

AMS NEWSLETTER

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OPUS Campaign News AMS 2009: Turning 75 to the "Philly Sound"

The splendid member response to our September mailing—the full-color, glossy brochure meant as the climax of the print pieces—showed that good progress could be made even in the overcast economic climate. From the beginning of November to the end of December 2008 we received

The Box Score			
Date		Donors	\$5K \$1K
10.31.2007	\$1,477,972	1,010	65 109
2.01.2008	\$1,518,367	1,114	68 123
2.01.2009	\$1,976,889	1,389	73 222

Certified eligible for NEH: \$737,123
Still needed for full certification: \$222,877

more than \$120,000. Donors celebrated the beginnings of this trend in Nashville, during an elegant reception in the rotunda of the Country Music Hall of Fame. David Jackson, husband of Donna Cardamone Jackson, was present to recognize the first subvention from the Jackson Fund: Roger

continued on page 4

In This Issue...

President's message	2
Treasurer's message	3
AMS/SMT Nashville Report	3
News from the AMS Board	4
Music in American Culture Award	4
AMS 75 Publication Awards	5
Jan LaRue Travel Grant	5
Awards, Prizes, and Honors	6
AMS Elections 2009	11
AMS-LC Lecture Series	15
Committee News	15
Study Group News	17
News Briefs	19
Papers Read at Chapter Meetings	20
Financial Summary 2008	25
Executive Director's Report	26
AMS Legacy Gifts	26
Conferences	27
Obituaries	27

www.ams-net.org/philadelphia

The American Musicological Society will hold its 2009 annual meeting from 12 to 15 November in historic Philadelphia. The city's walkable downtown and temperate climate (for the northeast, that is) make for an enjoyable visit at any time of the year. November temperatures generally range from the low 40s to the high 50s during the day, and down to the 30s at night; snow and other wintry weather are unusual before December, but visitors should keep an eye on the local forecast nonetheless. Philadelphia is easily accessible by train from points along the east coast, and the airport is a major hub for several airlines; a commuter rail line connects the airport with central Philadelphia in twenty minutes.

Although much has been made of Philadelphia's inferiority complex when it comes to its northeastern neighbors, Boston and New York, natives have nothing to be ashamed of (especially in view of the Phillies' recent World Series victory!). Indeed, if you have never visited the metropolitan area, you will be impressed by its exceptionally rich cultural offerings, nurtured in part by several dozen colleges and universities (the best known being Bryn Mawr, Haverford, and Swarthmore Colleges; the University of Pennsylvania; and Drexel, Temple, and Villanova Universities). In recent years Philadelphia has also developed a national reputation as a gastronomic Mecca. There are good options for every palate and pocketbook, with some of the city's most distinctive cuisine—by no means limited to cheesesteaks and soft pretzels—available for sampling at Reading Terminal Market and the Italian Market on South Ninth Street.

Our venue for the meeting is the Sheraton Philadelphia City Center Hotel, located close to many of the city's most famous sights, and coincidentally the same venue

as 1984's fiftieth-anniversary meeting (albeit with a new name—twenty-five years ago it was called the Franklin Plaza Hotel). Within a few blocks are the aromatic food and craft stalls of the Terminal Market, fashionable Rittenhouse Square, and the impressive City Hall, a late nineteenth-century architectural masterpiece in the Second Empire style that remains the world's tallest masonry building. Close by is the city's museum district, featuring the Philadelphia Museum of Art, Rodin Museum, Academy of Natural Sciences, and Franklin Institute. Here one can also take a scenic walk along the Schuylkill River in one of the sixty-three regional and neighborhood parks making up the city's Fairmount Park system. Museum-minded visitors will find much else to occupy them across the city, whether it be art (the Pennsylvania Academy of Fine Arts, Barnes Foundation, and University of Pennsylvania Museum of Archaeology and Anthropology), American history (the National Constitution Center), or the delightfully macabre (Eastern State Penitentiary and the Mutter Museum of anatomical and pathological specimens).

Old City, Philadelphia's most historic district, lies near the Delaware River, about a mile east of the conference hotel. Among its essential sights are Independence National Historical Park (including Independence Hall and the Liberty Bell), Christ Church (where George Washington and Benjamin Franklin worshipped), the Betsy Ross House, and entire blocks of Georgian town houses and churches that look much as they did in the eighteenth century.

The epicenter of the city's lively music scene is South Broad Street, dominated by the new Kimmel Center for the Performing Arts (home of the Philadelphia Orchestra) and the Academy of Music, an 1857

continued on page 5

President's Message

What a great time and place it was for our annual meeting! Everywhere we went in Nashville, our 2,050 conference participants (a record turnout!) were surrounded by the sights and sounds of music, whether at our hotel with its Bluegrass, Country, Gospel, Classical, and Rhythm and Blues meeting rooms or downtown along Broadway and Second Avenue, where live music enticed us into the many clubs and cafés. Those of you I saw as I walked through the Convention Center had such enthusiastic things to say about the superb quality of the papers and sessions this year, and I was so pleased to have my own delight in the work we do confirmed by all and sundry. The *OPUS* reception at the Country Music Hall of Fame, our noon-time concerts, and performances by the Nashville Symphony, Vanderbilt University's Blair String Quartet, and Fisk Jubilee Singers all contributed to an especially memorable meeting.

Because our conference followed on the heels of an historic presidential election, the excitement rose to even higher levels: this was a momentous time both for our nation and for our society. In my closing remarks at the Business Meeting and Awards Ceremony, I spoke about how important it is that we all become involved in the life of our own organization. Caught up in the political rhetoric of the moment, I even said, "This is *your* Society and you can make a difference" . . . and I meant it! We too can work for change as our Society goes forward.

As we continue striving to make the Society more inclusive, there are several things you can do to make your presence felt. The first and simplest is to vote. Only twenty percent of the membership cast their ballots in our latest Board election. In light of the enthusiastic turnout in the recent national election, we could certainly do better within our own Society. The advent of electronic balloting has made the process an effortless one, and voting is an easy and effective way to let your voice be heard.

I would also like to ask each of you to contribute to an important initiative now underway in the Society. The Board has charged the Committee on the Annual Meeting to conduct a full-scale review of our yearly meetings. As you will read elsewhere in this *Newsletter*, the committee will be looking into every aspect of the meetings; for example, they will closely examine the number,

type, length, and format of sessions, papers, and performances. We need your input and ideas about these matters! Please send your suggestions to our vice president, Honey Meconi, who chairs the committee.

On the topic of committees, volunteering for one of them affords an excellent opportunity to participate in the Society. There is ample opportunity for those who are so minded; anyone who thumbs through the Directories over the past decade can see the dramatic increase in the number of committees. Ten years ago, we had twenty-one committees with membership hovering around a hundred, while we now have some thirty-eight committees with nearly 225 members. If we add the Council and the *JAMS* Editorial Board members, this brings the total

Making the AMS a welcoming place for everyone interested in the study of music

to some 320 members actively serving the Society. It is heartening to see the work that our committee members do on behalf of the Society. Having read the reports and attended the Council and several committee meetings in Nashville, I was both extremely impressed with the level of participation by our members and moved by the dedication I saw. If you have not as yet served and want to become involved in a meaningful way, please volunteer for a committee assignment. The Committee on Committees will be preparing their recommendations in June, so there is ample time to get in touch with Charles Atkinson, who now chairs the committee, or with Bob Judd or me. We would be delighted to hear from you!

During just the past five years, there has been an amazing increase in the awards and grants bestowed upon our membership. Thanks to the *OPUS* Campaign and the generosity of our members, the number of awards we confer has doubled in size. And we are pleased to announce the creation of an important new prize: the Music in American Culture Award, whose first recipient will be announced at our seventy-fifth anniversary meeting in Philadelphia. The awards committees begin their work in the spring, and their first responsibility is to select which works are eligible from the total of all publications issued in the preceding year. Their job would be made significantly easier if more

people would submit nominations. Honoring our members for scholarly achievements is truly the most rewarding duty of our Society, a duty in which we all can take part through the nomination process. So if you or someone else you know has a publication that qualifies for one of our awards or is eligible for a grant or fellowship, the award committees want to hear from you. Chuck Atkinson announced at the Business Meeting the names of the chairs to whom you may send nominations or applications; they appear on our website and in the 2009 *Directory*. You can also send your nominations to Bob Judd or me, and we will forward them to the appropriate committee chair.

As you know, one of the most important undertakings in which we can all participate is our *OPUS* Campaign. In this *Newsletter*, the Co-chairs of the campaign, Kern Holoman and Anne Walters Robertson, have given us all an eloquent report on our impressive achievements in fundraising, particularly regarding the NEH Challenge Grant. Allow me to add my voice to the choir by extending my sincere thanks to the members who have donated so generously to our efforts. It is so important for us to work together to meet this challenge, but in order to succeed, we need the help of the entire membership. I urge you all to contribute whatever you can, in whatever amount, to the campaign.

On behalf of the Society, let me take this opportunity to express our heartfelt thanks to Chuck Atkinson. He has served as President for the past two years with great humanity and diplomatic skill. He has worked tirelessly and selflessly on behalf of our membership not only on internal issues of the Society but also on national and international levels. I am very grateful for his advice and support. He will certainly be a tough act to follow.

In conclusion, let me say how deeply honored I am to have been chosen your President. Over the past thirty-five years that I have been an AMS member, I have witnessed many remarkable changes in the diversity of our membership, in our scholarship, and in the inner workings and organization of the Society itself. We have traveled a long way toward making the AMS a welcoming place for everyone interested in the study of music. There could not be a more heartening goal than this one.

—Jane A. Bernstein

Treasurer's Message

We all know that since my message to you one year ago we have witnessed shocks in the financial world that have left all those involved stunned and speechless. While the AMS has been affected by the events of 2008, let me assure you that we adhere to a prudent, conservative approach known as a "balanced portfolio," which invests approximately half-and-half in stocks and in dividend-paying bonds. This is the type of portfolio run by the vast majority of non-profits, scholarly societies, and endowments.

During the 2008 fiscal year ending June 30, which was the basis of my report to you at the Nashville Business Meeting, our "investment return" (excluding gains from *OPUS* donations) was down 6%, versus the stock market's decline of 13% in the S&P 500 index. Of course, the more significant drop in the financial markets occurred in the latter half of 2008. During those six months the AMS endowment experienced an investment return of minus 18%, versus negative 28% in the S&P 500. This puts our compound investment loss over the past year-and-a-half at minus 23%, which is within the same general ballpark as that of most colleges and universities, as reported in a recent study issued jointly by TIAA-CREF and the National Association of College and University Business Officers.

While our endowment has dropped in value, we should keep in mind that for the past five years our investments have returned remarkable profits. As I reported to you last time, just during the 2007 fiscal year, for example, we locked in nearly a quarter-million dollars in stock-market profits and transferred that money to bonds prior to the 2008 market drop.

Like every other similar organization, the AMS faces economic challenges. I am confident, nonetheless, that our prudent, balanced portfolio will help stabilize us in the present financial storm.

—James Ladewig

Help Celebrate Our Seventy-Fifth!

Do you have photos, documents, or reminiscences of the AMS? An exhibition for the Philadelphia meeting is currently in the planning stages. Please write to Bob Judd if you have materials to contribute: rjudd@ams-net.org.

AMS/SMT Nashville 2008

2,050: that's the record-breaking number of attendees at this year's annual meeting of the society, a combined event with the Society for Music Theory (SMT) on our joint biennial rotation. Extra program books were quickly and efficiently produced at the last minute, just the kind of last-minute challenge one wants to have. The big turnout harmonized with Nashville's billing as Music City and members took full advantage: the restaurants and clubs (and truly memorable ribs) on Broadway just around the corner from the Renaissance Hotel, the Country Music Hall of Fame and Museum, a concert by the Nashville Symphony Orchestra, and—especially memorable—one by the Fisk Jubilee Singers. On the evening before, a panel on music at Fisk University ("On Black Musical Heritage, Leaders, and Legacies") provided a scholarly companion event to the Singers' performance. The hotel (using a predictable marketing strategy) was musical too: from its collection of room names that reflects the widening scope of the AMS itself (Bluegrass, Classical, Rock & Roll, Rhythm and Blues) to the funky notation on the elevator doors ready for specialists to pick apart. It was conveniently attached to the city's convention center and sessions took place at both venues. Because of the easy flow from location to location, one had little impression of just how many people actually attended.

The program committee faced the daunting task of choosing 144 papers out of 548 proposals for daytime slots, slightly fewer than the number last year in Quebec City. Committee members began their work about six weeks before a March meeting, at which we met for two twelve-hour days to hammer out the final selection and shape the sessions. Bonnie Blackburn, John Graziano, Tamara Levitz (2009 Chair), Judith Peraino, and Melanie Lowe gave unstintingly of their time and came to the task with insight, sensitivity, fairness, and humor at just the right moments. (A special tip of the hat has to go to Melanie for also finding time to work on the SMT local arrangements committee.) It was exciting to learn and think about the great diversity of disciplinary orientations in the society, humbling to make difficult decisions. The largest group of proposals came from twentieth/twenty-first century research, close to 40% of the total if one also includes film and popular music submissions. On the other end of the numbers spectrum, medieval and renaissance music accounted for 7% of proposals. In an effort to get researchers from different periods in the same room, the committee scheduled a fair number of sessions that spanned chronological divides. A small sampling: "Sound Effects" (joint with the SMT) from Mahler to the micro-sound movement (for those with a taste for hugely discrepant decibel levels); "Critters and Kids" (with a nod in the title to our Southern hosts) from Arisophanes to Rameau, iconic owls to elfin music; "Ethereal Voices, Mute Subjectivities" from Balzac and Verne to *Zeitoper* and Hong Kong film; "Music and the Scientific Spirit" from Bach's proportions to Chopin's fascination with automata; "Transnational Dialogues" from baroque *gouts-réunis* to Villa Lobos abroad. We received an especially large number of proposals about female performers—prima donnas, organists, bandits, courtesans—and scheduled three full sessions devoted to them. These found resonance in a concert entitled "O Let Me Weep" by Cecilia's Circle (voice, violin, cello, harpsichord), in another of their reliably entertaining series of multi-media programs often focusing around music by and about women. As Performance Committee Chair Christopher Smith points out, the concert theme was uniquely suited to the home territory of country music's Patsy Cline and Loretta Lynn! And gender representation in country music did indeed come up as the subject of one of many evening sessions, eleven sponsored by the AMS, not to mention those of other societies and interest groups. Among the evening panels, "Scholars with Disabilities" deserves special mention for the effort of organizer Joseph Straus to bring together no fewer than ten colleagues (including one via videoconference, a first for the AMS), the initiative to sensitize the society to disability as a social and cultural construction, and the generosity of members in sharing their personal experiences. Seventeen graduate students put their work forward for the Pisk Prize, and kudos goes to the winner Kimberly Francis of UNC for a paper that boldly reassessed the artistic relationship between Nadia Boulanger and Igor Stravinsky.

Next year we return to our roots in a manner of speaking, Philadelphia, site of the first annual meeting of the society. To judge by the Nashville meeting, the critical and historical imagination of members promises to be as breathtaking and inspiring as ever.

—Steven Huebner

News from the AMS Board

The AMS Board met in Nashville in November 2008. In addition to receiving reports from the officers and committees of the Society, the Board:

- charged the Committee on the Annual Meeting (CAM) to solicit input from the membership and the Board for possible changes to the structure of the program and related issues. The CAM will present an interim report to the Board at its March meeting in Philadelphia. [*see p. 15—ed.*]
- asked the chair of the Pedagogy Study Group to develop specific program proposals for the Board to consider at its March meeting.
- approved the establishment of a Committee on Accessibility and Accommodations, which will present its preliminary

findings to the Board at its March meeting.

- appointed the Secretary to serve as official Board liaison to the Chapter officers.
- tabled a decision on the AMS Council's discussion of the adoption of a policy statement on Fair Use until the next Board meeting in March, pending consultation with other societies and with an attorney.
- acknowledged with gratitude the dedicated service to the Society of President Charles Atkinson (who continues on the board as Past President), and outgoing board members Walter Frisch (Vice President) and Michael Beckerman, Tim Carter, and Judith Tick (Directors).

—*Pamela E. Starr*

AMS OPUS

continued from page 1

Freita's *Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani*, forthcoming from Cambridge University Press. We were also able to announce the first subvention from the Martin Picker Fund: Timothy McGee, *Civic Musicians and Republican Florence, 1282–1532*, forthcoming from Indiana University Press.

OPUS "Lightning Round" Begins

Meanwhile, with about \$250,000 still to be raised before our gala seventy-fifth-anniversary meeting in Philadelphia, the focus is on a Lightning Round: an all-out push to uncover 500 more gifts of \$500. We're certain that among readers of this article there will be many who have been meaning to get around to such a gift in time for the birthday party.

Virginia and George Bozarth Fund for Study in Austria

George Bozarth, Professor of Music History at the University of Washington, has taken the lead in establishing a fund to support research and travel in Austria, parallel to the M. Elizabeth C. Bartlet fund for study in France. The Virginia and George Bozarth Fund is named in memory of his parents and stands comfortably in excess

of \$15,000. When it reaches full funding at \$25,000, the fund will begin to make awards. Contributions to that end, especially from scholars of the Austro-Hungarian empire, are encouraged.

LaRue Fund Fully Vested

In another gesture of great generosity, Charlotte LaRue Isaacs has assured the permanence of the **Jan LaRue Fund** to support scholars in the early stages of their careers for research travel to Europe. The first award will be made in Philadelphia in 2009. The goal is for the fund to reach \$50,000 by the end of 2009.

Each stepping up to the plate reconfirms the *OPUS* campaign's goal of opening paths and new opportunities for its many constituents. The urgency now is to complete the NEH match over the next few months. Do remember to visit the Web site, or drop a check—or a pledge—in the mail as we enter the countdown to Philadelphia.

—*Anne Robertson and D. Kern Holoman*

The OPUS Campaign to Date:

Total pledges and gifts: \$1,976,889
Total donors: 1,389
Total membership: 3,581
Percentage of total represented: 39%

Music in American Culture Award

The Music in American Culture Award, funded through the AMS-NEH Challenge Grant, honors each year a book of exceptional merit that both illuminates some important aspect of the music of the United States and places that music in a rich cultural context. The goal of this award is to recognize the best writing on music in American culture, regardless of the source or intended audience of that writing; hence work by a broad range of authors—including performing musicians, journalists, and music critics, as well as academic scholars—will be considered. Books published in the previous year in any language and in any country are eligible. The author must be a citizen or permanent resident of the United States or Canada.

Nominations, including self-nominations, may be submitted by any individual within or outside the AMS. A committee consisting of three scholars will choose a single winner, who will receive a monetary prize and a certificate, conferred by the committee chair, at the Annual Business Meeting and Awards Presentation of the Society.

To ensure consideration, nominations must be submitted by *1 May 2009* to the office of the AMS, and should include the name of the author, the title of the book, and the publisher. Additionally, the award committee may solicit the curriculum vitae of each nominee.



Virginia and George Bozarth

AMS 75 Publication Award for Younger Scholars

**Deadline for the inaugural round:
15 March 2009**

The AMS 75 PAYS Endowment is the centerpiece of the AMS-NEH Challenge Grant, on schedule for completion by the end of 2009. The new endowment will provide subventions up to \$5,000 for the publication of original and significant research in any recognized field of musicology. The purpose of the subvention is to facilitate the publication of first books by scholars in the early stages of their careers by providing financial support to publishers for the purpose of subsidizing the production costs of book production. The AMS anticipates awarding nine to eighteen such subventions annually.

Applications should come directly from publishers, in consultation with the author. Applications should be made after the work is complete and readers' reports and author's responses are in hand. Books receiving subventions should appear in print no later than twenty-four months after the date of application.

Publishers should send to the Chair of the Review Committee:

- affirmation that the work under consideration is a first book, and that the author has received the Ph.D. in any recognized field of musicology within the past six years
- a copy of the entire manuscript

- copies of the readers' reports and author's responses
- a financial statement that includes the following:
 - a breakdown of the costs of publication, showing format, size of print run, and projected costs
 - the amount requested from the AMS as a subvention
 - the impact of the subvention on the production costs and anticipated retail price of the book
 - projected timeline for publication.

All materials, including the manuscript, must be submitted electronically. Contact the AMS office for FTP instructions if necessary.

Materials should be sent to the office of the AMS: ams@ams-net.org, or AMS, 6010 College Station, Brunswick, ME 04011-8451.

All application materials will be treated confidentially by the review committee.

Application deadlines: materials must be received by 15 March and 15 September each year.

The review committee will notify applicants of its decision within three months of each application deadline.

Publishers receiving a subvention from the AMS 75 PAYS Endowment are requested to acknowledge the subvention in the book itself, and to send a copy of the book to the office of the AMS upon publication.

AMS Philadelphia 2009

continued from page 1

opera house that was the orchestra's original home (and the inspiration for its famous "Philly Sound"), and which currently hosts the Opera Company of Philadelphia and the Pennsylvania Ballet. The orchestral repertory is also well served by the Chamber Orchestra of Philadelphia, and there are several first-rate ensembles specializing in early music (Tempesta di Mare, Philomel, and Piffaro) and new music (Network for New Music and Orchestra 2001, to name only two). Philadelphia also boasts a vibrant jazz scene, centered around numerous cafés in which to hear the local talent. Fans of organ music gravitate to Macy's department store, of all places, where they can hear daily concerts played on the famous Wanamaker Organ (the world's largest working pipe organ).

In addition to a slate of concerts organized by the AMS Performance Committee (Ross

Duffin, chair), evening performances will be offered by several local organizations: the Philadelphia Orchestra (in conjunction with a reception to benefit the *OPUS* Campaign), Orchestra 2001 (contemporary works), the Painted Bride (jazz), and the Philadelphia Chamber Music Society. Additional performances are still in the planning stages.

Details concerning papers and panels (selected by the Program Committee, chaired by Tamara Levitz), travel, registration, roommate and conference buddy matching, student activities, concerts, and local restaurants will be posted in the months preceding our November gathering at the conference Web site: www.ams-net.org/philadelphia. The program will be selected in March and made public in May; the preliminary program will be published in July; conference registration will become available in August. Tickets for special events will become available with the Conference Registration form.

—Steven Zohn

Chair, Local Arrangements Committee

Jan LaRue Travel Grant

The Jan LaRue Fund for Research Travel to Europe is intended to encourage and assist scholars in the earlier stages of their careers—Ph.D. candidates, post-doctoral scholars, independent scholars, and junior faculty—to travel to Europe to carry out research. The fund honors the memory of Jan LaRue (1918–2003), a distinguished scholar and AMS member admired for his pioneering work on style analysis and the eighteenth-century symphony, including early computer applications. The current maximum award is \$1,000.

Eligible applicants must currently attend or have graduated from a doctoral program in a North American university. If they seek to conduct research for their dissertations, they must have completed all other requirements for the Ph.D. (or the equivalent doctoral degree in any field of music scholarship). If they seek to conduct post-doctoral research or are independent scholars, they should have completed the Ph.D. within the past five years.

The application should be in the form of a statement of up to 1,000 words in length describing the research topic, a research plan, projected itinerary, and institutions where research would occur. It must also include a budget for travel and lodging. The latter should state the amount of support that can be provided by the applicant's home institution, if applicable. Letters of support are required from two scholars; if applicable, one must be the present or former dissertation advisor. For the inaugural round of applications, all materials must be submitted by 25 July 2009 to the office of the AMS. For 2010 and successive years, the application deadline will be 1 March. Electronic applications are encouraged.

Call for Nominations: Session Chairs, AMS Philadelphia 2009

Nominations are requested for session chairs at the AMS Annual Meeting in Philadelphia, 12–15 November 2009. Please send nominations via e-mail to the office of the AMS, including name, contact information, and area of expertise. Self-nominations are welcome. Deadline: 4 March 2009.

Awards, Prizes, and Honors

Honorary Members

Wye Jamison Allanbrook is Professor emeritus at the University of California, Berkeley, where she retired in 2007. She was appointed to the position at Berkeley in 1995 following a year as Ernest Bloch Visiting Professor of Music there. In the twenty-five years prior to that (1969 to 1994) she taught at St. John's College, Annapolis, known for its rigorous all-required great books curriculum, where, as she says, she "received the best post-graduate education that a faculty member can possibly experience." She also served as a Visiting Professor at the University of North Carolina in 1989.

Allanbrook received a B.A. magna cum laude in Classics from Vassar College in 1964. She then continued her education at Stanford University, studying with Leonard Ratner. She received her M.A. from Stanford in 1965 and her Ph.D. in 1974 with a dissertation "Dance as Expression in Mozart Opera."

Wye Allanbrook has written extensively on the music of Mozart and Haydn, with particular emphasis on the expressive strategies that animate this repertoire. Her book *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni* explored the expressive use of social dance rhythms in these two extraordinary operas. In addition to numerous articles and lectures, two later publications were a Festschrift in honor of Leonard Ratner and

the late eighteenth-century volume of Norton's second edition of Strunk's *Source Readings in Music History*. She has held fellowships from the NEH, the ACLS, the Guggenheim Foundation, and the University of California, and spent three years in residence at the National Humanities Center in North Carolina. She currently holds an Andrew W. Mellon Emeritus Fellowship supporting research for 2008–10.

In the Bloch Lectures Allanbrook began to develop the ideas on expression in late eighteenth-century instrumental music that have preoccupied her ever since. Already outlined in several articles, they will appear in full in a volume tentatively entitled *The Secular Commedia: Comic Mimesis in Late Eighteenth-Century Instrumental Music*, under contract to the University of California Press. Another accomplishment of which Allanbrook is particularly proud is her six-year tenure as Chair of the UC Berkeley Music Department, during which she and music librarian John Roberts jointly guided the design and construction of the Music Department's new freestanding music library, the Jean Gray Hargrove Music Library, dedicated in September 2004. Allanbrook served the American Musicological Society as its President in 2003.

Jessie Ann Owens is Professor of Music and Dean of the Division of Humanities, Arts and Cultural Studies in the College of Letters and Science at the University of California, Davis, a position she has held since 2006. Before coming to Davis, she served as Louis, Frances and Jeffrey Sachar Professor of Music and Dean of Arts and Sciences at Brandeis University, a position she had held since 1984. She had previously taught at the Eastman School of Music, University of Rochester, and at Columbia University as a Mellon Fellow in the Society of Fellows in the Humanities.

Owens received her B.A. cum laude in Latin from Barnard College in 1971. She earned an M.F.A. (1975) and Ph.D. from Princeton University (1978), with a dissertation on Munich, Bayerische Staatsbibliothek, Mus. Ms. B, a manuscript containing motets by Cipriano de Rore, with a commentary by the humanist Samuel Quicquelberg. Her early work focused on archival research about Italian Renaissance music. Fellowships from the Villa I Tatti and the ACLS enabled her to explore music at the Este court in Ferrara during the mid-sixteenth century. An outgrowth of that work was the thirty-volume series *The Sixteenth-Century Madrigal*, which she edited for Garland



Jessie Ann Owens
Honorary Member

Publishing.

Analytical work on early music led Owens to a study of mode and key as organizing principles in music and the investigation of musical structures through a study of compositional process. Her book *Composers at Work: the Craft of Musical Composition 1450–1600* (Oxford University Press, 1997) received the 1998 ASCAP Deems Taylor Award. It is the first systematic investigation of composers' autograph manuscripts from before 1600 and offers a view of the conceptual foundations of musical language. She is now continuing her investigation of tonal language by examining English music of the sixteenth and seventeenth centuries. She is making the key texts available as series editor of *Critical Editions of Music Theory in Britain 1500–1700* (Ashgate). She has also served as a series editor of *Criticism and Analysis of Early Music* (Garland, now Routledge).

Owens was an NEH Fellow at the Folger Shakespeare Library in 1998–99, and a Visiting Fellow at All Souls College, Oxford, in 2006. She served as President of the American Musicological Society from 2000 to 2002 and as President of the Renaissance Society of America from 2002 to 2004. In 2003 she was elected Fellow of the American Academy of Arts and Sciences.

Vivian Perlis is the Director of Oral History, American Music, based at Yale University, a project she founded in 1967. She was edu-



Wye Jamison Allanbrook
Honorary Member

cated at the University of Michigan (B.M., 1949, and M.M., 1952), where she studied the history of music and also the piano and harp. A graduate student in musicology at Columbia University from 1962 to 1964, she taught the history of music at several colleges in New England before becoming a reference librarian at Yale University in 1967. In 1972 Perlis founded Oral History, American Music, and has continued as its director since that time. The project is an extensive repository on tape and videotape of source material on composers and other major figures in American music, and has grown into one of the most vital resources for the study of the period.

Perlis's other activities have included lecturing and teaching for the American Studies program and the School of Music at Yale. She has collaborated on several recordings and television documentaries, the latter including *Memories of Eubie* (1980), on the jazz pianist Eubie Blake, and others on Aaron Copland and Charles Ives. Her work has been described as "an imaginative and timely contribution to the investigation of the recent history of American music" (Paula Morgan, in *Grove Music Online*).

Perlis's publications include important biographical and critical work on key figures of twentieth-century music in the United States. They include *Charles Ives Remembered: An Oral History* (Yale University Press, 1974); *An Ives Celebration* (University of Illinois Press, 1976); *Copland: 1900 through 1942*, written with Aaron Copland (St. Martin's/Marek, 1984); and *Copland: Since 1943*, also with Copland (New York, 1989). Her most recent book, *Composers' Voices from Ives to Ellington*, co-authored with Libby Van Cleve (Yale University Press, 2005), includes two CDs and is

derived from interviews in the Oral History, American Music archive.

Vivian Perlis has received a number of awards and fellowships; among them are The Charles Ives Award from the National Institute of Arts and Letters (1972); a Grammy nomination for "Charles Ives 100th Anniversary" (1974); the AMS Otto Kinkeldey Award for *Charles Ives Remembered: An Oral History* (1975); the Harvey Kantor Award for excellence in the field of oral history (1984); a Guggenheim Fellowship (1987); the ASCAP Deems Taylor Award for *Copland: 1900 through 1942* (1985); and the Irving Lowens Award for distinguished scholarship in American Music from the Society for American Music (1991).

Corresponding Members

Catherine Massip is Conservateur en chef of the Department of Music of the Bibliothèque nationale de France, a position she assumed in 1988; since 1992 she has held the additional title Conservateur général des bibliothèques. Her tenure at the Bibliothèque nationale began in 1974, when she joined the library as a member of the staff of the Department of Manuscripts. She moved to the Department of Music in 1976.

Following her graduation from the École Normale de Musique in 1964, she matriculated at the Paris Conservatoire, where she studied with Norbert Dufourcq, and won first prizes in music history (1967) and musicology (1971). From 1969 to 1973 she studied at the École Nationale des Chartres, where she qualified as an archivist-palaeographer in 1973, and concurrently studied history at the Université de Paris IV. She received the doctorat des lettres in 1985.

A specialist on French music in the seventeenth and eighteenth centuries (with emphases on Michel Lambert and Jean-Baptiste Lully), Massip has also contributed to the study of music and society, the culture of musical transmission, and museology. She has been active as an editor (works of Lambert, Campra, and Charpentier) and as an author of monographs, such as *La vie des musiciens de Paris au temps de Mazarin: 1643–1661* (Paris, 1976), *Le chant d'Euterpe* (Paris, 1991), and the forthcoming *Michel Lambert (1610–1696): contribution à l'histoire de la monodie en France*; and her articles have appeared in a wide variety of journals and collected essays. She chairs the editorial committee of the series *Musica gallica*, serves on the editorial committee for the publication of the complete works of Lully, and is editor-in-chief of the thematic catalogue of the works of Rameau.

Massip has held a number of posts in both French and international musicological or-



Catherine Massip
Corresponding Member

ganizations. She was secretary-general of the Société Française de Musicologie from 1981 to 1987, and served as vice president (1986–89), then president (1989–92), of IAML, also serving as President of its French division from 1990 to 1995. She became a member of the joint committee of RISM in 1993 and was appointed vice president in 1995; after becoming a member of the Commission Internationale Mixte for RILM in 1996, she was appointed its vice president in 1997. She is also a member of the scientific council and board of management of the Centre de Musique Baroque of Versailles.

Richard Middleton is Emeritus Professor and former Head of Music in the School of



Richard Middleton
Corresponding Member



Vivian Perlis
Honorary Member



Christopher Reynolds
Slim Award winner

Arts and Cultures at the University of Newcastle on Tyne, from which he retired in 2005. Before coming to Newcastle in 1998, he taught at the University of Birmingham and The Open University. He was made a Fellow of the British Academy in 2004.

Middleton was educated at Morley Grammar School in Yorkshire, Clare College Cambridge, and York University, where his Ph.D. was supervised by Wilfrid Mellers. His research interests lie in the fields of popular music and the cultural and critical theory of music. While Head of Music at Newcastle he was particularly interested in exploring the

practical implications of such research for the development of music pedagogy.

Middleton has published numerous articles and four books on popular-music topics: *Pop Music and the Blues* (Gollancz, 1972), *Studying Popular Music* (Open University Press, 1990), *Reading Pop* (Oxford University Press, 2000) and *Voicing the Popular* (Routledge, 2006). He was one of the founders of the journal *Popular Music*, and one of its editors from its beginnings in 1981 until 1996. With Trevor Herbert and Martin Clayton of The Open University, he edited *The Cultural Study of Music: A Critical Introduction* (2004) for Routledge, and contributed a chapter entitled “Locating the People? Music and the Popular.” He is a Coordinating Editor of the online journal *Radical Musicology*, hosted by Newcastle University, and wrote an article for the first issue, entitled “Last Night a DJ Saved My Life: Avians, Cyborgs and Gendered Bodies in the Era of Photographic Technology.”

In addition to his books and articles, Middleton has contributed to several handbooks, including Blackwell’s *Key Terms in Popular Music and Culture* (1999), two *Cambridge Companions* (to *Singing* [2000]; and to *Pop and Rock* [2001]), and to the volume on *Populär Musik* in *Handbuch der Musikwissenschaft* (2001). He has written articles for several major reference works, including new articles on “Popular Music” for the revised *New Grove Dictionary* and for *Enciclopedia della musica*. He is Associate Editor for *New Grove* on popular music. He acts as an Associate Editor for the *Encyclopedia of Popular Music of the World* and for the *Oxford Dictionary of National Biography*.

A collection of Middleton’s writings, *Musical Belongings*, to be included in Ashgate’s



Michael J. Puri
Einstein Award winner

series *Contemporary Thinkers on Critical Musicology*, is due in 2009.

AMS Awards and Prizes

The **Otto Kinkeldey Award** is presented annually by the Society to honor an outstanding book by a scholar beyond the early stages of her or his career. This year’s award went to **Ellen Rosand** (Yale University) for *Monteverdi’s Last Operas: A Venetian Trilogy* (California).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of his or her career was presented to **Alexandra Wilson** (Oxford Brookes University) for *The Puccini Problem: Opera, Nationalism, and Modernity* (Cambridge).

The **H. Colin Slim Award** for an outstanding article by a senior scholar was presented



Ellen Rosand
Kinkeldey Award winner



Alexandra Wilson
Lockwood Award winner



Jennifer Williams Brown
Palisca Award winner



Tess Knighton
Stevenson Award winner

to **Christopher Reynolds** (University of California, Davis) for “Porgy and Bess: ‘An American Wozzeck,’” *Journal of the Society for American Music*.

The **Alfred Einstein Award** for an outstanding musicological article by a scholar in the early stages of her or his career was given to **Michael J. Puri** (University of Virginia) for “Dandy, Interrupted: Sublimation, Repression, and Self-Portraiture in Maurice Ravel’s *Daphnis et Chloé* (1909–1912)” *Journal of the American Musicological Society*.



Kimberly Anne Francis
Pisk Award winner



Alvaro Torrente
Stevenson Award winner

The **Robert M. Stevenson Award**, which recognizes outstanding scholarship in Iberian music, was presented to **Tess Knighton** (Cambridge University) and **Alvaro Torrente** (Universidad Complutense, Madrid) eds., for *Devotional Music in the Iberian World, 1450–1800: The Villancico and Related Genres*. (Ashgate).

The **Claude V. Palisca Award** for an outstanding edition or translation was given to **Jennifer Williams Brown** (Grinnell College) for *Francesco Cavalli: La Calisto* (A-R Editions).

The **Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **Kimberly Anne Francis** (University of North Carolina, Chapel Hill), for “‘Il reste encore des questions’: Nadia Boulanger and Igor Stravinsky Develop the *Symphonie de Psaumes*.”

The **Noah Greenberg Award** for outstanding contributions to historically aware performance and the study of historical performing practices was presented to **Adam Knight Gilbert** (University of Southern California) for the project “Fifteenth-Century Counterpoint and Improvisation.”

The **Ruth A. Solie Award**, honoring a collection of musicological essays of exceptional merit, was presented to **Julie Brown** (Royal Holloway, University of London), ed., for *Western Music and Race* (Cambridge).

Other Awards, Prizes and Honors

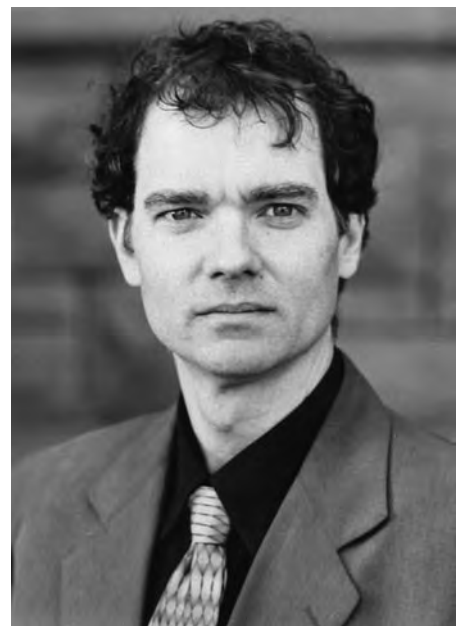
The **Philip Brett Award**, presented by the LGBTQ Study Group of the AMS for exceptional musicological work in the field of



Julie Brown
Solie Award winner

gay, lesbian, bisexual, and transgender/transsexual studies, was given to **George Haggerty** (University of California, Riverside), editor, with Foreword by **Susan McClary** (UCLA) and Afterword by **Jenny Doctor** (York University), for *Music and Sexuality in Britten: Selected Essays of Philip Brett* (California, 2007); and **Martin Pénét** (Université Paris 1), “L’expression homosexuelle dans les chansons françaises de l’entre-deux-guerre: entre derision et ambiguïté,” *Revue d’histoire moderne et contemporaine* (2006).

Wye Jamison Allanbrook (University of California, Berkeley) and **Alexander Silbiger** (Duke University) have been awarded Emeritus Fellowships from the Andrew W. Mellon Foundation.



Adam Knight Gilbert
Greenberg Award winner



Martin Pénet
Brett Award winner

Charlotte M. Cross (New York, New York), has been awarded a research grant from the Avenir Foundation to conduct research at the Arnold Schoenberg Center in Vienna. Her project is “Schoenberg’s *Gedanke* Manuscripts from the 1920s and Early 1930s: English Translations and Commentary.”

Ryan R. Kangas (University of Texas, Austin) was awarded the Hewitt-Oberdoerffer Prize by the AMS Southwest Chapter for his paper “Mahler, Freud, and the Wayfarer.”

Alejandro L. Madrid (University of Illinois, Chicago) was awarded a Fulbright Fellowship

to conduct research on music, dance, and racial relations among Mexico, Cuba, and New Orleans.

Laurie McManus has received a Berlin Program Fellowship for 2008–09 to conduct research on her dissertation “The Rhetoric of Sexuality in German Music Criticism, 1848–1883.”

Ardal Powell received a grant from the Music & Letters Trust to present “Performing English taste: Regency flute mania and the ‘Gothick’ style” at the Institute of Historical Research Seminar on British Music, University of London.

Roberta Freund Schwartz (University of Kansas) received the 2008 Award for Excellence in Historical Recorded Sound Research from the Association for Recorded Sound Collections.

Eleanor Selfridge-Field (Stanford University) was awarded the Modern Language Association Prize for a Distinguished Bibliography for *A New Chronology of Venetian Opera and Related Genres, 1660–1760* (Stanford).

The 2008 ASCAP Deems Taylor Awards for outstanding print, broadcast, and new media coverage of music included the following:

- **bruce d. mcclung** for *Lady in the Dark: Biography of a Musical* (Oxford)
- **Howard Pollack** for *George Gershwin: His Life and Works* (California)
- **Laurie Stras** for “White Face, Black Voice: Race, Gender, and Region in the Music of the Boswell Sisters,” *Journal of the Society for American Music* 1 (2007).

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: 19 January

Alvin H. Johnson AMS 50 Dissertation-year Fellowships
Deadline: 19 January

Janet Levy Travel and Research Fund for independent scholars
Deadlines: 25 January, 27 July

M. Elizabeth C. Bartlet Fund for research in France
Deadline: 2 March

Harold Powers World Travel Fund for research anywhere
Deadline: 2 March

Eugene K. Wolf Travel Fund for European research
Deadline: 2 March

AMS Publication Subventions
AMS 75 PAYS Subventions
Deadlines: 15 March, 15 September

continued on page 25



Susan McClary
Brett Award winner



Jenny Doctor
Brett Award winner



George Haggerty
Brett Award winner

AMS Elections 2009

AMS elections take place in the spring each year. This year, two candidates have agreed to stand for president, one for secretary, 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 President

CAROL J. OJA

William Powell Mason Professor of Music and Professor in the History of American Civilization, Harvard University

Degrees: PhD, Graduate School of the City University of New York, 1985; MA, University of Iowa, 1976; BA, St. Olaf College, 1974

Research Areas: American music; early twentieth century modernism; musical theater; patronage and institutional history; transatlantic modernism; Bernstein, Blitzstein, Copland, Crawford Seeger, Gershwin, and Still

Publications: "Bernstein's Musicals: Reflections of their Time," *Leonard Bernstein: An American Original* (Collins, 2008); *Copland and his World*, co-editor (Princeton, 2005); "'New Music' and the 'New Negro': The Background of William Grant Still's *Afro-American Symphony*," *Best of Black Music Research Journal* (Center for Black Music Research, 2004); *Making Music Modern: New York in the 1920s* (Oxford, 2000); "George Antheil's *Ballet Mécanique* and Transatlantic Modernism," *Modern Mosaic* (North Carolina, 2000); "Dane Rudhyar's Vision of American Dissonance," *American Music* (2000); "Women Patrons and Crusaders for Modernist Music: New York in the 1920s," *Cultivating Music in America: Women Patrons and Activists since 1860* (Cal-

ifornia, 1997); "Gershwin and American Modernists of the 1920s," *Musical Quarterly* (1994); *Colin McPhee: Composer in Two Worlds* (Smithsonian, 1990; Illinois, 2004); *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*, co-editor (Michigan, 1990); "Marc Blitzstein's *The Cradle Will Rock* and Mass-Song Style of the 1930s," *Musical Quarterly* (1989); "Cos Cob Press and the American Composer," *Notes* (1988); "Composer With a Conscience: Elie Siegmeister in Profile," *American Music* (1988); ed., *American Music Recordings: A Discography of Twentieth-Century U.S. Composers* (Institute for Studies in American Music, 1983); *Stravinsky in "Modern Music"* (1924-46) (Da Capo Press, 1982)

Awards: Newhouse Center for the Humanities Fellowship, Wellesley College, 2008-09; Lowens Book Award, Society for American Music, 2001; ASCAP Deems Taylor Book Awards 1983, 1991, 2001; NEH Fellowships, 1991-92, 2005; National Humanities Center Fellow, 1995-96; ACLS, Grant-in-Aid, 1988; Mellon Faculty Fellowship, Harvard University, 1987-88; NEH Travel Grant, 1986; Martha Baird Rockefeller Dissertation Research Grant, 1982; Music Library Association, Best Reference Book of 1982; Newberry Library Research Fellow, 1981; Sinfonia Foundation Research Assistance Grant, 1981

Administrative Experience: Acting Chair, History of American Civilization, Harvard, Fall 2007; Co-director, Warren Center Seminar, Harvard, 2006-07; Co-director, Bernstein Festival, Harvard, 2006; President, Society for American Music, 2003-05; Chair, Department of Music, College of William and Mary, 1997-2000; Director, Cowell Festival, New York City, 1997; Director, Institute for Studies in American Music, Brooklyn College, 1993-97

AMS Activities: Chair, Communications Committee, 2006-07; Director-at-Large, 2005-07; Committee on Committees, 2005-07; Committee on the Publication of American Music, 1991-2001; Einstein Award Committee, 1997-2000; Program Committee, 1995; Co-chair and co-founder of Committee on Cultural Diversity, 1990-95

ANNE WALTERS ROBERTSON

Claire Dux Swift Distinguished Service Professor of Music, University of Chicago

Degrees: PhD, Yale University, 1984; MPhil, Yale, 1981; MMus, Rice University, 1979; MMus and BMus, University of Houston, 1976, 1974

Research areas: French medieval music, ceremony and architecture; late medieval chant; Guillaume de Machaut; Philippe de Vitry; music and mysticism; symbolism in fifteenth-century music

Publications: "The Savior, the Woman, and the Head of the Dragon in the Caput Masses and Motets," *JAMS* (2006); *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works* (Cambridge, 2002); "From Office to Mass: The Antiphons of Vespers and Lauds and the Antiphon Before the Gospel in Northern France," *Opus Dei: The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography - Written in Honor of Professor Ruth Steiner* (Oxford, 2000); "Local Chant Readings and the *Roman de Fauvel*," *Fauvel Studies: Allegory, Chronicle, Music and Image in Paris, Bibliothèque Nationale de France, MS français 146* (Oxford, 1998); "Which Vitry? The Witness of the Trinity Motet from the *Roman de Fauvel*," *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance* (Oxford, 1997); "Remembering the Annunciation in Medieval Polyphony," *Speculum* 70 (1995); "The Mass of Guillaume de Machaut in the Cathedral of Reims," *Plainsong in the Age of Polyphony* (Cambridge, 1992); *The Service Books of the Royal Abbey of Saint-Denis: Images of Ritual and Music in the Middle Ages* (Oxford, 1991); "The Transmission of Music and Liturgy from Saint Denis to Saint Corneille of Compiègne," *Trasmissione e ricezione delle forme di cultura musicale, Atti del XIV Congresso della Società Internazionale di Musicologia, Bologna, 1987* (Bologna, 1990); "Benedicamus Domino: The Unwritten Tradition," *JAMS* (1988); "The Reconstruction of the Abbey Church at Saint Denis (1231-81): The Interplay of Music and Ceremony with Architecture and Politics," *Early Music History* 5 (1985)

continued on page 12

AMS Elections 2009

continued from page 11

Awards: Fellow, American Academy of Arts and Sciences, 2008; Slim (2007), Kinkeldey (2003), Einstein (1989) Awards, AMS; Haskins Medal, (2006), John Nicholas Brown Prize (1995), Van Courtlandt Elliott Prize (1987), Medieval Academy of America; grants and fellowships: Howard Foundation, 1996–97; Guggenheim, 1992; NEH, 1985, 1986–87, 1990; ACLS, 1986, 1988; American Philosophical Society, 1990; Martha Baird Rockefeller, 1982–83; Fulbright, 1981–82

Administrative experience: Council, Medieval Academy of America, 2006–08; Chair, Music Department, University of Chicago, 1992–98, Winter 2008; Deputy Provost for Research and Education, University of Chicago, 2001–04; President, International Machaut Society, 1997–99

AMS activities: Co-chair, *OPUS* Campaign, 2005–09; AHJ AMS 50 Fellowship Committee, 2000–01, Chair, 2001–04; Board of Directors, 1998–2000; Editorial Board, *JAMS*, 1992–98; Publications Committee, 1990–95; Council, 1989–92; Chair, Local Arrangements Committee, 1991; Program Co-chair, Midwest Chapter, 1990–91; Committee on the Status of Women, 1984–86

Candidate for the Office of Secretary

PAMELA F. STARR

Professor of Music History, University of Nebraska

Degrees: PhD, Yale University (1987); MLS, Columbia University; BA, Harpur College

Research Areas: Music and music patronage at the papal court and other fifteenth-century court institutions; music and music patronage in sixteenth- and seventeenth-century England; music and film

Publications: “A Great Ornament and Pleasure: the Place of Music in the Educational Formation of Early Modern English Society,” *Education Most Sovereign: The Teaching and Learning of Music in the Renaissance* (2009); “Musical Entrepreneurship in Fifteenth-Century Europe,” *Early Music* (2004); “Teaching Music History in the Centrifugal Classroom” (2002); “Jos-

quin, Rome, and a Case of Mistaken Identity,” *Journal of Musicology* (1997); “Rome as the Centre of the Universe: Papal Grace and Music Patronage,” *Early Music History* (1992); “The Ferrara Connection,” *Studi musicali* (1989); “Music at the Margins in Early Modern England” (in preparation)

Awards: Fellow, American Academy in Rome, 1984; fellowships: American Philosophical Society (1993), ACLS (1989), NEH (1988), Fulbright (1984)

Administrative Experience: Chair, Academic Rights and Responsibilities Committee, University of Nebraska-Lincoln, 1999–2000; Chair, Music History Search Committee, 2005–06; College of Fine and Performing Arts Executive Committee, 1997–2000, 2005–09; Medieval/Renaissance Studies Executive Committee, 2006–; School of Music Executive Committee, 1992–95, 2000–01

AMS Activities: Secretary, 2007–09; Communications Committee, 2007–09; Director at Large, 2005–07; AHJ AMS 50 Fellowship Committee, 2004–06; Review Editor, *JAMS*, 2001–04; Program Committee, 1998; Chair, Chapter Fund Committee, 1994–97, Chair 1995–96; History of the Society Committee, 1994, 1997–2001; *JAMS* Editorial Board, 2000–01; Membership and Professional Development Committee, 2006–07

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

ANNA MARIA BUSSE BERGER

Professor of Music, University of California, Davis

Degrees: PhD, Boston University, 1986; MA, Trondheim University, Norway; BM, Musikhochschule, Detmold, Germany

Research Areas: History of medieval and renaissance music and theory, music and mathematics, music and memory

Publications: Co-ed., *Memory and Invention in Medieval and Renaissance Literature, Visual Arts, and Music* (Olschki, 2009); “Models of Composition in the Fifteenth Century,” *Memory and Invention in Medieval and Renaissance Literature Visual Arts, and Music* (Florence, 2009); “Arithmetic and Mensuration and Proportion Signs,” *Progetto Notazione, Studi e Testi, Scuola di Paleografia a Filologia Musicale* (Cre-

mona, 2008); “Compositional Practices in Trecento Music: Model Books and Musical Traditions,” in *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm* (Woodbridge, 2007); “Die isorhythmische Motette und die Gedächtniskunst,” *Kongressbericht Weimar 2004, Musik und kulturelle Identität* (Kassel, 2007); *Medieval Music and the Art of Memory* (California, 2005); “The Evolution of Rhythmic Notation,” *History of Theory* (Cambridge, 2002); “Die Rolle der Mündlichkeit in der Komposition der ‘Notre Dame-Polyphonie,’” *Das Mittelalter* (1998); “Notation mensuraliste et autres systèmes de mesure au XIV^e siècle,” *Médiévales*, (1997); “Mnemonics and Notre Dame Polyphony,” *Journal of Musicology* (1996); *Mensuration and Proportion Signs: Origins and Evolution* (Clarendon, 1993); “The Myth of *diminutio per tertiam partem*,” *Journal of Musicology* (1990); “The Problem of Diminished Counterpoint,” *Festschrift for Bonnie Blackburn*, forthcoming

Awards: Lehman Visiting Professor, Villa I Tatti, 2005–06; ASCAP Deems Taylor Award, 2006; Wallace Berry Award, Society for Music Theory, 2005; Einstein Award, 1991; fellowships: Guggenheim Foundation, NEH, Stanford Humanities Center, Villa I Tatti

Administrative Experience: Chair, University of California, Davis, Music Department, 2006–09; Executive Committee of the College of Letters and Sciences, 2006–09; Committee for Academic Personnel, 2003–05; Critical Theory Executive Committee, 2003–05; University of California, Davis, Committee for Academic Personnel, 2002–05; member, Davis Humanities Institute Advisory Board, 1999–2002; Committee on Research, 1994–97, 1998–2001; Provost’s Advisory Committee, 1997; Search Committee, Dean of Graduate School, 1997; Chair, Education Abroad Committee, 1995–97; Graduate Adviser, 1990–92, 1994–97; panelist, NEH, Guggenheim Foundation, ACLS

AMS Activities: Campaign Committee, 2004–; Program Committee, 1994, 2004–05, Chair, 2005; Co-chair, *OPUS* Banquet, 2004; Einstein Award Committee, 1999–2001, Chair, 2001; *JAMS* Editorial Board, 1998–2001; Committee for Honorary and Corresponding Members, 1997–98; Council, 1995–97

SUSAN C. COOK

Professor of Music and Women's Studies, Associate Dean for Arts and Humanities, University of Wisconsin, Madison Graduate School

Degrees: PhD, University of Michigan, 1985; MA, University of Michigan, 1979; BA, Beloit College, 1977

Research Areas: Euro-American contemporary musics, gender and music, women in music, Euro-American vernacular dance

Publications: "Flirting with the Vernacular: Europe in the 1920s," *The Cambridge History of Twentieth-Century Music* (2004); "Don't Fence Me In: The Pleasures of Teaching 'American Music'" *Teaching Music History* (Ashgate, 2002); "Gender and Sexuality," *The Garland Encyclopedia of World Music* (2001); "Watching Our Step: Embodying Research, Telling Stories," *Audible Traces: Gender, Identity, and Music* (Carciofoli, 1999); "Passionless Dancing and Passionate Reform: Respectability, Modernism, and the Social Dancing of Irene and Vernon Castle," *The Passion of Music and Dance: Body, Gender, Sexuality* (Berg, 1998); Co-ed., *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* (Illinois, 1994); "George Antheil's *Transatlantic*: An American in the Weimar Republic," *Journal of Musicology* (1991); "Jazz as Deliverance: The Reception and Institution of American Jazz during the Weimar Republic," *American Music* (1989); "Der Zar lässt sich fotografieren: Weill and Comic Opera," *A New Orpheus: Essays on Kurt Weill* (Yale, 1986); *Opera for a New Republic: The Zeitoper of Krenek, Weill and Hindemith* (UMI, Rochester, 1985); "In imitation of my negro mammy: Alma Gluck and the American Prima Donna," *The Arts of the Prima Donna, 1720–1920* (Oxford, forthcoming); "Pretty Like the Girl": Gendering Character and Musicking Gender in *Oklahoma!*, *Contemporary Theatre Review* (forthcoming)

Awards: Fulbright Senior Distinguished Professor, Netherlands, 2003; Hagley-Winterthur Arts and Industry Fellowship, 1999; Society of Dance History Scholars Lippincott Prize, 1999; Susan Koppelman Award, Popular Culture Association/American Cultural Association, 1995

Administrative Experience: Associate Dean for Arts and Humanities, University of Wisconsin, Madison Graduate School, 2007–; Society of Dance History Scholars, Board Member, 2006–, Program Chair, 2005; Committee on Institutional Coop-

eration Academic Leadership Program, 2006–07; Executive Director, University of Wisconsin–Madison Arts Institute, 2005–07; Chair, University of Wisconsin Press Committee, 2005–07; Acting Director, University of Wisconsin Press, 2005, Departmental Director of Graduate Studies, 1999–2005; Society for American Music Program Chair, 2002, Local Arrangements Chair, 1995, Board Member, 1989–1991; member, faculty executive committees in the School of Music, Women's Studies Department, and Dance Program

AMS Activities: Membership and Professional Development Committee, 2003–05; Co-chair, Graduate Education Committee, 2001–05; Brett Award Committee, 1999–2001; *JAMS* Editorial Board, 1995–98; Committee on the Status of Women, 1988–1994, Chair, 1990–94

JULIE E. CUMMING

Associate Professor, Schulich School of Music, McGill University

Degrees: PhD, University of California, Berkeley, 1987; MA, University of California, Berkeley, 1982; BA, Barnard College, Columbia University, 1980

Research Areas: Medieval and Renaissance polyphony; the motet; Renaissance music printing; eighteenth-century opera

Publications: "From Variety to Repetition: The Birth of Imitative Polyphony," *Yearbook of the Alamire Foundation* (Alamire, 2008); "From Chapel Choirbook to Print Partbook and Back Again," *Cappelle musicali fra corte, stato e chiesa nell'Italia del rinascimento, Atti del Convegno internazionale Camaiore* (Olschki, 2007); "Motet and Cantilena," *A Performer's Guide to Medieval Music* (Indiana, 2000); *The Motet in the Age of Du Fay* (Cambridge, 1999); "Gluck's *Iphigenia* Operas: Sources and Strategies," *Opera and the Enlightenment* (Cambridge, 1995); "Music for the Doge in Early Renaissance Venice," *Speculum* (1992); "The Goddess Fortuna Revisited," *Current Musicology* (1980); "Petrucci's Publics for the First Motet Prints," *Making Publics: People, Things, and Forms of Knowledge* (Routledge, forthcoming); "Text Setting and Imitative Technique in Petrucci's First Five Motet Prints," *On the Relationship of Imitation and Text Treatment: The Motet around 1500* (Brepols, forthcoming)

Awards: Schulich School of Music Full Time Teaching Award, 2007; Grants from the Social Sciences and Humanities Re-

search Council of Canada: Co-applicant in the Major Collaborative Research Initiative, "Making Publics: Media, Markets and Association in Early Modern Europe, 1500–1700," 2005–10; Principal Investigator, Standard Research Grant, "The Origins of Imitation in the Josquin Era," 2001–05; Co-investigator, Standard Research Grant, "Ingenious Repetition: Compositional Strategies in the Late Renaissance," 1995–2000

Administrative Experience: Member of the Fine Arts Committee (3) for the 2007 Social Sciences and Humanities Research Council of Canada Standard Research Grants; Director of Graduate Studies, Faculty of Music, McGill, 2001–03; Contributing Editor, *Early Music America*, 1995–96; Program Committee, Canadian University Music Society meeting, 1995; Book Review Editor, *Historical Performance*, 1988–95

AMS Activities: Review Editor, *JAMS*, 2004–08; Graduate Education Committee, 2002–07; Performance Committee, 2002–04, chair, 2003; Local Arrangements Committee, 1993; Council Outreach Committee, 1990–92; Council, 1989–91; Committee on the Status of Women, 1986–89; Student representative to Council, 1984–85

G. YVONNE KENDALL

Associate Professor of Music, University of Houston-Downtown

Degrees: DMA, Stanford University, 1985; MM, New England Conservatory of Music, 1981; BS, Austin Peay State University, 1976

Research: Historical Dance and Dance Music, African American Music, Harlem Renaissance

Publications: "Renaissance Dance," *A Performer's Guide to Renaissance Music* (Indiana, 2007); Review-article, *Almain in Britain, c. 1549–c. 1675* (Payne), *Music & Letters* (2005); "Music, Dance and Theater in Late Cinquecento Milan," *Early Music* (2004); "Ornamentation and Improvisation in Sixteenth-Century Dance," *Improvisation in the Arts* (Kalamazoo, 2003); Review, *Music for a While: Music and Dance in Sixteenth-century Prints* (Vignau-Wilberg), *Renaissance Quarterly* (2002); "Dance," *Encyclopedia of the Renaissance*, (New York, 1999); "Significant Writings on African American Music Since 1968," "African American Concert Music—1776–1861," "African

continued on page 14

AMS Elections 2009

continued from page 13

American Concert Music—1861–1919,” *Encyclopedia of African American Music* (New York, forthcoming)

Awards: Texas Commission on the Arts certificate for contribution to Baroque Festival in San Miguel de Allende, Mexico, 2008; University of Houston-Downtown: Award for Excellence in Faculty Service (2007), Faculty Development Grant (2007), Organized Research Grant (2004); NEH Summer Fellow, “Golden Age Spain,” 1995; NEH Summer Fellow, “Italian Archival Sciences,” 1993; Pew Grant, 1991; Davidson College Faculty Summer Research Grants, 1989, 1991; University of North Carolina-Chapel Hill Summer Research Grant, 1988; Post-doctoral Fellowship, University of North Carolina-Chapel Hill, 1986–88

Administrative Experience: University of Houston-Downtown: Coordinator for Music (1994–2001, 2004–), Departmental Assessment Coordinator, University Faculty Affairs Committee Chair, University Rank & Tenure Committee Chair (2006, 2007); Board of Directors: Mercury Baroque (2003–04), Houston Early Music (1994–99; secretary, 1996–99); Advisory Board, Houston Ebony Opera Guild (1997–99)

AMS Activities: President, Southwest Chapter, 2001–03; AMS Council, 1998; Local Arrangements Committee, 2003; Committee on Cultural Diversity, 2003–06, Co-chair, 2005–06; Committee on the Status of Women, 1997–98; Committee on Membership and Professional Development, 2006–08

LEONORA SAAVEDRA

Associate Professor of Music, University of California, Riverside

Degrees: PhD, University of Pittsburgh, 2001; Maîtrise en Musicologie, Université de Paris IV – Sorbonne, 1979

Research areas: Twentieth-century Mexican art music and other living musical traditions, nationalism and its deconstruction, the critique of colonial discourse, music historiography, the relations between music and the state, music and ideology

Publications: “Staging the Nation: Race, Religion and History in Mexican Opera of the 1940s,” *Opera Quarterly* (2007); “Chávez y Revueltas: la construcción de una identidad nacional y moderna,” *Sil-*

vestre Revueltas: sonidos en rebelión (Mexico City, 2007); “Carlos Chávez, Silvestre Revueltas y el ‘Renacimiento Azteca,’” *Boletín Música Casa de las Américas* (Havana, 2003); “Carlos Chávez y la Construcción de una alteridad estratégica,” *Diálogo de Resplandores: Carlos Chávez y Silvestre Revueltas* (Mexico City, 2002); “Mujeres musicólogas de México,” *Heterofonía* (2000); “The American Composer of Western Art Music in the 1930s: A Study of Charles Seeger’s and Carlos Chávez’s Social Thought,” *Foundations of a Modern Musicology: Understanding Charles Seeger* (Illinois, 1999); “Musical Identities, the Western Canon, and Speech About Music in Twentieth-Century Mexico,” *International Hispanic Music Study Group Newsletter* (1998); “Los Escritos Periódicos de Carlos Chávez: Una Fuente para la Historia de la Música en México,” *Inter-American Music Review* 10 (1989); *Música Mexicana Contemporánea* (Mexico City, 1982); *Embracing Contradiction: Constructions of the Self in the Mexican Musical Imaginary* (Oxford, forthcoming)

Awards: Jury Chair, Premio Internacional de Musicología Otto Mayer-Serra, Mexico City, 2008; UC-Mexus Grant, 2006–07; Grant adjudicator, United States-Mexico Trust for Culture (Fondo Nacional para la Cultura y las Artes [FONCA], Bancomer and the Rockefeller Foundation), 1998, 1999; FONCA Research Fellowship, 1996; jury member, Premio de Musicología Casa de las Américas, Havana, 1986, 1993; Mellon Pre-doctoral Fellowships, 1992, 1994; Fulbright-Juárez Fellowship, 1989–91

Administrative experience: Graduate Advisor, Music Department, University of California, Riverside (UCR), 2005–08; Program Committee, Society for American Music, 2008; Organizer, Encuentros/Encounters 2007, “The Mexican Son: Ethnic Roots and Transborder Communities,” UCR, 2007; Housewright Dissertation Award Committee, Society for American Music, 2004–05; Program Committee, Society for American Music, 2004; editorial boards, *Pauta*, *Heterofonía*, 1997–99; Director, Coordinación Nacional de Música y Opera, Instituto Nacional de Bellas Artes, Mexico City, 1998; Head, Department of Research, Centro Nacional para la Investigación, Documentación e Información Musical (CENIDIM, Mexico City), 1981–82, 1997–98; Director, CENIDIM, 1985–88

AMS activities: Robert Stevenson Award Committee, 2006–08, Chair, 2008; Coun-

cil, 2002–03

LLOYD WHITESELL

Associate Professor, Schulich School of Music, McGill University

Degrees: PhD, Stony Brook University, 1993; MA, Stony Brook University, 1987; BA, University of Minnesota, 1982

Research Areas: Gender/sexuality; Britten; Ravel; Joni Mitchell; film music; modernisms

Publications: *The Music of Joni Mitchell* (Oxford, 2008); “Trans Glam: Gender Magic in the Film Musical,” *Queering the Popular Pitch* (Routledge, 2006); “Concerto Macabre,” *Musical Quarterly* (2005); “Twentieth-Century Tonality, or, Breaking Up Is Hard to Do,” *The Pleasure of Modernist Music* (Rochester, 2004); “Britten’s Dubious Trysts,” *JAMS* (2003); “Harmonic Palette in Early Joni Mitchell,” *Popular Music* (2002); Co-ed., *Queer Episodes in Music and Modern Identity*, (Illinois, 2002); “Ravel’s Way,” *Queer Episodes in Music and Modern Identity*; “White Noise: Race and Erasure in the Cultural Avant-Garde,” *American Music* (2001); “A Joni Mitchell Aviary,” *Women and Music* (1997); “Translated Identities in Britten’s *Nocturne*,” *Repercussions* (1997); “Men with a Past: Music and the ‘Anxiety of Influence,’” *19th-Century Music* (1994); “Reckless Form, Uncertain Audiences: Responding to Ives,” *American Music* (1994)

Awards: AMS Publication Subventions, 2007, 2002; Social Sciences and Humanities Research Council of Canada Grant in Aid of Conferences, 2007; Prix Opus, Article de l’année (Quebec), 2004; Humanities Research Grant (McGill), 2004; Philip Brett Award (Gay & Lesbian Study Group, AMS), 2002

Administrative Experience: Co-organizer, Feminist Theory and Music Conference 9; “Speaking Out of Place,” 2007; Co-organizer, “Exploring the Art and Music of Joni Mitchell,” Symposium 2004; History Area Chair, Schulich School of Music, 2002–04

AMS Activities: Chair, Nominating Committee, New York-St. Lawrence Chapter, 2004; Council, 2000–02; Chair, Council Nominating Committee, 2001; Philip Brett Award Committee, 2000–01, 2003; Co-chair, Gay & Lesbian Study Group, 1997–99; Co-ed., *GLSG Newsletter*, 1993–96

AMS-Library of Congress Lecture Series

The American Musicological Society and the Music Division of the Library of Congress are continuing the series of lectures highlighting musicological research conducted in the Division's collections. The next talk, scheduled for Thursday, 26 March 2009, at 7 p.m., will feature Jeffrey Magee, who will speak on the topic "Now It Can Be Told: The Unknown Irving Berlin." The lecture will be illustrated with live musical examples presented by performers from the University of Illinois, Urbana-Champaign.

Magee writes, "After Jerome Kern famously pronounced that 'Irving Berlin is American music' in 1925, Berlin continued for several decades more to define many of America's most distinctive musical idioms, from Tin Pan Alley to Broadway to Hollywood. Berlin's death twenty years ago at the age of 101 accelerated an ever-expanding cottage industry of commentary, reflection, and scholarship on a legendary figure about whom it might have seemed there was nothing more to say. In fact, we

have only scratched the surface of the vast legacy of the twentieth century's most prolific songwriter. That has become more apparent since 1992, when Berlin's daughters presented his papers to the Library of Congress, creating new opportunities to reassess a major figure in American music. In an effort to amplify patterns in Berlin's stage and screen career, the talk will aim to draw connections among unknown (or little-known) materials—including songs, scripts, 'plot treatments,' and other notable documents—and Berlin's better-known work."

Open to the public, the program will be held in the Library's Coolidge Auditorium in the Jefferson Building, Library of Congress, Washington, D.C.

The first two lectures in the series, by Judith Tick and Annegret Fauser, are available in webcast form via the AMS Web site, www.ams-net.org/LC-lectures.

The AMS Communications Committee and the LC Music Division invite all members of the Society who have used the Mu-



Jeffrey Magee

sic Division's collections to submit lecture proposals. Further details of the series and instructions for those interested in submitting a proposal are found at the Web site.

—Patrick Macey

Committee News

Committee on the Annual Meeting

The Committee on the Annual Meeting (CAM) has been charged by the Board of Directors with reviewing major components of the Annual Meeting, including (to quote from the AMS Administrative Handbook) "the guidelines and conventions that govern such things as number of sessions, length of papers, panels, study groups, invited papers, plenary sessions, coordination of policies affecting paper sessions and performance, and the like." Outgoing committee chair Walter Frisch oversaw a gathering of information on the practices of other scholarly societies of similar size, and in December an e-mail message was sent to all of our online members requesting their input. The Committee will make a preliminary report to the Board at its March meeting, and we will continue to discuss issues concerned with the meeting over the summer. If you have not already communicated with CAM, please send your thoughts to me (honey.meconi@rochester.edu) by 1 May.

—Honey Meconi

Committee on Career-Related Issues

At the Nashville meeting the Committee on Career-Related Issues (CRI) launched its "Work/Life Initiative" with a session on "How to Raise a Career without Wrecking Your Kids." Our presenters included Walter Frisch (Columbia University), Bonnie Gordon (University of Virginia), Ellen Rosand (Yale University), and Wayne Heisler (The College of New Jersey). We will be following up with a session on dealing with aged family members in Philadelphia. Society members are encouraged to recommend topics for future sessions by contacting any member of the committee.

In our session on technology Michael Cuthbert (MIT) and Jocelyn Neal (UNC, Chapel Hill) offered new perspectives on the integration of technology in research and teaching. Our Master Teacher session featured Mary Natvig (Bowling Green State University); a call for nominations for next year's presenter will be issued soon. (The CRI's co-sponsored sessions with the Pedagogy Study Group are reported on p. 18.)

The Buddy Program, linking new Soci-

ety members with experienced mentors to enhance their conference experience, continues to flourish, and we thank the many volunteers for helping to make the program such a success. Watch for a call for participants as the next meeting approaches.

We have begun to consider ways to update our Web site to better serve the membership. This will be a long-term project, but ideally we hope to have links and materials relevant to musicologists at various stages of their careers. We would be grateful for input: please feel free to drop me a note (james.davis@fredonia.edu) or contact any of the committee members with suggestions.

The CRI is working on a session on grant writing for next year's meeting. We are also looking for the best way to bring back the CV and Cover Letter Workshop for those interested in getting an objective critique of their materials.

Many thanks to all who helped make our 2008 presentations such a success. We look forward to more activities in Philadelphia!

—Jim Davis

continued on page 16

Committee News

continued from page 15

Graduate Education Committee

At the Society's annual meeting in Nashville, the Graduate Education Committee sponsored an open forum on the mentoring of theses, dissertations and student conference papers. Leta Miller (University of California, Santa Cruz), William Kinderman (University of Illinois, Urbana-Champaign), and Thomas Irvine (University of Southampton) made presentations and led a lively discussion. Irvine's presentation on graduate education in Great Britain highlighted the increasing internationalization of musicological studies—a topic that we will no doubt discuss more on future occasions. 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 2009 annual meeting in Philadelphia. The topic will be "teaching as part of the graduate experience." 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: Ruth DeFord (rdeford@hunter.cuny.edu) or Alexander Rehding (arehding@fas.harvard.edu). The resolution itself may be found via the committee's Web site, www.ams-net.org/gecl. Finally, we offer thanks to outgoing co-chair Daniel Melamed for his excellent work on the committee during the past three years, and we extend a warm welcome to Randy Kinnett as the committee's new student representative.

—Ruth DeFord and Alexander Rehding

Membership and Professional Development Committee

The Membership and Professional Development Committee met during the Nashville conference to discuss the work of our various constituent committees (Committee on Career Related Issues, Committee on the Status of Women, Committee on Cultural Diversity, and the Graduate Education Committee). This year we at last took a close look at the Survey of AMS members, and (with the approval of the Board)

decided that we ought to add a pair of student representatives to the MPD itself, in recognition of the evident youth of our Society, and the importance of representing as many viewpoints as possible in our advice to the Society on career and professional development issues. There will normally be two students on the MPD, each serving a two-year term. They will be appointed by the Board from among the Student Chapter Representatives, and will seek advice and perspectives from their fellow student representatives.

New projects underway in the coming year will include an array of interesting open forums during the Philadelphia meeting. The Graduate Education Committee (see separate report) will convene a session devoted to teaching and the graduate school experience. The Committee on Career Related Issues will sponsor a set of panels and discussions on technology, life/work balance, a master teacher session, and (new this year) a project sponsored by the Pedagogy Study Group on outreach and connections between musicologists and local arts presenters or ensembles.

We are also planning a variety of useful resources that will be freely available to attendees: a CV and Cover Letter Booth for those seeking professional advice on the job search, and also professional guidance on grant writing skills. We also expect to renew our call for applications for Travel Grants for those who would like to attend the annual meeting but have little or no institutional support for conference travel.

Meanwhile we encourage members at large to be in touch with their ideas on how we might better serve their needs, either through the chair of the MPD, or through the chairs of the individual committees. Contact information can be found on the AMS Web site.

—Richard Freedman

Committee on the Publication of American Music

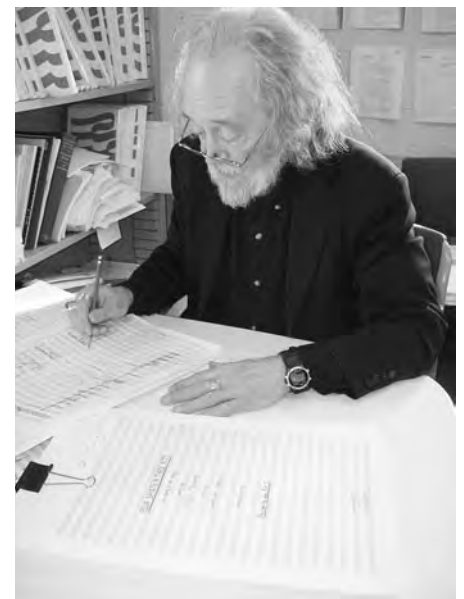
During the past six months, Music of the United States of America (MUSA), the society's national series of scholarly editions, has brought out through A-R Editions two new volumes. The first, MUSA 18, is *Virgil Thomson and Gertrude Stein: Four Saints in Three Acts*, edited by the late H. Wiley Hitchcock and Charles Fussell: the first opera in our series. The second, *Florence Price: Symphonies No. 1 and No. 3*, edited by Rae Linda Brown and Wayne Shirley (MUSA 19), makes available two works by the first

African-American woman composer of symphonies. The next volume scheduled, *Songs from "A New Circle of Voices": The Sixteenth Annual Pow-Wow at UCLA*, edited by Tara Browner, will be MUSA 20, marking the halfway point in this projected forty-volume series.

MUSA is funded by the AMS, the American Music Institute of the University of Michigan School of Music, Theater, and Dance, and the National Endowment for the Humanities. (Last summer saw the society win from NEH an operating grant—\$110,000 in outright funds plus \$20,000 in matching money—that will continue through June 2011.)

Day-to-day operations of MUSA lie in the hands of executive editor James Wierzbicki, who has held the position since fall 2003. Holding a Ph.D. in historical musicology from the University of Cincinnati, Wierzbicki worked for more than twenty years as chief music critic for the *St. Louis Post-Dispatch* and other Midwestern newspapers. His scholarly interests focus on questions of modernism and the postmodern, electronic music, and the use of music in films. In 2005 Scarecrow Press published his monograph on the groundbreaking electronic score for the 1956 film *Forbidden Planet*. More recently, his *Film Music: A History* has been published by Routledge (2008).

Dr. Wierzbicki would like to hear from any and all who might be contemplating an editorial project in the field of American music. For ideas or questions about MUSA,



James Wierzbicki editing material from *Four Saints in Three Acts*

he may be contacted at the University of Michigan: tel. (734) 647-4580; fax (734) 647-1897; or e-mail jwierz@umich.edu.

—Richard Crawford

Publications Committee

As incoming chair of the Publications Committee, I would first like to thank outgoing chair Ruth Solie, who has worked very hard on the Committee over the past five years. Although we receive many worthy submissions, we are able to subvent relatively few. In accord with our procedures, these awards were recommended by the Publications Committee and approved by the Board. Awards for the fiscal years 2008 and 2009 include the following:

Vanessa Agnew, *Enlightenment Orpheus: The Power of Music in Other Worlds* (Oxford)

Billee Bonse-Mitchell, Margarita Mazo, and Olga Haldey, *Igor Stravinsky's Les Noces in Sketches and Drafts* [facsimile edition] (A-R Editions)

Ron Emoff, *Music and the Performance of Identity on Marie-Galante, French Antilles* (Ashgate)

Roger Freitas, *Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani* (Cambridge); the first publication supported by the Donna Cardamone Jackson Endowment

Larry Hamberlin, *Tin Pan Opera: Operatic Novelty Songs in the Ragtime Era* (Oxford)

John Howland, *Ellington Uptown* (Michigan)

Gundula Kreuzer, *Verdi and German Culture* (Cambridge)

Alejandro Madrid, *Sounds of a Modern Nation: Music, Culture, and Ideas in Post-revolutionary Mexico, 1920–1930* (Temple)

Gayle Sherwood Magee, *Charles Ives Reconsidered* (Illinois)

Rebecca Maloy, *Inside the Offertory: Aspects of Chronology and Transmission* (Oxford)

Timothy McGee, *Civic Musicians and Republican Florence, 1282–1532* (Indiana); the first publication supported by the Martin Picker Endowment

Simon Morrison, *The People's Artist: Prokofiev's Soviet Years* (Oxford)

Jann Pasler, *Composing the Citizen: Music as Public Utility in Third Republic France* (California)

Ronald Rodman, *As Heard on TV: Form, Function, and Meaning in Classic Television Music* (Oxford)

Study Group News

Cold War Study Group

At the Nashville Annual Meeting, the Cold War and Music Study Group (CWMSG) presented a lively panel entitled “American Music and the Global Cold War: Music Crossing Borders,” organized by Danielle Fosler-Lussier and moderated by Peter Schmelz. Panelists Emily Abrams Ansari, Ryan Dohoney, Carol Hess, and Fosler-Lussier discussed a range of ways in which the Cold War and cultural globalization affected the composition, reception, and transmission of American music at home and abroad. Our panel for the 2009 meeting in Philadelphia will focus on methodologies of researching music of the Cold War.

As incoming chair, I wish to thank CWMSG founder and outgoing chair Peter Schmelz for his successful efforts to foster exchange between scholars of Cold War music and draw greater attention to Cold War issues within the AMS. I also welcome newly-elected members-at-large Sumanth Gopinath, Phil Ford, Lisa Jakelski, and Emily Abrams Ansari. To join the CWMSG, view a directory of current members and research, or learn more about the group's past and future activities, please visit our Web site, www.ams-net.org/cwmsg/.

—Laura Silverberg

International Hispanic Music Study Group

At the Nashville meeting, the International Hispanic Music Study Group celebrated the fifteenth anniversary of its founding. Many of the forty-odd audience members publicly thanked William Summers for having

Peter Schmelz, *Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw* (Oxford)

Derek Scott, *Sounds of the Metropolis: The 19th-Century Popular Music Revolution* (Oxford)

Larry Stempel, *Showtime: A History of the Broadway Musical Theater* (W. W. Norton)

Lloyd Whitesell, *The Music of Joni Mitchell* (Oxford)

Iannis Xenakis, *Music and Architecture: Architectural Projects, Texts, and Realizations* (Pendragon)

—Robert L. Kendrick

initially conceived of the Study Group, organizing its first meeting in 1993 (Montreal), and for remaining at its helm without hiatus these fifteen years. The Study Group promotes Iberian music, that is, music of (or descended from) Spain, Portugal, and those parts of Latin America where Spanish or Portuguese is spoken.

The Study Group now finds itself under the leadership of Walter Clark, who has offered Web facilities and graduate-student assistance courtesy of the University of California, Riverside. As the 2007 winner of the Robert M. Stevenson Award for outstanding scholarship in Iberian music, Clark participated in the Nashville panel discussion, which featured all previous recipients of the award: Carol Hess (2004); Cristina Magaldi (2005); and Ken Kreitner (2006). Each identified the most compelling directions for the future of Iberian music scholarship, such as challenges to received ideas on nationalism, continuing controversies over chronology in Iberian music from around 1500, and the impact of the increasing numbers of Hispanic and Latino students on the music history curriculum. The need to reformulate “American” music to include music “of the Americas” was also discussed in light of the new mission statement of the Society for American Music (SAM), which incorporates this broader meaning.

Future projects for the Study Group include formalizing contacts with our counterparts in Europe and Latin America; establishing links with other societies in the United States, such as the Society for Ethnomusicology (Susan Thomas) and SAM (Carol Hess); networking more extensively with Spanish and Portuguese departments (team-teaching or offering music appreciation classes tailored to Spanish majors); disseminating less-than-accessible journals from Latin America; and posting the papers for future Study Group sessions in advance. Themes for future meetings—globalization, race, gender, and historiography—are currently under consideration. A three-year term for the Study Group coordinator was established, as was an interim advisory board, on which Elizabeth LeGuin and Alejandro Planchart have agreed to serve.

—Carol A. Hess

continued on page 18

National Recording Preservation Board

If you have been to the Library of Congress (LC) in the last year, you have probably noticed that all 4 million of the recorded and visual materials have now been moved to the new National Audiovisual Conservation Center in Culpeper, Va. (www.loc.gov/avconservation/). It is a state-of-the-art facility, if somewhat less convenient for those visiting Washington D.C. One must make an appointment to listen to recordings, although everything is available. Each request is digitized in Culpeper and, yes, soon more places may become available for listening (see www.loc.gov/rr/record/ for full details).

Members of the AMS are encouraged to suggest recordings for preservation in the registry, and I ask you to let me know about concerns pertaining to access and copyright.

The quantity of free online materials, from manuscript scores to recordings and sheet music, grows every day, and not just at the LC. One of my favorite new sites is the Cylinder Preservation and Digitization Project at UC Santa Barbara (cylinders.library.ucsb.edu), where one can search and immediately listen to cylinders.

If you are interested in starting a project using recording, I recommend the “resources” section of the Research Centre for the History and Analysis of Recorded Music Web site: www.charm.rhul.ac.uk.

The 2007 National Recording Registry was announced in May 2008, and PBS has produced an excellent series of shows about featured recordings. They can be heard at www.npr.org/templates/story/story.php?storyId=6392808.

—José Bowen

Disability and Music

At the AMS/SMT Annual Meeting in Nashville, the SMT Interest Group on Disability and Music sponsored a panel discussion on “Scholars with Disabilities.” Ten of our colleagues spoke movingly about the ways in which disability has affected their lives, careers, teaching, and scholarship. We hope to publish these papers, along with several other disability-related papers from the Nashville conference, in an appropriate journal. Looking ahead to the solo conferences in 2009, we are planning a session on disability and performance for the AMS in Philadelphia and a session on accommodating learning differences in the music theory classroom for the SMT in Montreal.

We continue to work to make our conferences and all of our public activities (including our print and online publications) fully accessible. Our detailed list of recommendations and guidelines is under consideration by the SMT Executive Board and the AMS Board of Directors. These guidelines, and a great deal of additional information, are available on our Web site: web.gc.cuny.edu/disabilityinmusic/.

One of our principal projects for the coming year is to make our Web site an indispensable resource for teachers who have students with disabilities in a class.

If you would like to join the SMT Interest Group on Music and Disability, please join our e-mail discussion list: see the Web site for details.

If you would like more information or wish to get involved in any way with issues related to disability and music, please contact me at jstraus@gc.cuny.edu.

—Joseph Straus

Study Group News

continued from page 17

Pedagogy Study Group

The Pedagogy Study Group (PSG) is pleased to report on three events held regionally and nationally in 2008. Teaching Music History Day, hosted by DePauw University on 13 September, featured as its theme “Bringing Music History into Focus.” Presenters addressed topics including teaching graduate students, teaching performers, and cross-disciplinary pedagogy. The event concluded with a keynote address by Melanie Lowe (Vanderbilt University) and an open forum for discussion. Chapters interested in organizing a Teaching Music History Day in their area next year may contact Jessie Fillerup (ravel@ku.edu) for more information.

At the Nashville Annual Meeting, the PSG and the Committee on Career-Related Issues (CRI) jointly sponsored a session entitled “Reaching Out to Performance Majors in Music History Classes.” Four presenters offered position papers targeting specific pedagogical philosophies or techniques: teaching with primary sources, constructing knowledge by engaging a musical work’s “past” and “present,” exchanging academic for performance-based models of history teaching, and treating both research and performance as creative, collaborative acts. The PSG co-sponsored a second session, “Diversity in the Music Classroom: Confronting the Politics of Inclusion and Access,” with the SMT Pedagogy Interest Group, SMT Disabilities Study Group, and SMT Diversity Committee, which addressed the challenges and opportunities of teaching students with diverse abilities and cultural backgrounds.

At the 2009 Annual Meeting in Philadelphia, the PSG will join the CRI and The Philadelphia Orchestra’s education department in a collaborative panel session exploring the relationship between musicology and general audience education. As symphony orchestras expand their educational programs and utilize new media, the session will consider how a similarly expanding range of musicological approaches may help orchestras reach new audiences and enlighten existing ones.

Information on past and upcoming PSG events may be found at the group’s Web site, www.ams-net.org/psg/.

—Jessie Fillerup

Moving?

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

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ams@ams-net.org

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Interested in AMS Committees?

The president would be pleased to hear from members of the Society who wish to volunteer for assignments to committees. Those interested should write Jane Bernstein, and are asked to enclose a curriculum vitae and identify their area(s) of interest.

Jane Bernstein

Tufts University

Granoff Music Center

20 Talbot Avenue

Medford, MA 02155-5807

jane.bernstein@tufts.edu

News Briefs

World premiere of Sergei Prokofiev's *Romeo & Juliet*

The restoration of the original 1935 version of Prokofiev's ballet *Romeo and Juliet* with happy ending was premiered at the Bard Festival on 4 July 2008, and will be touring over the next year. The restoration is the work of **Simon Morrison** (Princeton University); **Leon Botstein** (Bard College) conducted the first performance.

* * *

Not often does a play featuring a musician hit Broadway: **Bill Kinderman** and **Katherine Syer** have worked in a variety of ways with Moisés Kaufman, across several years, on the development of "33 Variations." The main character (Katherine, played by Jane Fonda) is something of a fusion of Bill and Katherine, and much more.

After its premiere in Washington D.C. in August 2007 it was named the best new play by the American Theater Critics Association. Details: www.eugene-oneill-theater.com

* * *

The **Juilliard Library and Archives** will be closed for renovation during the summer of 2009. The renovation and expansion, part of the Juilliard/Lincoln Center Re-development project, will create a new scholars reading room for The Juilliard Manuscript Collection, and add approximately 2,500 square feet of new and renovated space to the existing facility. Details: www.juilliard.edu/utilities/construction.html

* * *

The **Yale University Library** has announced that it has received a grant of \$294,000 from the Andrew W. Mellon Foundation to support Yale's Oral History American Music project (OHAM). OHAM has recently produced two netcasts on the composers Aaron Copland and Charles Ives. Details: www.yale.edu/oham

Internet Resources News

DDM-Online Update

Forty-four new or revised records (received as of 22 November 2008) have been added, bringing the total size of the database to 13,930 records. As part of our ongoing revision of older records, this update also includes the addition of hundreds of new index numbers (for ProQuest/Dissertation Abstracts, ProQuest/UMI, RILM Abstracts, and British Library Document Supply) to the records for completed dissertations in the "General-Miscellaneous," "Antiquity," "Middle Ages," "Renaissance," and "Baroque" sections.

www.chmtl.indiana.edu/ddm

Early Music America on the Internet

Early Music America has established sites at YouTube, Facebook, and MySpace.

www.earlymusic.org

Hampson Foundation Song of America Wiki

This project seeks to identify representative (or otherwise remarkable) song and poetry examples, especially Library of Congress manuscripts or significant prints, to be digitized, illuminating the sweep of American song during the past two and a half centuries.

songofamerica.pbwiki.com

Hofmeister XIX Version 1.0 Now Available

This online searchable version of the *Hofmeister Monatsberichte* for the years 1829-1900 contains some 330,000 records of music publications, and is the most extensive resource for establishing what was published where and when during that period. Version 1.0 incorporates corrections, improvements, and additional facilities.

www.hofmeister.rhul.ac.uk

Humanities E-Books and Musicology

The first musicology books to be included in the ACLS Humanities E-Book project have appeared in their latest release. The following works are included and available online: Carl Dahlhaus, *Analysis and Value Judgment*; Laurence Dreyfus, *Bach and the Patterns of Invention*; Thomas Mathiesen, *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages*; Christopher Reynolds, *Motives for Allusion: Context and Content in Nineteenth-Century Music*; and Charles Rosen, *The Romantic Generation*.

www.humanitiesebook.org

Royal Academy of Music Online Images Collection

This is an as-yet-uncatalogued but sorted and filed collection of postcards, mostly from La Monnaie or Opéra Comique (Paris), dating from the first years of the twentieth century—about eight hundred images in all. All the singers are in costume, but the roles are rarely noted. This complements a further collection of opera material, including images and over four hundred mostly-English nineteenth-century playbills.

www.ram.ac.uk/apollo

Science and Music

In 2008 the journal *Nature* published a series on Science and Music, now available.

www.nature.com/nature/focus/scienceandmusic/

U.S. RISM: Music Searches of Data via Themefinder Now Available

The Center for Computer Assisted Research in the Humanities at Stanford University has added all data belonging to the U.S. RISM Project at Harvard University to Themefinder, its online music incipit search application. Over 55,000 records with text data and musical incipits are included.

rism.themefinder.org

Papers Read at Chapter Meetings, 2007-08

Allegheny Chapter

6 October 2007

Marshall University

Ivan Jimenez (University of Pittsburgh), "Harmony in Two of Machaut's Motets: The Phenomenon of Intermittance and Its Role in the Unconscious Aesthetic Validation of Machaut's Style"

Mary T. Ferer (West Virginia University), "Ritual and Ceremony: Music in the Life of a Renaissance Emperor"

John E. Crotty (West Virginia University), "Adhering to His Artistic Morality: The Form of Beethoven's Ninth Symphony"

Grant W. Cook III (Heidelberg College), "Dwight's 'Diarist' and 'John, a Portland Boy': The 1858 Trans-Atlantic Voyage of Alexander Wheelock Thayer and John Knowles Paine"

Colin Roust (Oberlin College), "Etre 'Musicien français': Georges Auric and French Musical Identity during the Occupation"

Emily A. Bell (University of Florida), "Revising the Synagogue Ritual: The Commissions of Cantor David Putterman at New York's Park Avenue Synagogue"

Erica K. Argyropoulos (University of Kansas), "Feminine Intuition: Musical Empowerment of the Oppressed Heroine in Hitchcock's *Rear Window* and *The Man Who Knew Too Much*"

Erin Mulligan (University of Pittsburgh), "The History, Stakes, and Blindness of the Musicological Discourse Regarding Sexuality: Some Considerations and Proposals"

19 April 2008

Kent State University

Mark Alan Schulz (Great Tunes Multimedia, Inc.), "Origins and Interpretation of Willibrod Joseph Mähler's Portrait of Ludwig van Beethoven"

Grant William Cook III (Heidelberg College), "Alexander Wheelock Thayer, the 'Diarist,' and Foreign Correspondent: Beethoven's Biographer as Choral Critic"

William E. Grim (Columbus, Ohio), "The American Whig Interpretation of Music History"

Matthew Baumer (Indiana University of Pennsylvania), "To Render Their Per-

ception More Plain? Narrative versus Interpretative Programs in Liszt's Weimar Works"

Anders J. Tobiason (University of Wisconsin, Madison), "Schoenberg's Atonal Music as Realist and Prophet (Refracted Through the Philosophies of Benjamin, Adorno, and Attali)"

Colin Roust (Oberlin College), "L'Alouette et l'hirondelle: Nostalgia and Hope in a Resistance Song Album"

Mariana Whitmer (Center for American Music, Stephen Foster Memorial), "Inventing the Western Film Score: Jerome Moross' *The Big Country*"

Franco Sciannameo (Carnegie Mellon University), with pianist Donna Amato, "A Rediscovered Piano Sonata by Giacinto Scelsi (1905-1988): A Lecture/Recital"

Capital Chapter

29 September 2007

University of Maryland, College Park

Olga Haldey (University of Maryland, College Park), "From Meiningen to Meyerhold: Drama as Opera, Opera as Drama"

Natasha Zelensky (Northwestern University), "Remembering 'Katiusha': Soviet Music in the Russian Emigration during the World War II Era"

James M. Doering (Randolph-Macon College), "Good Intentions, Bad Timing: The Special Piano Score for George Kleine's U.S. Release of *Antony and Cleopatra* (1914)"

Christopher Doll (Rutgers University), "The Rogue Riff: Sex, Drugs, and Rock 'n' Roll as Melodic and Harmonic Gestures"

Deborah Schwartz-Kates (University of Miami), "Ginastera in Washington: Correspondence with Copland, Seeger, and Spivacke at the Library of Congress"

G. Grayson Wagstaff (Catholic University of America), "Renaissance, Colonial, Neo-Hispanic, or Other? Sixteenth-Century Music in Early Colonial Mexico"

Elizabeth Keathley (University of North Carolina, Greensboro), "*Buscando Adelita*: Musical Representations of Revolutionary Mexican Women"

Adriana Martinez (Eastman School of Music), "Of Tourists, Indians, and Pioneers: Copland, Chávez, and U.S.-Mexico Relations," with panelists Esperanza Berrocál (Catholic University of America), Deborah Lawrence (St. Mary's College of Maryland), Cristina Magaldi (Towson University), Deborah Schwartz-Kates (University of Miami), and G. Grayson Wagstaff (Catholic University of America)

12 April 2008

St. Mary's College of Maryland

Caitlin Miller (Catholic University of America), "The Madrigals of Maddalena Casulana: Music According to a Male Model?"

Karen Lin Uslin (Catholic University of America), "Las lágrimas, el agua y el espíritu de la revolución: Osvaldo Golijov's *Ainadamar*"

Laura Youens (George Washington University), "*Ung gay bergier* and *Musica Ficta*"

Bonny H. Miller (Rockville, Md.), "Education, Entertainment, Embellishment: Music Publication in the *Lady's Magazine*"

Tom C. Owens (George Mason University), "'Heart Attacks,' 'Low Sloughs,' and 'Slumps': The Nature of Charles Ives's Illnesses and Their Effects on the Editing and Performance of His Music in the 1930s and '40s"

Ronit Seter (Hebrew University of Jerusalem), "Postmodernism in Israeli Music, 1961-2006: Mordecai Seter's *Midnight Vigil* and Chaya Czernowin's *Zaide-Adama*"

Greater New York Chapter

19 January 2008

Graduate Center

City University of New York

(Held in conjunction with Music in Gotham conference "The Nineteenth-Century Orchestra")

Bethany S. Goldberg (Indiana University), "The Orchestral Potential of Bernard Ullman's Academy of Music"

John Graziano (CUNY Graduate Center), "The Invisible Entertainers: Theater Orchestras in New York City, 1850-1900"

Jonas Westover (CUNY Graduate Center), "From *Faust* to *Paganini in China*: The

German Saloon Orchestra in New York City during the 1860s”

John Koegel (California State University, Fullerton), “The Sunday ‘Sacred Concert’ and Orchestral Music in Later Nineteenth-Century New York City”

Charles Frantz (Conservatory of Music, Lawrenceville, N.J.) “Debussy, Bergson, and Nature”

Andrew Oster (Princeton University), “Music for Imaginary Theater: Hanz Werner Henze’s *Ein Landarzt* (1951) and the Postwar German Radio Opera”

Tiffany Kuo (New York University), “Luciano Berio in Cold War America”

26 April 2008
Graduate Center
City University of New York

Keynote speaker: James Barron (*The New York Times*), “The Steinway Piano Factory and Musical Life in Nineteenth-Century New York”

Karen Hiles (Columbia University), “Haydn, the Emperor, and the ‘Emperor’ Quartet”

Daniil Zavlnov (Princeton University), “From Ornament to Form: Glinka’s Variation Methods in *A Life for the Tsar* (1836)”

Joseph S. Kaminski (Long Island University and Fordham University), “Surrogate Speech, Hocket, & Sound Barrage: Musical Structure in Asante Ivory Trumpet Music”

Blake Howe (CUNY Graduate Center), “Lecherous Old Men, A Mute Soprano, and Porpora in Gaspare Traversi’s *Music Lesson*”

Erica Scheinberg (Westminster Choir College), “The Voice in the Machine: Subjectivity and Technology in Max Brand’s *Machinist Hopkins*”

Midwest Chapter
6–7 October 2007
National-Louis University

Nicole Biamonte (University of Iowa), “Chopin’s E-minor Prelude and Bach’s ‘Crucifixus’”

Stephanie P. Schlagel (University of Cincinnati), “Josquin des Prez’s *Missa L’homme armé super voces musicales* and Its Compositional Cousins”

Nicholas Johnson (Ohio State University), “The Influence of the Jesuits on Orlando di Lasso’s Passion Settings of 1582”

Jessica A. Shelvik (University of Illinois, Urbana-Champaign), “Pagan-Religious Merry-Making’: The Program(s) of Rimsky-Korsakov’s *Svetlyi Prazdnik*”

Peter M. Alexander (University of Iowa), “The Viennese Symphony at Mid-Century as Reflected in the Works of Karl von Ordenez”

Timothy S. Flynn (Olivet College), “Newly Discovered Works by Charles Gounod? Some Unique Manuscript Sources at Northwestern University”

Jerry M. Cain (University of Iowa), “Webern’s Encounter with Kraus on the Wayward ‘Path’ to Twelve-Tone Composition”

Dina Lentsner (Capital University), “Kurtág and Russian: The Secrets of a Happy Marriage”

Anne Walters Robertson (University of Chicago), Keynote Address, “The First Christ-Mass and the Beginning of the Cyclic Mass in England”

Aaron Ziegel (University of Illinois, Urbana-Champaign), “Chasing Schumann’s Papillons: A Poetic Perspective on the Symphony in G Minor”

Jean Marie Hellner (Concordia College), “Orchestration, Reorchestrations, and Misinterpretations: A Critical Study of Robert Schumann’s Narrative Strategy in His Symphony in D Minor, op. 120”

Yu Choi Dahn (University of Iowa), “The Novel *Jucunde*’s Influence on the Creation of Clara Schumann’s *Sechs Lieder aus ‘Jucunde’ von Hermann Rollett*”

Roundtable: “Music History in Context: Teaching Strategies”: Jessie Fillerup (Washburn University), “Cage and the Chaotic Classroom: Pedagogy for the Avant-Garde”; Per F. Broman (Bowling Green State University), “The Good, the True, and the Professional: Teaching Music History in an Age of Excess”; James Briscoe (Butler University), “Music History Teaching by Touchstone”; Matthew Balensuela (DePauw University), “Music History/History of Theory: Dynamic Tensions Between Theory and Composition in the Classical Era”

26–27 April 2008
Western Michigan University

Emily Adamowicz (University of Western Ontario), “*Don Giovanni*: The Musical Work in Nineteenth-Century Aesthetic Theory”

Paul Killinger (Western Illinois University), “Feminine Departures: Gestures of Power and the Suppression of Expressivity in Josef Bohuslav Foerster’s *Eva*”

Brian Locke (Western Illinois University), “‘The End of Music’: Modernism, Phenomenology, and Czech Operatic Aesthetics in the 1920s”

James Borders (University of Michigan), “The Ritualization of Desire: Antiphons and Responsories for the Consecration of Virgins”

Richard Adams (University of Wisconsin-Madison), “Genre in the *Miserere*: Communicating Social Values”

Mary Paquette-Abt (Detroit, Mich.), “Burney’s ‘Historical Anthology’ and the Mapping of Contemporary Cultural Terrain”

Karen Fournier (University of Michigan), “The Social Construction of the Listener”

George Harne (Magdalen College), “The Truth Content of Musical Works: Adorno, Benjamin, and the Relation between Analysis and Criticism”

Rebecca Bennett (Northwestern University), “Virgil Thomson and Theodor Adorno: An Unlikely Team Fights an ‘Appreciation Racket’”

John Hill (University of Illinois, Urbana-Champaign), Keynote Address, “A Small Selection from among the Many Things That I Still Do Not Know about Baroque Music”

Julio Gonzalez-Applying (Tiffin University), “The Ox in the Concert Hall: Jazz Identity and *La Création du monde*”

Brian D. Hoffman (University of Cincinnati), “*If I Loved You*: Problems and Solutions in the First-Act Love Songs of Richard Rodgers”

Paul Anderson (University of Michigan), “Jazz for Lovers: The Question of Mood Music in Jazz Studies”

Stephanie Frakes (Ohio State University), “What’s in a Word? An Investigation into Chopin’s *Cantabile*”

Christopher M. Scheer (University of Michigan, Dearborn), “‘Significant Form’:

Gustav Holst on the Composer and Music in the Modern World”

John Schuster-Craig (Grand Valley State University), “Self-Quotation in the Later Works of Sir Michael Tippett”

New England Chapter

2 February 2008

Smith College

Clare Robinson (Hampshire College), “Josquin des Prez and the Functions of Sixteenth-Century Print Culture”

Jessica Getman (Boston University), “Re-writing *Joconde*: The Development of an Eighteenth-Century French Timbre”

W. Anthony Sheppard (Williams College), “Tan Dun’s Operatic Films and Cinematic Opera”

Andrea Olmstead (Boston, Mass.), “The Secret Program of Sessions’s Third Symphony”

Michael Campbell (Westerly, R.I.), “Beyond AABA: Formal Integration in Late 1930s Popular Song”

26 April 2008

Clark University

Evan Philip Cortens (Boston University), “The Inauguration Cantatas of C. P. E. Bach”

Virginia Newes (Cambridge, Mass.), “Male and Female Voice in a Pair of Lais by Guillaume de Machaut”

Tobias Huenermann (University of New Hampshire), “Synthesis and Transformation: Luciano Berio’s *Coro* (1975–76)”

Benjamin Korstvedt (Clark University), “Brahms and Walter Benjamin’s ‘Angel of History’”

Matthew Morin (Tufts University), “The Keys to the Castle’: An Ethnographic Study of Nadia Boulanger’s Pedagogy”

New York State–St. Lawrence Chapter

29–30 March 2008

Eastman School of Music,
University of Rochester

Catherine Mayes (Cornell University), “A *Style hongrois* at the Turn of the Nineteenth Century?”

Ralph Locke (Eastman School of Music), “Unrecognized Exoticism in Debussy: The Incidental Music for the *Martyrdom of Saint Sebastian* (1911)”

Marie Sumner Lott (Eastman School of Music), “‘Progressive’ Style in the A-minor String Quartets of Felix Mendelssohn and Norbert Burgmüller”

Colleen Renihan (University of Toronto), “‘His skin is dark and his words are strange music’: The Heroic Immigrant’s Heightened Double-consciousness in John Estacio’s *Filumena* and Ramona Luengen’s *Naomi’s Road*”

Charlène St-Aubin (University of Toronto), “Nostalgia, Patriotism, and Parisian Entertainment: A Significant Intersection in Francis Poulenc’s *Oeuvre*”

Marilyn Smiley (SUNY, Oswego), “‘Don’t Fence Me In’: Refugees from the Holocaust”

Neal Zaslaw (Cornell University), “Facts, Factoids and Myths about Da Ponte’s and Mozart’s *Don Giovanni* in Prague”

Scott Perkins (Eastman School of Music), “‘Voices of Boys’: The Influence of Britten’s *Missa brevis* on his *War Requiem*” (recipient of the Student Paper Prize)

Cindy L. Kim (Eastman School of Music), “‘Beauty’ Revealed: Stendhal’s Nude Woman and Vellutti’s Ornamentation”

Dillon R. Parmer (University of Ottawa), “Music Research N/A: From Technical to Artistic Rationality”

Jacynthe Hartrand (Université de Montréal), “Popular Music and Popular Literature: The Songs of Mathieu Gascongne in the Manuscript Cambridge, Magdalene College, Pepys 1760”

Honey Meconi (Eastman School of Music/University of Rochester), “The Rochester Fascicle and the Afterlife of Manuscripts”

Matthew Morrow (Eastman School of Music), “‘Some Clouds, That is All’: Divergent Expressive Content in Liszt’s *Nuages gris* and Debussy’s *Nuages*”

David Rosen (Cornell University), “‘Pigri ed obesi dei’: Religion in Puccini’s Operas”

Stephen Meyer (Syracuse University), “Illustrating Transcendence: Franz Stassen and fin-de-siècle Reception of Wagner’s *Parsifal*”

Pacific Northwest Chapter

11–13 April 2008

Green College

University of British Columbia

Jacob Cohen (University of Washington), “Between Two Worlds: Aaron Copland’s Brooklyn and the Musical Place of *Vitebsk*”

Robert Mensel (University of Oregon), “Affinity Music: New Music for Gay, Lesbian, and Feminist Choruses as a Genre”

Jeffrey Warren (Trinity Western College), “Listening in Improvisation”

Elizabeth Knighton (University of Washington), “‘We Shall Play Great Music’: Mary Davenport Engberg as a Pioneering Conductor and Educator in the Pacific Northwest”

Kendra Rutgers (Western Washington University), “From Rameau to Kostka and Payne: Historical Roots or Orthodox Canon?”

Jane Ellsworth (Eastern Washington University), “New Light on the Instrumentalist in Early America”

Laura Basini (California State University, Sacramento), “*Manon Lescaut* and the Myth of America”

Christina Gier (University of Alberta), “Music, Masculinity and ‘Whiteness’ in America during World War I”

Leann Wheless (University of Washington), “Transformation and Mediation: The Character and Music of Ecclesia in the *Play of the Antichrist*”

Tyler Kinnear (University of Oregon), “Similarities in Machaut’s *Ma fin est mon commencement* and the Gothic Architecture of the Reims Cathedral”

Jessica Herdman (University of British Columbia), “Zarlinian Modality in Claude Le Jeune’s *Dodecacorde*”

Jennifer Paulson (University of British Columbia), “Chabrier’s Minka and the Comic Exotic”

Geoffrey Wilson (University of British Columbia), “Debussy and the Parnassian Poets: The Case of Théodore de Banville”

Jonathan Goldman (University of Victoria), “What does Coulez have to say about Spectralism?”

Anna Levy and Gregory Myers (Port Moody, BC), “A Dialogue Unrealized: Konstantin

Iliev's 1968 *Fragments* and the Emergence of Bulgaria's Modern Musical Voice"

Ed Jurkowski and Deanna Oye (University of Lethbridge), "Interpretive Challenges in Four-Hand Works from György Kurtág's *Játékok*"

Samantha Barnsfather (University of Florida), "Karol Szymanowski's *Słopiewnie*: Twentieth-Century Polish Nationalism"

Pacific Southwest Chapter

6 October 2007
Pomona College

James Edwards (UCLA), "For the Sake of the Nation, Chant the Sutra: Spiritual and Political Esotericism in Ninth-Century Japanese Buddhist Chant"

Alejandro Planchart (University of California, Santa Barbara), "Guillaume Du Fay's Songs and the Circle of Molinet"

Margot Martin (Mount San Antonio College), "The Rhetoric of *Mouvement* and Passionate Expression in Seventeenth-Century French Harpsichord Music"

Graydon Beeks (Pomona College), "Handel in Aberdeen: Mr. John Smith and the Littleton Handel Collection"

Deborah H. How (University of Southern California), "Schoenberg Reveals the Twelve-Tone Method: Conflicts and Conundrums"

Kathryn Pisaro (Cal Arts), "It's Loud In Here: The Social 'Dynamics' of Experimental Music"

16 February 2008

Mount St. Mary's College, Los Angeles

Julius Reder Carlson, "'Jewish' and 'Christian' Understandings of Mendelssohn's *Elias*"

Basil Considine (Boston University), "Death by Education: The Soviet School System and the Decline of Armenian Folk Song"

Jeremy Mark Mikush (UCLA), "Mezzo Carattere as Camp in the Role of Donna Elvira"

Alyson McLamore (Cal Poly, San Luis Obispo), "'Bad Music and Bad Musicians': The Wesleys and the Dilemmas of English Concert Life"

Robert Stevenson (UCLA), "To Review, or Not to Review: That is the Question"

Rocky Mountain Chapter

28–29 March 2008
Utah State University

Keynote address: Jonathan Bellman (University of Northern Colorado), "Style Awareness and the Value of Intuitive Listening"

John Brobeck (University of Arizona), "Music and Musicians at the Court of Henri II (r. 1547–1559): A Preliminary Report"

Joel Schwindt (Benson, Ariz., Public Schools), "Marc-Antoine Charpentier: A Stranger in His Own Land"

Deborah Kauffman (University of Northern Colorado), "A Tale of Two Girls' Schools, or What *Athalie* can tell us about *Dido*"

Amy Holbrook (Arizona State University), "Some Negative Lessons in Mozart's *Musical Joke*"

Christie Steadman (University of Utah), "*Idee fixe*: Obsession or Musical Motif?"

Holly Focht (University of Denver), "'A Mouth, a Consciousness, and a Voice': Manifestations of Wotan's Psyche through Wagner's Orchestral Writing"

Kelly Dean Hansen (University of Colorado), "The Brahms Vocal Ensembles and the Tradition of 'Hausmusik'"

Susan Neimoyer (University of Utah), "After the *Rhapsody*: George Gershwin in the Spring of 1924"

Carey Cheney (University of Utah), "Use of Cantoric Prayer Modes in Three Psalms for Violoncello and Orchestra (1933) by Frederick Jacobi (1891–1952)"

Amy Puett (Texas State University), "On the Reception of East German Music in the United States"

Luke Howard (Brigham Young University), "Albinoni's Adagio: So Pop It Can't Be Classical"

South-Central Chapter

March 2008
University of Kentucky

Raleigh Dailey (University of Kentucky), "Back to the Future: Borrowing from the Past in Avant-Garde Jazz"

Leslie C. Gay, Jr. (University of Tennessee), "Expressions of Danish Modernity through Jazz in the Film *Danmark*"

Stephanie Doktor (University of Georgia), "Covering the Tracks: P. J. Harvey, Björk, and The Rolling Stones' 'Satisfaction'"

David Haas (University of Georgia), "Applied Psychological Criticism: The Varied Musical Experiences of Glinka's *Ratmir*"

Stephen Valdez (University of Georgia), "*Affektenlehre* and Contrast in 'A Day in the Life'"

Vivian S. Montgomery (University of Cincinnati), "'Brilliant' Variations on Sentimental Songs: Slipping Piano Virtuosity and Invention into the Antebellum Drawing Room"

Mona Kreitner (Rhodes College), "'Vissid'arte' (1911) and Sousa's Vocal Arranging Practice"

Laura Moore Pruett (Middle Tennessee State University), "'*Pianistomonambulist!*': Gottschalk and the Civil War"

John Bass (University of Memphis), "Intellectual Structure and Regional Style in Sixteenth-Century Ornamentation"

Christine Boone (University of Texas, Austin), "Analyzing the Rutles: The Music and Identity of the Pre-Fab Four"

Jonah M. Chambers (University of Tennessee), "'My Heart Has My Eyes Have Me': Male Self-Objectification in Courtly Love Lyric"

Justin C. Underwood (University of Tennessee), "Wisdom, Worthy Song, and Nobility: On *Behl Deport* as the Virgin Mary in the Early *Cansos* of Guiraut Riquier"

Rachel May Golden (University of Tennessee), "Music & the Countess's Bedchamber: Representation, Gender, and Courtliness in Turn-of-the-Twelfth-Century France"

Janet K. Page (University of Memphis), "'A Lovely and Perfect Music': Maria Anna von Raschenau and Music at the Viennese Convent of St. Jacob"

Felicia M. Mayakawa (Middle Tennessee State University), "Modern (Electronic, Jewish, and Gay) Motherless Children"

Southeast Chapter

9 February 2008
University of North Carolina, Charlotte

Samantha Ryan Barnsfather (University of Florida), "Karol Szymanowski's *Słopiewnie*: Twentieth-Century Polish Nationalism"

Felix Cox (East Carolina University), "George Antheil's *A Jazz Symphony: An American Petrushka*"

Daniel Goldmark (Case Western Reserve University), "Sing Me a Love Song: Creating Popular Songs on Tin Pan Alley"

Aaron S. Allen (The University of North Carolina at Greensboro), "The Reception of Beethoven's Instrumental Music in Italy"

Elizabeth Terry (Duke University), "Schubert's Winter: Nostalgia in Poetic Settings by Ernst Schulze and Wilhelm Müller"

Angela R. Mace (Duke University), "Hunting in the Nineteenth-Century Salon: Ludwig Berger, Fanny Mendelssohn, Franz Schubert, and *Die schöne Müllerin*"

Joan M. Titus (University of North Carolina, Greensboro), "A Modernist Means to a Socialist End: Dmitry Shostakovich's Score to *Odná* (Alone, 1931)"

Kevin Bartig (University of North Carolina, Chapel Hill), "A Theory of Opposites: Audiovisual Dissonance in Prokofiev and Eisenstein's *Ivan the Terrible*"

Southern Chapter

29 February – 1 March 2008

Louisiana State University

Scott Warfield (University of Central Florida), "Like Father, Like Son, or Something More?: Franz Strauss's 'Copies' of His Son's Manuscripts"

William Horne (Loyola University), "Late Beethoven and 'the First Power of Inspiration' in Brahms's Variations on an Original Theme, op. 21, no. 1"

Bryan Proksch (McNeese State University), "Vincent d'Indy as Harbinger of the 'Haydn Revival'"

Kathleen Sewright (Rollins College), "'Shadow Chansoniers' in the Vêrard Print *Le Jardin de plaisance et fleur de rhétorique* (c. 1501): Part II"

Edward Hafer (University of Southern Mississippi), "*Vita brevis, ars longa*: The Transience and Transcendence of Music in Seventeenth-Century *Vanitas* Imagery"

Michael O'Connor (Palm Beach Atlantic University), "An Immaculate Deception?:

Emulation and Religious Politics in Juan de Esquivel's *Ave Domini mei mater*"

Tony Fonseca (Nicholls State University), "Music to Our Fears: Challenging Formulaic Horror Film through Sound"

Brian Holder (University of Florida), "Parody and Politics in George L. Cobb's *Russian Rag*"

Zoe Lang (University of South Florida), "Johann Strauss Jr.'s *Emperor Waltz* (1889) as Cultural Symbol"

Jason Hobratschk (Florida State University), "Werner Ekg's *Joan von Zarissa*"

Joanna Cobb Biermann (University of Alabama), "Nazi Operas? Werner Ekg's *Zaubergeige* and *Peer Gynt*"

Amy Zigler (University of Florida), "'Something Yet Unvoiced': A Stylistic Examination of Ethel Smyth's Sonata for Cello and Piano in C Minor as a Singular Perspective into Late Nineteenth-Century Romanticism"

Silvio dos Santos (University of Florida), "Constructing Identity: The Case of Alwa in Alban Berg's *Lulu*"

Tina Huettenrauch (Louisiana State University), "The *Mise en scène* of Rossini's *Le Siège de Corinthe* and the Conventions of Staging at the Paris Opéra in the 1820s"

Stephen Thursby (Florida State University), "Alfred Roller's Initial Sketches for the 1903 Vienna *Tristan*"

Mitsuko Kawabata (University of Miami), "Argentine Change and Continuity: Representations of the Gaucho in the Early National Circus and Contemporary Theater"

Melissa Goldsmith (Nicholls State University), "*The Miami Herald* versus Jim Morrison?: The Newspaper's Controversial Coverage of The Doors' Miami Concert"

Southwest Chapter

29 March 2008

University of Houston

Ian Rollins (Texas Tech University), "Monggo Santamaria, Armando Peraza, and Willie Bobo: The Impact of the Afro-Cuban Diaspora"

Masataka Yoshioka (University of North

Texas), "Polychoralism as Culture: Ideological Representation in Andrea Gabrieli's *Lepanto Concerti*"

Stuart Cheney (Southern Methodist University), "The Viol in Sixteenth-Century France"

Gregory Barnett (Rice University), "The Violoncello de Spalla and the Eccentricities of Historical Performance Practice"

Christopher Phillpott (Texas Christian University), "French Stylized Dance and the Fifth Cello Suite of J. S. Bach"

Elissa Stroman (Texas Tech University), "The Fourfold Image of the Nineteenth-Century 'Piano Girl'"

April L. Prince (University of Texas, Austin), "Stirring Quite a Peculiar Feeling: Visual Evidence in the Early Stages of Clara Wieck Schumann's Career"

L. Christine Amos (University of Texas, San Antonio), "Milhaud's Compositional Techniques and the 1920s Polytonality Debate"

11 October 2008

Texas State University, San Marcos

Aaron Carter-Cohn (Texas State University, San Marcos), "Musorgsky's *St. John's Night*: A Comparison of Three Related Scores"

Ilka Vasconcelos Araújo (Fort Worth, Tex.), "Marlos Nobre and Serialism: the Composer's Personal Approach through Selective Orchestral Works"

Laurie Shulman (Dallas, Tex.), "*August 4, 1964*: Birth of an Oratorio"

Guido Olivieri (University of Texas, Austin), "Teaching Historical Performance Practice in the Twenty-first Century"

Nico Schüler (Texas State University, San Marcos), "On Problems of Music Historiography: Daily Newspapers and Music Dictionaries as Sources for a History of Music Reception"

Ryan R. Kangas (University of Texas, Austin), "Mahler, Freud, and the Wayfarer"

Randy Kinnett (University of North Texas), "David Josef Bach and the Viennese Workers' 'Conquest' of Mahler"

Margaret Eleanor Menninger (Texas State University, San Marcos), "Repertoire and Socialism: Concert Reviews in the *Leipziger Volkszeitung*"

American Musicological Society, Inc.
Statement of Activities for the Fiscal Year Ending
June 30, 2008

Revenue	Current operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
Dues & subscriptions	\$ 337,515			\$ 337,515
Annual meeting	\$ 124,532			\$ 124,532
Sales/Royalties	\$ 40,664	\$ 7,061		\$ 47,725
Government grants		\$ 98,333		\$ 98,333
Contributions		\$ 136,156	\$ 143,438	\$ 279,594
Investment income	\$ 8,761	\$ 35,208	\$ 123,783	\$ 167,752
Unrealized loss in investment		\$ (16,961)	\$ (59,631)	\$ (76,591)
Total revenue	\$ 511,472	\$ 259,797	\$ 207,590	\$ 978,859
Expenses				
Salaries & benefits	\$ 125,902			\$ 125,902
Fellowships & awards	\$ 1,839	\$ 50,468	\$ 72,000	\$ 124,307
Dues & subscriptions	\$ 3,659			\$ 3,659
Publications	\$ 120,894			\$ 120,894
Professional fees	\$ 92,813	\$ 71,957		\$ 164,770
Annual meeting	\$ 98,535		\$ 28,296	\$ 126,831
Chapters	\$ 7,886			\$ 7,886
Office expense	\$ 68,569	\$ 1,685		\$ 70,254
Total expenses	\$ 520,097	\$ 124,110	\$ 100,296	\$ 744,503
Change in Net Assets	\$ (8,625)	\$ 135,687	107,294	\$ 234,356

Statement of Financial Position
June 30, 2008

Assets	Current Operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
Cash	\$ 150,730			\$ 150,730
Accounts receivable	\$ 1,422			\$ 1,422
Investments		\$ 737,577	\$ 2,584,039	\$ 3,321,616
Equipment		\$ 18,945		
Funds held in trust	\$ 13,863		\$ 9,130	\$ 22,993
Total assets	\$ 166,015	\$ 756,522	\$ 2,593,169	\$ 3,515,706
Liabilities				
Accounts payable	\$ 1,485			\$ 1,485
Accrued expenses				\$ -
Payroll taxes payable				\$ -
Deferred Income	\$ 12,085			\$ 12,085
Funds held in trust	\$ 13,863		\$ 9,130	\$ 22,993
Total Liabilities	\$ 27,433		\$ 9,130	\$ 36,563
Net assets	\$ 138,582	\$ 756,522	\$ 2,584,039	\$ 3,479,143
Total Liabilities & Net assets	\$ 166,015	\$ 756,522	\$ 2,593,169	\$ 3,515,706
Total Liabilities & Net Assets, June 30, 2007:				\$ 3,510,046

AMS Awards, Fellowships

continued from page 10

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

Music in American Culture Award for an outstanding book on music of the U.S.
 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

Jan LaRue Fund for research in Europe
 Deadline: 27 July

MPD Travel Fund to attend the Annual Meeting
 Deadline: 27 July

Noah Greenberg Award for outstanding performance projects
 Deadline: 17 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

Executive Director's Report

It has been twenty-five years since Richard Crawford wrote "President's Input: The Musicologist's Dream (1984)" in the February 1984 AMS Newsletter (p. 2; see www.ams-net.org/nl for the PDF). He whimsically mused on the changes coming with the advent of computers by imagining a dialogue between the Spirit of the Past and the Spirit of the Future in the mind of a dreaming scholar:

"PAST: computer jargon is a symptom of something bigger—of a loosening of intellectual control that can creep in while scholars are gloating over the power these contraptions give them and the time they save.

"FUTURE: So the scholar fears that computers will 'take over' scholarship?

"P: Not take it over in the science-fiction sense. But change it—perhaps not entirely for the better—in less noticeable ways, just as electronic technology has changed people's perceptions of the world...

"(Not long after awakening, the sleeper found himself at his desk, writing as he al-

ways had: with fountain pen on white paper. On the table to his right, occupied for the past dozen years by his trusty Olympia portable, sat a new machine. He flicked a switch; its screen lit up with a greenish glow. Somewhere, the Spirit of the Future nodded with satisfaction, while the Spirit of



the Past, accustomed to setbacks but stung by one so unexpected, set out to bolster morale in remaining pockets of computer illiteracy.)"

Computers now run the world, and we are hard-pressed to imagine life without them. And of course their omnipresence has not come without a cost. But the dialogue between past and future has been going on

for a long time, as Neil Postman observed a number of years ago in *Technopoly: The Surrender of Culture to Technology* (1992). There is Orwell, of course; but one of my favorite similar critiques appeared somewhat earlier: Plato's *Phaedrus* (360 BCE), in which the advent of technology (in the form of writing speeches down rather than memorizing them) is also lamented. I wonder: is it part of being human to carry the dialogue between past and future with us at every step? In a way, it helps soothe worries about the future to think so.

And (if it is not too much of an intellectual leap) we in the discipline of musicology are well-placed to consider these matters. Music is elemental to humanity, and new music, new performance, new modes of listening bring pleasure occasionally mixed with fear. Musicologists understand this in unique ways. Our objective—coming to a deeper understanding of music's dangers as well as delights—is an important facet of the ongoing conversation between past and future.

—Robert Judd

AMS Legacy Gifts

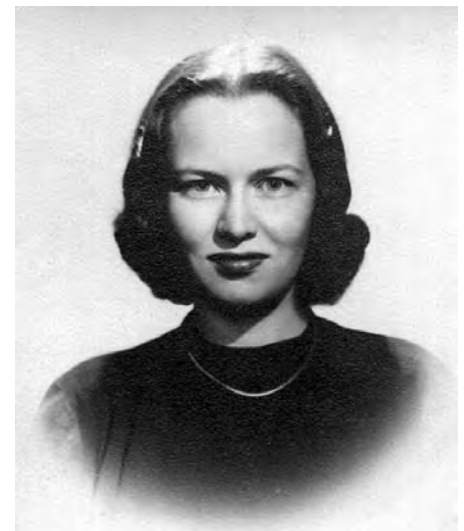
Sarah Jane Williams (1923–1986)

Otto Kinkeldey, Paul Pisk, Dragan Plamenac, Gustave Reese, Lloyd Hibberd, Manfred Bukofzer, Sarah Jane Williams, Lenore Coral—very different people with one thing in common: they remembered the American Musicological Society in their planned giving. Here is the second installment in a series remembering their lives and legacies to the AMS.

Sarah Jane Manley Williams was born in Pittsburgh in 1923. She attended Wellesley College, then Yale University, where she completed her Ph.D. in 1952 on the music of Guillaume de Machaut. The dissertation was published by Yale University Press in 1952, and reissued in 1964. She taught part-time at DePauw University at the same time she raised a family, while maintaining an active research life. She died in 1986.

Sarah Jane Williams was founder and first President of the International Machaut Society, an organization founded a year before her death. The society has commemorated her in the name of their most prestigious annual award.

In her will she made a bequest to the AMS of \$2,500. Since 1986 the value of the bequest has grown to about \$5,000; as part of the AMS endowment portfolio, it will continue to double in value every twenty years, in perpetuity. The income it generates is used to support the AHJ AMS 50 fellowships.



Sarah Jane Williams

Conferences

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

The University of London's Institute of Musical Research has the following four conferences scheduled for 2009 (all conferences take place in London; music.sas.ac.uk/imr-events/imr-conferences-colloquia-performance-events.html):

The Musical Body: Gesture, Representation and Ergonomics in Musical Performance
22–24 April

The Sounds of Early Cinema in Britain: Textual, Material and Technological Sources
7–9 June

Music and Morality
16–17 June

Handel, Purcell & Literature
19–21 November 2009

* * *

Society for American Music
18–22 March 2009, Denver, Co.
www.american-music.org

Manuscript, Edition, Production: Ready-ing Cavalli's Operas for the Stage
30 April–2 May 2009, Yale University, New Haven, Conn.
www.yale.edu/ybop/

Canadian University Music Society
23–31 May 2009, Ottawa, On.
www.cums-smuc.ca/en/conference/conference-2009

Feminist Theory and Music 10: Improvising and Galvanizing
27–31 May 2009, Greensboro, N.C.
www.uncg.edu/mus/FTM10

Eduard Hanslick: Aesthetic, Critical, and Cultural Contexts
24–25 June 2009, University College, Dublin
www.hanslickconference.com

Biennial International Conference on Baroque Music
30 June–4 July 2009, Queen's University, Belfast
www.qub.ac.uk/schools/media/Media,126293,en.pdf

February 2009

Biennial Conference on Music Since 1900
2–5 July 2009, Keele University
www.keele.ac.uk/depts/mu/staff/conference.htm

International Association of Music Libraries
5–10 July 2009, Amsterdam
www.iaml.info/activities/conferences/amsterdam_2009

International Conference on Irish Music and Musicians
12–15 July 2009, University of Durham
www.dur.ac.uk/music/irishmusicconference/

Heavy Metal and Gender
8–10 October 2009, Hochschule für Musik, Cologne
www.metalandgender.de

College Music Society
22–25 October 2009, Portland, Ore.
www.music.org

Society for Music Theory
28 Oct.–2 Nov. 2009, Montreal, Qc.
www.societymusictheory.org

Society for Ethnomusicology
19–22 November 2009, Mexico City
www.ethnomusicology.org

Call for Papers

American Bach Society: "Bach and his German Contemporaries"
7–9 May 2010, Madison, Wisc.
www.americanbachsociety.org

Obituaries

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

Mary Berry, 1 May 2008

Wolfgang Osthoff, 29 July 2008

Stephen Clark, 11 September 2008

Sylvan Suskin, 16 October 2008

Peter Branscombe, 31 December 2008

George Perle, 23 January 2009

50 Years Ago: 1958–59

- Edward Reilly's translation of and commentary on the Quantz *Versuch* was proposed to the Board as a possible future publication of the Society. "Action was deferred." [It was published in 1971.]
- *JAMS* 10 no. 3 (nominally Fall 1957, de facto Winter 1959) included Claude V. Palisca's (favorable) review of Joseph Machlis, *The Enjoyment of Music*, first edition.
- Otto E. Albrecht assumed the combined position of AMS Treasurer and Business Manager of *JAMS* upon the resignation of business manager Kenneth Munson in March 1959.
- The College Music Society's first meeting was held in conjunction with the AMS meeting in Boston, December 1958; the new "EMS" [Ethno-musicological Society] also participated in the Boston meeting.
- The committee on Listing of Research Works presented its report: with 156 responses, the topical breakdown was as follows: music before 1600, 36%; seventeenth-eighteenth-century topics: 18%; American topics, 12%; nineteenth-century topics, 3%.

25 Years Ago: 1983–84

- Don O. Franklin, chair of the Louisville 1983 Program Committee, reported that the committee's decision to deviate from the norm of four 30-minute papers per session was a success. "Sessions scheduled with three papers proved to allow more time for discussion and dialogue. (In the future, the Society may wish to abandon the 30-minute time limit as well.)" Ninety-six proposals, 60% of the total received, were accepted for presentation.
- Cynthia Verba's booklet "Graduate Study in Musicology and the Job Market" was approved and sent to the membership.
- The Board received a proposal from David Crawford recommending planning for electronic conferencing, and a report and recommendations from the ad hoc Committee on Automated Bibliography.
- The U.S. RILM office, headed by Lenore Coral, was founded.
- Treasurer and Executive Director Alvin H. Johnson presented the Board with a detailed job description in preparation for his retirement. (He turned 70 in 1984.)

Meetings of AMS and Related Societies

2009:

SAM: 18–22 March, Denver, Co.
SEM: 19–22 Nov., Mexico City
CMS: 22–25 Oct., Portland, Ore.
SMT: 28 Oct.–2 Nov., Montreal, Canada
AMS: 12–15 Nov., Philadelphia, Pa.

2010:

SAM: 17–21 March, Ottawa, On.
SEM: Los Angeles, Ca.
CMS: 23–26 Sept., Minneapolis, Minn.
AMS/SMT: 4–7 Nov., Indianapolis, In.

2011:

AMS: 10–13 Nov., San Francisco, Ca.

2012:

AMS/SEM/SMT: joint meeting, dates and venue TBA

Next Board Meetings

The next meetings of the Board of Directors will take place on 7 March 2009 and 11 November 2009 in Philadelphia.

AMS Membership Totals

Current total membership (as of 31 October, 2008): 3,581 (2007: 3,517).

2007 members who did not renew: 399

Institutional subscriptions: 1,073

Breakdown by membership category

Regular, 1,696
Sustaining, 14
Low income, 412
Student, 899
Emeritus, 352
Joint, 84
Life, 57
Honorary/Corresponding, 52
Complimentary, 15

Membership Dues

Calendar Year 2009

Regular member	\$95
Income less than \$30,000	\$50
Emeritus member	\$45
Student member	\$35
Joint member	\$40
Sustaining member	\$170
Life member	\$1,500

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

Newsletter Address and Deadlines

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

American Musicological Society
6010 College Station
Brunswick, ME 04011-8451
fax: (207) 798-4254
<ams@ams-net.org>

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All back issues of the *AMS Newsletter* are available at the AMS Web site: www.ams-net.org.

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

* * *

www.ams-net.org/grants.php

A complete list of annually recurring fellowship and grant opportunities

American Musicological Society

Bowdoin College
6010 College Station
Brunswick ME 04011-8451

Address service requested

Nonprofit org.
U.S. Postage
PAID
Springfield, IL
Permit No. 500