

AMS NEWSLETTER

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"I'd rather be in Philadelphia"

**AMS Philadelphia 2009
12-15 November**
www.ams-net.org/philadelphia/

If you share W. C. Fields's sentiment that "on the whole, I'd rather be in Philadelphia," then you won't want to miss the American Musicological Society's Annual Meeting 12-15 November 2009 at the Sheraton Philadelphia City Center Hotel. Located in Center City (downtown) Philadelphia, the Sheraton includes all the amenities one expects of a first-class hotel. Those wishing to explore Philadelphia's three centuries of history, vibrant cultural life, and celebrated restaurants need not venture far afield: within walking distance are the magnificent City Hall, newly gleaming from a recent face-lift; the Reading Terminal Market, offering something for every culinary taste; and an inviting lineup of museums such as the Philadelphia Museum of Art, Rodin Museum, Academy of Natural Sciences, and Franklin Institute science museum, all lining the graceful Benjamin Franklin

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Courtesy: Rob Katz, Philadelphia Convention & Visitors Bureau

Philadelphia from the west bank of the Schuylkill River

OPUS Campaign Drawing to Close Crosses \$2 million mark

The *OPUS* Campaign, a five-year effort to enhance the research, travel, and publication opportunities for all walks of musicology, is set to reach its climax at the Society's seventy-fifth-anniversary meeting this November in Philadelphia. With over \$2 million in new funding already in hand, there is much to celebrate.

But the *finale ultimo*, by definition, demands *stretto*, *crescendo*, and *tutta forza*. Take the time, now, to examine the donor lists at ams-net.org/opus and consider your own legacy to this chapter in our history. (It will be twenty-five years before we do it again.) Can you reach the \$5,000 level? The \$1,000 level? Monthly payments by automatic deduction can extend beyond the campaign's official closing date and make it relatively painless to achieve those levels.

Or can you become a guarantor of the NEH matching grant? We may need as many as four hundred more donations of \$500 to clear that account and achieve full federal

funding for AMS 75 PAYS (the Publications Awards for Younger Scholars). Step forward and answer that call.

And if you simply haven't gotten around to it yet, as is the case with too many of us, won't you take the time to register your support in any amount at all? We hope that, in the end, the List of Donors will embrace every member of our Society.

By now you know the power of grass-roots philanthropy: 109 AHJ AMS 50 dissertation fellowships awarded, 141 books subvented, 42 Otto Kinkeldey Awards. Today there are Beth Bartlet fellows in France, Janet Levy

The Box Score			
Date		Donors	\$5K \$1K
2.01.2009	\$1,976,889	1,389	73 222
7.01.2009	\$2,007,813	1,415	73 223
Certified eligible for NEH:			\$745,231
Still needed for full certification:			\$214,769

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President's Message

As we prepare for our seventy-fifth anniversary celebration, it seems fitting to look back at what our annual meeting was like when we met in Philadelphia twenty-five years ago, having just achieved our half-century mark. Richard Crawford, it turns out, did the same thing in his president's message in 1984 when he compared the bustling, beehive-like meetings of the mid-Eighties with the earliest AMS conventions—small, provincial affairs attended only by a privileged few. In contrast to those sparse beginnings, so he wrote:

Our Annual Meetings have turned into four-day bazaars, mixing scholarly interchange, concert-going, sight-seeing, job-hunting, colleague-hunting, meals with friends old and new, general basetouching, and whatever level of wheeling and dealing we scholars can manage. Attending an Annual Meeting now is a bit like swimming in a heavy sea. One bobs one's way through hotel lobbies, through the roiling hordes at the no host cocktail party, through the maze of presentations chosen by the Program Committee, treading people and papers, here and there finding one to hang on to.

But while the number of attendees and attractions on offer at our annual meetings certainly did undergo a dramatic transformation during the first fifty years of our Society, it can seem by comparison that not much has changed since then—or has it?

Comparing the program in this Newsletter with that of the 1984 meeting, I noticed that there is actually a considerable difference between the two get-togethers. Although the format of our meetings has remained basically the same, the contents of the sessions reflect the expansion and eclecticism we have experienced in our field. Indeed, there has been more growth in musicological scholarship during the past twenty-five years than the previous fifty.

Back in 1984, nearly all the sessions dealt with western European art music, with over half on music before 1750 and a quarter on late eighteenth-century and nineteenth-century music. Among the remaining sessions, only one each was devoted to the turn of the twentieth century, to American music, and to "Jazz and Political Music." There were no papers on popular music.

The preliminary program for our present Philadelphia meeting, as you can see on pp. 11–18 of this Newsletter, demonstrates just how much our field has grown. The number of day sessions has increased from twenty-eight to thirty-six. Night sessions, study

groups, and forums given by other societies have also been added to the mix. And at our seventy-fifth anniversary meeting, we will have an extra session during the daytime slots devoted to panel sessions by various study groups and AMS committees. "Something for everyone" could well be the motto of the meeting. Given the shift in our field towards twentieth-century studies, it is not surprising to see the impressive number of sessions in modern and contemporary European and American music, including popular music, film, and jazz studies—around forty percent of the total. As expected, the number of sessions dealing with music before 1750 has decreased, but still makes a notable showing with about thirty-four percent, while late eighteenth- and nineteenth-century music make up nineteen percent of the total. Some of the sessions follow the periodization formula found in the 1984 program, but others present a remarkable mix of topics from a variety of eras with such titles as "France: The Long View," "Colonialism," "Displacements," "Stagings," and "British Topics."

The session titles, however, present only one part of the story. The participants at the two meetings offer another perspective of our annual meetings and our Society. In 1984, one might guess that senior scholars presented a high proportion of the papers. While such notable figures as Edward Lowinsky, Bruno Nettl, and Claude Palisca did speak, most of the participants were younger musicologists. I thought that I would probably not recognize many of their names, since a terrible job market—just as tight as it is now—surely meant that a good number of these young presenters would have left the field. To my surprise, I knew practically all of them: they are now senior members of our Society. A random sampling from the many graduate students giving their first papers includes Scott

Balthazar, Bruce Brown, Anna Maria Busse Berger, Victoria Cooper, Stephen Crist, James Deaville, Michael Long, Claudia MacDonald, Carol Oja, John Rice, Louise Stein, and Anne Walters Robertson. And some of those in the early stages of their careers were Walter Frisch, Jonathan Glixon, Mary Hunter, Peter Jeffery, Mary Lewis, Brian Mann, Jann Pasler, Sarah Reichardt, Greg Smith, and Rebecca Harris-Warrick. I am pleased to report that of the 112 scholars who presented papers at the 1984 Annual Meeting, some ninety percent are still members of the Society. While a few have pursued careers in other fields, the vast majority are now senior music faculty members at universities, colleges, and conservatories across the United States and Canada.

Statistics show that over the past few years, the majority of presenters at our Annual Meeting have continued to be those in the earlier stages of their careers—just as it was twenty-five years ago. A look through the program for our Philadelphia meeting affirms this trend. It appears that senior musicologists make up less than a quarter of the participants with the remaining three-quarters composed of graduate students, post-doctorates, and young faculty members—a very good sign, as these scholars represent the bright future of our Society.

Back in 1984, Richard Crawford rightly felt that the AMS had come a long way from its early years. Over the past two decades, we have witnessed dramatic developments in our field, developments unimaginable in the early eighties. Many of these changes can be attributed to scholars who, twenty-five years ago, were in the earlier stages of their careers. Given this record, it is exciting to contemplate what transformations the young members of our Society will bring to fruition over the next quarter century. Stay tuned!

—Jane A. Bernstein

AMS OPUS

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independent scholars, Harry Powers world travel awardees. And a host of other opportunities recognizing the many paths and unlimited directions of music scholarship.

Help bring the *OPUS* Campaign home by acting now, so that your gift can be recognized at our seventy-fifth birthday.

—D. Kern Holoman and
Anne Walters Robertson

Breaking *OPUS* News

As this Newsletter went to press, the AMS received a \$10,000 anonymous contribution for the purpose of recognizing and supporting outstanding teaching. The Board of Directors is currently at work to determine the specific details, and will make a further announcement when a formal plan emerges.

AMS Philadelphia 2009

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Parkway. Only a mile away is the Old City district with the Liberty Bell, Independence Hall, the Betsy Ross House, and many other treasures nestled among the tree-lined blocks of Georgian townhouses.

Anyone with an interest in the city's colonial roots will enjoy the special two-hour walking tours of Old City ("Ben Franklin, Music-lover" and "High Life in Colonial Philadelphia") offered by Philadelphia on Foot to AMS members on Friday and Saturday afternoons. Visitors may also choose to visit West Philadelphia, where AMS member Jean K. Wolf, in her capacity as Executive Director of The Woodlands historic mansion, cemetery, and landscape, will lead a tour of this national historic landmark on Friday. Tour participants will enjoy lunch in William Hamilton's late eighteenth-century mansion, recognized as one of the most significant Federal-style buildings in America.

The conference Web site will include tourist information and links to the Web pages of various city sights, in addition to a list of recommended area restaurants.

The Program. This year's program, selected and organized by a committee of seven chaired by Tamara Levitz, includes the 144 best proposals drawn from 590 submissions, and (new this year) "alternative format" sessions presented by AMS study groups and committees (see p. 4). Among the more intriguingly titled paper sessions are "Death and Transfiguration," "Policing Music," and "Performing Under Suspicion: Generic Conventions and African-American Female Singers," while the full breadth of our discipline is reflected in topics ranging from chant, to film music, to performance practices, not to mention separate sessions devoted to such diverse figures as Athanasius Kircher, Haydn, and Cage. Evening sessions and panel discussions are scheduled for each night of the conference, in addition to dozens of ancillary meetings, receptions, and parties taking place throughout the weekend. All the details may be found in the Preliminary Program, starting on p. 11.

Special Performances. Several performers and arts organizations have planned special events to coincide with the AMS conference. On Thursday 12 November, acclaimed baritone Thomas Hampson will present a recital of American songs, part of his continuing *Song of America* project—see p. 4 for details.

The Philadelphia Classical Symphony, with AMS member Kenneth Hamilton, piano soloist, will offer a program titled "*Hexameron*

and the Clash of Pianistic Titans," featuring music of Chopin, Liszt, Mendelssohn, Thalberg, and others on Friday 13 November. Orchestra 2001, one of Philadelphia's premier ensembles devoted to new music, will perform works by Libby Larsen, Esa-Pekka Salonen, and Franz Schreker on Saturday 14 November. Also on Saturday, the renaissance wind band Piffaro will team up with the Choral Arts Society of Philadelphia to perform "A Portuguese Vespers," including mid-seventeenth century works by João Lourenço Rebelo, Diogo Dias Melgás, António Pinheiro, and others. Jazz aficionados will want to visit the Painted Bride Art Center, where Peter Apfelbaum and the New York Hieroglyphics will play following a pre-concert discussion with AMS member Guthrie Ramsey. Last, but certainly not least, Stéphane Denève will conduct the Philadelphia Orchestra in a program including Prokofiev's Suite from *The Love for Three Oranges*, Barber's Violin Concerto (with soloist James Ehnes), and Tchaikovsky's Symphony no. 4.

Transportation from the hotel will be available for those wishing to attend the concerts. Further details on these and other area performances will be available on the conference Web site and registration form.

Weather. Fall weather is generally temperate in Philadelphia, with temperatures ranging from the 60s to the 30s. Visitors will want to have a warm coat for evenings and early mornings, and packing an umbrella is advisable.

Interviews. A limited number of rooms at the Sheraton Philadelphia City Center Hotel will be available for job interviews during the

meeting. To reserve a room, please consult the Web site or contact the AMS office. Job candidates can sign up via the Web or (if spots are still available) at the interview desk in the hotel. AMS policy prohibits interviews in private rooms without appropriate sitting areas.

Benefit programs. Members of the Society are urged to support the AMS *OPUS* Campaign through the usual registration opportunities: contributions to any funds are welcome. Contributors receive complimentary beverage tickets for the Thursday evening opening reception.

Registration. Conference registration fees: Early (till 5 p.m. ET 30 September): \$95 (\$40, student/retired); Regular (1 to 29 October): \$125 (\$70, student/retired); Late/Onsite: \$145 (\$80, student/retired). AMS members receive a conference registration form via US mail; a PDF version, as well as Online registration is available at the Web site.

Child care. If a sufficient number wish to arrange child care, the AMS office will assist in coordinating it. Please contact the AMS office if this is of interest.

Scheduling. Please contact the AMS office to reserve rooms for private parties, receptions, or reunions. Space is limited, so please communicate your needs as soon as possible. The AMS Web site provides further information.

Student Assistants. The Local Arrangements Committee, chaired by Steven Zohn (Temple University), seeks students to help during the conference in return for free registration and \$11 per hour (six hours minimum). If this is of interest, please see the Web site or contact the AMS office.

—Steven Zohn, Local Arrangements Chair



The Kimmel Center, home of the Philadelphia Orchestra

AMS 75 EVENTS

AMS officers and committee chairs are organizing a series of activities and events to make our seventy-fifth anniversary as special as possible.

Things to See: In the exhibit hall, we are planning a **display of AMS historical materials** organized by Society archivist Marjorie Hassen and University of Pennsylvania music librarian Richard Griscom, and the new **AMS quilt**. Browse the exhibit, admire the quilt, and then purchase **raffle tickets** at the *OPUS* booth for the quilt, the *Encyclopedia of Popular Music*, or a hard-bound set of Richard Taruskin's award-winning *Oxford History of Western Music*. On Saturday, arrive early at the Business Meeting to watch a **slide show** produced in conjunction with the *OPUS* campaign. And throughout the meeting, be on the lookout for the special name tags that identify those who have been AMS members for fifty or more years.

Things to Hear: The Performance Committee (Ross Duffin, chair) and the Local Ar-

rangements Committee (Steven Zohn, chair) have put together an extraordinary series of evening and daytime concerts. See the stories nearby, and plan to order tickets early, as we anticipate sell-out crowds.

Things to Do: Five special sessions using non-traditional formats will take place during the meeting, starting on Thursday afternoon. In keeping with our seventy-fifth anniversary, four of these will examine historiographical issues from the perspectives of the Committee on Cultural Diversity, the Committee on the Status of Women, the Cold War Study Group, and the Ecocriticism Study Group. The Pedagogy Study Group will explore aspects of musicological outreach related to the weekend's Philadelphia Orchestra program.

On Thursday, President **Jane Bernstein** will lead off anniversary festivities with a toast at the traditional opening reception. Friday afternoon will feature a plenary Presidential Forum titled **"Reflect on the Past, Consider the Present, and Look Toward the Future:**

The AMS at 75," with speakers **Lewis Lockwood, Suzanne Cusick, Charles Hiroshi Garrett**. The forum will also recognize Past Presidents, Honorary Members, Corresponding Members, and AMS members of fifty or more years standing. Finally, Saturday night we are throwing a ballroom birthday party that incorporates many university parties as well. All are invited, and participating universities will have a table or tables reserved and marked for their guests. The party will mark the conclusion of the *OPUS* campaign, with co-chairs **Anne Walters Robertson** and **D. Kern Holoman** toasting our success. An unsubstantiated rumor has it that a giant "Happy Birthday" sing-along will also take place, accompanied by the elusive yet world-famous Holoman-Robertson piano duo.

In short, we anticipate that there will be something for everyone at this very special meeting. Please join us for this once-in-a-lifetime event!

—Honey Meconi

Thomas Hampson Recital

Thomas Hampson will present a solo recital at the Philadelphia Annual Meeting to benefit a new AMS initiative on song research.

His recital is part of the nationwide "Song of America" project he is mounting this year in conjunction with the Library of Congress, marking the 250th anniversary of the first American song, "My Days Have Been So Wondrous Free," composed in 1759 by Philadelphian Francis Hopkinson. The song was published in 1788 in a collection dedicated to George Washington, a friend of the patriot author. Hopkinson was a signer of the Declaration of Independence as well as lawyer, poet, inventor, and painter.

Hampson will be drawing on the extensive collection at the Library of Congress for his recital. Last year he was appointed special advisor to the Library of Congress for his work in American song. He is especially interested in promulgating the ways American song continues to communicate the story of the country—its history and its spiritual inner life—through texts wedded to music.

A panel of musicologists will join him for a discussion following the recital. A special benefit reception follows.

The concert will take place Thursday 12 November, 7:30 p.m., at the Independence Seaport Museum, Penn's Landing. Bus transportation for conference attendees will be provided as part of the ticket price. Further information and tickets will be available via the conference registration form and the meeting Web site.



Thomas Hampson

AMS Performances Increased for Philadelphia

The Performance Committee has expanded its usual offerings to six noontime and afternoon concerts, four of which will be presented in St. Clement's Church, about four blocks from the Sheraton Hotel. The committee feels strongly that all the performances will be significant and unusual, and encourages attendees to attend as many as possible.

Friday noon, César Reyes will give a recital of Mexican piano works, and at St. Clement's Erin Headley will give a short lecture and concert of seventeenth-century Roman laments on the lirone. At 2 p.m. (St. Clement's) Roger Moseley will lead a historically-informed improvisation of eighteenth-century Opera Buffa. Saturday noon, Seda Röder will present a recital of Viennese piano music in the context of Berg's op. 1 Sonata, and at St. Clement's the ensemble Gravitación will give a performance of the anonymous *Missa Sine nomine* from JenaU 21 (c. 1525), with commentary. At 2 p.m. (St. Clement's) Frank Latino, assisted by a chamber ensemble, will present a lecture-recital featuring compositions by Walter Gieseking. See the Preliminary Program and the meeting Web site for more details.

AMS Quilt Raffle

Quilts are like illuminated manuscripts: they can become heirlooms, passed down through generations. To benefit the *OPUS* campaign, four AMS members are making what is sure to become just such an heirloom: a seventy-fifth anniversary quilt to be raffled off at the Annual Meeting. Sized for a double bed, the quilt is based on the "Philadelphia" block, aptly enough. The quilt top is being pieced by Mary Natvig, Annegret Fauser, Lydia Hamessley, and Honey Meconi. Annegret Fauser will piece and appliqué the quilt back, and Mary Natvig will hand-quilt the finished spread with musicological touches. The quilt will be on display in Philadelphia, and raffle tickets will be available both on site and prior to the meeting (at the AMS Philadelphia 2009 Web site). The winning ticket will be drawn at the Saturday evening Awards Presentation. Tickets are \$10 each.



Mary Natvig, Annegret Fauser, and Lydia Hamessley choosing material for the AMS quilt

OUP-AMS Books Raffle

Buy your tickets today for the amazing raffles that will be held at the Annual Meeting in Philadelphia to benefit the *OPUS* Campaign! Once again, our generous friends at Oxford University Press have donated sets of Richard Taruskin's monumental *Oxford History of Western Music*, 6 vols. (2004) and of the 4th edition of Colin Larkin's (ed.) *Encyclopedia of Popular Music*, 10 vols. (2006) that will go to the winning ticket holders. Purchase your tickets for just \$5 each for either of these sets. Tickets are available on the meeting registration form, the Web site, or at the *OPUS* Table in Philadelphia. Winning tickets will be drawn at the Saturday evening Awards Presentation.

Grove Music Online Open Forum

As Jane Bernstein and I reported in an e-mail to the AMS membership last April, due to a restructuring of Grove Music Online, editor-in-chief Laura Macy's position was eliminated. Laura had been the editor of Grove Music Online since its inception as the online version of the *New Grove Dictionary of Music and Musicians*, 2nd ed. She deserves our profound thanks for eight years of excellent stewardship of Grove Music Online. During her tenure, she maintained careful oversight of Grove Online and launched several new initiatives, including the forthcoming second edition of the *New Grove Dictionary of American Music*. Scholars and students of music rely on Grove Online, and it has been reassuring to have an editor of such insight and integrity at the helm. Those of us who are also Grove authors have appreciated her editorial guidance. I am very sorry to see her tenure end, and on behalf of the entire AMS, I offer our thanks for her outstanding work.

The restructuring of Grove includes closing the office in Oxford, eliminating Laura's position as internal editor-in-chief, consolidating operations in New York, and creating a new structure with an external editor-in-chief assisted by an editorial board.

When Grove was acquired by OUP in 2002, Laura organized the Grove Advisory Panel, a group of advisors appointed by eight scholarly societies (AMS, Royal Musical Association, International Musicological Society, Society for Music Theory, Society for Ethnomusicology, International Council for Traditional Music, Music Library Association, and International Association of Music Libraries, Archives, and Documentation

Centres) to advise her and ensure an open flow of feedback from the scholarly community to her and the other Grove editors. Since the changes were announced, the Panel has been meeting regularly by telephone conference with OUP representatives. The Panel had no role in planning the restructuring, nor does it have any editorial role. Rather, the function of the Panel is to communicate to OUP the concerns and interests of the scholarly community.

In our meetings, we have given feedback on the job description for the new external editor-in-chief and editorial board, advocating for a strong editorship with sufficient financial resources; have discussed possible candidates; have urged a clearer separation between Grove and other Oxford online materials; and have helped to plan a systematic revision and updating of the articles in Grove Music Online. This last is of major importance if we are to ensure that Grove is current and of the highest quality. I hope that scholars who are asked to update or revise articles in Grove will make it a priority to do so.

The restructuring of Grove Online has understandably been met with expressions of concern by the musicological community. At the invitation of the AMS Board, representatives of OUP have agreed to participate in an **open forum on Grove Music Online** at the AMS Annual Meeting in Philadelphia, at 7:30 p.m. Friday. Please come and share your questions, concerns, and advice.

—J. Peter Burkholder
AMS Representative to the
Grove Advisory Panel

AMS Annual Meeting Hotel and Travel Information

A block of rooms has been reserved at the **Sheraton Philadelphia City Center Hotel**, 17th and Race Streets, in Center City. Rates are \$169 for a single or double, \$189 for a triple, \$209 for a quad, and \$219 for a junior suite, plus 15.2% tax. Reservations may be made either through the meeting Web site or by telephone: (800) 325-3535 or (215) 448-2000; to reserve a junior suite, call (215) 448-2857. Conference rates are valid through 11 October, subject to availability.

Travel to Philadelphia. Philadelphia is served by the Philadelphia International Airport (PHL), which hosts all major carriers. For transportation from the airport, the Sheraton Philadelphia City Center Hotel recommends using the Lady Liberty Shuttle (www.ladylibertyshuttle.com); tickets are \$10 one way per person. Public rail transport is also available every 30 minutes (disembark at Suburban Station, four blocks from the Sheraton; \$7 each way). Taxi fare is a flat rate of \$28. The journey from airport to the Sheraton takes under 20 minutes.

Driving directions. The Sheraton is two blocks from the Interstate 676 (Vine Street Expressway) Broad Street exit. See the Web site for detailed directions.

Awards, Prizes, and Honors

AMS Awards and Prizes

AHJ AMS 50 Fellowships: Four doctoral candidates in musicology have been selected for Alvin H. Johnson AMS 50 Dissertation Fellowship Awards for 2009–10: **Corbett Bazler** (Columbia University), “The Comedies of Opera Seria: Handel’s Post-Academy Operas, 1738–1744”; **Anna Zayaruznaya** (Harvard University), “Form and Idea in the Fourteenth Century Motet”; **Martin Nedbal** (Eastman School of Music, University of Rochester), “Morals across the Footlights: German Opera, National Identity, and the Aesthetics of Morality, 1770–1820”; and **Andrew Oster** (Princeton University), “Radio, Rubble, and Reconstruction: The Genre of Funkoper in Postwar West Germany.” One of the four accepted the award on an honorary basis.

The **Howard Mayer Brown Fellowship** is presented by the Society to promising minority graduate students pursuing a doctoral degree in music. The 2009–10 fellowship recipients are **Erika Honisch** (University of Chicago) and **Sumitra Ranganathan** (University of California, Berkeley). One of the recipients accepted the award on an honorary basis.

A grant from the **M. Elizabeth C. Bartlet Fund for Research in France** was awarded to **Sarah Gutsche-Miller** (McGill University), for research on her project “Pantomime Ballet on the Music-Hall Stage: The Popularization of Classical Ballet in Fin-de-Siècle Paris.”

The **Janet Levy Fund for Independent Scholars** supports travel and research expenses.



Corbett Bazler
AHJ AMS 50 Fellow

In late 2008, **Bonny Miller** received a Levy Grant to travel to Belgium for the project “Database of British ‘Magazine Music’ in the Eighteenth-Century Popular Press.” In early 2009, **Ronit Seter** received a Levy Grant for travel to Israel to work on the project “Nationalism, Orientalism, and Folklorism in Jewish-Israeli Art Music, 1940–2000.”

A grant from the **Harold Powers World Travel Fund** was awarded to **Kassandra Hartford** (Stony Brook University) for the research project “Race, Nation, Musical Modernism: Rio de Janeiro, New York, and Paris, 1914–1945.”

Grants from the **Eugene K. Wolf Travel Award** were awarded to **Rebekah Ahrendt** (University of California, Berkeley), for work toward her dissertation, “A Second Refuge: French Opera and the Huguenot Migration, 1685–1713,” and to **Rachel Mundy** (New York University), for work toward her dissertation, “Re-Inventing the Avant-Garde: From the Black Virgin to the Golden Oriole.”

Other Awards, Prizes and Honors

Ayden Adler (Eastman School of Music, University of Rochester) received the SAM 2009 dissertation award for “‘Classical Music for People Who Hate Classical Music’: The Influence of Arthur Fiedler and the Boston Pops Orchestra on the Culture of Classical Music in America.”

C. Matthew Balensuela (DePauw University), co-author of *Music Theory from Boethius to Zarlino: A Bibliography and Guide* (Hillsdale, 2007) received the MLA’s 2008 outstanding book-length research tool award.

Karol Berger (Stanford University) received the Mozart Society of America’s 2008 award for the best scholarly work on Mozart published in English in 2007 for *Bach’s Cycle, Mozart’s Arrow: An Essay on the Origins of Musical Modernity* (Berkeley, 2007).

Mark Evan Bonds (University of North Carolina) has been awarded 2009–10 fellowships from the NEH and the ACLS for his project “The Myth of Absolute Music.”

Thomas Brothers (Duke University) received a Guggenheim fellowship for his project “Louis Armstrong and American Culture, 1922–1935.”

Michael Broyles and Denise Von Glahn (Florida State University) received the SAM



Erika Honisch
Howard Mayer Brown Fellow

2009 outstanding book award for *Leo Ornstein: Modernist Dilemmas, Personal Choices* (Bloomington, 2007).

Michael Scott Cuthbert (MIT) received a grant from the Seaver Institute for \$100,000 to support the project “music21: a Computer-aided Framework for Musical Analysis.” He was also named a 2009–10 Fellow at Harvard’s Villa I Tatti research institute in Florence, writing on music during the Black Death and Great Schism.

Jeremy Day-O’Connell (Knox College) received a Fulbright grant for research in Scotland on his project “Music, Language, and the Minor Third.”

Marsha Dubrow (CUNY Grad Center) received a 2009 Milstein Family Foundation Research Fellowship for her project “Lazar Weiner, New York, and the American Jewish



Martin Nedbal
AHJ AMS 50 Fellow



Andrew Oster
AHJ AMS 50 Fellow

Communal Music Enterprise of the 1920s to 1960s.”

Annegret Fauser (University of North Carolina) received a Wissenschaftskolleg zu Berlin Fellowship and a NEH Faculty Research Fellowship for her book project “Sounds of War: Music in America during World War II,” and a Marie Curie Intra European Fellowship for “America, Music & War.”

William J. Gibbons (University of North Carolina) has been awarded a Mellon/ACLS fellowship for his dissertation, “Eighteenth-Century Opera and the Construction of National Identity in France, 1875–1918.”

James Grier (University of Western Ontario) has been awarded fellowships from the NEH, the ACLS, and the Canada Council for the Arts for his project “The Foundations of Musical Literacy in the Medieval West 800–1100: Oral and Written Transmission in Early Plainsong.”

James Hepokoski (Yale University) and **Warren Darcy** (Oberlin College) received the SMT’s 2008 outstanding book award for *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata* (New York, 2006).

Jason P. Hobratchk (Florida State University) received a Fulbright Fellowship for dissertation research in Germany on “The Political Context of Werner Egk’s 1940 Ballet *Joan von Zarissa*.”

Bernardo Illari and Malena Kuss (University of North Texas) received the 2009 Konex Award for contributions to Argentine culture.

Edward Komara (SUNY Potsdam) received the MLA’s award for best article on music

librarianship and/or music bibliography for the article “Culture Wars, Canonicity, and A Basic Music Library,” *Notes* 64 (2007), 232–47.

Frank Latino (University of Maryland, College Park) received the AMS Capital Chapter’s 2009 best student presentation award for his paper “At the Piano: Fusilier Walter Giese-king: Giese-king’s Years as a German Military Musician during World War I.”

Kendra Preston Leonard received a Wilder Fellowship from the Beinecke Library, Yale University, for research on Louise Talma’s opera *The Alcestiad*.

Laurence Libin (Metropolitan Museum of Art) received the American Musical Instrument Society’s 2009 Curt Sachs Award in recognition of service to organology.

Sandra Mangsen (University of Western Ontario) has been elected president of the Mid-western Historical Keyboard Society.

Ingrid Monson (Harvard University) was named Fellow for 2009–10 at the Stanford Humanities Center, and received a Guggenheim fellowship for her project “Music of Mali.”

Bruno Nettle (University of Illinois) has been awarded the Jan Patočka Memorial Medal by the Academy of Sciences of the Czech Republic.

Roger Parker (King’s College London) has been elected a Fellow of the British Academy.

Ron Pen (University of Kentucky) received the SAM 2009 distinguished service award.

Steven Plank (Oberlin College) received Early Music America’s 2009 Thomas Binkley Award.

Pierpaolo Polzonetti (University of Notre Dame) received an ACLS Fellowship for his project “Italian Opera in the Age of the American Revolution.”

Ardal Powell received a grant from the Global Policy Institute, London, for work on a new translation of Max Weber’s essay on the sociology of music.

Katherine K. Preston (College of William and Mary) received a National Humanities Center/Bowdoin fellowship for her project “Against the Grain: Women Managers and English Opera in Late Nineteenth-Century America.”

Alex Rehding (Harvard University) received a Newhouse Center fellowship at Wellesley College, an ACLS fellowship, and a Guggenheim fellowship for 2009–10.



Sumitra Ranganathan
Howard Mayer Brown Fellow

Sindhumathi Revuluri (Harvard University) was named an Andrew W. Mellon Fellow for 2009–10 at the Penn Humanities Center.

Tilden Russell (Southern Connecticut State University) received a grant from the NEH for his project “The Compleat Dancing Master: A Translation of Gottfried Taubert’s *Rechtschaffener Tantzmeister* (1717).”

Katelijne Schiltz (Ludwig-Maximilians-Universität München) has been appointed Laureate of the Royal Flemish Academy of Belgium for Science and the Arts.

Katelijne Schiltz and **Bonnie J. Blackburn’s** *Canons and Canonic Techniques, 14th–16th Centuries: Theory, Practice, and Reception History* (Leuven, 2007) received a 2008 citation of special merit from the Society for Music Theory.

Kathleen Sewright (Rollins College) received a grant from the National Endowment for

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Anna Zayaruznaya
AHJ AMS 50 Fellow

Christopher Reynolds Appointed Editor of AMS Studies in Music

New AMS Studies Editor Christopher Reynolds (University of California, Davis) recently spoke with Robert Judd about his vision for the series.

RJ: Congratulations on your recent appointment to the position of AMS Studies editor! Tell me: exactly what is the nature of this series?

CR: The short answer is: AMS Studies in Music is a great place to publish your next book! The long answer: It's a joint effort by the AMS and Oxford University Press to publish a limited number of outstanding books in musicology; our goal is to cast a wide net, including a broad range of subdisciplines and scholarly methods or approaches. The AMS has complete editorial control over the selection; OUP publishes and markets the final product.

RJ: Why should one publish a book with AMS Studies?

CR: Because it is a prestigious place to publish. Because every book in the series receives a subsidy from the AMS Publications Committee to help make it more affordable! And because while it is routine that presses send books out to a couple of specialist readers, it is rare today to publish a book that includes a careful editorial review by a scholar.

RJ: What do you see as the major strengths of the series to date?

CR: Quality and variety. In the last years while Mary Hunter was the series editor, several distinguished books have appeared, representing a broad spectrum of topics and approaches.



Christopher Reynolds
AMS Studies Editor

RJ: What sorts of books are you looking for?

CR: I would love to publish some work on American music. And books with an ethnomusicological or analytical approach are certainly welcome. But basically, anyone who thinks his or her book has something important to offer should contact me. I'd even consider conference reports or multi-author volumes, although they would need to be tightly focused and selective in what they include. To adapt the annual admonition of every JAMS editor that I can remember, "Send *AMS Studies in Music* your best work!"

RJ: Do you have particular hopes for the series over the next few years?

CR: It would be great to increase the rate of publication just a bit, and to shorten the time between acceptance and publication.

RJ: Can you say something more about the editorial process?

CR: Authors submit a detailed proposal and at least one chapter, and I then consult with the AMS Publications Committee in deciding whether to proceed. When the decision is yes, the author is encouraged to submit a complete manuscript, which is then sent to outside readers. On the basis of these reports, the editor and the Publications Committee either accept the book or not. I will also work with the author on any issues of style or argument that I identify, offering questions and suggestions. When the book is sent to OUP, they proceed as normal with design and copy-editing.

RJ: How does a prospective author submit a proposal?

CR: A full proposal will involve an outline, a chapter-by-chapter narrative, a time line, and at least one chapter. But I am happy to begin talking long before an author is at that stage. E-mail me at any time, especially in the weeks before an AMS or SAM meeting. I also want to hear from colleagues and mentors of prospective authors. I'd like all the help I can get in identifying worthy projects as early as possible!

E-mail Christopher Reynolds at chreynolds@ucdavis.edu. For a list of the books that have already appeared and for full details: www.ams-net.org/studies/

Committee News

AHJ AMS 50 Fellowship Committee

How does the AHJ AMS 50 Fellowship Committee work? What do evaluators look for in a good abstract? How can applicants get the most effective letters of reference? What is a good "representative chapter"? How are honorary awards made? What are the terms of the fellowship? Our committee is holding an **open forum** Thursday night at the Philadelphia Annual Meeting to address these and any other questions prospective applicants may have. We hope to demystify the process and procedures, the committee structure, adjudication processes, etc. Most importantly, we just want to provide opportunities for discussion.

Refreshments will be provided! Come learn more about this important fellowship.

—Mary Davis

Committee on the Annual Meeting

At the request of the Board of Directors, the Committee on the Annual Meeting (CAM) has been reviewing major components of our yearly gathering. Many members responded to our request for input, and it will come as no surprise that there are numerous opinions—often wildly different—as to what constitutes the ideal Annual Meeting. CAM's recommendations to the Board, based on the feedback we received, were approved at the March meeting. Changes regarding pre-planned formal paper sessions and sessions using alternative formats will be put into effect for the Indianapolis meeting in 2010. For details, see the Indianapolis Call for Proposals (p. 24).

As a transition to the new alternative format sessions, the Society has arranged for an

additional daytime room for the Philadelphia meeting, where three study groups and two committees will present sessions in non-traditional formats; several will address historiographical issues appropriate to our anniversary meeting.

CAM will continue to discuss issues concerning the Annual Meeting, including whether the number of papers needs to be increased.

—Honey Meconi

Committee on Career-Related Issues

The Committee on Career-Related Issues (CRI) would like all those attending the national meeting in Philadelphia to be aware of the many activities we are offering. The CRI

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AMS Newsletter

President-Elect Anne Walters Robertson

Anne Walters Robertson has been elected President of the Society for the term 2011–12. Currently co-chair of the Society's *OPUS* Campaign, Robertson has headed the AHJ AMS 50 Fellowship Committee and the Local Arrangements Committee for the Annual Meeting in Chicago in 1991. She was a member of the Board of Directors, the Editorial Board of *JAMS*, the Publications Committee, and the Council.

Robertson earned her bachelor's and master's degrees in piano performance at the University of Houston and a master's degree in music theory at the Shepherd School of Music of Rice University. She received her doctorate in musicology at Yale and joined the faculty of the University of Chicago in 1984, where she is the Claire Dux Swift Distinguished Service Professor. She served as Chair of the Music Department and Deputy Provost for Research and Education.

In her highly interdisciplinary scholarly work, Robertson has explored the interactions between medieval music and the art, architecture, institutional identity, politics, spirituality, personal devotion, and vernacular poetry of the sixth to the sixteenth centuries. The theme of French royal culture winds its way through her books, which focus on the music and ritual of the cathedral of Reims, where the kings of France were crowned, and that

of the abbey of Saint-Denis of Paris, where the kings were buried. Her book *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works* (Cambridge, 2002) reveals the fundamental role of mystical theology in Machaut's motets. An earlier article, "Benedicamus Domino: The Unwritten Tradition," *JAMS* 41 (1988), dealt with the striking oral



President-Elect Anne Walters Robertson

re-creation of *Benedicamus* melodies through re-use of music from other genres. These works garnered the Society's Kinkeldey and Einstein Awards, respectively. More recently, Robertson has examined symbolic and folkloric aspects of polyphonic masses and motets, including Guillaume Du Fay's *Missa Se la face ay pale*. The four compositions based on the *Caput* melisma are treated together for the first time in her article, "The Savior, the Woman, and the Head of the Dragon in the *Caput* Masses and Motet," *JAMS* 59 (2006), which won the H. Colin Slim Award.

Robertson received the Haskins Medal, the John Nicholas Brown Prize, and the Van Courtlandt Elliott Prize of the Medieval Academy of America and the Wilbur Lucius Cross Medal of the Yale Graduate School Alumni Association. She has held grants and fellowships from the George A. and Eliza Gardner Howard Foundation, the Guggenheim Foundation, the American Philosophical Society, the NEH, the ACLS, the Martha Baird Rockefeller Fund for Music, and the Fulbright Commission.

Robertson was elected a fellow of the American Academy of Arts and Sciences in 2008. She was President of the International Machaut Society and served on the Council of the Medieval Academy.

Study Group News

Cold War Study Group

Now in its third year, the Cold War and Music Study Group (CWMSG) is pleased to sponsor a special daytime session at the 2009 Annual Meeting in Philadelphia. Entitled "Music Historiography in Cold War Contexts," the session will examine the methodological, interpretive, and ethical challenges that confront scholars studying music of the Cold War. Panelists Lee Bidgood, Elaine Kelly, Laura Silverberg, Heather Wiebe, Hon-Lung Yang, and Marcus Zagorski will discuss a web of themes relating to music historiography and the Cold War. More specifically, this session will consider constructions of the past that emerged after 1945, present-day musicological narratives of the Cold War, and competing conceptions of the musical canon. In the process, panelists will consider a range of geographical areas (from divided Europe to mainland China), methodologies (including archival research and participant observation), and musics (from bluegrass to post-serialism). Paper abstracts and other information about

the panel will be posted to the Cold War and Music Study Group Web site (www.ams-net.org/cwmsg/) in advance of the meeting. Following the AMS meeting, our Web site will offer an open forum for further comments and discussion about Cold War historiography.

The CWMSG aims to encourage new research and foster discussion about music of the Cold War era. Our Web site offers information about past and future activities, membership information, and a directory of current members and research interests. If you are interested in becoming involved with the CWMSG, please contact me at laura.silverberg@areditions.com.

—Laura Silverberg

Ecocriticism Study Group

The Ecocriticism Study Group (ESG) is pleased to announce its new Web site, www.ams-esg.org. The site contains bibliographic resources and ecomusicology materials as well as information on the activities of the ESG

and other relevant organizations and individuals. AMS members and others are welcome to submit further citations and resources. The ESG also maintains a low-volume e-mail list for announcements and discussions; information for subscribing is on the Web site.

At the Annual Meeting in Nashville, the ESG held a two-hour round-table with a few dozen interested and engaged audience members. The discussion addressed some of the methodological and disciplinary issues that face the emerging sub-field of ecomusicology. The session was led by a panel of scholars, each of whom offered a short response to pre-established (and publicly pre-circulated) questions; the audience and panelists then had time for further discussion. Complete audio files and a text transcript of the panel are available on the ESG Web site.

For the upcoming Annual Meeting in Philadelphia, the ESG will hold a daytime session in a new format. After an introduction that provides a brief history of (and some

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AMS Fellowships, Awards, and Prizes

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

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

M. Elizabeth C. Bartlet Fund for research in France
Deadline: 1 March

Harold Powers World Travel Fund for research anywhere
Deadline: 1 March

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

AMS Publication Subventions, supported by the AMS 75 PAYS, Anthony, Brook, Bukofzer, Hanson, Hibberd, Jackson, Kerman, Picker, Plamenac, and Reese Funds
Deadlines: 15 March, 15 September

Alfred Einstein Award for an article of exceptional merit by a scholar in the early stages of her or his career
Deadline: 3 May

Otto Kinkeldey Award for a book of exceptional merit by a scholar beyond the early stages of her or his career
Deadline: 3 May

Lewis Lockwood Award for a book of exceptional merit by a scholar in the early stages of her or his career
Deadline: 3 May

Claude V. Palisca Award for an outstanding edition or translation
Deadline: 3 May

H. Colin Slim Award for an article of exceptional merit by a scholar beyond the early stages of her or his career
Deadline: 3 May

Ruth A. Solie Award for a collection of essays of exceptional merit
Deadline: 3 May

Robert M. Stevenson Award for outstanding scholarship in Iberian music, including music composed, performed, created, collected, belonging to, or descended from the musical cultures of Spain, Portugal, and all Latin American areas in which Spanish and Portuguese are spoken
Deadline: 3 May

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

Membership and Professional Development Travel Fund for members who have little or no financial support to attend the Annual Meeting
Deadline: 25 July

Noah Greenberg Award for outstanding contributions to historical performing practices
Deadline: 15 August

Eileen Southern Travel Fund for minority undergraduate and terminal master's students 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

Howard Mayer Brown Fellowship for minority graduate students in musicology
Deadline: 15 December

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

Awards, Prizes, and Honors

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the Humanities to participate in the summer seminar "Music Books in Early Modern Europe: Materiality, Performance, and Social Expression."

Alexander Silbiger (Duke University) received a Festschrift in honor of his seventy-fifth birthday at the 2009 meeting of the Society for Seventeenth-Century Music: *Fiori Musicali*, ed. Claire Fontijn (Harmonie Park Press).

Carlos Ernesto Ure has been elected General Secretary of the Argentine Association of Musical Critics.

Richard J. Will (University of Virginia) received a National Humanities Center/ACLS Burkhardt fellowship for his project "Mozart Live: Performance, Media, and Reinvention in Classical Music."

Amy Wlodarski (Dickinson College) received a grant from the National Endowment for the Arts to participate in the summer seminar "German Exile Culture in California."

AHJ AMS 50 Fellowship Committee Open Forum

Come to this forum Thursday night at the Philadelphia Annual Meeting to learn more about the process and procedures for this fellowship. Refreshments provided! See p. 8 for details.

Guidelines for Announcements of Awards, Prizes, and Honors

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

AMS Fellowships and Grants Awarded

July 2007 to June 2009

awarded (applied)

<i>Fwp/Grant</i>	<i>2008-09</i>	<i>Amount</i>	<i>2007-08</i>	<i>Amount</i>
AHJ AMS 50	4* (56)	\$57,000	4* (52)	\$54,000
H. M. Brown	2* (14)	\$19,000	1 (11)	\$18,000
Bartlet	1 (14)	\$2,400	2 (11)	\$2,500
Levy	2 (25)	\$2,400	2 (12)	\$3,000
MPD	29 (45)	\$6,600	27 (34)	\$9,950
Powers	1 (18)	\$1,000	1 (20)	\$1,000
Southern	6 (9)	\$2,973	6 (8)	\$5,582
Wolf	2 (17)	\$4,500	2 (14)	\$5,000
Subtotal (Grants)	41 (129)	\$20,000	40 (99)	\$27,000
Total \$ Fwps/Grants:		\$96,000		\$99,000

**includes one honorary award*

AMS ANNUAL MEETING

Philadelphia, 12-15 November 2009

Preliminary Program

WEDNESDAY 11 November

- 2:00–8:00 **Board of Directors Meeting**
10:30–4:30 **Grove Music Online Advisory Panel Meeting**
-

THURSDAY 12 November

- 7:30–9:00 **Meeting Worker Orientation**
8:00–12:00 **Board of Directors Meeting**
9:00–5:00 **Registration**
11:00–12:30 **Howard Mayer Brown Award Committee Meeting**
11:00–1:30 **Society for Seventeenth-Century Music, Governing Board Meeting**
12:00–2:00 **Membership and Professional Development Committee Meeting**
1:00–6:00 **Exhibits**
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THURSDAY AFTERNOON SESSIONS

2:00–5:00

Chansons and Chansonniers

Jane Alden (Wesleyan University), Chair

Jennifer Saltzstein (University of Oklahoma), “Vos avés bien le rousegnol oi’: Vernacular Wisdom and Thirteenth-Century Arrageois Song”

Kathleen Sewright (Rollins College), “Shadow Chansonniers’ in the Vêrard Print *Le Jardin de plaisance et fleur de rethorique*, c. 1501”

Giuseppe Fiorentino (Universidad de Granada), “The ‘Folia Framework’: a Link between Oral and Written Traditions in Spanish Music of the Renaissance”

Emilio Ros-Fàbregas (CSIC [Spanish National Research Council], Barcelona), “Origins of the Cancioneros Colombina, Segovia, and Palacio: the Codicological Evidence in the Context of the Compilation Process in Late Fifteenth-Century Spain”

Jazz Migrations

Kim H. Kowalke (Eastman School of Music, University of Rochester), Chair

Charles Gower Price (West Chester University), “Catfish Blues from Jim Jackson to Jimi Hendrix: Transmission and Transformation of a Delta Blues on Commercial Recordings”

bruce d. mcclung (University of Cincinnati), “From the Lower East Side to Catfish Row: ‘Strawberries!’ as Cultural Mediation in *Porgy and Bess* and *Street Scene*”

Peter Kupfer (University of Chicago), “‘We can sing and laugh like children!’: Music, Ideology, and Entertainment in the Soviet Musical Comedy”

Andy Fry (King’s College London), “Remembrance of Jazz Past: Sidney Bechet in 1950s France”

Players and Listeners

John Spitzer (Peabody Conservatory), Chair

John Lutterman (University of California, Davis), “‘Cet art est la perfection du talent’: Chordal Thoroughbass Realization, the Accompaniment of Recitative, and Improvised Solo Performance on the Viol and Cello in the Eighteenth Century”

Anselm Hartinger (Schola Cantorum Basiliensis), “From ‘Chorus Musicus’ and ‘Großes Concert’ to ‘Stadt- und Kirchen-Orchester’: The Transformation and Modernization of the Leipzig Musical Institutions between 1781 and 1843”

John Gingerich (Peabody Conservatory), “Ignaz Schuppanzigh and the ‘Classical’ Culture of Listening”

Matthew Gelbart (Fordham University), “From Microgenres to Meta-genres in Nineteenth-Century German Music Aesthetics”

Reds

Margarita Mazo (Ohio State University), Chair

Joanna Bullivant (University of Oxford), “‘A world of Marxist orthodoxy?’ Alan Bush’s *Wat Tyler* in Great Britain and the German Democratic Republic”

Marina Frolova-Walker (University of Cambridge), “Elite Conversation on Art for the People: Music in the Stalin Prize Committee”

Peter Schmelz (Washington University in St. Louis), “A Genealogy of Polystylism: Alfred Schnittke and the Late Soviet Culture of Collage”

Katerina Frank (University of California, Davis), “A Red Cowboy in the *White Sun*: American Resonances in an Iconic Soviet Eastern”

Committee on the Status of Women Panel: Perspectives on the AMS CSW since 1974

Wendy Heller (Princeton University), Chair

Jane Bernstein (Tufts University), Marcia Citron (Rice University), Susan Cook (University of Wisconsin-Madison), Julie Cumming (McGill University), Judith Tick (Northeastern University), Judy Tsou (University of Washington)

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Death and Transfiguration

Lois Rosow (Ohio State University), Chair

Olivia Bloechl (University of California, Los Angeles), “Choral Lament and the Politics of Public Mourning in the *Tragédie en musique*”

Deborah Kauffman (University of Northern Colorado), “We are the sheep of his pasture’: Violons en basse as Theological Topic”

Music and Philosophy

Keith Chapin (New Zealand School of Music), Chair

Michael Gallope (New York University), “The Intellectual Sources of Vladimir Jankélévitch’s Philosophy of Music”

Sanna Pederson (University of Oklahoma), “*On the Musically Beautiful* and ‘Absolute Music’”

3:30–5:00

Athanasius Kircher

David Crook (University of Wisconsin-Madison), Chair

Eric Bianchi (Yale University), “Father Kircher’s Singing Sloth (And Other Wonders of the New World)”

John Z. McKay (Harvard University), “Father Kircher’s Miraculous Mechanical Music-Making Method”

Bicoastal America

J. Peter Burkholder (Indiana University), Chair

David C. Paul (University of California, Santa Barbara), “Grounding An American Icon: The New Left, New History, and Charles Ives”

Leta Miller (University of California, Santa Cruz), “Symphonies for the Masses: Alfred Hertz and ‘People’s Music’ in San Francisco”

4:30–5:30	Development Committee Meeting
4:00–6:00	Mozart Society of America Board Meeting
5:00–6:00	Committee on Career-Related Issues Conference Buddy Meeting Darwin Scott (Brandeis University), Host
5:00–6:00	Committee on Career-Related Issues, Session I: “Elder Care”
5:30–8:00	Opening Reception
6:00–7:30	<i>Journal of Musicology</i> Editorial Board Meeting
6:30–8:30	<i>Journal of Seventeenth-Century Music</i>, Editorial Board
7:30	Thomas Hampson Recital: “Song of America”
8:00	Philadelphia Orchestra Concert Tchaikovsky: Fourth Symphony; Prokofiev: Suite from <i>The Love for Three Oranges</i> ; Barber: Violin Concerto
7:00–9:00	IMS Cantus Planus Meeting
8:00–10:00	<i>Shakespeare, Madness, and Music</i> Reception
8:00–11:00	Alvin H. Johnson AMS 50 Open Forum Mary Davis (Case Western Reserve University), Chair
9:30–11:00	Student Reception, hosted by AMS OPUS

THURSDAY EVENING SESSIONS

8:00–11:00

Music in Jewish Life During and After the Third Reich

Tina Frühauf (Brooklyn College), Organizer and Moderator

Panelists: Michael Beckerman (New York University); Shirli Gilbert (University of Southampton); Lily Hirsch (Cleveland State University), Organizer; Pamela M. Potter (University of Wisconsin-Madison), Respondent; Benita Wolters-Fredlund (Calvin College)

Music for the Common Man: Handel, Purcell, and London’s Eighteenth-Century Entertainments

Vanessa Rogers (Wabash College)

Panelists: Berta Joncus (Goldsmiths, University of London), Zak Ozmo (L’Aventura London)

FRIDAY 13 November

7:00–8:45	Chapter Officers’ Meeting
7:00–8:45	Committee on Career-Related Issues Meeting
7:00–8:45	History of the Society Committee Meeting
7:00–8:45	Joint Meeting of the 2009 and 2010 Annual Meeting Program Committees
7:00–8:45	Student Representatives to AMS Council Meeting
7:00–8:45	Committee on Communications Meeting
7:30–8:45	Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting
7:30–9:00	American Brahms Society Board of Directors Meeting
8:30–5:00	Registration
8:30–6:00	Exhibits

FRIDAY MORNING SESSIONS

9:00–12:00

Ars Antiqua Ars Nova

Rebecca Baltzer (University of Texas, Austin), Chair

Katarzyna Grochowska (University of Chicago), “The Complete Reconstruction of the Stary Sacz Manuscript and Its Place among Other Thirteenth-Century Notre Dame Manuscripts”

Warwick Edwards (University of Glasgow), “Music Beyond Measure: Towards a Cognitive Approach to the Rhythms of Medieval Song”

Stefano Mengozzi (University of Michigan), “The Making of the Hexachordal System: Medieval Musical Semiotics in Transition”

Karen Desmond (New York University), “From Trees to Degrees: Mensural Theory and Metaphysical Questions of Being”

From Singer to Editor: Implications of Transferral

Kate van Orden (University of California, Berkeley), Chair

Sean Gallagher (Harvard University), “‘Belle promesse e facti nulla’: Ludovico Sforza, Lorenzo de’ Medici, and a Singer Caught in the Middle”

Julie Cumming (McGill University), "Patterns of Imitation, 1450–1508"
 Jesse Rodin (Stanford University), "*Mi mi*, De Orto, and Ockeghem's Shadow"
 Ted Dumitrescu (Utrecht University), "In the Editor's Workshop: Sixteenth-Century Transmission and Twenty-first-Century Textual Criticism"

Looking Forward, Looking Back

Amy Beal (University of California, Santa Cruz), Chair
 H. Colin Slim (University of California, Irvine), "Lessons with Stravinsky: the *Futurama Symphony* by Earnest Andersson (1878–1943) and His Notebook of 1941"
 Beate Kutschke (University of Hong Kong), "The Great Masters' Role in Postmodern Music: East and West Germany"
 Lisa Jakelski (Eastman School of Music, University of Rochester), "The Economics of *St. Luke*"
 Ian Quinn (Yale University), "The Strange Case of Dr. Construction and Mr. Multicolored Psychedelic Flower"

Policing Music

David Rosen (Cornell University), Chair
 Colin Roust (Oberlin College), "'O vent de notre liberté': Singing Resistance in Occupied Paris"
 Mary Ann Smart (University of California, Berkeley), "Parlor Games: Italian Music and Italian Politics in the Parisian Salon"
 Francesco Izzo (University of Southampton), "The End of the Risorgimento and the Politics of Italian Opera"
 Andreas Giger (Louisiana State University), "Behind the Police Chief's Closed Doors: The Unofficial Censors of Verdi in Rome"

Popular Genres in the Early Twentieth Century

David Ake (University of Nevada, Reno), Chair
 Larry Hamberlin (Middlebury College), "Scheming Young Ladies: Images of Female Musicians in Ragtime-Era Novelty Songs"
 Leanne Langley (Goldsmiths, University of London), "'Women in the Band': Music, Modernity, and the Politics of Engagement, London 1913"
 Rachel Cowgill (Liverpool Hope University), "The Rise and Fall of the Metropolitan Police Minstrels"
 Stephanie Vander Wel (University at Buffalo), "Songs of the West: Folk Balladry and Tin Pan Alley"

Tracing the Path

James Currie (University at Buffalo), Chair
 Blake Howe (CUNY Graduate Center), "Schubert, Seidl, and the Threat of Finitude"
 Mark Evan Bonds (University of North Carolina, Chapel Hill), "The Spatial Representation of Temporal Form"
 Robert Adlington (University of Nottingham), "Peter Schat, Situationist"
 August Sheehy (University of Chicago), "From Sound to Space: Listening In/To Ryoji Ikeda's *Matrix*"

The Musical Aesthetics of Race and Ethnicity

Sponsored by the Committee on Cultural Diversity
 Ingrid T. Monson and George Lewis, Co-chairs
 Panelists: George E. Lewis (Columbia University), Pamela Potter (University of Wisconsin-Madison), Ellie Hisama (Columbia University), Nina Sun Eidsheim (UCLA), Guthrie Ramsey (University of Pennsylvania), Jason Stanyek (New York University), Sindhu Revuluri (Harvard University)

11:00–1:30 **Tour of The Woodlands mansion and cemetery, led by Jean Wolf**

12:00–1:00 **Committee on Career-Related Issues: "Master Teacher Session,"** J. Peter Burkholder (Indiana University)
 Jim Davis (SUNY Fredonia), Chair

12:00–1:30 **Committee on Cultural Diversity: Reception for Travel Fund Recipients, Associates, and Alliance Representatives**

12:15–1:30 **Society for Seventeenth-Century Music, Business Meeting**

12:15–1:45 **Mozart Society of America Meeting**

12:15–1:45 **Early Music America Open Session for Early Music Directors**

12:15–1:45 **Lecture-recital: "Piano Masterworks of Mexican Nationalism"**
 César Reyes (City University of New York)

12:15–1:45 **Lecture-recital: "Un deluvio di lagrime: The Lirone in Seventeenth-Century Roman Laments"**
 Victoria Redwood, soprano; Elizabeth Kenny, chitarrone; Erin Headley, lirone, lecturer (University of Southampton)

12:15–1:45 **JAMS Editorial Board Meeting**

12:30–1:30 **Panel Discussion: "Learning to Archive Music Collections: Internship Possibilities in the Library of Congress,"** Denise Gallo, Library of Congress, Chair

12:30–2:00 **Friends of Stony Brook Reception**

1:45–2:45 **Cavalli Meeting**

2:00–3:30 **Concert: "Presenting the Past: Collaborative Improvisation in the Galant Style"**
 Roger Moseley (University of Chicago), with members of the University of Chicago Historically Inspired Musical Improvisation Workshop

2:00–3:30 **Walking tour: "Ben Franklin, Music-lover"**

FRIDAY AFTERNOON SESSIONS

2:00–5:00

Performing Under Suspicion: Generic Conventions and African-American Female Singers
 Susan Cook (University of Wisconsin-Madison), Chair
 Julia Chybowski (University of Wisconsin-Oshkosh), "The 'Black Swan' in America: A Mid-Nineteenth Century Reception Study of Elizabeth Taylor Greenfield"
 Jessica M. Courtier (University of Wisconsin-Madison), "Hearing and Seeing the Blues: Musical Ideologies, Narrative Containment, and Bessie Smith in *St. Louis Blues*"
 Maya C. Gibson (Washington University in St. Louis), "Stranger than Fiction: Convention, Collaboration, and Credibility in Billie Holiday's *Lady Sings the Blues*"
 Jenni Veitch-Olson (University of Wisconsin-Madison), "Performing *Aida* and Performing Leontyne Price"

Renaissance Italy

Leo Franc Holford-Strevens (Oxford, England), Chair

Michael Phelps (New York University), "Reconsidering Du Fay's *Supremum est mortalibus bonum*"

Jeffrey J. Dean (Royal Musical Association), "The Far-reaching Consequences of Basiron's *L'homme armé* Mass"

Adam Knight Gilbert (University of Southern California), "*Argentum et aurum*: Henricus Isaac and the Divine Alchemy"

Jessie Ann Owens (University of California, Davis), "Cipriano de Rore's Setting of Dido's Lament: The Beginning of the *Seconda Pratica*"

Schumann and Mendelssohn

R. Larry Todd (Duke University), Chair

Holly Watkins (Eastman School of Music, University of Rochester), "The Horticultural Aesthetics of Schumann's *Blumenstück*, op. 19"

Annett Richter (University of Missouri, Columbia), "The Visual Imagination of a Romantic Seascape: Mendelssohn's *Hebrides* Overture Revisited"

Dana Gooley (Brown University), "Robert Schumann and the Agencies of Improvisation"

Roe-Min Kok (McGill University), "Home and Alone: Children's Music as Poetics of Exile"

Stagings

Philip Gossett (University of Chicago), Chair

Margaret Butler (University of Florida), "Mozart's Theater and Its Italian Contemporaries: *La Clemenza di Tito* in Prague and Turin"

Benjamin Thorburn (Yale University), "Recomposing Monteverdi: Ernst Krenek's *L'Incoronazione di Poppea*"

Jennifer Sheppard (University of California, Berkeley), "Reproducing Opera: Emergent Meanings in Janáček on Stage"

Emanuele Senici (University of Rome La Sapienza), "Live Opera on Screen: Textualization and Liveness in the Digital Age"

World War II and its Aftermath

Danielle Fosler-Lussier (Ohio State University), Chair

Barbara Milewski (Swarthmore College), "'More Music for the Kinohalle!': Józef Kropiński's Compositions from Buchenwald Concentration Camp"

Timothy Jackson (University of North Texas), "Sibelius and the SS"

Zbigniew Granat (Nazareth College of Rochester), "Willis Conover Meets Polish Jazz: Cold War Cultural Politics and the Birth of an Eastern Avant-Garde"

Harm Langenkamp (Utrecht University), "Opposing the Hybrids: Nicolas Nabokov, Alain Daniélou, and the Musical Cold War"

75 Years of AMS: Why Now is the Time for Ecomusicology

Sponsored by the Ecocriticism Study Group

Aaron S. Allen (University of North Carolina, Greensboro), chair; Mitchell Morris (University of California, Los Angeles), keynote; Suzannah Clark (Harvard University), Emily Doolittle (Cornish College), Helmi Järviluoma (University of Eastern Finland), Thomas Peattie (Boston University), respondents

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Men and Music

Alexandra Amati-Camperi (University of San Francisco), Chair

Shawn Keener (University of Chicago), "The Giustiniana as Everyday Practice: Male Conviviality in Venetian Life"

Margaret Murata (University of California, Irvine), "Marc'Antonio Pasqualini, a Castrato da Camera"

3:30–5:00

Chant Topics

Manuel Pedro Ferreira (University of Lisbon), Chair

Rebecca Maloy (University of Colorado), "Compositional Planning and 'Properization' in the Old Hispanic *Sacrificia*"

Benjamin Brand (University of North Texas), "The *Historiae Sanctorum* of Medieval Tuscany"

3:30–5:00

AMS/MLA Joint RISM Committee Meeting

4:30–6:00

Cambridge University Press Reception

5:30–7:00

Presidential Forum: "Reflect on the Past, Consider the Present, and Look Toward the Future: The AMS at 75"

Lewis Lockwood (Harvard University), Suzanne Cusick (New York University), Charles Hiroshi Garrett (University of Michigan), Jane Bernstein (Tufts University), Moderator

5:30–6:30

Singing from Renaissance Notation, directed by Valerie Horst and hosted by Early Music America

5:30–7:30

Society for Eighteenth Century Music, Mozart Society of America, Haydn Society of North America, Bach Society, Handel Society, Beethoven Society: Special Reception, City Tavern

6:30–8:00

Oxford University Press Reception

7:00

Pre-concert lecture, Philadelphia Classical Symphony

"*Hexameron* and the Clash of Pianistic Titans": Music of Mendelssohn, Liszt, Thalberg, Pixis, Herz, Czerny, and Chopin
Concert begins 8:00

7:00–8:00

Committee on Career-Related Issues, Session III: "The Sonata Goes Moonlighting: Alternative Sources of Income for Musicologists"

7:00–9:00

University of Southampton, Purcell Society, and Stainer Bell Reception to celebrate the new edition of *Fairy Queen*

7:30–9:00

Grove Music Online Open Forum

8:00

Philadelphia Orchestra Concert

Tchaikovsky: Fourth Symphony; Prokofiev: Suite from *The Love for Three Oranges*; Barber: Violin Concerto

8:00–10:00 University of North Carolina, Chapel Hill Alumni Reception

8:00–10:00 LGBTQ Study Group Session: David Del Tredici in conversation with Susan McClary

10:00–12:00 LGBTQ Study Group Party

10:00–12:00 Reception, Forum on Music and Christian Scholarship

FRIDAY EVENING SESSIONS

8:00–11:00

Staging the Baroque: Perils and Pleasures of Baroque Opera DVDs in the Classroom

Rose Pruiksma (Lewiston, Maine)

Panelists: Mauro Calcagno (Stony Brook University), Amanda Winkler (Syracuse University), Olivia Bloechl (UCLA), Wendy Heller (Princeton University)

Journal of the Royal Musical Association session: “Transatlantic Connections”

Debating Musical Identity: Shifts in Aesthetic Understandings in Mexico, Seventeenth to Twentieth Centuries

Sponsored by the Hispanic Study Group

Leonora Saavedra (University of California, Riverside), Chair

Jesus A. Ramos-Kittrell (Southern Methodist University), “Negotiating Difference: Ignacio de Jerusalem and Habsburg Confessionalism at the Cathedral of Mexico”

Dianne Lehmann Goldman (Northwestern University), “The Politics of Musical Style and the Style of Musical Politics in Mid-Eighteenth-Century Mexico City”

John Lazos (Université de Montréal), “Mexican Musical Identity in the Nineteenth Century: A Contextual Appreciation of José Antonio Gómez”

Ana Alonso-Minutti (University of North Texas), “‘Mexican Essence’ and the Cosmopolitan Ideal in the Music of Mario Lavista”

SATURDAY 14 November

7:00–8:30 Alexander Street Press Breakfast Reception

7:00–8:45 Committee on the Status of Women Meeting

7:00–8:45 Publications Committee Meeting

7:00–8:45 Graduate Education Committee Forum: “Graduate Education in Times of Financial Distress”

7:30–8:45 Committee on Cultural Diversity Business Meeting

7:30–8:45 Society for Seventeenth-Century Music: Editorial Board Meeting, Web Library of Seventeenth-Century Music

7:30–9:00 A-R Recent Researches Series Editors Breakfast Meeting

7:30–9:00 Society for Eighteenth-Century Music Board of Directors Meeting

7:30–9:30 *Journal of Musicological Research* Editorial Board Meeting

7:45–8:45 American Bach Society Editorial Board Meeting

8:00–9:00 American Institute for Verdi Studies Meeting

9:00–12:00 Committee on Career-Related Issues, CV and Cover Letter Workshop, in the Exhibit Area

8:30–5:00 Registration

8:30–6:00 Exhibits

SATURDAY MORNING SESSIONS

9:00–12:00

American Recorded Repertories

Judith Peraino (Cornell University), Chair

Albin Zak (SUNY, Albany), “‘Mitch the Goose Man’: Mitch Miller and the Invention of Modern Record Production”

Mark Clague (University of Michigan), “‘This Is America’: Jimi Hendrix’s Two-Year Fascination with the United States National Anthem”

Melissa Ursula Dawn Goldsmith (Nicholls State University), “‘Star Me Kitten’: William S. Burroughs’ Musical Recordings, Marlene Dietrich, and the Aesthetics of His Dark Americana”

John Howland (Rutgers University, Newark), “Luxe Pop: The Six Degrees of Separation from Jay-Z and the Hustler Symphony Orchestra to Symphonic Jazz”

Displacements

Lydia Goehr (Columbia University), Chair

Rebekah Ahrendt (University of California, Berkeley), “Allons en paix, rebatir nos maisons’: Staging the *réfugié* experience”

Derek Katz (University of California, Santa Barbara), “‘Kitten on the Keys,’ From Player Pianos to Poetism; or How Novelty Piano Came to Prague”

Brigid Cohen (University of North Carolina, Chapel Hill), “Moderns on the Move: Toward a Historiography of Avant-Garde Diaspora”

Hyun Chang (University of California, Los Angeles), “Hip Hop Transnationalism and Diasporic Identity: Korean American Hip Hop and the Politics of Belonging”

Frankish Chant: Diverse Responses to Rome

Charles M. Atkinson (Ohio State University), Chair

Peter Jeffery (University of Notre Dame), “The Textual Transmission of Ordo Romanus 1 and the Frankish Reception of Roman Chant”

Michel Huglo (Paris, CNRS; University of Maryland, College Park), “The Oktoechos and Carolingian Architecture: New Evidence”

Jesse Billett (University of Cambridge), “Monastic Liturgy in Ninth-Century Francia and the Chants of the Divine Office”

Susan Rankin (University of Cambridge), “To Speak Well and to Sing Wisely: Liturgical Chant and the Carolingian Principle of ‘correctio’”

Haydn

Elaine Sisman (Columbia University), Chair

Richard Will (University of Virginia), “Haydn’s Cosmopolitan Scots”

William Drabkin (University of Southampton), “‘Hin ist alle meine Kraft’: Completing Haydn’s Opus 103”

Karen Hiles (Muhlenberg College), “Encountering the ‘Mighty Monster’: Haydn’s English Sea Songs of 1794–95”

Emily I. Dolan (University of Pennsylvania), “Orchestral Revolutions: Haydn’s Legacy and the History of Effect”

Performance Practices

Elisabeth Le Guin (University of California, Los Angeles), Chair

Nancy November (University of Auckland), “Performance History and Beethoven’s String Quartets: Setting the Record Crooked”

Stephanie Vial (University of North Carolina, Chapel Hill), “‘Articulating’ the Nineteenth-Century Slur”

Tom Beghin (McGill University), “Short Octaves *müssen sein!* Hanswurst, Sauschneider, and Haydn’s Capriccio in G Major, Hob. XVII:1”

Jessica Wood (Duke University), “Building ‘Authenticities’: Boston School Harpsichord Apprentices and the Revival of Manual Labor”

Representation in the Third Republic

Jane Fulcher (University of Michigan), Chair

Carlo Caballero (University of Colorado, Boulder), “Delibes and the Eighteenth-Century Traditions”

Ralph Locke (Eastman School of Music, University of Rochester), “Restoring Lost Meanings in Musical Representations of Exotic ‘Others’”

Marianne Wheeldon (University of Texas, Austin), “Debussy, Villon, and the *Ode à la France*”

Lloyd Whitesell (McGill University), “Erotic Ambiguity in Ravel’s Music”

Cold War Ideology and Constructions of History: Music Historiography during the Cold War and Today

Sponsored by the Cold War and Music Study Group

Laura Silverberg (Columbia University), Chair and Respondent

Panelists: Marcus Zagorski (University College Cork), Elaine Kelly (Edinburgh University), Heather Weibe (University of Virginia), Lee Bidgood (University of Virginia), Hon-Lun Yang (Hong Kong Baptist University)

12:00–2:00 **American Bach Society Advisory Board, Luncheon Meeting**

12:00–2:00 **American Handel Society, Board Meeting**

12:15–1:45 **Committee on Career-Related Issues, Session IV: Grant Writing for Music Faculty**

12:15–1:45 **Haydn Society of North America Business Meeting**

12:00–4:00 **Committee on the Publication of American Music, Luncheon Meeting**

12:15–1:45 **AMS Council Meeting**

12:15–1:45 **Concert: “Piano Music In Vienna beyond the Second Viennese School: An Exploration of the Repertories in the Context of Alban Berg’s Piano Sonata op. 1,”** Seda Röder (Harvard University)

12:15–1:45 **Lecture-recital: “The Anonymous Missa Sine nomine JenaU 21 (c. 1525),”** Gravitación: Ensemble for Early Music (Urbana-Champaign): Sherezade Panthaki, Jay Carter, Daniel Carberg and Matthew Leese, with Zoe Saunders, lecturer

12:15–1:45

2:00–3:30

2:00–4:00

North American British Music Studies Association Meeting

Lecture-recital: “Walter Giesecking as Composer: Premieres of Representative Works from His Unpublished Manuscripts,”

Frank R. Latino (University of Maryland, College Park), lecturer, with Maxwell Brown, piano; Joy Mentzel, piano; Michael Mentzel, baritone; Alyssa Moquin, cello; Onyu Park, soprano; Shelby Sender, piano (University of Maryland)

Walking tour: “High Life in Colonial Philadelphia”

SATURDAY AFTERNOON SESSIONS

2:00–5:00

American Modernism

Carol J. Oja (Harvard University), Chair

John D. Spilker (Florida State University), “Henry Cowell as Systematic Innovator: The Early Development of ‘Dissonant Counterpoint’”

Beth E. Levy (University of California, Davis), “The Composer as War Correspondent: *Modern Music* during World War II”

Maria Cristina Fava (Eastman School of Music, University of Rochester), “The Downfall of the Composers’ Collective: Musical or Political Fiasco?”

Steve Swayne (Dartmouth College), “Serial ‘Tyranny’ with a Chubby Checker Twist: Schuman’s Seventh Symphony and Questions of History and Historiography”

British Topics

Byron Adams (University of California, Riverside), Chair

Andrew Pinnock (University of Southampton), “Ah Money Money! The Birth of the Modern Music Industry in Restoration London”

Deborah Heckert (Stony Brook University), “‘Mistaking the Periwig for the Face Beneath’: Pastiche, the British, and the Reception of Continental Neo-Classicism during the 1920s and ‘30s”

Ardal Powell (Pendragon Press), “‘In pointed and diametrical opposition to the rules of true taste’: The Gothick Musical Style and the Social Construction of Britain”

Louis Niebur (University of Nevada, Reno), “Derbyshire’s *Amor*: A Glance Inside the Mind of an Electronic Pioneer”

France: The Long View

Georgia Cowart (Case Western Reserve University), Chair

Jeanice Brooks (University of Southampton), “Singing the Courtly Body: The Chanson lascive and the Notion of Obscenity in Sixteenth-Century France”

Beverly Wilcox (University of California, Davis), “The Hissing of Pagin: Diderot’s Apostle Meets the Cabal at the Concert Spirituel”

Sarah Hibberd (University of Nottingham), “Cherubini and the Revolutionary Sublime”

Thomas Christensen (University of Chicago), “Tonality Before and After”

Imaginary Landscapes

Richard Leppert (University of Minnesota), Chair

Louise Chernosky (Columbia University), “Imagining the Listener through American Experimental Music: NPR’s *RadioVisions*”

Seth Brodsky (Yale University), “Memorial Utopianism in Late Twentieth-Century European Composition”

Tomoko Deguchi (Winthrop University), “*Motionless Spherical Mirror on Top of the Hill*: Toru Takemitsu’s Two Early Works in Postwar Japan”

Robert Fink (University of California, Los Angeles), “Unwrapping the Box: Frank Gehry’s Disney Concert Hall as Postmodern Space”

Sacred and Secular Polyphony in Florence and Ferrara, ca. 1430–1480

Craig Wright (Yale University), Chair

John Nadas (University of North Carolina, Chapel Hill), “The 1438 Creation of a Polyphonic Cappella in Florence Cathedral and Its Role in the City’s Musical Culture”

James Haar (University of North Carolina at Chapel Hill), “The Compilation and Copying of Mod B (Modena, Bibl. Est., Ms α X.1.11)”

Evan MacCarthy (Harvard University), “Ugolino of Orvieto and His Fifteenth-Century Readers”

Bonnie J. Blackburn (Oxford University), “Anna Inglese: The Career of a Professional Woman Singer in the Fifteenth Century”

Wagner and Mahler

John Deathridge (King’s College London), Chair

Steven Huebner (McGill University), “Édouard Dujardin Wagnérien”

Christopher Alan Williams (Bowling Green, Ohio), “‘Tristan für Anfänger’: Ironic Self-Parody in *Die Meistersinger*”

David Kasunic (Occidental College), “Wherefore the Harp?: An Operatic Model for Mahler’s Adagio”

Stephen Thursby (Tallahassee, Florida), “‘Steht alles in der Partitur’: Gustav Mahler’s Aesthetics of Operatic Production and His Work with Alfred Roller and Anna von Mildenburg in Vienna”

Only Connect: The Role of Musicology in Community Engagement

Pedagogy Study Group Session, co-sponsored by the Committee on Career-Related Issues and the Philadelphia Orchestra (see p. 18)

Jessie Fillerup (University of Kansas) and Anne-Marie Reynolds (SUNY Geneseo), Co-chairs

5:30–7:00 **AMS Business Meeting and Awards Presentation**

7:30 **Jazz at the Painted Bride**
Peter Apfelbaum and the New York Hieroglyphics; Pre-concert discussion with Guthrie Ramsey

8:00 **Orchestra 2001**
Music of Larsen, Salonen, and Schreker

8:00 **Philadelphia Orchestra**
Tchaikovsky: Fourth Symphony; Prokofiev: Suite from *The Love for Three Oranges*; Barber: Violin Concerto

8:00 **Piffaro with the Choral Arts Society of Philadelphia**
“A Portuguese Vespers”: Seventeenth-century works by João Lourenço Rebelo, Diogo Dias Melgás, António Pinheiro

10:00–1:00

Joint Alumni Reception

Columbia, Cornell, Duke, Eastman, Indiana, McGill, NYU, Ohio State, Princeton, Rice, Stanford, UC Berkeley, UC Davis, UCLA, Univ. of Chicago, Univ. of Iowa, Univ. of Maryland College Park, Univ. of North Carolina Chapel Hill, Univ. of North Texas, Univ. of Pennsylvania, Univ. of Pittsburgh, Univ. of Texas at Austin, Univ. of Western Ontario, Yale

SATURDAY EVENING SESSIONS

7:00–10:00

Lyrical Society Session

8:00–11:00

Virtuoso Improvisation: Musical Practices and Musicological Discourses

Mai Kawabata (University of East Anglia)

Panelists: Dana Gooley (Brown University), Elisabeth Le Guin (University of California, Los Angeles), Nina Sun Eidsheim (University of California, Los Angeles)

SUNDAY 15 November

7:00–8:45

Board of Directors Meeting

7:00–8:45

Performance Committee Meeting

8:30–12:00

Registration

8:30–12:00

Exhibits

SUNDAY MORNING SESSIONS

9:00–12:00

Cage and Company

David Bernstein (Mills College), Chair

Richard H. Brown (University of Southern California), “‘The Spirit Inside Each Object’: John Cage, Oskar Fischinger, and ‘The Future of Music’”

Benjamin Piekut (University of Southampton), “Murder by Cello: John Cage meets Charlotte Moorman”

Francesca Placanica (University of Southampton), “‘Unwrapping’ the Voice: Cathy Berberian’s and John Cage’s *Aria* (1958)”

Daniel Callahan (Columbia University), “Choreomusical Relationships in Merce Cunningham’s *Second Hand* and the Aesthetic of Indifference”

Cinematic Imagination

Daniel Goldmark (Case Western Reserve University), Chair

Alexandra Monchick (Harvard University), “Paul Hindemith and the Cinematic Imagination: From *Im Kampf mit dem Berge* to *Hin und Zurück*”

Julie Hubbert (University of South Carolina), “Politics, War and Documentary Film Music: Roy Harris and the Problem of *One Tenth of a Nation*”

Michael Baumgartner (Boston, Mass.), “Alfred Schnittke’s Film Music and his Concerto Grosso no. 1”

Per F. Broman (Bowling Green State University), “Behind the Curtain: Ingmar Bergman’s Musical Conception in *Höstsonaten*”

Colonial Consequences

Jann Pasler (University of California, San Diego), Chair

Drew Edward Davies (Northwestern University), "Indexing Africa in Christmas Season Villancicos"

Kristy Riggs (Columbia University), "Transcribing Tourism: The Musical Travelogue of Francisco Salvador Daniel"

Rachel Beckles Willson (Royal Holloway, University of London), "Revisiting Nineteenth-Century Colonialism: Western Musical Interventions in Ottoman Palestine"

Charles McGuire (Oberlin College), "'Christianity and Civilization': Nineteenth-Century British Missionaries and the Control of Malagasy Hymnology"

German Chant and Liturgy

Elizabeth Upton (University of California, Los Angeles), Chair

Alison Altstatt (University of Oregon), "'Deo fortius cantando serviant': Liturgical Practice and Socio-musical Organization in Anna von Buchwald's *Buch im Chor*"

Mary E. Frandsen (University of Notre Dame), "*Salve Regina/Salve Rex Christe*: The Lutheran Appropriation of the Marian Antiphons in the Era of New Piety (*neue Frömmigkeit*)"

Alex Fisher (University of British Columbia), "Sound, Space, and Catholic Identity in the German Litany of the Counter-Reformation"

Jennifer Bain (Dalhousie University), "Ludwig Schneider's Butterfly Effect: How an Obscure Nineteenth-Century Priest Set the Hildegard Industry into Motion"

Voices

W. Anthony Sheppard (Williams College), Chair

Alexandra Wilson (Oxford Brookes University), "Galli-Curci Comes to Town: The Prima Donna's Presence in the Age of Mechanical Reproduction"

Philip Gentry (College of William and Mary), "Crying in the Chapel: Religiosity and Masculinity in Early Doo-Wop"

Ryan Dohoney (Columbia University), "Recalling the Voice of Julius Eastman"

Yawen Ludden (University of Kentucky), "Music, Culture, and the Cultural Revolution: From Beijing Opera to Model Opera"

SUNDAY MORNING SHORT SESSIONS

9:00–10:30

Restoration Publishing

Kathryn Lowerre (Michigan State University), Chair

Rebecca Herissone (University of Manchester), "Purcell as Self-Publisher: Or, Why *The Prophetess* 'found so small Encouragement in Print'"

JoAnn Taricani (University of Washington), "An Antidote against Melancholy: Decoding Hidden Royalist Propaganda"

10:30–12:00

Eighteenth-Century Vienna

Mary Hunter (Bowdoin College), Chair

Bruce Alan Brown (University of Southern California), "'...les danses confédérées': Multinational Ballets on the Viennese Stages, 1740–1776"

Martin Nedbal (Eastman School of Music, University of Rochester), "Preaching (German) Morals in Vienna: The Case of Mozart and Umlauf"

Study Group News

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problems facing) ecomusicology, keynote speaker Mitchell Morris (UCLA) will offer reflections on the parallels between ecomusicology and gender/sexuality studies in music. A panel of distinguished scholars will offer brief responses to Morris's presentation, and the audience will then join the discussion. More information will be provided on the ESG Web site.

—Aaron S. Allen

LGBTQ Study Group

The LGBTQ Study Group is pleased to announce that their program for the Philadelphia Annual Meeting will feature **David Del Tredici in conversation with Susan McClary** about the role of sexuality in his music. The event will take place on Friday night at 8 p.m., followed by the annual AMS LGBTQ party. If you plan to attend this event, we ask that you make a tax-deductible contribution to help pay for the arrangements for Mr. Del Tredici. Go to www.ams-net.org/lgbtqsg/ for more information.

—Judith Peraino

Pedagogy Study Group

The Pedagogy Study Group (PSG) will pursue several activities during fall 2009, including a collaborative session at the Annual meeting in Philadelphia, a study day for music history teaching, and a proposal for a pedagogy journal.

Teaching Music History Day (TMH), held annually, features papers, panels, and discussion forums to benefit both musicologists and those teaching music history from other fields of expertise. The event provides outreach for the latter group—which may lack the support and resources of the musicological community—while offering musicologists an opportunity to reassess pedagogical paradigms by learning from colleagues in other disciplines. This year, TMH Day will take place at Edinboro University in Pennsylvania on Saturday, 12 September. The event will also include refreshments and a luncheon provided by the University.

To mark the seventy-fifth anniversary of the AMS, the PSG will collaborate with the Committee on Career-Related Issues (CRI) and the Philadelphia Orchestra on its first

formal session at the Annual Meeting, to be held on Saturday, 14 November, 2–5 p.m. The session will juxtapose community outreach and audience education with the stated aim of the AMS—to advance "research in the various fields of music as a branch of learning and scholarship." Speakers will critique the relevance and accessibility of musicological discourse in adult education and explore avenues for bringing music scholarship to the attention of non-expert listeners, in part by considering Tchaikovsky's Fourth Symphony (which the Philadelphia Orchestra will perform over the weekend) as a case study. Richard Freedman (Haverford College), pre-concert lecturer for the Philadelphia Orchestra, will be one of the featured speakers.

The PSG is proposing a new journal, tentatively titled the *Journal of Music History Pedagogy*, to include essays on teaching philosophies, pedagogical theory, study approaches to specific works or topics, course development, and reviews of textbooks and ancillary teaching materials. See Journal News (p. 26) for full details, or visit the PSG Web site: www.ams-net.org/psg/.

—Jessie Fillerup

News Briefs

Georgia Cowart will serve as co-curator, with Katharine Baetjer, of the Metropolitan Museum of Art exhibition “**Watteau, Music & Theatre**” (22 September–29 November 2009). The exhibition includes paintings from U.S. and European museums, as well as musical instruments, drawings, prints, and porcelains.

The **Historical Recording Coalition for Access and Preservation** recently established by the Association for Recorded Sound Collections. Its mission is to advocate for changes in U.S. copyright law to enable better preservation of and access to America’s rich recorded heritage.

www.recordingcopyright.org

The Arts & Humanities Research Council has established the **Research Centre for Musical Performance as Creative Practice**. The center’s five-year brief is to focus on live musical performance and creative music-making. Visiting Fellowships and two doctoral studentships will also be awarded. Its formal launch is scheduled for October 2009. John Rink (University of Cambridge) will serve as Director.

www.cmpcp.ac.uk

Resources of American Music History 2, an interactive, edited online directory of collected resources for musical activity in the United States from pre-colonial times to the present, is currently in planning stages. It will

incorporate resources from all genres, styles, and applications of music without restriction, wherever in the world they may be collected.

www.library.pitt.edu/RAMH2

The **Society for American Music** has established the **Adrienne Fried Block Fellowship** in her memory (see p. 23). It will support scholarly research on topics that illuminate musical life in large urban communities.

american-music.org/awards/BlockFellowship.php

Dalhousie University has launched a new M.A. program in musicology.

[music.dal.ca/Educational%20programs/MA_\(Musicology\).php](http://music.dal.ca/Educational%20programs/MA_(Musicology).php)

Southwestern University, with support from The Andrew W. Mellon Foundation, will mount performances of all three sets of Debussy’s **Songs of Bilitis**. One set of performances includes a reconstruction of the historic salon performance given with tableaux vivants and mime in Paris on 7 February 1901, as well as the 1897 and 1914 compositions. John Michael Cooper will produce the performances.

www.southwestern.edu/sarofim/bilitis

The **University of California, Berkeley** has established the **Philip Brett LGBT Fund**, designed to support LGBT-related research by graduate students studying in any field.

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News from the AMS Board

The AMS Board met in Philadelphia in March 2009. After receiving the Treasurer’s report, outlining a decline in the Society’s Endowment of 16.2% during calendar year 2008, the Board considered at length how best to meet its financial obligations while maintaining as many programs as possible. They decided to keep 2009–10 fellowship stipends, staff salaries, and travel grant allotments at last year’s levels, and to limit the number of fully funded AHJ AMS 50 fellowships to three.

In addition, the board:

- Reappointed Robert Judd as Executive Director for a five-year term
- Requested that Treasurer James Ladewig stand for re-election in 2010 for another two-year term
- Discussed plans for an Open Forum on Grove Music Online at the next Annual Meeting
- Approved deadline changes for the Howard Mayer Brown and Alvin H. Johnson AMS 50 Fellowships from 15 January to 15 December each year
- Approved a set of recommendations received from the Committee on the Annual Meeting for changes in Annual Meeting abstract submission procedure (see the Indianapolis Call for Papers, p. 24, for details).

—*Pamela F. Starr*

Executive Director’s Report

In a report in the August 2004 *AMS Newsletter* I identified three foci of the Society: Annual Meeting, publications, and member support. I won’t repeat details, but I think the tripartite division still holds true. In this report I would like to give details of what I actually do. This is timely: last March I prepared a detailed job description for the Board of Directors as they considered my reappointment.

I play a role in all three areas of the Society; the work tends to be cyclical, based on regular activities and deadlines pertaining to the three areas. For **publications**, I prepare, with the assistance of my office staff, the Newsletter each December-January and May-June; the Annual Meeting *Program and Abstracts* each summer; and the *AMS Directory* in January.

For the **Annual Meeting**, I organize meeting venues and sign contracts (four or five years in advance); work with Local Arrangements Chairs to organize events; coordinate the proposal submission and review process; assist the Program Committee in their work;

organize the book exhibit; handle conference registration; and work on-site, together with volunteers and hired staff, to ensure a smoothly-run meeting. After the meeting I review and pay the bills.

Membership support: with much help from the office staff, I make sure member accounts are in order; handle renewals and welcome new members; liaise with AMS chapters; and help committees in their work where possible. I am an active member, ex officio, of the following committees: Publications, Annual Meeting, Communications, Development, Finance, and Obituaries. Although I occasionally offer musicological input on these committees, my role is usually to assist with institutional memory and information, or to help coordinate money matters. Committee work comes in cycles as well; currently, one of the most important committee jobs has to do with helping support the work of the *OPUS* Campaign as it draws to a close. (Since that is on a twenty-five year cycle, I

may not be around for the next time!)

The job has aspects that are like semitransparent layers: the three-part division is seen through the layer of the annual cycle of activities. Two additional layers color my activities: electronic communication and money.

Working with the Web and e-mail occupies a significant portion of my time across all three divisions of the Society, since many of our communication needs are handled in this way. Currently, the Web site is undergoing a major revision (we hope to unveil it in August), and that has engaged the office significantly. And e-mail correspondence continues (I send about 350 AMS e-mails a month). I have learned to use PHP and CSS to facilitate managing online renewal, fellowship application, conference proposal submission, and many other internet-based activities that take place at the Web site. The Society is somewhat ahead of many of its ACLS peers in that it has active and steady RSS feeds (New books

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ACLS Annual Meeting 2009

The American Council of Learned Societies (ACLS) held its annual meeting in Philadelphia in early May. It was no surprise that much of the conversation concerned itself with current financial woes: not only academic institutions, but member societies and the Council itself are coping with serious losses not only in endowment income but contributions as well. In her annual address, President Pauline Yu quoted an *Economist* headline: “desperamus igitur.”

Our own Don Randel, now president of the Mellon Foundation, continued in the gallows humor vein in a luncheon address, asking “are the humanities shovel-ready?” His very serious theme was the worsening of already “frail” government support for the humanities; he urged us all to think seriously about what it is that we really value about humanistic learning—a certain quality of mind, he argued, that the world sorely needs—and to work to generate stronger support for its importance in cultural diplomacy as well as in the cradle-to-grave quality of life of our own citizens.

Jessica Jones Irons, Executive Director of the National Humanities Alliance, reported fairly grim news on the NEH funding front; she did comment, however, that one accomplishment of the “first hundred days” of the Obama administration was the public posting of the last ten years’ worth of NEH annual reports, hitherto unavailable. (Pauline Yu’s testimony

to the House Appropriations Subcommittee, along with many other policy documents, is available at www.nhalliance.org.)

An interesting session on learned journals and open access provoked a good deal of thought. Many of the ACLS’s constituent societies are considering responses to the growing clamor for free access to scholarly content; the research project reported here, however, has realized the extent to which the open model works best in the sciences and technology where journal articles are short and where the “shelf life” of research is relatively brief. So far it has not worked well for humanities and social science societies, most of which crucially require the income generated by their flagship journals and have not been able to implement open access satisfactorily. There was also a wide-ranging panel discussion dealing with various aspects of assessment and peer review.

The ACLS has responded to fiscal difficulties with unavoidable cuts in its fellowship programs; it has cut the number of fellows rather than the size of awards, and has tried to spare younger scholars the worst of the ill effects. Five fellowships were awarded in the music disciplines, plus four further grants for dissertation completion and language study; details are still confidential and will be released in due course.

—Ruth A. Solie

continues to investigate the difficulties of balancing work and life issues, this year with a session on the challenges of caring for the elderly. We are also hosting a session on moonlighting for musicologists, with presentations and discussion on alternate forms of income. In another session we have guest speakers who will address grant writing for music faculty; we will also be hosting a workshop on vitae and cover letters for those who would like an outside opinion on their materials.

This year’s Master Teacher speaker will be J. Peter Burkholder, who will no doubt offer a stimulating and informative session. Thursday evening again features the mixer for the thriving Buddy Program for new members. For more information on the committee’s activities in Philadelphia, please go to www.ams-net.org/cri.

—James A. Davis

Committee on Cultural Diversity

The Committee on Cultural Diversity will sponsor a special session at the Philadelphia Annual Meeting entitled “The Musical Aesthetics of Race and Ethnicity.” As the Society celebrates its seventy-fifth anniversary, it is appropriate to consider the following questions:

- How and why do race, ethnicity, place, and nationality matter in shaping our musical understanding?
- What are the social, political, and/or economic inequalities that racial and ethnic minorities face? What unique musical voices have been formed to counteract such injustices?
- In what ways does race mediate the creation and reception of music? By what methods do racial and ethnic minorities create musical meaning?
- In what ways have our current pedagogical practices encouraged or excluded the music of racial and ethnic minorities?

The seven panelists (see the Preliminary Program for a full listing) will present their observations, after which we hope to have a lively conversation among all present. Please plan to attend.

—George E. Lewis and Ingrid Monson

Graduate Education Committee

The Graduate Education Committee is working on a survey that aims to compile information about trends and development in Ph.D. programs and graduate placement. Last May we sent out questionnaires to the Directors

AMS Council

Current activities of AMS Council include work on a statement regarding copyright and fair use; encouraging pedagogy-oriented presentations at the Annual Meeting; considering the role AMS chapter meetings play in the work of the Society. As part of its ongoing work, the Council reviews and selects candidates for honorary and corresponding membership.

The AMS Council meets at each year’s Annual Meeting, and conducts business electronically throughout the year. Council members are listed in the *AMS Directory* and at the Web site. Those interested in serving on AMS Council should let the Council Nominating Committee know; elections to Council take place in January each year.

www.ams-net.org/council/

—Mary Natvig, Council Secretary

Executive Director’s Report

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in musicology, Musicology in the news). Its new Facebook and Twitter presence is small but growing.

The top layer is money. One half-time staff member’s position is dedicated to monitoring financial activities, and I prepare budgets, monitor spending, write checks, review the taxes and various financial forms, review the bills, and so on. Nearly everything we do has a monetary aspect.

Finally, I should say that occasionally I have the chance to do “real musicology,” which I enjoy as well. Last spring I was able to write the article on the Society for the *New Grove Dictionary of American Music*, and I hope in future to continue historical work on the Society and American musicology, as well as my long-standing interests in notation, early keyboard music, and spirituality.

—Robert Judd

of Graduate Studies at the Ph.D. programs in the U.S. If you have any questions—especially if you did not receive the questionnaire but feel you should have—please contact the chairs of the Graduate Education Committee (rdeford@hunter.edu and arehding@fas.harvard.edu). Your input is greatly valued.

Having accurate information about the professional development of our graduate students, including job prospects, is of crucial importance, especially in these times of economic uncertainty. This situation affects all of our doctoral programs. We are therefore holding an Open Forum on “Graduate Education in Times of Financial Distress” at this year’s AMS Annual Meeting (Saturday, 7 a.m., over breakfast). We welcome a lively discussion on this very topical subject, and we are planning to discuss the results of our survey in this session.

—Alex Rehding and Ruth DeFord

Committee on the Publication of American Music

Since the Annual Meeting in Nashville, A-R Editions has published *Music of the United States of America (MUSA)*, vol. 19, containing Symphony No. 1 and Symphony No. 3 by Florence Price, edited by Rae Linda Brown and Wayne Shirley. These two works—Price’s First is the earliest symphony by an African American woman composer—have been performed successfully in recent years, and MUSA’s package of a critical edition, rental parts, and a contextual essay promises to help the two works establish themselves more fully. (Price’s Second Symphony is lost.)

Before the end of the summer, another MUSA project is scheduled to appear in print: *Songs from “A New Circle of Voices:” The Sixteenth Annual Pow-Wow at UCLA*, edited by Tara Browner. The music published here, transcribed from an event that took place in 2001, is intended as a modern complement to MUSA 11, *Writing American Indian Music*, edited by Victoria Lindsay Levine. The earlier volume is devoted to historic transcriptions of documents from the 1500s to the late 1900s. Professor Browner’s volume, containing thirteen selections from the same twenty-first-century event, features her original, elegant, and easy-to-read notation incorporating four separate elements: the vocal line, the verbal text, the drum line, and the dance movements.

Next in line, and scheduled for publication during the fall of 2009 as MUSA 21, is Symphony No. 2 (“Jullien”) (1853 or 1854) by George Frederick Bristow (1825–98), a prolific, talented, but barely known New York-based composer, conductor, violinist, church

musician, and teacher. The editor of this volume is Katherine K. Preston.

Supported by the National Endowment for the Humanities, the University of Michigan’s American Music Institute, and the AMS, MUSA is conceived as a forty-volume series. Although many projected series volumes are already commissioned, the Committee on the Publication of American Music (COPAM) wishes to announce that we remain open for business, standing ready to consider any and all projects now being planned or contemplated. For information consult James Wierzbicki, executive editor of MUSA, at the University of Michigan: tel. (734) 647-4580; musa-info@umich.edu; www.umich.edu/~musausa.

—Richard Crawford

Publications Committee

Both the amount of recent and excellent scholarly work and the financial crisis render the work of the Publications Committee interesting and difficult: the former, because of the many worthy requests that we get from publishers and individuals, the latter because of the hard choices we have to make, meaning that we simply cannot fund all worthy projects. I would like to take this opportunity to remind members of the nature of the three AMS subvention programs adjudicated and administered by this committee.

First, for scholars currently preparing their first book: the Society’s **AMS 75 PAYS** (Publication Awards for Younger Scholars) subvention program is precisely for you! Please remember that these applications must come from publishers. I strongly encourage you to work with your publisher to apply before the book goes into production. The maximum award is \$5,000.

Our other two subvention programs are for individuals and publishers. **Individuals** may apply for funding to assist with expenses involved in the publication of their research that are not covered by publishers, such as the costs of illustrations, musical examples, audio examples, or permissions fees. The maximum award is currently \$2,500. **Publishers** may apply for funding to reduce the final cost of the book to end-users. The maximum award is currently \$5,000.

Guidelines for the three subvention programs can be found at our Web site, www.ams-net.org/pubs/. The Publications Committee has established specific guidelines for each subvention program. Please remember that all subvention applications must conform to the guidelines in terms of outside readers’ reports, detailed budgets, and the like—applications that do not adhere to the guidelines cannot be considered.

The committee utilizes a number of named funds to support subventions. Some of these are unrestricted, while others go to support research in specific areas or using specific resources. Applications that directly correlate with restricted named funds are encouraged. An overview of the named funds is at the Web site.

The committee is well aware that top-quality research may in the future be packaged in ways other than the traditional book; those working on non-book research projects are encouraged to consider the AMS subventions program.

During the past twelve months, the Publications Committee received thirty-one applications (sixteen from individuals, fifteen from publishers, and none for AMS 75 PAYS). Fifteen publications have been awarded AMS publication subventions totaling over \$22,000.

Publisher subventions:

Jane Alden, *Songs, Scribes and Society* (Oxford)

Jonathan Bellman, *Chopin’s Polish Ballade* (Oxford)

Benjamin Brinner, *Playing Across a Divide: Israeli-Palestinian Musical Encounters in a Contested Land* (Oxford)

Danuta Mirka, *Playing with Meter: Metric Manipulations in Haydn and Mozart’s Chamber Music for Strings* (Oxford)

Robert Carl, *Terry Riley’s ‘In C’* (Oxford)

Individual subventions:

Caryl Clark, *Haydn’s Jews: Representation and Reception on the Operatic Stage* (Cambridge)

Georgia J. Cowart, *Louis XIV and the Politics of Spectacle* (Chicago); the first publication supported by the James R. Anthony Endowment

Joanna Demers, *The Aesthetics of Experimental Electronic Music* (Oxford)

Glenda Goss, *Sibelius and Finland’s Awakening* (Chicago)

Lily Hirsch, *A Jewish Orchestra in Nazi Germany* (Michigan); one of the first two publications supported by the Barry & Claire Brook Endowment

J. Sterling Lambert, *Schubert’s Multiple Settings of Goethe* (Boydell & Brewer)

Louis Niebur, *The History and Legacy of the BBC Radiophonic Workshop* (Oxford); one of the first two publications supported by the Barry & Claire Brook Endowment

Hilary Poriss, *Changing the Score: Arias, Primadonnas, and the Authority of Performance* (Oxford)

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Committee News

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Cathy Ragland, *Música norteña: Mexican Migrants Creating a Nation between Nations* (Temple)

Joseph N. Straus, *Twelve-Tone Music in America* (Cambridge)

—Robert L. Kendrick

Committee on the Status of Women

The Committee on the Status of Women (CSW) will hold its session in “prime time” on Thursday, November 12. In honor of the seventy-fifth anniversary of the AMS, the CSW will feature past chairs of the Committee, including President Jane Bernstein, Marcia Citron, Susan Cook, Julie Cumming, Judith Tick, and Judy Tsou. Our speakers will consider the history of the CSW and the very genuine changes in the “status” of women since the CSW’s founding in 1974, and will also draw from their considerable expertise to explore how thinking about gender has shaped research, teaching, and performance. More information about this session will be posted to the Annual Meeting Web site.

Last November in Nashville the CSW sponsored an open meeting entitled “Gender and Gen Next: Perspectives from Early Career Musicologists,” featuring Maria Purciello, Emily Wilbourne, Katherine Axtell, Kimberly Schaefer, and Micaela Baranello. Even those panelists who were less involved in gender work, or believed their working environments to be largely gender-neutral, found themselves grappling with more subtle forms of gender discrimination, such as disproportionate workloads or differing expectations from their advisor or chairs (e.g. “women are supposed to be more nurturing”). While it was apparent that the AMS is fortunate to have such bright and eloquent scholars to lead us in the future, we also learned that we still need to be vigilant about gender equality for all our members.

Lest we imagine that the issues that have so long concerned the CSW are no longer relevant, I would like to refer AMS members to “Standing Still: The Associate Professor Survey” commissioned by the Modern Language Association (www.mla.org/assocprof_survey). Among the key findings is that it takes women longer than men to be promoted to the rank of professor (regardless of marital status and number of children), that women spend less time on research and writing and more on course preparation and grading, and that women report less job satisfaction than their male counterparts.

It is a pleasure serving the AMS as chair of this committee, and I look forward to seeing you all in Philadelphia in November!

—Wendy Heller

AMS / Library of Congress Lecture Series

In collaboration with the Music Division of the Library of Congress, the AMS has designated two new lecturers for the series in 2009–10. In October 2009 Walter Frisch (Columbia University) will speak on the music of Arnold Schoenberg, and in spring 2010 Steve Swayne (Dartmouth College) will speak about his recent research on the music and life of William Schuman.

Frisch writes that his lecture “will focus on Arnold Schoenberg’s extraordinary development as a composer across fifteen years near the beginning of his career, from 1897 to 1912, a period framed by his early string quartet in D major and the melodramas of *Pierrot Lunaire*. Schoenberg went from being little known outside a small circle in Vienna to gaining wide recognition across Europe, and even beyond, as a leading musical modernist. Between 1897 and 1912 Schoenberg’s work undergoes profound transformations: from a style based firmly in that of Brahms; to more complex treatment of form, counterpoint, and chromatic harmony that owes much to Wagner and Mahler; and then to an intuitively developed atonality and a novel method of text-setting that would provide important models for other twentieth-century composers. The lecture will draw on correspondence and on autograph musical sources held at the Library of Congress, including manuscripts of the first three string quartets (the D-Major; op. 7; and op. 10); the sextet *Verklärte Nacht*, op. 4; and *Pierrot lunaire*, op. 21.”

The lectures are open to the public, and the October event will take place at noon in the Library’s Coolidge Auditorium in the Jefferson building, Library of Congress, Washington, D.C.

The first three lectures in the series are now available in webcast form via the AMS Web site. These include lectures by Judith Tick on Ruth Crawford Seeger; Annegret Fauser on Music, War and the Library of Congress; and most recently Jeffrey Magee on Irving Berlin. The Library of Congress webcasts have been accessed by thousands of users, so information about the rich music holdings of the Library of Congress and the research of AMS members on these holdings is reaching a wide audience. Special thanks go to Denise Gallo of the Library of Congress for her indispensable efforts in organizing and coordinating this series.

The AMS Communications Committee and the LC Music Division invite all members of the Society who have used the Music Division’s collections to submit lecture proposals for the 2010–11 series. Further instructions are found at the Web site: www.ams-net.org/LC-lectures/

—Patrick Macey



Walter Frisch
AMS / Library of Congress Lecturer

Conferences

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

IMS Cantus Planus Study Group

23–29 August, Keszthely, Hungary
www.cantusplanus.org

Haydn and Landon: Perspectives on Haydn Scholarship in Celebration of H. C. Robbins Landon

1–2 October 2009, Boston University
list.bowdoin.edu/pipermail/ams-announce/2009-February/001311.html

City, Chant, and the Topography of Early Music, in honor of Thomas Forrest Kelly

2–4 October 2009, Harvard University
www.music.fas.harvard.edu/chant.html

Second Viennese School and Early Music

8–10 October 2009, Arnold Schönberg Centre, Vienna
www.schoenberg.at/7_research/symposia_2009.htm

Women’s Impact on the Music of Johann Sebastian Bach

16–18 October 2009, Yale University Institute of Sacred Music
www.yale.edu/ism/events/Women_and_Bach.html

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Obituaries

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

Eric Offenbacher, 5 January 2009

George J. Buelow, 30 March 2009

William Ashbrook, 31 March 2009

Adrienne Fried Block, 5 April 2009

Donna Mayer-Martin, 24 May 2009

Isabelle Bélance, 18 June 2009

Adrienne Fried Block (1921–2009)

Adrienne Fried Block, born on 11 March 1921, died peacefully in her beloved New York City on 5 April 2009.

Block had a career as a practicing conductor before she trained as a musicologist. In 1958 she received her B.A. from Hunter College in Music Theory and Music Education. Then followed a Certificate from the Dalcroze School of Music, her professional base for the next three decades. Beginning as a teacher in the Dalcroze Method in 1957, she served as the School's Choral Director from 1964 through 1985.

Block entered the doctoral program in musicology at the Graduate Center of the City University of New York in 1969, the year it was founded under the leadership of Barry S. Brook. In 1978 she finished her dissertation, later published as *The Early French Parody Noël* by UMI Research Press (1983). After that, she invested herself in the burgeoning field of American music studies. Its anti-authoritarian ethos in the 1970s and early 1980s attracted her kind of intelligence and she found ways to link her passion for social justice with the women's history movement, especially in relation to American musical life. Along with her co-editor Carol Neuls Bates, she made a major contribution to the emerging field of women's studies through *Women in American Music: A Bibliography of Music and Literature* (1979).

Block followed that with sociological profiles of the field. She edited and introduced Barbara Hampton Renton's *The Status of Women in College Music, 1976–77: A Statistical Study* (College Music Society, 1980), and continued the project by publishing statistics about women's status in academic music (published in *Women's Studies/Women's Status* [College Music Society, 1989]).

Block's biography of the pianist and composer, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867–1944* (Oxford University Press, 1998), culminated many years of scholarship on Beach's life and work. She made a remarkable contribution through her impeccable and humane scholarship about this composer whom few took seriously and whose music they did

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George J. Buelow (1929–2009)

George J. Buelow, Professor Emeritus at Indiana University, died on 30 March 2009, following a long illness. He was born 31 March 1929 in Chicago and spent his formative years there, receiving his bachelor's and master's degrees from the Chicago Musical College. In 1951 he began graduate studies in musicology at New York University with Martin Bernstein, Gustave Reese, and Curt Sachs. Following a 1954–55 Fulbright fellowship in Hamburg, he served on the editorial staff of various music journals while writing his dissertation under the direction of Jan LaRue.

In 1961, Buelow received his Ph.D. and joined the faculty of the University of California, Riverside. A Guggenheim Fellowship (1966–67) enabled him to return to Europe for further research, and after a brief sojourn at the University of Kentucky (1968–69), he moved to Rutgers University in 1969. In 1977 he joined the faculty of Indiana University, where he taught courses in musicology, choral music, and piano literature until his retirement in 1999.

Buelow was president of the American Bach Society (1987–92), vice president of the American Handel Society (1989–93), and a member of the *Directorium* of the International Musicological Society, the *Commission Internationale Mixte* of RISM, and numerous boards. In addition, he served for many years as American editor for *Acta musicologica* and founded the series *Studies in Musicology*, which published 110 volumes (1977–90) under his general editorship. In these capacities, he provided encouragement for many scholars preparing their first publications and extended his influence beyond the classroom to a generation of younger American musicologists.

Buelow's research centered on German music of the seventeenth and early eighteenth centuries, emphasizing performance practice, music theory, and opera. His dissertation, revised and published as *Thorough-Bass Accompaniment According to Johann David Heinichen*, provides a comprehensive exposition of the relationship between the performance practice and music theory of the time. He authored more than a hundred articles for both editions of the *New Grove Dictionary of Music*

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William Ashbrook (1922–2009)

William Ashbrook died in Denver on 31 March 2009, aged 87. One of the most significant Italian opera scholars of his generation, he was particularly known for his pioneering, still indispensable, scholarly work on Donizetti and Puccini.

Born in Philadelphia in 1922, Bill graduated from the University of Pennsylvania in 1946 and took the M.A. at Harvard in 1947. He taught English literature at Indiana State University, and was Professor of Opera at the Philadelphia College of the Performing Arts. Opera was his life-long passion: a trip down the steep stairs to his subterranean offices in Terre Haute or Philadelphia (he called them, with typical self-deprecation, his "bilges") revealed an imposing, bewildering mass of recordings and scores. What is more remarkable, though, is that this passion developed into a second career as a formidable opera scholar. After extended research trips to Bergamo and elsewhere, he published in 1965 his first operatic book, *Donizetti*, at a time when there was renewed public interest in the composer's lesser-known works but very little reliable scholarship on them in any language. Three years later came *The Operas of Puccini*, whose sympathetic appraisal of the music was counterpointed by telling discussions of the autograph scores and skilful expositions of the tangled genesis of each one of Puccini's operas.

Many more years of research resulted, in 1982, in *Donizetti and His Operas*, which has remained the essential source on the composer. The control of detail and powers of synthesis that enabled Bill to sift through and digest the scattered detritus of Donizetti sources remain entirely remarkable. Quite how he did all this amidst his other commitments and distractions remains a mystery (Bill was also, and famously, devoted to the joys of conviviality); but—for all of us who love Italian opera—the results continue to be a source of enlightenment and pleasure. In later life, Bill enjoyed the scholarly recognition he richly deserved: as contributor to academic journals and symposia; as a presence at AMS national meetings; as co-author (with Harold Powers) of a monograph on *Turandot*; and, between 1993 and 1997, as the enterprising editor of *Opera Quarterly*. In 2002 the Fondazione Donizetti of Bergamo and the Centro Studi Giacomo Puccini of Lucca dedicated an entire international conference to him: a fitting climax to the career of a man who will be remembered with extraordinary fondness by his many, many friends and colleagues.

—Roger Parker

Annual Meeting, Indianapolis, Indiana 4–7 November 2010

Call for Papers

**Deadline: 5 p.m. EST,
15 January 2010**

The 2010 Annual Meeting of the AMS will be held in Indianapolis, Indiana, from Thursday, 4 November, to Sunday, 7 November. The Program Committee welcomes proposals for individual papers, formal sessions, evening panel discussions, and sessions using alternative formats in all areas of scholarship on music. For the 2010 Annual meeting, proposal guidelines have been significantly revised, and a new category of submission (alternative-format sessions) added. **Please read the guidelines carefully:** proposals that do not conform to them will not be considered.

The 2010 meeting will be held jointly with the Society for Music Theory (SMT). The AMS Program Committee warmly invites proposals for papers to be read at joint sessions sponsored by both societies.

Proposals will be accepted according to the following four categories:

Individual proposals. Proposals should represent the talk as fully as possible. A successful proposal typically articulates the main aspects of the argument or research findings clearly, positions the author's contribution with respect to earlier work, and suggests the paper's significance for the AMS community. Authors will be invited to revise their proposals for the *Program and Abstracts*, distributed at the meeting; the version read by the Program Committee may remain confidential. **Maximum length: 350 words.**

Formal sessions. An organizer representing several individuals may propose a Formal Session, either a full session of four papers, or a half session of two papers. For this proposal, organizers should prepare a rationale, explaining the importance of the topic and the proposed constituent papers, together with the names of the organizer, participants, respondent (if applicable), and a suggested chairperson. The organizer should also include a proposal for each paper, which conforms to the guidelines for individual proposals above. Formal Session proposals will be considered as a unit, accepted or rejected as a whole. **Maximum length: 350 words for the rationale, 350 words for each constituent proposal.**

Evening panel discussions. Evening panel discussions are intended to accommodate proposals that are amenable to a more in-

formal exchange of ideas in a public forum than in paper sessions. These can cover a wide range of topics: they may examine a central body of scholarly work, a methodology or critical approach, or lay the groundwork for a new research direction. Such panels should comprise participants' brief position statements, followed by general discussion among panelists and audience. Panel discussions will be scheduled for the same duration of time as full or half sessions of papers. For this proposal, organizers should outline the rationale and issues behind the proposal, describe the activities envisioned, and explain why each panelist has been chosen. Evening panel discussions will be considered only as a whole.

Maximum length: 500 words.

Daytime sessions using alternative formats. The Indianapolis meeting will include six daytime three-hour time blocks utilizing alternative formats, i.e. activities other than "traditional" papers. Both three-hour and ninety-minute sessions may be proposed. Examples of alternative formats include, but are not limited to, sessions combining performance and scholarship, sessions discussing an important publication, sessions featuring debate on a controversial issue, and sessions devoted to discussion of papers posted online before the meeting. Sessions may be proposed by an individual or group of individuals, by a Study Group, by a smaller society that has traditionally met during the Annual Meeting, or by an AMS committee wishing to explore scholarly issues. Proposals for alternative format sessions should outline the intellectual content of the session, the individuals who will take part, and the structure of the session.

Maximum length: 500 words.

Length of presentations: Forty-five minutes are allotted for each individual proposal and constituent formal session proposal. The length of presentations is limited to **thirty minutes** in order to allow ample time for discussion. Formal sessions must observe the forty-five-minute slots for paper presentation and discussion. Position papers delivered as part of evening panel discussions should be no more than ten minutes long.

Program Committee procedures: The Program Committee will evaluate and discuss individual paper proposals anonymously (i.e., with no knowledge of authorship). After an initial selection of approximately 120 papers, including those in formal sessions, the authors of all proposals will be revealed, and addition-

al papers will be selected from the remaining proposals, for a total of about 144. No paper accepted during the first round of discussion will be eliminated in the second round. Alternative format sessions and evening panel discussions are reviewed separately from individual proposals and formal sessions.

Application restrictions. No one may appear on the Indianapolis program more than twice. An individual may deliver a paper and appear one other time on the program, whether participating in an evening panel discussion or alternative format session, functioning as a chair-organizer of a formal session, or serving as a respondent, but may not deliver a lecture-recital or concert. Participation in extra-programmatic offerings such as interest-group meetings or standing committee presentations (e.g., the Committee on Career-Related Issues) does not count as an appearance for this purpose.

Only one submission per author will be accepted. Authors who presented papers at the 2009 AMS meeting may not submit proposals for the AMS portion of the 2010 meeting. Organizers of evening panel discussions or alternative format sessions may not also present a formal paper in the same year or in the preceding one, but participants may do so. Authors may not submit the same proposal to both the AMS and the SMT 2010 program committees. If an author submits two different proposals to the AMS and the SMT and both are accepted, only one of the papers may be presented.

Submission procedure. Proposals must be received by 5 p.m., EST, Friday, 15 January 2010. Electronic proposal submission is encouraged: www.ams-net.org/indianapolis/. Please note that electronic proposal submission ceases precisely at the deadline. In order to avoid technical problems with submission of a proposal, it is strongly suggested that proposals be submitted at least 24 hours before the deadline. Due to the volume of proposals received, proposals received after the deadline cannot be considered. A FAQ on the proposal submission process is available at the Web site, and those planning to submit proposals are encouraged to review the information posted there.

Proposals may also be mailed to the AMS Indianapolis Program Committee, attn: Robert Judd, American Musicological Society, Bowdoin College, 6010 College Station, Brunswick ME 04011-8451, to be received by

15 January 2010. If mailed, proposals must be printed in 10- or 12-point single-spaced typeface on one 8.5 x 11-inch or A4 page. Proposals sent by regular mail must include (on a separate page): the author's name, institutional affiliation or city of residence, audio-visual requirements, and full return address, including e-mail address whenever possible.

Receipts will be sent to all who submit proposals. Those who submit proposals via mail should provide either an e-mail address or self-addressed stamped postcard for this purpose. Receipts will be sent by the beginning of February 2010.

Organized, on-going affiliated societies. Such groups should contact Robert Judd at the AMS office about scheduling a room for their meetings rather than applying through program committee procedures.

—Michael Long
Program Committee Chair

**Call for Nominations:
Session Chairs, AMS Indianapolis
2010**

Nominations are requested for Session Chairs at the AMS Annual Meeting in Indianapolis, 4–7 November 2010. Please send nominations via mail, fax, or e-mail to the office of the AMS, including name, contact information, and area of expertise. Self-nominations are welcome. Deadline: **20 March 2010.**

Call for Performances

**Deadline: 5 p.m. EST,
15 January 2010**

The AMS Performance Committee invites proposals for concerts, lecture-recitals, and other performances and performance-related events during the 2010 Indianapolis Annual Meeting. The committee encourages proposals that demonstrate the Society's diversity of interests, range of approaches, and geographic and chronological breadth. We welcome performances that are inspired by or complement new musicological finds, that develop a point of view, or that offer a programmatic focus. The 2010 Annual Meeting will be held jointly with the Society for Music Theory, and we especially invite proposals that will be of interest to members of both societies.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals; available times for presentations include lunch hours, afternoons, and Thursday evening (4 November 2010).

Required application materials include: (1) an application cover sheet (available from the AMS office or at www.ams-net.org/indianapolis); (2) a proposed program, listing repertory, performer(s), and the duration of each work; (3) a list of audio-visual and performance needs; (4) a short (100-word) biography of each participant named in the

proposal; (5) for concerts, a one-page explanation of the significance of the program or manner of performance; for lecture-recitals, a description (two pages maximum) explaining the significance of the program or manner of performance, and a summary of the lecture component, including information about the underlying research, its methodology, and conclusions; (6) audio or visual materials (twenty minutes maximum) that are representative of the program and performers.

An individual may not present both a paper and a performance (or lecture-recital) at the meeting. If an individual submits proposals to both the AMS or SMT Program Committee and the Performance Committee and both are selected, she or he will be given an early opportunity to decide which invitation to accept and which to decline. The AMS can sometimes offer modest financial support for performance-related expenses.

Please see the Application Cover Sheet for proposal submission details. Materials must be received at the AMS office no later than 5 p.m. EST, 15 January 2010. Due to the high volume of applications, exceptions cannot be made to this deadline; please plan accordingly. Receipts will be sent to those who have submitted proposals by the deadline, and the committee's decisions will be communicated by 7 April.

—David Schulenberg
Performance Committee Chair

Philadelphia Program Selection

The program committee, the Board of Directors, and I all felt dissatisfied with the categorization process used by program committees for logistical purposes in the past. For this reason, I decided to approach the thorny "categorization" question differently this year. Submitters were not requested to make any categorization at all. The committee then prepared for the selection meeting by entering keywords for abstracts as they read them. In order to create these statistics for the Newsletter, I went through the submissions after the selection process had been completed and organized them according to keywords entered by the committee, as well as according to what emerged from the abstracts themselves. I noticed that almost all the people who submitted abstracts organized them according to chronology (dates rather than stylistic periods), works, and composers/authors. Certain prominent themes also emerged that seemed very important to the discipline (Popular Music, for example).

I also chose to use national designations even

for the periods before these countries were modern nations, because the abstracts clearly divided geographically in this way, based on modern research. Most abstracts adopted the methodologies of historical research based on archival studies, or hermeneutics, although I did not tabulate these results. The following table reports the submission / acceptance rate according to chronology, nationality or geography, and the most salient topics only. Where submissions cross boundaries or fall into two or more groupings, they are counted twice; thus the totals add up to more than the 590 proposals actually submitted.

Era (submitted / accepted)

Broad chronology (3 / 1)

Thirteenth century and earlier (18 / 11)

Fourteenth century (5 / 0)

France 5

Fifteenth century (19 / 11)

General	3	Italy	9
France	4	Spain	1
Germany	2		

Sixteenth century (23 / 8)

General	1	Germany	2
England	3	Italy	10
France & Flanders	3	Japan	1
		Spain	3

Seventeenth century (38 / 9)

General	1	Germany	3
Austria	2	Italy	13
England	8	Spain	2
France	9		

Eighteenth century (59 / 13)

General	1	France	9
Austria	20	Germany	12
Brazil	1	Italy	2
England	9	Spain	2
Europe	1	USA	2

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Philadelphia Program Selection

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Nineteenth century (103 / 20)

Algeria-France	1	Italy	7
Austria	16	Madagascar	1
England	7	Palestine	1
Europe	2	Poland	1
France	10	Russia	2
Germany	45	USA	10

Twentieth century (296 / 70)

General	11	Israel	1
Asia-USA	1	Italy	6
Austria	13	Japan	3
Brazil	5	Korea	1
England	15	Mexico	1
Canada	7	Netherlands	2
China	1	Norway	1
Czech Republic	3	Poland	2
Denmark	2	Russia	5
Europe	4	Soviet Union	14
Europe-USA	3	Spain	2
France	31	Sweden	1
Germany	30	USA	128
Hungary	1		

Twenty-first century (14 / 1)

General	8	USA	3
Germany	2	USA-Europe	1

Important areas of research

Film	33	Popular music	35
LGBTQ	7	Women	
Jazz	13	in music	16

I hope this gives some sense of the breadth of the discipline presented to the program committee for evaluation. This is necessarily abbreviated and subjective to some degree. Additional information, including breakdowns according to composers and works, is available at the Web site: www.ams-net.org/philadelphia.

—Tamara Levitz
Program Committee Chair, Philadelphia

Nashville 2008 Program and Abstracts Emendation

Lauren Whitelaw writes: "In the abstract referencing my paper in the Nashville 2008 Program and Abstracts, I inadvertently omitted proper citation and acknowledgment of Matthew Head's article, "'If the pretty little hand won't stretch': Music for the Fair Sex in Eighteenth-Century Germany" (*JAMS* 52 (1999), 203–54). I regret this oversight and sincerely admire Dr. Head's work. His article was fully acknowledged within the presentation at the conference." [*The online version of the Nashville 2008 Program and Abstracts has been emended to include citation.* —Ed.]

Adrienne Fried Block

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not know. The biography won an Irving R. Lowens Award from the Society for American Music, and widespread recognition for its significance, originality, methodological richness, and literary quality. She also edited an edition of Beach's String Quartet for the AMS series *Music of the United States of America* (1995).

In recent years Block was absorbed in the project "Music in Gotham," which documents the musical life of New York City in the 1860s. Working with co-project leader John Graziano at the CUNY Graduate Center, they won major grants to support their vision. The project was a touchstone for many scholars working in aspects of nineteenth-century American music history. At the time of her death Block was writing an article about the early years of the New York Philharmonic Orchestra and the impact of musical idealism on what she called "serious music." The wry smile on her face which often accompanied discussions of "serious music" complemented the mixture of courage and intensity that marked the life and work of this passionate scholar.

—Judith Tick

George J. Buelow

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and *Musicians*, the *New Grove Dictionary of Opera*, and *Die Musik in Geschichte und Gegenwart*, as well as a monograph on Richard Strauss's *Ariadne auf Naxos* and reviews and articles for journals, *Festschriften*, and collections. In addition, he edited Johann Mattheson's *Cleopatra for Das Erbe deutscher Musik* (1975), a collection of studies on Johann Mattheson (1983), and the volume on late Baroque music for the series *Man and Music* (1993).

George Buelow's sixty-fifth birthday was marked with the publication of a *Festschrift*, *Festa musicologica* (1995), and in October 2004, the Musicology Department and the Center for the History of Music Theory and Literature of the Jacobs School of Music at Indiana University cosponsored a "Celebration of Scholarship," a conference in honor of the seventy-fifth birthdays of Malcolm Brown and George Buelow and their service to the discipline.

Contributions in memory of Professor Buelow may be made to the *OPUS* Fund of the AMS.

—Thomas J. Mathiesen

News Briefs

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Internet Resources News

The **Australia and New Zealand Postgraduate Music Research Thesis** register, begun in 2007, now contains 2,430 records.
www.musicresearchanz.com

Ballad Operas Online (BOPO) catalogues for the first time ballad operas (1728–1760) and their music.
www.odl.ox.ac.uk/balladoperas

The **Britten Thematic Catalogue**, an online-only resource, has launched its beta version, including records for 735 Britten juvenilia.
musariada.mus.uea.ac.uk/btc

The first part of the **Margaret Kartomi Collection of field recordings** made over the past forty years in Sumatra, Indonesia, has been made accessible through the ARROW Repository at Monash University.
arrow.monash.edu.au

Mozart Ways is a Web-based project that includes publishing Mozart's correspondence (and translations) together with maps and time lines. The first stage is now complete.
www.mozartways.com

Stanford University Libraries and the Monterey Jazz Festival have launched a comprehensive Web site for the Monterey Jazz Festival Collection. It includes a database documenting 9,000 jazz pieces, interviews, and other events representing over 1,000 hours of audio and video recordings.
collections.stanford.edu/mjf

Journal News

Resonance: an Interdisciplinary Music Journal, edited by graduate students at the USC Thornton School of Music, announces the publication of its Spring 2009 edition.
www.usc.edu/libraries/partners/resonance

Alamire Foundation (Leuven, Belgium) announces the launch of the **Journal of the Alamire Foundation**. The Journal provides a critical forum for the most recent and outstanding research on music in or related to the Low Countries up to the end of the Ancien Régime. It will appear twice yearly.
www.arts.kuleuven.be/alamire

A new journal, the **Journal of Music History Pedagogy**, is currently in the planning stages and projected to be published before the end of 2010. Interested authors are invited to submit articles.
www.depauw.edu/acad/events/pedagogy

AMS Newsletter

AMS Legacy Gifts

Lloyd Hibberd (1904–1965)

Isaac Lloyd Hibberd served as professor of music at North Texas State University (now the University of North Texas) from 1945 until his death. He was a great collector of books and music editions, and his 10,000-volume library was a significant bequest to the NTSU library. In 2008, the library took the Lully editions he donated and created an impressive interactive internet resource on the music of Lully.

Lloyd Hibberd was a committed member of the AMS, and served on its Council. His \$10,000 bequest to the AMS in 1965 was restricted to the support of musicological publications. The current value of the Lloyd Hibberd Publications Endowment is about \$70,000.



Lloyd Hibberd

Conferences

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Interdisciplinary Musicology

26–29 October 2009, Paris
cim09.lam.jussieu.fr

Sacred Music in the Habsburg Empire 1619–1740 and Its Contexts

5–8 November 2009, University of Utrecht
www.roac.nl/roac/habsburgmusic.phtml

Popular Music in the Mercer Era, 1910–1970

13–14 November 2009, Georgia State University
www.library.gsu.edu/spcoll

Mediating Jazz

26–27 November 2009, University of Salford
list.bowdoin.edu/pipermail/ams-announce/2009-March/001357.html

Present Perspectives on Tonality: Assessment and Prospects

26–28 November 2009, Université François-Rabelais, Tours
list.bowdoin.edu/pipermail/ams-announce/2009-April/001433.html

1948 and All That: Music, Ideology and Power in the Soviet Union

27–28 November 2009, University of Cambridge
list.bowdoin.edu/pipermail/ams-announce/2009-April/001431.html

Consequences of Wagner

27–28 November 2009, Lisbon
www2.fcsh.unl.pt/cesem

International Forum for Young Musicologists

14–17 May 2010, Yokohama
wwwsoc.nii.ac.jp/msj4/english.html

Calls for Papers

Music without Walls? Source Studies in the Twenty-first Century

16–17 December 2009, Queen's University Belfast
www.symposiummusicwithoutwalls.co.uk
Deadline: **1 September 2009**

Music and Disability

15–17 January 2010, CUNY Grad Center
list.bowdoin.edu/pipermail/ams-announce/2009-June/001505.html
Deadline: **1 September 2009**

Forum on Music and Christian Scholarship

26–27 February 2010, Boston University
www.fmcs.us
Deadline: **1 October 2009**

Twentieth-Century Music and Politics

14–16 April 2010, University of Bristol
list.bowdoin.edu/pipermail/ams-announce/2009-May/001494.html
Deadline: **1 September 2009**

AMS Rocky Mountain Chapter / SEM Southwest Chapter

16–17 April 2010, University of Arizona, Tucson
list.bowdoin.edu/pipermail/ams-announce/2009-June/001507.html
Deadline: **15 February 2010**

50 Years Ago: 1959

- Preparations for the Congress of the International Musicological Society, New York, 1961, engaged much of the Board of Directors' time and energy.
- Otto Kinkeldey, elected Honorary President in 1958 (aged 80), attended all meetings of the Board.
- Howard Mayer Brown, Mantle Hood, Peter Kivy, and George Perle published their first *JAMS* articles.
- "Your Treasurer [Otto E. Albrecht] is glad to report that the pressure of his work has been eased by the appointment of the new Business Manager of the Journal. A great deal of unnecessary correspondence has been avoided and in many cases the Treasurer's right hand knoweth what the Business Manager's left hand doeth almost immediately." (Albrecht was also appointed Business Manager in early 1959.)
- The Board reached an agreement with the Music Teachers National Association to publish Doctoral Dissertations in Musicology independently.
- The Southern Chapter was established.
- Dragan Plamenac's revised edition of the complete works of Ockeghem, vol. 1, was published by the AMS.

25 Years Ago: 1984

- The Society celebrated its fiftieth anniversary with many activities at the Philadelphia Annual Meeting, including the launch of the AMS 50 Capital Campaign.
- The Board approved a member survey on the use of the computer in musicology, and recommended "holding workshops for computer users at annual meetings."
- The AMS awarded a grant to the International Association for the Study of Popular Music to assist the organization at its foundation.

Conference on Nineteenth-Century Music

8–11 July 2010, University of Southampton
list.bowdoin.edu/pipermail/ams-announce/2009-April/001421.html
Deadline: **2 November 2009**

North American British Music Studies Association

9 Jul.–1 Aug. 2010, Drake University, Des Moines
www.nabmsa.org
Deadline: **1 February 2010**

Next Board Meetings

The next meetings of the Board of Directors will take place on 11 November 2009 in Philadelphia and 6 March 2010 in Indianapolis.

Interested in AMS Committees?

The president would be pleased to hear from members who wish to volunteer for assignments to committees. Send your assignment request and CV to Jane Bernstein, Tufts University: jane.bernstein@tufts.edu.

Editor, AMS Newsletter

The AMS seeks an Editor for the *AMS Newsletter*. See the formal announcement for full details:

www.ams-net.org/newsletter

Ongoing Grants and Fellowships

Grants and fellowships that recur on annual cycles are listed at the AMS Web site.

www.ams-net.org/grants.php

Moving?

To send AMS mailings accurately, the AMS must receive notice of changes of address at least four weeks prior to each mailing. Send to ams@ams-net.org.

Meetings of AMS and Related Societies

2010:

SEM: Los Angeles, Ca.

CMS: 23–26 Sept., Minneapolis, Minn.

AMS/SMT: 4–7 Nov., Indianapolis, In.

2011:

CMS: 20–23 Oct., Richmond, Va.

AMS: 10–13 Nov., San Francisco, Ca.

2012:

AMS/SEM/SMT: 10–13 Nov., New Orleans, La.

CMS: 15–18 Nov., San Diego, Ca.

Electronic statistics

In the last twelve months (7/08 to 6/09) the AMS Web site has had 123,400 visits and displayed 464,800 pages (38,700 per month). The most popular pages were: Nashville meeting (25,800), Web sites of interest to musicologists (21,900), Graduate programs in musicology (15,400), Announcements (12,000), and Philadelphia meeting (11,800).

Subscription numbers:

AMS-Announce: 2,769

AMS-L: 1,495

Facebook: 617

New Books in Musicology (RSS): 46

Musicology in the News (RSS): 40

Twitter: 35

Society Election Results

The results of the 2009 election of AMS officers and the Board of Directors:

President: Anne Walters Robertson

Secretary: Pamela F. Starr

Directors-at-Large:

Anna Maria Busse Berger

Susan Cook

Lloyd Whitesell

AMS Newsletter Address and Deadlines

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

American Musicological Society

6010 College Station

Brunswick, ME 04011-8451

<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).

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