lee (Stanford University), "The 'Pa pa' Duet of Papageno and Papagena as the Comic Dialect in Early German Romantic Opera"

Mark Howard (Claremont Graduate University), "Beethoven Performance According to Liszt and Klindworth: Two Sonata Movements Considered"

Camilla Bork (Humboldt-Universität Berlin), "Theatricality in the Concert Hall: Paganini's Virtuosity"

Gwyneth Bravo (University of California, Los Angeles), "'The New Angels of Death': Technologies of Destruction and Transformations of Dying in Viktor Ullman's Opera *Der Kaiser von Atlantis*"

Kelsey Cowger (University of California, Los Angeles), "'this piece is little whirlpools out in the middle of the ocean': Fluxus, Art and Objecthood"

Joseph Sargent (Stanford University), "'More Pleasant than All Honeyed Sweetness': Theological Ideals of Beauty in the Spanish Renaissance Magnificat"

Yen-Ling Liu (Stanford University), "The Concept of Monumentality in the Historiography of the Nineteenth-Century Symphony"

Walter A. Clark (University of California, Riverside), "The Death of Enrique Granados: Context and Controversy"

Anthony Barone (University of Nevada, Las Vegas), "Modernist Rifts in a Pastoral Landscape: On the Manuscripts of Vaughan Williams' Symphony No. 4"

Eva Sobolevski (University of California, Los Angeles), "Karol Szymanowski's *Stabat mater* as a Discourse on Suffering, Faith, and Nation"

## Pacific Northwest Chapter

30 March–1 April 2007  
University of Puget Sound

Thérèse Hurley (University of Oregon), "Italian Opera in Russian Imperial Ballet: The Rela-

tionship Between *Solita Forma* and the *Pas de Deux* and *Pas D'action* in *Swan Lake* and *The Nutcracker*"

Jamie Lynn Webster (University of Oregon), "The Budapest Ensemble's 'Csardas! Tango of the East': Representational Mirrors of Traditional Music and Dance in a Post-Socialist, Post-Modern Landscape"

Michelle Fillion (University of Victoria), "Heroes under the Big Top: Gordon Mumma's *Cirqualz* (1980)"

Sharon Krebs (University of Victoria), "On the Trail of the Nightingale. . ."

Kenneth DeLong (University of Calgary), "The Perils of Paradigm: Reflections on 'Lyric Form' in Mid-Nineteenth-Century Opera"

Alexander Carpenter (University of Alberta), "Putting Opera on the Couch: Psychoanalysis in the Musical Dramas of Wagner, Strauss, Schoenberg, and Weill"

Matthew Franke (University of Puget Sound), "Explaining Away the Melancholy of John Dowland: Issues of Definition and Interpretation"

Jamie Weaver (University of Oregon), "*Questa nova seconda prattica*: A Study of the Ethical Precepts of the *Seconda Prattica*"

Neil Cockburn (University of Calgary), "In Greater Devotion: Towards an Aesthetic of Music for the Elevation in Late Seventeenth-Century France"

Elena Dubinets (Seattle Symphony), "Between Mobility and Stability: Earle Brown's Compositional Process"

Andrew Buchman (Evergreen State College), "The *Qin* and the Folk: Mixed Musical Messages in *The Emperor's Shadow*"

Michael Baumgartner (University of British Columbia), "Jean-Luc Godard's *Contempt*: In Search of A Lost Film Music"

Barbara Reul (Luther College, University of Regina), "Musical Poetry for the German Court of Anhalt-Zerbst: A Newly Discovered Primary Source from 1735–36"

Mary Térey-Smith (Western Washington University, Emerita), "The Unusual Role of the Orchestra in Thomas Arne's Solo Cantatas Composed for Vauxhall Gardens"

Mekala Padmanabhan (University of North Dakota), "Text and Context: The Viennese Lied (1785–1800) Outside Vienna"

Gwynne Kuhner Brown (University of Puget Sound), "African American Styles, American Opera: Nationalism and the Score of *Porgy and Bess*"

Aimee Mell (University of Washington), "Aaron Copland's Dramatic Imagination and American Style"

Geoffrey Block (University of Puget Sound), "Leonard Bernstein's Senior Thesis at Harvard: The Roots of a Lifelong Search to Discover an American Musical Identity"

### Did you know?

All back issues of the *AMS Newsletter* are available at the AMS Web site:

[www.ams-net.org](http://www.ams-net.org)

## Pacific Southwest Chapter

17 February 2007

University of California, Riverside

- Robert Stevenson (University of California, Los Angeles), "South American National Anthems"
- Grey Brothers (Westmont College), "Empathy with Jesus, Identification with Peter, and the Feminine Prophetic Voice in the Polyphonic Passions of Mexico City"
- Guy Obrecht (University of California, San Diego), "Finding Time for Roses: What Enactive Perception Reveals of Musical Time"
- Lisa Musca (University of California, Los Angeles), "Music as a Way of Knowing: Idealism, *Bessenenheit*, and Subjectivity in Beethoven's Late Bagatelles"
- Margot Martin (Mt. San Antonio College), "The Enigma of the Harpsichord"
- Charles Kamm (Scripps College), "Mozart on the Pendulum of Liturgical Style"
- William Fried (University of California, San Diego?), "Evidence for a Dissident Shostakovich? It's All in the Testimony"

14–15 April 2007

University of California, Los Angeles

Joint with Northern California Chapter (see above)

## Rocky Mountain Chapter

30–31 March 2007

Arizona State University

Joint with the Southwest Chapter of the Society for Ethnomusicology and the Rocky Mountain Chapter of the Society for Music Theory

- Sabine Feisst (Arizona State University), "Arnold Schoenberg—American"
- Peter Schimpf (Metropolitan State College of Denver), "An American in Iran: Henry Cowell's *Persian Set* and the Structure of a Hybrid"
- Victoria Lindsay Levine (Colorado College), "Teaching Comparative Music Theory"
- María del Carmen Vergara de los Ríos and Mariana de Jesús Vargas Mendoza (Facultad de Música, Universidad Nacional Autónoma de Tamaulipas), "*La Fiesta de la Santa Cruz*: Struggling to Preserve a Tamulipecan Identity"
- Harrison Powley (Brigham Young University), "The Medieval Harp as Exterior and Interior Symbol"
- Deborah Kauffman (University of Northern Colorado), "'We are the sheep of his pasture': *Violons en basse* as Theological Topic"

- Israel Solis (University of Arizona), "Re-examining Ruggles' Twelve-Tone Technique"
- David Forrest (Texas Tech University), "Phrase and Cadence in the Music of Benjamin Britten"
- Aaron Templin (University of Arizona), "Altered Dominants and Avoided Cadences in Stravinsky's *Apollo*"
- Bruce Quaglia (University of Utah), "Beethoven's *Pathétique* Sonata, First Movement, and the Normal Body: The Idea of Formal Prosthesis"
- Janice Dickensheets (University of Northern Colorado), "Literary Connections Between the Novels of Jean Paul and Schumann's Piano Concerto in A minor, Op. 54"
- Charles Madsen (University of Arizona), "Notated Improvisation and Musical Commentary in Franz Liszt's Song Transcriptions"
- Shara J. Engel (Southwestern College), "Source, Methodology, and Song: Empowering Black Women from Slavery"
- Sheaukang Hew (University of Oklahoma), "Early Irish Immigrants in Oklahoma: Music in the Frontier Experience"
- Jim De Fazio (Arizona State University), "Returning to Sorrento: Diasporic Hybridity in Italian-American Popular Music"
- Michael B. Silvers (University of Arizona), "Musical Creation, Reception, and Consumption in a Virtual Place: EnergyBR.com"
- Don Traut (University of Arizona), "More on Displacement in Stravinsky: A Response to van den Toorn"
- Gretchen Foley (University of Nebraska, Lincoln), "Informed Interpretation: Preparing Perle's Three Inventions for Solo Bassoon from the Perspective of Symmetry"
- Sara Heimbecker (University of Northern Colorado), "John Cage, *HPSCHD*, and *Gesamtkunstwerk*"
- Alta Graham (Northern Arizona University), "Wife and Warrior: Character Types in Arias in Cavalli's *La Doriclea*"
- James Leve (Northern Arizona University), "*Tre-spolo là, Trespolo quà*: A Comic Playwright's Influence on the Development of Comic Opera"
- Thomas L. Riis (University of Colorado, Boulder), "Frank Loesser's Musical Dramaturgy in *The Most Happy Fellow* (1956)"
- David Claman (College of the Holy Cross), "Shakti's Common Ground: Scalar Conception and Usage in a Cross-Cultural Musical Encounter"
- Karen Fournier (University of Michigan), "Rewriting History: 'Cut-and-Paste' and Musical Meaning in Early Punk Rock"
- Eric Sewell (Columbia University), "Meter and Teleology in 'Black Stooges' by The Melvins"
- Paul Harris (University of Calgary), "The Renaissance Roots Revival: Arcadelt's *Primo Libro* at Forty"

- Kenneth Owen Smith (Cyprus College), "The *Airs* of Sébastien de Brossard: The Hegemony of French *Galant* Culture in Occupied Strasbourg"
- Martin Reinhold (University of Arizona), "Evaluating German Anthems: A Schenkerian Approach"
- James Stopher (University of Arizona), "Formal Design and Harmonic Structure in Chopin's Etude in D-flat Major, Op. 25/8"
- Timothy Best (Indiana University), "Intertextuality and the Surreal in Bernard Rands's *Canti Lunatic*"
- John Snyder (University of Houston), "Pseudo-Odo's *Musicae artis disciplina*: Issues of Content, Transmission, and Influence"
- Richard Hermann (University of New Mexico), "Boundaries Transgressed: Text-painting in Dido's Lament"
- Courtney J. Crappell (University of Oklahoma), "Erik Satie's *Embryons desséchés* (1913): Playing with Parody"
- Ellwood Colahan (University of Denver), "Tradition and Innovation in Balinese *Gamelan Angklung*: Issues in the Development of *Angklung Kebyar* and the Music of American Gamelan *Tunas Mekar*"
- Angelo J. Joaquin, Jr. (University of Arizona), "The Influence of Orquesta Tejano on Tohono O'odham Waila Bands"
- Brian A. Harpst (Northern Arizona University), "Piazzolla's *Tango Nuevo*: Constructions of New Authenticity"
- Eric Smigel (Utah State University), "Metaphors on Vision: James Tenney and Stan Brakhage"
- Deepti Navaratna (University of New Mexico), "Women Composers in South Indian Classical Music: Caste Dynamics to Colonialism in South India"
- Bliss Little (Arizona State University), "Memories of a Lost Homeland: Greek National Composers and the Legacy of Asia Minor"

## South-Central Chapter

16–17 March 2007

University of Georgia

"Mega Regional Conference" with Society for Ethnomusicology Southeast and Caribbean Chapters, and the Music Theory Southeast Chapter

- Gabriel Miller (Ohio State University), "Non-linear Time in Funk as Exemplified in James Brown's 'Say It Live and Loud'"
- Christopher Endrinal (Florida State University), "Burning Bridges: Defining the Interverse Using the Music of U2"
- Juan Chattah (Agnes Scott College), "*Klang, Kar, und Melodie*: A Crash Course on Musical Narrative"

- Dale A. Olsen (Florida State University), "Female Pop Singers, Sexuality, Goddess Cults, and the Politics of Neatness in Twenty-first-Century Vietnam"
- Jason McCoy (Florida State University), "Making Violence Ordinary: RTLM Radio and the Rwandan Genocide"
- Paul F. Moulton (Florida State University), "Lamenting Stolen Culture to the Culture Thieves: Dougie Maclean and the Deterritorialization of Scotland"
- Renato Buchert (University of Tennessee, Knoxville), "New Sounds in Jazz: The Role of Teo Macero in Miles Davis's *Bitches Brew*"
- Mark McFarland (Georgia State University), "Dave Brubeck and Polytonal Jazz"
- Reed David (University of Kentucky), "Jazz Influence in Two Concertos of Aaron Copland"
- Matt Hoch (Shorter College), "The Structural and Dramatic Role of the Piano in Richard Strauss's *Krämerspiegel*, Op. 66"
- Kevin Kehrberg (University of Kentucky), "Taste in Transition: *The Musical Entertainer* and English Popular Song in the Late 1730s"
- Terry Klefstad (Belmont University), "Soviet Film Montage and Shostakovich's Symphonies"
- Boyd Pomeroy (Georgia State University), "Visions of Heaven and Hell, Chromatic Ascents, and the Displaced *Ursatz*: The First Movement of Bruckner's Ninth"
- James S. MacKay (Loyola University, New Orleans College), "The Second Repeat in Beethoven's Sonata-Form Movements: Tonal, Formal, and Motivic Strategies"
- David Marcus (Clark Atlanta University), "Improvisation, Composition, and Pedagogy in Tomás de Santa María's *Arte de tañer fantasía*"
- Ken Kreitner (University of Memphis), "The Repertory of the Spanish Cathedral Bands"
- Erica Lynne Watson (University of Memphis), "The 'Dr. Watts Hymns' of the African-American Church: The Development of a Religious Song Tradition"
- Carrie Allen (University of Georgia), "Exalting the Valleys: Images of the Natural World in the African-American Slave Spirituals"
- Bella Brover-Lubovsky (Columbia University), "*Le diable boiteux*: The Picaresque Hero and 'Intermediate Tonic' in the Eighteenth-Century Symphony"
- Mary Macklem (University of Central Florida), "Marriage and Love in the *Tale of Griselda*"
- Seth Coluzzi (University of North Carolina, Chapel Hill), "Luca Marenzio and the *Pastor fido* Madrigal"
- Thomas Garcia (Miami University, Ohio), "*Choro* in Rio de Janeiro: Traditional vs. Progressive in the Revival Process"
- Patricia A. Dixon (University of North Carolina, Greensboro), "New Song Movement in Chile: The Committed Song of Victor Jara"
- Irna Priore (University of North Carolina, Greensboro), "The Only Cool Song Is the Protest Song: Brazilian Popular Music during the 1960s"
- Michael Buchler (Florida State University), "Personal and Tonal Transformations in Frank Loesser's 'My Time of Day'"
- Karen Wicke (University of North Carolina, Chapel Hill), "Tin-Pantithesis Man: Acceleration in Cole Porter's AABA Songs"
- Michael Baker (Western Carolina University), "Mendelssohn's *Allnächtlich im Traume*, Op. 86 No. 4: Music, Text, and Meaning in a Nineteenth-Century Song"
- Douglas Shadle (University of North Carolina, Chapel Hill), "Performing Race, Performing Creed: Black Catholic Music in Durham, North Carolina"
- Mark Richardson (East Carolina University), "Hypermetric Irregularity, Incongruence, and Innovation in the Songs of Roy Orbison"
- Travis Stimeling (University of North Carolina, Chapel Hill), "'Stay Out of the Way of the Southern Thing': The Drive-By Truckers and Southern Gothic"
- Chris Ballengee (University of Florida), "Henry Cowell's 'United Quartet' as a Model of Transethnicism"
- Brian C. Mosely (University of Cincinnati), "Transpositional Combination and the Analysis of Form in George Crumb's *Lux aeterna*"
- Stephen Husarik (University of Arkansas, Fort Smith), "Transformation of the 'Psycho Theme' in Bernard Herrmann's Music for *Psycho*"
- Trevor Harvey (Florida State University), "Exhuming '*Le Cadavre Exquis*' in Cyberspace: Musical Collaboration within a Community of DIYers at iCompositions.com"
- Frank Gunderson (Florida State University), "'Throwin' Rocks at Windows': Ethnomusicological Reflections on *Human Skab*"
- Crystal Bright, "DIY Anarchy, Community, and Alterity: The Protest Music of Cakalak Thunder"
- Tomoko Deguchi (Winthrop University), "Narrative and Inter-Self: Form and Expressive Meaning in Takemitsu's *Rain Tree*"
- Bruce Reiprich (Northern Arizona University), "Voice Leading and Harmonic Background in Toru Takemitsu's *A Bird Came Down the Walk*"
- Alan Theisen (Florida State University), "With Pipes, Drums, and French Horns: Pitch (Space) amid Stylistic Conflict in György Ligeti's *Hamburg Concerto*"
- Camille Hill (Elizabethtown Community and Technical College), "*Capinera* and the Color of Bird Song in Messiaen's *Saint François d'Assise*"
- Janet Page (University of Memphis), "A New History of the Viennese *Sepolcro*"
- Michael B. Bakan (Florida State University), "WoMPIT-ing in the E-WoMP: Exploratory Methods of Improvisational Music-Play in a Medical Ethnomusicology Program for Children with Autism Spectrum Disorders"
- Plamena Kourtova (Florida State University), "Suffering and Transformation in the Firewalking Ritual of the Bulgarian Nestinari"
- Jeff Jones (Florida State University), "*Kachashi*: Dancing Transformative Potential in Okinawa"
- Ayden Adler (Eastman School of Music), "'Stooping to Jazz': The Repertory of the Boston Pops Orchestra and Perceptions of Race in the Classical Concert Hall"
- Nikos Pappas (University of Kentucky), "Exorcising the Specter of George Pullen Jackson's Upland South: Southern Identity and Its Antebellum Understandings of Region and Place"
- David Chapman (University of Georgia), "*Ich hörte die Allmitter*: Interpreting the First Symphony of Karl Amadeus Hartmann"
- David B. Pruett (Middle Tennessee State University), "Moving beyond the Secondary: Towards an Ethnomusicology of Mainstream Popular Music"
- Bryn Hughes (Florida State University), "Rock's Compositional Space: The Stereo Field and Its Relation to Formal Structure"
- Eugene Montague (University of Central Florida), "Rules of Engagement: Punk and the Origins of Indie Rock"
- Clifton Callender (Florida State University), "On the Z-relation Problem"
- Guy Capuzzo (University of North Carolina, Greensboro), "Pitch in Rock Music: A Primer"
- Adam Ricci (University of North Carolina, Greensboro), "Maximal Evenness as Conceptual Framework for a Course on Twentieth-Century Theory and Analysis"
- Jeremy Tubbs (University of Memphis), "Mario Maccaferri Presents the First Plastic Violin"
- Fred Maus (University of Virginia), "AIDS and the Music of the B-52's"
- Laurie Semmes (Appalachian State University), "The Second Trip, or 'Be Careful What You Wish For': Re-Adapting to the Field"
- Carolyn M. Ramzy (Florida State University), "Songs We Can Cry To: *Taratil* and the Coptic Christian Diaspora in Tallahassee, Florida"
- Roman Ivanovitch (Indiana University), "What's in a Theme? On the Nature of Variation"
- Shannon Groskreutz (Florida State University) and Crystal Peebles (Florida State University), "Spiral Form: Reconceptualizing Thematic Returns in Developing Variation"
- Keynote Address: Lawrence Zbikowski (University of Chicago), "Categorization, Cultural Knowledge, and Cognitive Musicology"

## Southeast Chapter

7 October 2006

Wake Forest University

- Andrew Flory (University of North Carolina, Chapel Hill), "Motown and the Middle Class"
- Paul Harris (University of North Carolina, Chapel Hill), "U2's *Boy* (1980): Naiveté and the Post-Punk Aesthetic"
- Keynote Address: Ross Duffin (Case Western Reserve University), "Reconstructing Shakespeare's Songbook"
- Amy Carr-Richardson (East Carolina University), "Beethoven's Allegretto for String Quartet and String Quintet, Op. 137: Links with Bach's *Well-Tempered Clavier*"
- Peter Lamothe (University of North Carolina, Chapel Hill), "'Quite Far from That State of Grace': Debussy's Score for *Le Martyre de Saint Sébastien* as Incidental Music"
- Kathryn A. Waller (Winthrop University), "Rachmaninov's Revelation: Tchaikovskian Influences in Rachmaninov's Piano Concerto No. 2 in C Minor, *Allegro Scherzando*"
- Ethel N. Haughton (Virginia State University), "A Feast of Soul as Well as of Music: The Musical Conventions and Music Festivals of Virginia and North Carolina"
- Marc Medwin (University of North Carolina, Chapel Hill), "Sequences and Resonances: Improvisation and Composition in the Ensemble Works of Bill Dixon"

24 February 2007

East Carolina University

- Don Fader (University of North Carolina, Greensboro), "*Les Modernes* Face the Music: The Circle of the Future Regent as Locus for the Relativist Crisis in 'Préramiste' Music Theory"
- Elizabeth Terry (Duke University), "Key Characteristics in Haydn's 1768 Keyboard Sonata: An Exploration of the *Unheimliche*"
- Laurie McManus (University of North Carolina, Chapel Hill), "Publish or Perish? Brahms's *Erklärung* as Product of Musical Politics"
- Michael Lanford (Western Carolina University), "Scriabin's 'Ecstatic Period'"
- Kevin Bartig (University of North Carolina, Chapel Hill), "Prokofiev's *Lermontov*: A Forgotten Wartime Project"
- Angela R. Mace (Duke University), "A New Cadenza by Fanny Hensel for Beethoven's Piano Concerto in C Major, Op. 15"
- William Gibbons (University of North Carolina, Chapel Hill), "The Musical Audubon: Anthony Philip Heinrich's Ornithological Symphonies"
- Kimberly Francis (University of North Carolina, Chapel Hill), "Doubling Your Pleasure: The Character of Cherubino and Performative Sexuality"

Karen Wicke (University of North Carolina, Chapel Hill), "Take My Hand: A Guide to Seduction in Late Eighteenth-Century Opera"

## Southern Chapter

9–10 February 2007

Louisiana State University

- Alice V. Clark (Loyola University), "Music for Louis d'Anjou"
- Howard Irving (University of Alabama, Birmingham), "Crotch's *Specimens* and the Ideology of the Canon"
- John D. Spilker (Florida State University), "Henry Cowell's Role in Developing and Disseminating 'Dissonant Counterpoint'"
- Stephen Thursby (Florida State University), "'Lichtmusik' and 'Orgies of Darkness': Balancing the Aural and the Visual in the 1903 Mahler-Roller *Tristan*"
- Tina Huettenrauch (Louisiana State University), "The Sound of the Present-Day Prepared Piano"
- Amy Strickland (University of Alabama), "The Performance Tradition of Berio's *Circles*"
- Charles E. Brewer (Florida State University), "A Reappraisal of Bertali's Instrumental Compositions"
- Jesús A. Ramos-Kittrell (New College of Florida), "'With All Pomposity and Solemnity': Music, Ritual, and the Reevaluation of Baroque Aesthetics in Religious Culture of New Spain"
- Margaret R. Butler (University of Alabama), "Vicente Martín y Soler's Operas for Turin: Elements of Production and Ensemble Writing in *Andromaca* (1780) and *Vologeso* (1783)"
- Andreas Giger (Louisiana State University), "New Letters from Scribe to Verdi and the 'Problem' of the Fifth Act of *Les Vêpres siciliennes*"
- Lisi Oliver (Louisiana State University), "Dryden's *King Arthur* on the Opera Stage"
- Aaron Keebaugh (University of Florida), "Vaughan Williams's *Scott of the Antarctic* and *Sinfonia Antartica*: A Problem of Ambiguity"
- David Z. Kushner (University of Florida), "Ernest Bloch in San Francisco"
- Melissa Ursula Dawn Goldsmith (Nicholls State University), "Perspectives on Jim Morrison from the Underground: Jim Morrison and the *Los Angeles Free Press*"
- Charles Freeman (Palm Beach Atlantic University), "Pilgrim's Pride?: Edgar Stillman Kelley's 'New England' Symphony (1913)"
- Rebecca Burkart (North Florida Community College), "After the Show: The Intimate Revue in London's West End from 1945 to 1955"
- Stella Baty Landis (Tulane University), "Music in the New Orleans Disapora"

James S. MacKay (Loyola University), "Formal Innovation in Haydn's Mature Piano Trios (Hob. XV: 5–32)"

Bryan Proksch (McNeese State University), "A Reevaluation of 'Significant' Thematic Relationships in the Classical Era"

Joanna Cobb Biermann (University of Alabama), "Beethoven Thinking About Cycles: Some Consequences"

Edward Hafer (University of Southern Mississippi), "Franz Schubert, Caspar David Friedrich, and the Impossible Landscape"

## Southwest Chapter

7 October 2006

Southern Methodist University

- Alfredo Colman (University of Texas, Austin), "Paraguayan Polca Traits in Twentieth-Century Academic Works"
- Bernardo Illari (University of North Texas), "Turning Monteverdi to His Feet: *Revueltas's* *Sensemaya* as Counterutopia"
- Randy Kinnett (University of North Texas), "'A Completely Unnatural Method that Borders on Caricature': The Apprentice's Sermon in Berg's *Wozzeck*"
- José Bowen (Southern Methodist University), "Who Plays the Tune in 'Body and Soul'?"
- Michael Meckna (Texas Christian University), "Ravel and Mahler? Don't Forget Fats Waller: Louis Armstrong in the Movies, 1931–1969"
- Sarai Hughes Brinker (Texas Tech University), "Hip Hop as a Method of Protest in the Israeli-Palestine Conflict"
- Donna Mayer-Martin (Southern Methodist University), "Respun Melodies for the Virgin: Trouvère Models for the Songs of Gautier de Coinci"
- Matthew Dirst (University of Houston), "Inventing the Bach Chorale"

31 March 2007

Sam Houston State University

- Lily Hirsch (Duke University), "Weaponizing Classical Music: Crime Prevention and Symbolic Power in the Age of Repetition"
- Kyle Babb (Baylor University), "A Recorded Legacy: Authenticity, Interpretations, Editions, and Andrew Manze in Giuseppe Tartini's *Il sonate del diavolo*"
- Katherine Turner (University of Texas, Austin), "The Political Alliance of *La Concezione* and the Order of St. Stephen"
- Jennifer King (Texas Christian University), "The *Proposta e risposta* Madrigal, a Dialogic Genre"
- Drew Stephen (University of Texas, San Antonio), "Bach's Horn Parts: Alternatives to Nodal Vents and Hand Stopping"

**50 years ago: 1957–58**

- The Publications Committee attempted to acquire Putnam Aldrich’s dissertation, “The Principal *Agréments* of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation” (Harvard University, 1942), to accompany Joseph Kerman’s *The Elizabethan Madrigal* in the new AMS series *Studies & Documents*. “Putnam Aldrich reports that his dissertation manuscript is still in the hands of Coleman-Ross, to whom it was delivered for publication in 1948. Various methods of securing this copy were discussed but none was finally designated as feasible.” [It was never published.]
- The AMS Council meeting at the Santa Monica Annual Meeting, December 1957, was canceled due to lack of a quorum. Incoming AMS Council members included William Austin, Sol Babitz, Armen Carapetyan, Edward Downes, Ross Lee Finney, Noah Greenberg, Joseph Kerman, Siegmund Levarie, Kenneth Levy, Alfred Mann, Nino Pirrotta, Leonard Ratner, and Robert Stevenson.
- Forty-eight members attended the Business meeting 29 December 1957, at which Treasurer Otto Albrecht reported gross assets of \$20,069.77 (including the estimated value of the new Addressograph machine owned by the Society, \$176.43).

**25 years ago: 1982–83**

- The Board of Directors established the Committee on the Publication of American Music (COPAM).
- H. Wiley Hitchcock’s *The Works of Marc-Antoine Charpentier: A Catalogue Raisonné* (Picard) was published, with the assistance of a subvention from the AMS.
- AMS membership stood at 3,519 individuals and 1,194 institutions.
- Over 1,100 people, including 350 students, attended the Ann Arbor annual meeting in November 1982.
- The Louisville 1983 Annual Meeting Program Committee (Don O. Franklin, Chair) received 155 proposals, of which ninety-five were accepted for presentation.

**Correction**

In the August 2007 *AMS Newsletter* a notice that Jennifer L. DeLapp received the Society for American Music’s dissertation award was published erroneously. She received this award in 1997, not 2007.

**American Musicological Society, Inc.**

**Statement of Activities for the Fiscal Year Ending June 30, 2007**

	Current operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
<b>Revenue</b>				
<i>Dues &amp; subscriptions</i>	\$ 332,269			\$ 332,269
<i>Annual meeting</i>	\$ 176,607			\$ 176,607
<i>Sales/Royalties</i>	\$ 35,148	\$ 8,459		\$ 43,607
<i>Government grants</i>		\$ 48,333		\$ 48,333
<i>Contributions</i>		\$ 145,825	\$ 143,077	\$ 288,902
<i>Investment income</i>	\$ 7,602	\$ 35,846	\$ 67,304	\$ 110,752
<i>Unrealized gain in investment</i>		\$ 22,417	\$ 251,963	\$ 274,380
<b>Total revenue</b>	<b>\$ 551,626</b>	<b>\$ 260,880</b>	<b>\$ 462,344</b>	<b>\$ 1,274,850</b>
<b>Expenses</b>				
<i>Salaries &amp; benefits</i>	\$ 109,153			\$ 109,153
<i>Fellowships &amp; awards</i>	\$ 1,838	\$ 38,860	\$ 83,881	\$ 124,579
<i>Dues &amp; subscriptions</i>	\$ 3,129			\$ 3,129
<i>Publications</i>	\$ 122,154			\$ 122,154
<i>Professional fees</i>	\$ 88,122	\$ 74,548		\$ 162,670
<i>Annual meeting</i>	\$ 123,395		\$ 15,940	\$ 139,335
<i>Chapters</i>	\$ 4,918			\$ 4,918
<i>Office expense</i>	\$ 53,162	\$ 3,161		\$ 56,323
<b>Total expenses</b>	<b>\$ 505,871</b>	<b>\$ 116,569</b>	<b>\$ 99,821</b>	<b>\$ 722,261</b>
<b>Change in Net Assets</b>	<b>\$ 45,755</b>	<b>\$ 144,311</b>	<b>362,523</b>	<b>\$ 552,589</b>

**Statement of Financial Position June 30, 2007**

	Current Operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
<b>Assets</b>				
<i>Cash</i>	\$ 173,416			\$ 173,416
<i>Accounts receivable</i>				\$ -
<i>Investments</i>		\$ 268,737	\$ 3,020,606	\$ 3,289,343
<i>Equipment</i>		\$ 17,997		\$ 17,997
<i>Funds held in trust</i>	\$ 13,863		\$ 15,427	\$ 29,290
<b>Total assets</b>	<b>\$ 187,279</b>	<b>\$ 286,734</b>	<b>\$ 3,036,033</b>	<b>\$ 3,510,046</b>
<b>Liabilities</b>				
<i>Accounts payable</i>	\$ 669			\$ 669
<i>Accrued expenses</i>				\$ -
<i>Payroll taxes payable</i>	\$ 2,106			\$ 2,106
<i>Deferred Income</i>	\$ 14,695			\$ 14,695
<i>Funds held in trust</i>	\$ 13,863		\$ 15,427	\$ 29,290
<b>Total Liabilities</b>	<b>\$ 31,333</b>		<b>\$ 15,427</b>	<b>\$ 46,760</b>
<b>Net assets</b>	<b>\$ 155,946</b>	<b>\$ 286,734</b>	<b>\$ 3,020,606</b>	<b>\$ 3,463,286</b>
<b>Total Liabilities &amp; Net assets</b>	<b>\$ 187,279</b>	<b>\$ 286,734</b>	<b>\$ 3,036,033</b>	<b>\$ 3,510,046</b>
<b>Total Liabilities &amp; Net Assets, June 30, 2006:</b>				<b>\$ 2,879,061</b>

## Obituaries

The Society regrets to inform its members of the deaths of the following members and other individuals who have contributed to the discipline of musicology:

Marvin Tartak  
30 July 2007

Herbert S. Livingston  
29 November 2007

H. Wiley Hitchcock  
5 December 2007

Janet Hughes  
16 December 2007

Leonard Meyer  
30 December 2007

### Herbert S. Livingston (1916–2007)

29 November 2007 brought great sadness to faculty and students in musicology at Ohio State University and to many friends in the American Musicological Society. It was on that date that Herbert Livingston, the founder of the musicology program at OSU and a distinguished, long-time member of the AMS, passed away in Columbus. He had been brought to Ohio State in 1956 specifically to found a graduate program in musicology, and served as Chair of the Division of Music History there until his retirement in 1986. An organist and a pianist with impressive résumé of performances, he received his BM from Syracuse University and his A.B., MA, and PhD degrees at the University of North Carolina at Chapel Hill, where he studied with Glen Haydon. Before coming to Ohio State he taught at Syracuse University, UNC, and Michigan State University. During the War, he was an officer in the U.S. Navy.

Livingston's dissertation on the Italian opera *sinfonia* in the eighteenth century (completed in 1952) was one of the pioneering studies of the genre, but he devoted most of his career to establishing OSU's musicology program and promoting interdisciplinary scholarship at OSU. He helped organize several distinguished symposia on campus, and was one of the founders of OSU's Center for Medieval and Renaissance Studies. Among his proudest professional achievements were attracting su-

perb scholars to join the faculty there, helping to develop a strong Music/Dance Library, and guiding students toward productive careers in musicology.

Herbert Livingston's first AMS meeting was the International Congress of the Society in 1939, and he remained quite active for his whole career, attending both chapter and national meetings regularly until declining health made travel difficult. His recollections of the activities and personalities of the AMS in its early days were wonderfully vivid. For a delightful glimpse into "the way we were," consult the interview and transcription that were made in 1997 for the AMS Oral History project (housed at the AMS Archives). In his words the early years of the Society will remain in living memory for a long time to come.

—Charles M. Atkinson

### Andrew D. McCredie (1930–2006)

Musicology in Australia was dealt a blow with the death of one of the country's most distinguished musicologists, Andrew D. McCredie, on 7 June 2006. He pioneered the study of musicology in Australia as a professor at the University of Adelaide from the 1960s to the 1990s.

After completing his undergraduate studies in music at the University of Sydney with a BA and an MA, he took his PhD in Musicology at the University of Hamburg with a

thesis on north German baroque opera. He also studied at the Royal Academy of Music in London and on a Churchill fellowship in Stockholm and Copenhagen.

At Adelaide he quickly established a strong musicology program, initiating the publication of the Adelaide-based journal *Miscellanea Musicologica* and organizing a series of international conferences in musicology.

In 1974 he won the Edward J. Dent medal of the International Musicological Society and the Royal Musical Association for his publications on East European music, especially North German baroque music-theatre and instrumental forms *c.* 1830, Byzantine-Slavic chant, German composers from the Renaissance and mannerist to contemporary, especially Hartmann, Frankenstein, Thiuke, Egk, Stephen and Klebe. He made contributions to musicological theory via several interdisciplinary channels, including comparative literature, style, topos, and reception theory. He produced performing editions of Monteverdi's shorter dramatic works and the Vespers, and issued five of Hartmann's posthumous symphonic works, which he helped to revive through his editions and writings on the composer.

In 1975 he was elected the first fellow of the Australian Academy of the Humanities in the discipline of musicology, and was honoured with the Order of Australia (AM) in 1984. Twice he was elected president of the Musicological Society of Australia (1981–82 and 1991–92).

After his retirement in 1994 he collaborated with me on the topic of the musical outcomes of Jewish migrations along the northern and southern routes to Asia and beyond (1790–*c.* 1950).

Over the thirty-seven years that I knew Andrew, virtually his every waking moment was devoted to musicology: publishing his own research, advising his postgraduate students, and working to assist his scholarly colleagues.

—Margaret Kartomi

### Meetings of AMS and Related Societies

#### 2008:

SAM: 27 Feb.–2 Mar., San Antonio, Tx.  
CMS: 24–28 September, Atlanta, Ga.  
SEM: 25–28 October, Middletown, Conn.  
AMS/SMT: 6–9 Nov., Nashville, Tenn.

#### 2009:

MLA: 15–21 Feb., Chicago, Ill.  
SAM: 11–15 March, Denver, Colo.

SEM: 19–22 Nov., Mexico City, Mexico  
SMT: Montreal, Quebec, 29 Oct.–1 Nov.  
AMS: 12–15 Nov., Philadelphia, Penna.

#### 2010:

MLA: 21–24 March, San Diego, Calif.  
SEM: Los Angeles, Calif.  
AMS/SMT: 4–7 Nov., Indianapolis, In.

#### 2011:

AMS: 10–13 Nov., San Francisco, Calif.

### Call for Nominations: Session Chairs, AMS Nashville 2008

Nominations are requested for Session Chairs at the AMS Annual Meeting in Nashville, 6–9 November 2008. Please send nominations via mail, fax, or e-mail to the office of the AMS, including name, contact information, and area of expertise. Self-nominations are welcome. Deadline: 10 March 2008.

## News Briefs

*continued from page 15*

**Studia Musicologica**, the musicological journal of the Hungarian Academy of Sciences (Lázló Somfai, editor), has adopted new peer review standards as of volume 48 (2007). The journal publishes studies, essays, documentary papers, and reviews in English, French, and German in the field of musicology in the broadest sense, with special respect to subjects connected with the history of Hungarian music and folk (traditional) music.  
[www.zti.hu](http://www.zti.hu)

## Internet Resources News

**DDM-Online** has completed its most recent update, bringing the total size of the database to 13,763 records.

DDM-Online relies on individual authors to register their dissertation topics. Those who can supply information on musicologically related dissertations that have not yet been registered are also requested to send information. Dissertation advisors and Directors of Graduate Study are also kindly requested periodically to review the in-progress sections of DDM-Online and advise of any projects they know to have been completed or abandoned.  
[www.chmtl.indiana.edu/ddm/](http://www.chmtl.indiana.edu/ddm/)

Phase one of the **Concert Programmes Project Online Database** has been released. It offers descriptions of some 5,500 collections of music-related performance ephemera held by fifty-three institutions, including the British Library, the Royal College of Music, the Royal Academy of Music, the national libraries of Scotland and Ireland, the Bodleian Library, and Trinity College, Dublin, dating from 1690 to the present day.  
[www.concertprogrammes.org.uk](http://www.concertprogrammes.org.uk)

The **Hofmeister XIX project** has announced a Web-based database of the Hofmeister *Monatsberichte* for the period 1829–1900. This is the most detailed resource available on nineteenth-century music publications in German-speaking countries. Hofmeister XIX records are linked to the facsimiles of the *Monatsberichte* on the Austrian National Library website.  
[www.hofmeister.rhul.ac.uk](http://www.hofmeister.rhul.ac.uk)

The University of North Texas has recently scanned their **Jean-Baptiste Lully Collection**, which includes nearly thirty rare seventeenth- and eighteenth-century scores of operas and ballets, many in first editions by Ballard.  
[digital.library.unt.edu/browse/department/music/jblc/](http://digital.library.unt.edu/browse/department/music/jblc/)

## Conferences

This is a highly selective listing; comprehensive and up-to-date listings of conference in musicology are posted at the AMS Web site: [www.ams-net.org/announce.php](http://www.ams-net.org/announce.php).

### **“Farther Along”: A Conference on the Southern Gospel Convention-Singing Tradition**

4–5 April, Middle Tennessee State University  
[popmusic.mtsu.edu/gospel.html](http://popmusic.mtsu.edu/gospel.html)

### **Hearing Israel: Music, Culture and History at 60**

13–14 April, University of Virginia  
[www.virginia.edu/jewishstudies](http://www.virginia.edu/jewishstudies)

### **International Congress on Medieval Studies**

8–11 May, Kalamazoo, Mich.  
[www.wmich.edu/medieval/congress/](http://www.wmich.edu/medieval/congress/)

### **Conference on Baroque Music**

2–6 July, University of Leeds  
[www.leeds.ac.uk/music](http://www.leeds.ac.uk/music)

### **Early Music Editing: Principles, Techniques, and Future Directions**

3–5 July, Utrecht University  
[www.cmme.org](http://www.cmme.org)

### **Music and Language II: A conference in celebration of the 25th Anniversary of Lerdahl and Jackendoff’s “A Generative Theory of Tonal Music”**

10–13 July 2008, Perry and Marty Granoff Music Center, Tufts University, Boston, Mass.  
[musicandlanguage.tufts.edu](http://musicandlanguage.tufts.edu)

### **Performing Romantic Music: Theory and Practice**

10–13 July, Durham University  
[list.bowdoin.edu/pipermail/ams-announce/2007-March/000243.html](http://list.bowdoin.edu/pipermail/ams-announce/2007-March/000243.html)

### **Medieval and Renaissance Music Conference**

24–27 July, University of Wales, Bangor  
[www.bangor.ac.uk/music/news/medieval.php.en](http://www.bangor.ac.uk/music/news/medieval.php.en)

## Calls for Papers

### **National Coalition of Independent Scholars**

24–26 October, Graduate Theological Union, Berkeley, Calif.  
[www.ncis.org](http://www.ncis.org)  
Deadline: 1 April

### **International Conference of Students of Systematic Musicology**

14–15 November, University of Graz  
[www.uni-graz.at/muwiz3www/SysMus08/](http://www.uni-graz.at/muwiz3www/SysMus08/)  
Deadline: 31 May

## Next Board Meetings

The next meeting of the Board of Directors will take place 15–16 March in Nashville; the Fall meeting will take place 5–6 November in Nashville.

## AMS Membership Totals

Current total membership (as of 31 December 2007): 3,517 (2006: 3,568)  
2006 members who did not renew: 507  
Institutional subscriptions: 1,072 (2006: 1,092)

### **Breakdown by membership category:**

Regular, 1,640  
Sustaining, 9  
Low income, 407  
Student, 875  
Emeritus, 370  
Joint, 86  
Life, 56  
Honorary/Corresponding, 28  
Complimentary, 24

## Membership Dues

### **Calendar year 2008**

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

Overseas, please add \$10 for air mail delivery. Students, please enclose a copy of your current student ID.

## Newsletter Address and Deadline

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

Kristen M. Lavoie  
American Musicological Society  
6010 College Station  
Brunswick, ME 04011-8451  
fax: (207) 798-4254  
<[klavoie@ams-net.org](mailto:klavoie@ams-net.org)>

The *AMS Newsletter* (ISSN 0402-012X) is published by the American Musicological Society in February and August each year. Address changes and requests for additional copies of current and back issues of the *AMS Newsletter* should be directed to the AMS office.

**Claims for missing issues** must be made within 90 days of publication (overseas: 180 days).