

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XL, NUMBER 1

February 2010
ISSN 0402-012X

AMS/SMT Indianapolis 2010: Musicology at the Crossroads of America

AMS Indianapolis 2010

4–7 November

www.ams-net.org/indianapolis

The City of Indianapolis will roll out the red carpet for the forthcoming meeting of the American Musicological Society and the Society for Music Theory, set for 4–7 November 2010. Four main interstate highways converge on Indianapolis, and the gleaming and efficient new airport serves eleven airlines and offers nonstop service to thirty-seven cities. “The Crossroad of America” converges three great regions of the nation, the South, Midwest, and Northeast, and Indianapolis prepares a nice gumbo from their demographics and cultural tastes.

The two meeting hotels are lovely and right in the middle of things: the Westin and, next door by a short covered walkway, the downtown Marriott offer excellent rooms at prices that will pleasantly surprise many travelers to big cities. These are top-notch meeting spaces

with the kind of acoustic separation we hope for. Musicologists, theorists, and their friends will find Indianapolis a compact downtown, agreeably walkable, even when the metropolitan area is home to 1.3 million residents and is the nation’s twelfth largest city.

The Local Arrangements Committee has organized two major performances on Friday and Saturday evenings. On both evenings, the Indianapolis Symphony Orchestra will perform Mahler’s Fifth Symphony, commemorating the sesquicentennial of the composer’s birth. Marin Alsop calls this work “the orchestral Mount Everest” and hears its Adagietto as “a love letter to [Mahler’s] new bride, Alma.” Attendees may also choose to hear the Indianapolis Symphonic Choir in a performance of Sergei Rachmaninoff’s *All-Night Vigil* of 1915 (the “Vespers” are only one part), a work remarked as the foremost musical achievement of the Russian Orthodox Church and, arguably, Rachmaninoff’s greatest composition. Negotiations are underway to host the Buselli-Wallarab Jazz Orchestra in a Thursday cabaret-concert at the Westin, featuring small-combo tunes by Duke Ellington including “Malech, Lion of Judah,” “Subtle Slough” (a.k.a. “Just Squeeze Me, Don’t Tease Me”), and “The Jeep is Jumpin’.”

Indianapolis history is filled with music. In the 1920s trains brought jazz musicians from the eastern and southern U.S. to Indianapolis to stoke an early recording industry. Indianapolis ragtime by such composers as May Aufderheide flourished. Anticipated by standing theatre orchestras at Das Deutsche Haus community center (in 1914 cautiously renamed the “Athenaeum”) and at the former English Hotel and Opera House, the exceptional Indianapolis Symphony Orchestra was founded in 1930. It rose to national prominence under Fabien Sevitzyk (Koussevitzky’s

OPUS Campaign Closes at \$2.4 Million

With a seventy-fifth birthday cake and lusty singing by an Orphéon numbering in the many hundreds, the *OPUS* Campaign came to its scheduled close at the Society’s Annual Meeting in Philadelphia. The box score as of 31 December 2009, given below, shows the results of five years of spirited travail and unprecedented generosity.

The announcement of major gifts from the Andrew W. Mellon Foundation, the celebrated American baritone Thomas Hampson, and the Gladys Kriebel Delmas Foundation brought an additional measure of glamour to the end. The last round of raffles—for the Taruskin *Oxford History of Western Music*, a handsome Mozart opera facsimile from the Packard Humanities Institute, and the breathtaking AMS 75 quilt, crafted by Anne-gret Fauser, Lydia Hamessley, Honey Meconi, and Mary Natvig—drew a tidy sum. Barbara Hagg-Huglo was the quilt’s lucky winner.

With this influx of new funds, the challenge grant from the National Endowment for the Humanities, issued in 2006 (\$240,000 if we were successful in raising \$960,000), was provisionally met (as long as those who have outstanding pledges complete their commitments).

The President and Board of Directors join us in saluting contributors and campaign workers for a job consistently well done over a long period and despite the sudden reversal of the economy.

Jessie Ann Owens, who oversaw the early stages of the campaign, recalls: “*OPUS* grew out of the Board retreat in Columbus in 2002

The Box Score

Date	Donors	\$5K	\$1K
7.01.2009	\$2,007,813	1,415	73 223
12.31.2009	\$2,391,372	1,503	78 239

Certified eligible for NEH: \$960,000*

*Match complete, when all pledges are paid

In This Issue...

President’s Message	2
AMS Philadelphia Report	3
Treasurer’s Message	4
Executive Director’s Message	4
News from the AMS Board	4
New Endowment Funds	5
New <i>JAMS</i> Editors	5
Awards, Prizes, Honors	6
AMS-LC Lecture Series	10
AMS Elections 2010	12
Committee & Study Group News	14
Post-conference Survey Report	23
Grove Music Online	24
News Briefs, Conferences	24
Papers Read at Chapter Meetings	25
Financial Summary 2009	30
Legacy Gifts	30
Obituaries	31

continued on page 3

continued on page 3

President's Message

Happy Birthday AMS! Our seventy-fifth anniversary meeting was, by all accounts, an extraordinary success. Philadelphia, the site of our first and fiftieth anniversary meetings, offered the perfect setting for our grand celebration. Everyone I spoke to, from our students to our sixty-year members, was excited by the variety and balance of the program, and many commented on the exceptional quality of the papers. Memorable musical events included the Philadelphia Symphony Orchestra, the Thomas Hampson recital, Jazz at the Painted Bride, Orchestra 2001, the Philadelphia Classical Symphony, the early music group Piffaro, and five mid-day concerts (three in a venue outside the hotel). Rooms were packed for everything I attended, and a new feature of the meeting, the “prime time” panel sessions by various study groups and AMS committees, proved to be a huge hit. It was good to see so many colleagues, teachers, students, and friends at this historic occasion.

The theme of past, present, and future pervaded the meeting, not only with the amalgamation of new and old on the program, but also in the special events. A wonderful poster display of documents and memorabilia held at the book exhibit area celebrated the early years of our Society. Our thanks go to Marjorie Hassen, our Society archivist, who organized the exhibit at the behest of the Committee on the History of the Society.

Paying homage to our history also dominated the Presidential forum, where we honored esteemed members of our Society. The number in attendance was extraordinary—almost all our living past presidents, eighteen honorary members, and five corresponding members. In addition, over thirty of the nearly one hundred people who have been long-term members for more than fifty years were present. Four of them—Edmond Bowles, Isabelle Cazeaux, Joseph Kerman, and Hans Tischler (who celebrated his ninety-fifth birthday last month)—were singled out in recognition of more than sixty years as AMS members. After the tribute, Lewis Lockwood, Suzanne Cusick, and Charles Hiroshi Garrett reflected on the theme of the forum, *Respice, Adspice, Prospice* (“Regard the past, examine the present, and look toward the future”), by offering personal views of our Society, its history, and their place within it.

From recollections of the past, our thoughts shifted to the present at our Business Meeting and Awards Presentation. The event was filled with surprises, with news bulletins for the Society, and with recognition of this year's award winners. I was particularly impressed by the large number of people who came to the

event, some of whom attended the business meeting for the first time. Perhaps the biggest surprise of all was that the meeting ended on time!

I reported on the Board's approval of a statement of Guidelines on Accessibility and Accommodations for Members with Disabilities. I also announced a significant change in the nomination process for all our publications awards. No longer will committees scour through library catalogues, book lists, and web sites in search of eligible publications for their awards. In order for a book or article to be considered, it will have to be nominated. We encourage everyone (including publishers and authors themselves) to put forward eligible publications. Further details will be provided in the awards guidelines that appear on our web site. So spread the word!

The *OPUS* Campaign took pride of place with the exciting news of the Mellon grant and gifts by Thomas Hampson and others (see “*OPUS* Campaign Closes at \$2.4 Million,” p. 1). Having reached the culmination of our five-year fundraising efforts, we can now reflect on what has been accomplished. The generosity of so many of our members has enabled us to

The theme of past, present, and future pervaded the meeting.

establish a remarkable number of publication subventions, travel grants, and awards, many named in honor of esteemed members of our Society. The spirit of those whose memories we celebrate—Jim Anthony, Beth Bartlet, Barry Brook, Leonore Coral, John Daverio, Wiley Hitchcock, Donna Cardamone Jackson, Jan LaRue, Janet Levy, Martin Picker, Harry Powers, Eileen Southern, and Gene Wolf—will live on for generations to come through these funds and through the great achievement of the *OPUS* Campaign.

Let me take this opportunity to thank the many members who worked so hard on the campaign. We are especially indebted to Jessie Ann Owens, who chaired *OPUS* with great vision during its initial phase as we approached our first million. Our heartfelt thanks go to Kern Holoman and Anne Walters Robertson for their dedication and service during these past four years as co-chairs of the campaign. Through their efforts, we received major grants from three foundations (NEH, Mellon, and Delmas) as well as donations from half our membership. Now at the end of our seventy-fifth anniversary, the *OPUS* campaign totals \$2.4 million.

If the Business Meeting and Awards Presentation highlighted the present, our last special event—the Saturday night Joint Alumni Reception—celebrated the future of our Society. It was gratifying to see so many young members there. Twenty-seven universities participated in the celebrations. The sight of so many round tables emblazoned with school names was truly remarkable. There was even a floor plan at the entrance marking the location of the various universities. While some members schmoozed with each other at the tables of their alma maters, others roamed freely across the vast ballroom, meeting and greeting people from different schools. Many commented on the inclusiveness of the reception. For me, it was an exhilarating experience—a giant party for all of us. At 11 p.m. we marked the conclusion of the *OPUS* Campaign by holding raffle drawings that included volumes from the *Mozart Operas in Facsimile*, Richard Taruskin's *Oxford History of Western Music*, and the *Encyclopedia of Popular Music*, as well as the magnificent AMS quilt handcrafted by Mary Natvig, Annegret Fauser, Lydia Hamesley, and Honey Meconi. Our celebrations culminated with the singing of “Happy Birthday” to our dear Society accompanied by Anne Walters Robertson and Kern Holoman at the piano.

In honor of our seventy-fifth anniversary, we will be issuing a commemorative booklet that I know will serve as a meaningful memento of this historic meeting. A copy will be sent to every member of the Society and will be posted on the AMS web site.

I am grateful to those who made all of this possible: to our Vice President, Honey Meconi, who, as chair of the Ad Hoc Committee on the Philadelphia Meeting, oversaw all the events. To the AMS Program Committee: Tamara Levitz (chair), Michael Broyles, Joy Calico, Barbara Hagg-Huglo, Michael Long, Richard Taruskin, and Neal Zaslav. To the Performance Committee: Ross Duffin (chair), David Schulenberg, and Christopher J. Smith. To our hosts, the Local Arrangements Committee: Steven Zohn (chair), Emma Dillon, Richard Freedman, and Maria Purciello. And to the AMS office staff, Bob Judd and Al Hipkins.

Finally, I want to thank all of you—presenters, chairs, and audience members alike—for creating such a congenial and exhilarating meeting. It was a tremendously stirring moment for our Society, one we will remember for years to come!

—Jane A. Bernstein

AMS Indianapolis 2010

continued from page 1

nephew) and Itzler Solomon, and has become one of the foremost American orchestras.

Don't miss the delectable cuisine of the Rathskeller at Das Deutsche Haus Athenaeum, and try to catch its Singverein, founded in 1854, the nation's oldest men's choir. Blues buffs ought to head for the Slippery Noodle or the Whistle Stop near the Westin, the latter established in 1850 and important as an Underground Railroad transfer for freedom-seekers stowing away on trains bound for Canada.

Within a few blocks of the Westin and Marriott hotels, attendees will find an array of eateries and boutiques grouped around the blocks-long Circle Centre Mall. Among various popular haunts, there are Alcatraz Brewery and Yat's Cajun and Creole—the crawfish étouffée and sheer joy of its pungent New Orleans proprietor might almost be worth your trip to Indy. Or consider the exceptional St. Elmo Steak House, founded in 1902 and serving delicious shrimp cocktail and prime. If one has the time amidst gourmandise and musicologise, the Eiteljorg Museum of the American Indian is well worth a visit, as is the Indianapolis Museum of Art, the nation's fifth largest general museum, with excellent post-Impressionism and contemporary American art. Catch a glimpse of the capacious ArtsGarden branching out in four points and elevated over a major downtown intersection. The state of Indiana has progressed markedly in the past decades, and Indianapolis in the arts and culture has come energetically of age.

The Program, Performance, and Local Arrangements committees (Michael Long, David Schulenberg, and I, chairs) are looking forward to detailed planning over the next few months. Come to the Crossroads of America for what promises to be an exciting meeting! See the web site for all the latest meeting news: www.ams-net.org/indianapolis.

—James R. Briscoe

OPUS Campaign Closes

continued from page 1

when I was serving as president; it became clear that to achieve our goals as a Society we would have to build our endowment. It was Elaine Sisman who came up with the inspired acronym *OPUS*: Opening Paths to Unlimited Scholarship. The launch was in 2004; the February 2006 *Newsletter* suggests we were approaching our first million."

2009 Annual Meeting: Philadelphia

Over 1,600 people attended our seventy-fifth Annual Meeting last fall. Many attendees spoke positively about the papers chosen for the program, which they felt were of tremendously high quality, and which they also felt reflected well the broad historical and intellectual interests of the Society. I am deeply grateful in this respect to the excellent work of the Program Committee (Michael Broyles, Joy Calico, Barbara Hagg-Huglo, Michael Long, Richard Taruskin, and Neal Zaslaw) that I had the privilege of chairing. Our deliberations were always stimulating and engaging. I especially admired how the program committee designed paper sessions (a special thank-you to Michael Long for his brilliance in this respect) and planned the very impressive lineup of session chairs, almost all of whom immediately and graciously accepted our invitations. I believe it was the extraordinary talent of members of our Society, combined with the hard work of the 2009 Program Committee, that led to the effervescent intellectual atmosphere of this year's meeting.

Many members welcomed the decision to invite study groups and AMS committees to offer daytime sessions, which proved to be very successful. Some of these sessions took place in a small space crowded to standing room only—a consequence of late scheduling that had the inadvertent effect of increasing the sense of community, commitment, and mutual dialogue on issues important to the Society. There were also very strong responses to the moving LGBTQ Study Group dialogue between Susan McClary and David Del Tredici on Friday night. I was left with the impression that sessions designed by committees and study groups of the Society are of deep significance to many members, especially because of how they enable communities to shape and acknowledge their identities and interests within the context of the larger Society, and also because of how they promote dialogue and intellectual diversity. It appears to be a very positive development for the Society that the program committee will accept daytime sessions using alternative formats for next year's annual meeting.

The 2009 Annual Meeting also marked the seventy-fifth anniversary of the founding of the American Musicological Society. President Jane Bernstein underscored the milestone during the unusually upbeat Business Meeting and Awards Presentation, and by moderating a presidential forum that included thoughtful lectures by Lewis Lockwood, Suzanne Cusick, and Charles Hiroshi Garrett. This felicitous group of speakers honored the Society's past in touching speeches that reached out to all generations.

Finally, I would like to mention the great series of concerts arranged by the Performance Committee (Ross Duffin, chair) and acknowledge the hard work of the Local Arrangement Committee (Steven Zohn, chair). Thanks to the dedication and commitment of so many, the seventy-fifth Annual Meeting ran like clockwork. The Meeting as a whole resonated with vibrant intellectual exchange and wonderful music in a city that charmed us all.

—Tamara Levitz

At the business meeting and awards presentation in Philadelphia, we thanked not only the Society's officers and campaign committee, but also those who did yeoman service in the creation of new *OPUS* funds: Anna Maria Busse Berger, George Bozarth, Claire Brook, Peter Burkholder, Bruce Gustafson, John Hajdu Heyer, Paula Higgins, Ruth Picker, Ellen Rosand, Gary Tomlinson, Jean Wolf, and several very generous donors who have asked to remain anonymous. Appreciation was also extended to *OPUS* graphic designer Sara Raffo, to employees of the Society's office in Maine, and to the graduate student leaders Erika Honisch, Ana Alonso-Minutti, and Rob Pearson.

Finally, our gratitude goes to Graeme Boone for drafting the successful NEH grant

proposal; to John Hajdu Heyer and Jim Steichen for their assistance with foundation approaches; to Oxford University Press, Paul Corneilson and the Packard Humanities Institute, and Naxos for the generous donations of books and CDs; to the seventy-five well-wishers who sent us birthday messages over the last thirty months; and to the many loyal members who contributed so willingly to the campaign.

A final report and donor list will soon be prepared. Thus, there is ample opportunity to correct any oversights and record new names in the final donor list, posted at www.ams-net.org/opus/donor.html. We would be grateful if readers would send us emendations by the end of March (opus@ams-net.org).

—D. Kern Holoman and Anne Walters Robertson

Treasurer's Message

I will use this message as an opportunity to look back over the past three years. In so doing, I will bring you some very good news, but also some sobering, prudent thoughts.

In 2007 the stock and bond markets gave our endowment one of its best years ever, as it rose by October to an all-time high of \$3,364 million. We all know what direction things went from there. During the ensuing eighteen months we had a market loss of \$900,400 (which does not include donations to and payouts from the endowment).

March 2009 marked the bottom of the bear market, and the good news I bring you now is that just in the nine months from March to December we have gained back \$811,600 of what we lost during the previous eighteen months. Thus, we have made back most of our paper losses, and only another \$88,800 in market appreciation (a very small amount in relation to our total funds invested) is needed to break even in our investments since late 2007.

Executive Director's Message

As a gag, it has occurred to me to set up a web cam at the AMS office so that people could see all the inner workings therein. Three of us work in one room about 30'x20'. We have a couple of file cabinets, and shelves of books that have received funding from the AMS and *JAMS*. We have a work room for packing and shipping, with a fridge and microwave; and a storeroom with back issues of AMS publications (including perhaps a thousand copies of Ockeghem's *Complete Works*, vol. 3 [1990]).

The office is at Bowdoin College in a lovely historic building. Our door opens to the quad, where there is an ice rink currently in use. Bowdoin College is in Brunswick, Maine, about twenty-five miles northeast of Portland, about a hundred miles northeast of Boston, and five miles from the Atlantic coast.

I write about the actual location of the AMS office because it is easy either to hold a skewed picture of what that is, or to forget altogether that there's a physicality to it—our communications via the web and e-mail can make the AMS seem quite “disembodied.” Music researchers have taken up the concept of embodiment recently and drawn attention to its importance in historical understandings. The embodiment of the AMS office is also as real as *JAMS* and our Annual Meeting. We are situated in a community, with neighbors, and we have a role to play here. A recent AMS press release underscores the point: when the AMS landed the grant from the Mellon Foundation, I carefully prepared the release and sent

We now know that during the fiscal year that included the depth of the market meltdown, when things felt so painful, the AMS was actually doing far better than almost all of its peers. The results that universities and foundations have now reported for the fiscal year ending June 2009 show that we outperformed the average endowment by 6%. And, in fact, we outperformed every single Ivy League endowment by an amount ranging from 2% to 13%. This was achieved, furthermore, while maintaining a conservative, balanced portfolio of stock and bond mutual funds. Part of the reason for this financial achievement is that during the panic we never sold even one penny of stocks. In fact, we bought low and moved an additional quarter million dollars into the stock market.

When we look beyond these investment returns from the stock and bond markets and factor in both the deposits from your *OPUS* donations and the withdrawals for fellowship,

it to *The Chronicle of Higher Education*, *Inside Higher Education*, the *Portland Press-Herald*, and the *Brunswick Times Record*. Only one of the four picked up the story and printed a report: the Brunswick newspaper.

This summer the AMS is doing something new, at least in part to acknowledge its position in this community. We are planning to hire a summer intern to work at the AMS office as well as write program notes for the Bowdoin International Music Festival (www.summermusic.org), a chamber music program that takes place on the Bowdoin College campus. Why? We could use the office help, of course; and hiring an intern is a small step in support of job creation. It will be good for the person we hire, the Society, and the discipline. One of the most important motivations, though, is for the AMS to acknowledge its embodiment in this place and time by “doing musicology” in the local community. We can help a local organization by supporting a writer who will create thoughtful historical and social commentary on the concert music to be performed here. The writing will resonate in the community as tangibly as the music.

It is an experiment, and we cannot be sure how things will play out, how the community will respond, and how the many details will be realized. There are many questions still to be answered. Yet I am excited about the prospects for all concerned—especially the community.

—Robert Judd

publication, and other expenses, our endowment (as I write in early January) stands a bit over \$3.9 million. And by the time the last of your checks for your *OPUS* pledges arrives at our office, we will reach a new grand total comfortably beyond \$4 million.

There is, however, another side to this story. Looking back to where we stood in October 2007, we remain basically flat in our investments. We are, indeed, significantly behind where we had hoped to be upon entering the decade of the '10s. We have also learned from the crash of late 2008 that in the financial world things can change in a moment and that we may never take past market performance for granted. Thus, for the future financial wellbeing of our Society, we must always maintain a conservative, prudent philosophy, not only in the ways we invest our money, but also in the ways we spend our money.

—James Ladewig

News from the AMS Board

The AMS Board met in Philadelphia in November 2009. In addition to receiving and reviewing reports from the officers and committees of the Society, the Board:

- approved the creation of the Thomas Hampson Endowment, part of the *OPUS* campaign, and established an ad hoc committee to draw up guidelines for its administration [see p. 5]
- approved the establishment of an ad hoc committee to discuss and draw up guidelines for the new Teaching and Pedagogy Fund [see p. 5]
- approved a change in the nomination process for all publications awards. In order for a publication to be considered, it must be nominated by individuals and publishers
- approved a change in deadlines for publication subventions to 15 February and 15 August each year
- heard a report from Past President Charles Atkinson about the draft of Guidelines for Members with Disabilities and approved the addition of the following phrase to the statement on the copyright page of the AMS Directory: “The AMS is committed to the principle of inclusion and access for all its members.” The full guidelines appear on the AMS web site and in the Directory.

—Pamela F. Starr

AMS Teaching and Pedagogy Endowment

Thanks to the extraordinary generosity of donors, the AMS has now received over \$35,000 for the new endowment, which was announced in the August 2009 *AMS Newsletter*. The endowment is dedicated to recognizing and supporting new projects oriented to teaching and pedagogy. The Board of Directors has appointed an ad hoc committee (Cynthia Cyrus, chair, Mary Natvig, and José Bowen) to draft guidelines for its use. The first call for applications to the endowment is expected to be announced by the end of August 2010.

See www.ams-net.org/endowments/teaching.php for the latest news regarding the endowment.

Thomas Hampson Endowment

Supporting Research and Publication on Classic Song

At his “Song of America” recital, which took place in Philadelphia during the Annual Meeting, famed baritone Thomas Hampson and Anne Walters Robertson announced the establishment of the Thomas Hampson Endowment in honor of the *OPUS* Campaign and in recognition of Hampson’s outstanding contributions to the field of music as a performer, teacher, and scholar. The purpose of the endowment is to foster editions and scholarship on song in all its contexts, as well as new and innovative technologies for promoting and understanding song via interactive media and the Internet. The fund was realized through a generous gift from the Hampson Foundation, established by Hampson in 2003 to support intercultural dialogue and understanding through song and singing.

Guidelines for application to the endowment are currently in preparation. The first award is expected to be made in November 2010. See www.ams-net.org/endowments/hampson.php for further information.



Thomas Hampson

New JAMS Editors

Annegret Fauser, Editor-in-Chief

The AMS is pleased to announce the appointment of Annegret Fauser as Editor-in-Chief of *JAMS* for a three-year term beginning with volume 64 (2011).



Annegret Fauser
JAMS Editor-in-Chief

Annegret Fauser is Professor of Music and Adjunct Professor in Women’s Studies at the University of North Carolina at Chapel Hill. She studied musicology, art history, and philosophy at the University of Bonn, where she earned a Ph.D. in 1992. Before coming to Chapel Hill in 2001, she taught at the Humboldt-Universität in Berlin, the Folkwang-Hochschule in Essen, and City University in London. Her research focuses on music of the nineteenth and twentieth centuries, and in particular that of France and America. Publications include books on orchestral songs in France (1994), Wagner reception (1999), and Jules Massenet’s opera *Esclarmonde* (2001). In 2005, she published the monograph *Musical Encounters at the 1889 Paris World’s Fair* (Eastman Studies in Music). She co-edited with Tamara Levitz a special issue of *Musical Quarterly* on “Music and Identity” (2008), and with Mark Everist *Music, Theater, and Cultural Transfer: Paris, 1830–1914* (2009). Her numerous articles engage with women musicians, nationalism, cultural transfer, opera, and song. In 1998, *JAMS* published her article “*La Guerre en dentelles: Women and the Prix de Rome in French Cultural Politics.*” For the academic year 2009–2010, she is a fellow at the Institute for Advanced Study (Wissenschaftskolleg) in Berlin, completing her new monograph on music in the United States during World War II.

Daniel Goldmark, Review Editor

The AMS is pleased to announce the appointment of Daniel Goldmark as Review Editor

of *JAMS* for a three-year term beginning with volume 64 (2011).

Daniel Goldmark is Associate Professor of Music at Case Western Reserve University in Cleveland, Ohio. He received his B.A. in music from the University of California, Riverside, and his M.A. and Ph.D. in musicology from the University of California, Los Angeles. Goldmark co-edited *The Cartoon Music Book* (A Cappella, 2001), *Beyond the Soundtrack: Representing Music in Cinema* (California, 2007), and *Funny Pictures* (California, forthcoming), while his monograph, *Tunes for Toons: Music and the Hollywood Cartoon*, was published by the University of California Press in 2005. He is the series editor for Oxford University Press’s Oxford

Music/Media Series. His current research is on early film music, music for recent animation, and the American sheet music industry in the early 1900s. Goldmark also spent several years working in the animation and music industries. He was an archivist at Spümcø Animation in Hollywood, where he also worked as the music coordinator on several short

continued on page 11



Daniel Goldmark
JAMS Review Editor

Awards, Prizes, and Honors

Honorary Members

Lawrence Bernstein is the Karen and Gary Rose Term Professor Emeritus of Music at the University of Pennsylvania, having joined the faculty there in 1970 after teaching at the University of Chicago. Over the years, he also served as visiting professor at Columbia University, New York University, Princeton University, and Rutgers University. He earned his doctorate in 1969 from New York University, where he studied with Jan LaRue and Martin Bernstein and wrote his dissertation under



Lawrence F. Bernstein
Honorary Member

the supervision of Gustave Reese.

Bernstein's early publications focused on the sixteenth-century chanson—its style, manuscript sources, and dissemination, as well as its unique emphasis on intertextuality. An outgrowth of that work were his critical editions of two sixteenth-century Venetian publications, *La Couronne et fleur des chansons à troys* and *Il primo libro de' madrigali italiani et canzoni francese a due voci* by Ihan Gero, which he co-edited with James Haar. Later, he turned his attention to the music of Ockeghem and Josquin, concentrating on problems of authenticity, reception history, and frameworks for stylistic and structural analysis. He also worked for ten years on the editorial board of the *New Josquin Edition*. Most recently, he has begun to consider the symphonies of Joseph Haydn from the perspective of how they served as specific models for other composers, ranging from Rosetti and Pleyel to Beethoven.

Bernstein won the Society's Alfred Einstein Award in 1974 for his article "*La Couronne et fleur des chansons a troys: A Mirror of the French Chanson in Italy in the Years between Ottaviano Petrucci and Antonio Gardano*" (*JAMS*, 1973). He has received fellowships from the Guggenheim Foundation and the National Endowment for the Humanities; grants from the American Philosophical

Society and the Delmas Foundation; and the Ira Abrams, Lindback, and Charles Ludwig awards for distinguished teaching at the University of Pennsylvania.

Bernstein served the AMS as editor-in-chief of *JAMS* and as founding editor of the *AMS Monographs / AMS Studies in Music*. He has served on the Board of Directors, the Publications Committee, the AMS 50 Fellowship Committee, the Einstein Award Committee, and the Finance Committee.

Anthony Newcomb is professor emeritus at the University of California, Berkeley, where he taught from 1973 until his retirement in 2005. He served as chair of the music department (2003–05), chair of the art history department (2000–03), and Dean of Humanities, College of Letters and Science (1990–98). Before his arrival at Berkeley, he taught at Harvard University from 1968 to 1973.

Newcomb received his B.A. in music from the University of California in 1962. He then studied with Gustav Leonhardt in the Netherlands while on a Fulbright Scholarship. He earned his M.F.A. (1965) and Ph.D. from Princeton University (1969), with a dissertation on music at the court of Ferrara, 1550–1600. He has published extensively on Italian vocal and instrumental music of the Renaissance and early Baroque (Frescobaldi, Monteverdi), on French and German music of the nineteenth century (Schubert, Schumann, Wagner, Mahler), and on aesthetics and musical meaning. His major publications include his book *The Madrigal at Ferrara, 1579–1597* (1980), and his critical editions of the ricercars of the Bourdeney Codex, the complete unaccompanied madrigals of Luzzasco Luzzaschi, and the complete madrigals of Alfonso Fontanelli. Together with Karol Berger, he edited the book *Music and the Aesthetics of Modernity: Essays*. He is currently working on a monograph on the lyric poetry set to music in the second half of the sixteenth century.

Newcomb has held fellowships and awards from the Guggenheim Foundation, the National Endowment for the Humanities, the Martha B. Rockefeller Fund, and the Woodrow Wilson Foundation. From the University of California he received the Campus Distinguished Teaching Award, Berkeley Citation for Outstanding Service to the Campus, and was elected to the Berkeley Fellows. In 1981 he won the Dent Medal from the Royal Musical Association, and in 1992 he was elected a Fellow of the American Academy of Arts and Sciences. He served as editor-in-chief of



Anthony Newcomb
Honorary Member

JAMS, on the AMS 50 Fellowship and Slim Award Committees, twice as chair of the Program Committee, and on the AMS Board of Directors.

Rose Rosengard Subotnik is professor emerita at Brown University. Her career has had an unconventional trajectory that she hopes will encourage young scholars. Mentored by Leonard Meyer, she first taught at the University of Chicago, in the music department and as part of the Committee on the History of Culture (1973–80). During the 1980s she held a visiting appointment at the CUNY Graduate Center (1986–87) and taught courses at Boston University and Stony Brook University. In 1990 she was appointed associate professor of music at Brown, where she was promoted to professor in 1993. She also held a visiting appointment at Brandeis in 1998.

Subotnik received her B.A. in music with honors from Wellesley College (1963), and her M.A. and Ph.D. in musicology from



courtesy Bérge Ara Zobian

Rose Rosengard Subotnik
Honorary Member

Columbia University (1965, 1973, punctuated by a Fulbright Scholarship in Vienna). Her dissertation, on the popularity and music of Lortzing's comic operas, launched her in the two fields that have dominated her scholarship and teaching. To develop more sophisticated socio-cultural analyses of music, she drew on German philosophy and critical theory, moving from Kant to Adorno, who at that time was little translated and largely unknown to English-speaking musicologists.

Two groundbreaking articles in 1976 ("Adorno's Diagnosis of Beethoven's Late Style: Early Symptom of a Fatal Condition," *JAMS*; "Lortzing and the German Romantics: A Dialectical Reappraisal," *Musical Quarterly*) were followed by ACLS and Guggenheim fellowships (1977–78) and by an invitation to speak in the 1979 Thalheimer Lecture Series at Johns Hopkins University. Eventually, her largely independent work in the 1980s—which culminated in the publication of her first book from the University of Minnesota Press, *Developing Variations: Style and Ideology in Western Music* (1991)—consolidated the accomplishments for which she has become internationally known: pioneering the musicological study of Adorno in America, and helping to open American musicology to critical theory, through a movement now known as the New Musicology. Subotnik's second book, *Deconstructive Variations: Music and Reason in Western Society* (1996), examined an expanded range of critical and philosophical topics.

Subotnik's second interest, in American musical theatre and popular song, has been supported by a Howard Foundation Fellowship and supplied the topic of her Robert Stevenson Endowed Lecture at UCLA in 2004. That lecture grew into the essay "Shoddy Equipment for Living? Deconstructing the Tin Pan Alley Song," which has won this year's H. Colin Slim Award. She is now incorporating that material into a book for the University of California Press, tentatively entitled *Lost Victories on Tin Pan Alley and Broadway: My Father's Music vs. Adorno, Rock & the Blues*. She has served on the AMS Council (twice), the Board of Directors, the AMS 50 Fellowship Committee, and the Council Committee on Corresponding and Honorary Members (chair).

Corresponding Members

Jean-Jacques Eigeldinger is professor emeritus at the University of Geneva. He was appointed lecturer at the University in 1981, where he later became professor of the music department (1988) and director of the history of art and musicology department (1989–92).

He previously taught at the Institut Jaques-Dalcroze in Geneva (1976–81) and at the Geneva Conservatoire (1978–83). He also served as a visiting professor at the Paris École Normale Supérieure (1985–87; 1995).

Eigeldinger studied at the University of Neuchâtel (1958–62). He was a student of Jacques Chailley at the Sorbonne (1962–65) and Louis Hiltbrand at the Geneva Conservatory (1970–71). His main areas of research are the aesthetics and musical writings of the late eighteenth century, the history of musical interpretation, and the intersections between music, art, and literature from the eighteenth to the early twentieth century.

Eigeldinger has written extensively on Chopin, examining his compositions, the aesthetics of his musical style, and his biography. In particular, he has focused on the Polish composer's work as a teacher. In 1993 he published Chopin's sketches for a piano-playing method, and his book *Chopin vu par ses élèves* (1970; English translation: *Chopin: Pianist and Teacher as Seen by His Pupils*, 1986) is widely regarded as a groundbreaking work in the field. He has also published on Rousseau, Schumann, Liszt, Debussy, and Stephen Heller, and has translated a number of texts into French, including Forkel's biography of J. S. Bach (1981).

Eigeldinger served as founder-president of the French-speaking section of the Swiss Musicological Society and as editor-in-chief of the *Revue Musicale de Suisse Romande* (1976–88). In 1984 he received the Order of Merit of the Polish Ministry of Culture and in 2001 the Chopin Prize from the International Fryderyk Chopin Foundation. He is currently preparing, along with John Rink and Jim Samson, a new critical edition of the complete works of Chopin for Peters Edition, London.

Eva Rieger is professor emerita of musicology at the University of Bremen. She studied musicology, music pedagogy, and English literature at the Hochschule für Musik und Freie Universität in Berlin, where she completed her dissertation in 1976 under the guidance of Carl Dahlhaus. From 1973 to 1991 she worked at the Hochschule für Musik and then at the Universities of Göttingen and Hildesheim. In 1991 she received a professorship in musicology at the University of Bremen.

Rieger was the first scholar in Germany to publish feminist work in music. She served as editor of *Frühe Texte: Frau und Musik* (1980; 2nd ed. 1989). Her book, *Frau, Musik und*



Jean-Jacques Eigeldinger
Corresponding Member

Männerherrschaft (1981; 2nd ed. 1988), was translated into Japanese and Korean. In 1991 she wrote a biography of Nannerl Mozart (*Nannerl Mozart: Leben einer Künstlerin*), which was translated into Swedish. Her study of the musical description of gender roles in the films of Alfred Hitchcock was published in 1996. She achieved recognition by English-speaking feminists for her essay on women in music in *Feminist Aesthetics*, edited by Gisela Ecker (1986), and for her essay, "I Recycle Sounds: Do Women Compose Differently?," which appeared in volume seven of *Source Readings in Music History* (rev. ed. 1998). More recently, she has written a biography of Minna Wagner (*Minna und Richard Wagner*, 2003; 2nd ed. 2007), and a study on gender roles in Wagner's Ring cycle (*Leuchtende Liebe, lachender Tod. Richard Wagners Bild der Frau im Spiegel seiner Musik*, 2009).

continued on page 8



Eva Rieger
Corresponding Member

Awards, Honors, Prizes

continued from page 7

AMS Awards and Prizes

The **Otto Kinkeldey Award** for a book of exceptional merit by a scholar beyond the early stages of her or his career was presented to **Michael Long** (University at Buffalo, SUNY) for *Beautiful Monsters: Imagining the Classic in Musical Media* (California).

The **Lewis Lockwood Award** for a book of exceptional merit by a scholar in the early stages of her or his career was presented to **Vanessa Agnew** (University of Michigan) for *Enlightenment Orpheus: The Power of Music in Other Worlds* (Oxford).

The **H. Colin Slim Award** for an article of exceptional merit by a scholar beyond the early stages of her or his career was presented to **Rose Rosengard Subotnik** (Brown University) for “Shoddy Equipment for Living? Deconstructing the Tin Pan Alley Song,” in *Musicological Identities: Essays in Honor of Susan McClary* (Ashgate).

The **Alfred Einstein Award** for an article of exceptional merit by a scholar in the early stages of her or his career was given to **David Trippett** (Cambridge University) for “Après une lecture de Liszt: Virtuosity and Werktreue in the ‘Dante’ Sonata,” *19th-Century Music*.

The **Claude V. Palisca Award** for an outstanding edition or translation was given to **Margaret Bent** (University of Oxford) for *Bologna Q15: The Making and Remaking of a Musical Manuscript* (LIM Editrice).

The **Ruth A. Solie Award** for a collection of essays of exceptional merit was presented to **Tom Beghin** (McGill University) and **Sander M. Goldberg** (University of California, Los Angeles) for *Haydn and the Performance of Rhetoric* (Chicago).



Vanessa Agnew
Lockwood Award winner

The **Robert M. Stevenson Award** for outstanding scholarship in Iberian music, including music created or descended from musical cultures of Spain, Portugal, and all Latin American areas, was presented to **Lorenzo Candelaria** (University of Texas, Austin) for *The Rosary Cantoral: Ritual and Social Design in a Chantbook from Early Renaissance Toledo* (Boydell & Brewer / Rochester).

The **Music in American Culture Award** for a book of exceptional merit that both illuminates some important aspect of the music of



George Lewis
Music in American Culture Award winner

the United States and places that music in a rich cultural context was presented to **George E. Lewis** (Columbia University) for *A Power Stronger Than Itself: The AACM and American Experimental Music* (Chicago).

The **Noah Greenberg Award** for outstanding contributions to historical performing practices was presented to **Liber: Ensemble for Early Music** for a commercial recording of previously unrecorded works of the *Trecento* repertoire based on texts by identifiable poets.

The **Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **Rebekah Ahrendt** (University of California, Berkeley) for “Allons en paix, rebatir nos maisons’: Staging the *Réfugié* Experience.”

The inaugural **Jan LaRue Travel Grant** was awarded to **Sarah Williams** (University of South Carolina) to conduct research in London on “Representations of Early Modern



Michael Long
Kinkeldey Award winner



Margaret Bent
Palisca Award winner



Lorenzo Candelaria
Stevenson Award winner



David Trippett
Einstein Award winner

English Witchcraft in Broadside Balladry and Popular Song.”

Other Awards, Prizes, and Honors

The **Philip Brett Award**, presented by the LGBTQ Study Group of the AMS for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was given to **Philip Ross Bullock** (University of Oxford) for “Ambiguous Speech and Eloquent Silence: The Queerness of Tchaikovsky’s Songs,” *19th-Century Music*; and **Annie Janeiro Randall** (Bucknell University) for *Dusty! Queen of the Postmods* (Oxford).

Bathia Churgin (Bar-Ilan University, Israel), a Corresponding Member of the AMS, has been elected an Honorary Lifetime Member of the Society for Eighteenth-Century Music,



Tom Beghin
Solie Award winner

with special reference to her research on G. B. Sammartini, the early Classic Italian symphony, and the music of Beethoven.

Bruno Forment (Ghent University) was awarded the Jacques-Handschin-Preis from the Swiss Musicological Society.

Sarah Fuller (Stony Brook University, SUNY) received a Lifetime Membership to the Society for Music Theory at SMT’s Annual Meeting in Montreal. She was presented at that time with a special issue of the *Journal of Music Theory* (vol. 52, no. 1), which is dedicated to her as a Festschrift.

Susan Lewis Hammond (University of Victoria) was awarded a 2009–12 grant from the Social Sciences and Humanities Research Council of Canada for her project “The Madrigal: A Research and Information Guide.”

Emma Hornby (University of Bristol) and **Rebecca Maloy** (University of Colorado) received a Religion and Society Grant from the British Arts and Humanities Research Council for their project “Compositional Planning, Musical Grammar and Theology in Old Hispanic Chant.”

Zoë Lang (University of South Florida) received a 2009 Summer Stipend from the National Endowment for the Humanities in support of her book project, “Austrian Music: The Strauss Family Legacy.”

Jean-Jacques Nattiez (Université de Montréal) was awarded the 2009 Gold Medal for



Liber: Ensemble for Early Music
Greenberg Award winner

Achievement in Research from the Social Sciences and Humanities Research Council of Canada. He also received the Médaille de l’Académie des Lettres du Québec and the Premio Venezia of the Italian Chamber of Commerce in Canada.

Bruno Nettl (University of Illinois, Urbana-Champaign) was awarded an Emeritus Fellowship from the Andrew W. Mellon Foundation for the period 2010–11 to support his work on the intellectual history of ethnomusicology.

Jann Pasler (University of California, San Diego) was selected as a 2010 Fellow at the Institut d’Études Avancées in Nantes, France, where she will work on her book *Music, Race, and Colonialism in France, 1880–1920*. She was also awarded a Fellowship from the National Endowment for the Humanities.

Volker Schier (Nuremberg/Phoenix) received a fellowship from the Herzog August Bibliothek in Wolfenbüttel, Germany, to research

continued on page 10



Sander M. Goldberg
Solie Award winner



Rebekah Ahrendt
Pisk Prize winner

AMS-Library of Congress Lecture Series

Steven Swayne (Dartmouth College) will present the next AMS-Library of Congress lecture at noon on 25 March. His topic, “William Schuman’s Puzzling Seventh Symphony,” relies on the Music Division’s unique resources.

In describing his upcoming lecture, Steven Swayne writes: “My lecture delves into the circumstances surrounding the composition of the Seventh Symphony by William



Steven Swayne

Schuman. Commissioned by the Boston Symphony Orchestra in the fall of 1954, it was premiered in the fall of 1960, nearly five years after the seventy-fifth anniversary of the BSO, for which the work was commissioned. Schuman’s correspondence unexpectedly reveals that much of the Seventh Symphony was written not for Boston, but for the Philadelphia Orchestra. Only when the Philadelphia commission collapsed did Schuman repurpose the already-composed music for Boston. Still more intriguing is the presence of a twelve-tone row as the opening subject of the first movement.

While others have noted the presence of twelve-tone harmonies in Schuman’s music, to my knowledge no one has ever remarked on this unusual appearance of a twelve-tone melody. The manuscript of the Seventh Symphony in the Koussevitzky Collection of the Library of Congress solves the puzzle about the Philadelphia-Boston connection. A heretofore unknown piano sketch among the Library’s Schuman manuscripts answers how the twelve-tone melody came into being and marks the Seventh Symphony as the beginning of other twelve-tone explorations in his compositions.” Steven Swayne’s forthcoming book, *Orpheus in Manhattan: William Schuman and the Shaping of America’s Musical Life*, is scheduled for publication by Oxford University Press in November 2010.

Plans for future lectures include W. Anthony Sheppard (Williams College), “American Musical Modernism and Japan” (Fall 2010), and Carol Oja (Harvard University), “Leonard Bernstein on Broadway: Archival Revelations of a Creative Journey” (Spring 2011).

The Communications Committee welcomes proposals from AMS members interested in giving a lecture as part of this distinguished series, which has included presentations (all still available as webcasts) by Judith Tick, Annegret Fauser, Jeffrey Magee, and Walter Frisch. Application information can be found at www.ams-net.org/LC-lectures. The application deadline for the Fall 2011–Spring 2012 series is 1 December 2010.

—Joseph H. Auner

Awards, Honors, Prizes

continued from page 9

gender and violence in the music associated with the Holy Lance.

William J. Summers (Dartmouth College) was awarded the Norman Neuerburg Award for Outstanding Writing on Early California History from the Historical Society of Southern California for the book he co-authored with Craig H. Russell and Antoni Gili Ferrer, *J. B. Sancho, Pioneer Composer of California* (University of the Balearic Islands Press, 2007).

W. Dean Sutcliffe (University of Auckland) was awarded the 2009 Dent Medal of the Royal Musical Association.



Philip Bullock
Brett Award winner



Annie Janeiro Randall
Brett Award winner

New Nomination Requirements and Application Deadlines

Please note that all AMS awards now **require nominations**; award committees will not consider work that has not been nominated. See the individual award guidelines, available in the *AMS Directory* and at the AMS web site, for full details.

Application deadlines for AMS publication subventions are now:

15 February

15 August

See the AMS web site for details.

Guidelines for Announcements of Awards and Prizes

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

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

Jan LaRue Travel Fund for European research
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, Daverio, Hanson, Hibberd, Jackson, Kerman, Picker, Plamenac, and Reese Funds
Deadlines: 16 February, 16 August

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

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

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

Music in American Culture Award for a book of exceptional merit that both illuminates some important aspect of the music of the United States and places that

music in a rich cultural context
Deadline: 1 May

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

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

Ruth A. Solie Award for a collection of essays of exceptional merit
Deadline: 1 May

Robert M. Stevenson Award for outstanding scholarship in Iberian music, including music created or descended from musical cultures of Spain, Portugal, and all Latin American areas
Deadline: 1 May

continued on page 29

New JAMS Editors

continued from page 5

cartoons. For five years Goldmark was research editor at Rhino Entertainment in Los Angeles, where he produced or co-produced several collections and anthologies.

An Interview with Annegret Fauser

AMS Newsletter Editor Marica Tacconi recently spoke with new JAMS Editor-in-Chief Annegret Fauser about her vision for the Journal.

MT: Congratulations on your recent appointment as Editor-in-Chief of *JAMS*. You have worked in Germany, France, England, Australia, and in the U.S. How has this international exposure affected you as a musicologist? How will it impact your work as editor?

AF: It has broadened my horizons in terms of the richness of musicological enquiry and the often subtle differences of methodological approach. This has not only informed my own research and writing, but has also given me a better understanding of how scholarly questions may be affected by the concerns of different geographical and intellectual communities.

MT: You have had experience with a large number of musicological journals. What makes *JAMS* distinctive?

AF: *JAMS* is the leading international journal for musicology. To publish in *JAMS* means to reach beyond specialist communities working in narrow subject-areas—they have other outlets—and instead to speak to a broad, diverse readership that spans the globe. I find this wonderfully appealing. It carries a challenge, however: to impart the cutting-edge research expected of the premier journal in the field while still speaking to the majority of the journal's readers.

MT: So what makes a good *JAMS* article?

AF: In one sentence: a good *JAMS* article presents new research and its interpretation succinctly, clearly, and elegantly. New research can encompass new archival findings, innovative approaches to well-known repertoires, untried topics, and more. Whether Pérotin or Pulp Fiction, the range of topics covered in *JAMS* should reflect the breadth of its readership, and individual articles should explain why their subject is important for our discipline as a whole. The sticky point is succinctness. Most of us have followed the recent debates on the appropriate length of articles in *JAMS*. My own preference is for shorter texts rather than longer ones, save in exceptional circumstances, and I will be working with my Editorial Board to formulate clear guidelines on submission along all these lines.

MT: How do reviews fit into the picture?

AF: I am thrilled that Daniel Goldmark has

accepted to be the next Review Editor, and I can't wait to read the texts he will commission. For me, reviews are as important as articles because they contribute to the essential dialogical element in scholarship and increase the range of topics addressed in each journal issue.

MT: You mentioned the *JAMS* Editorial Board. What does it do?

AF: The Board, including the Assistant Editor, Louise Goldberg, is a vital part of *JAMS*. Its members participate in formulating editorial policies, contribute actively to each issue by seeking out articles and reading submissions, and individually and collectively provide a breadth of scholarly expertise stretching across and beyond our field.

MT: How can AMS members help?

AF: Without submissions on the one hand and an active readership on the other, a journal cannot thrive. I encourage AMS members to submit articles, and also to scout them out among our colleagues both in the U.S. and abroad. No less important, they can contribute by saying "yes" when invited to write a book review or to serve as an anonymous referee. In the end, it is the generosity of AMS members as authors, advisers, and readers that makes (or breaks) the Society's journal.

See the web site for more details on JAMS and for information on submitting articles or books for review: www.ams-net.org/pubs/jams.php.

AMS Elections 2010

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

You may vote electronically at the web site, or by using the paper ballot sent to members under separate cover; if you lose it, a replacement may be obtained at the web site. Please follow the instructions found on the ballot carefully. Ballots not conforming to the instructions are rendered invalid.

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

Candidates for the Office of Vice President

MICHAEL B. BECKERMAN

Carroll and Milton Petrie Professor of Music, New York University

Degrees: PhD, Columbia University, 1982; MA, Columbia University, 1978; BA, Hofstra University, 1974

Research Areas: Czech and Eastern European music; film music; music in World War II; formal analysis

Publications: "Ježek, Zeisl, Améry and the Exile in the Middle," *Music and Displacement* (Scarecrow, 2009); "The Dark Blue Exile of Jaroslav Ježek," *Music and Politics* 2 (2008); *Martinů's Mysterious Accident*, ed. (Pendragon, 2007); *New Worlds of Dvořák* (Norton, 2004); "The Songs of Solomon (Rossi) and the Search for History," in *World of Baroque Music* (Indiana, 2006)

Awards: ASCAP-Deems Taylor Award (2006); Order of Merit, Czech Parliament (2004); Honorary Board of Janáček Foundation (2003); Laureate of Czech Music Council (2000); Janáček Medal of Ministry of Culture (1988)

Administrative Experience: Editorial Board, Complete Dvořák Edition (2005–2010); Director of Research, OREL Foundation (2006–08); Board of Directors, Stanford Humanities Center (2000–06); Program Committee Chair, International Research & Exchanges Board (1992–2003); Founder and Director, Center for the Interdisciplinary Study of Music, UC Santa Barbara (2000–02)

AMS Activities: Board of Directors (2007–08); Communications Committee (2006–08); Program Committee (1997); Council (1993–95, Nominating Committee,

1994); Committee on the Status of Women (1990–92)

KAROL BERGER

Osgood Hooker Professor in Fine Arts, Department of Music, Stanford University

Degrees: PhD, Yale University, 1975; Undergraduate studies at the Institute of Musicology, Warsaw University, Poland, 1965–68

Research Areas: history of music aesthetics and theory; Austro-German music 1700 to 1900; vocal polyphony 1400 to 1600

Publications: *Bach's Cycle, Mozart's Arrow* (California, 2007); *A Theory of Art* (Oxford, 2000); "Chopin's Ballade Op. 23 and the Revolution of the Intellectuals," *Chopin Studies* 2 (1994); *Musica Ficta* (Cambridge, 1987); "The Hand and the Art of Memory," *MD* 35 (1981)

Awards: Marjorie Weston Emerson Award, Mozart Society of America (2008); ACLS Fellowships (2003–04, 1992–93); Humboldt Foundation Fellowship (1988–89); Kinkeldey Award (1988); NEH (1980–81)

Administrative Experience: Appointments and Promotions Committee, School of Humanities and Sciences, Stanford University (2007–08); Planning and Personnel Committee, Division of Literatures, Cultures, and Languages, Stanford University (2006–07); Chair, Academic Council Standing Committee on Libraries, Stanford University (2000–01); Chair, Department of Music, Stanford University (1987–93)

AMS Activities: Board Committee on the Annual Meeting (2008–09); Board of Directors (2008–09); Editorial Board, *JAMS* (1998); Chair, Nominating Committee, Board of Directors (1996); Kinkeldey Award Committee (1989–91); Chair, 1990); Program Committee (1987–88); Council (1985–87)

Candidate for the Office of Treasurer

JAMES LADEWIG

Professor of Music, University of Rhode Island

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

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

Publications: "The Use of Open Score as a Solo Keyboard Notation in Italy, ca. 1530–1714," *A Compendium of American*

Musicology (Northwestern, 2001); Editor, nineteen volumes in *Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries* (Garland, 1987–95); "Bach and the *Prima prattica*: The Influence of Frescobaldi on a Fugue from the *WTC*," *Journal of Musicology* 9 (1991); "The Origins of Frescobaldi's Variation Canzonas Reappraised," in *Frescobaldi Studies* (Duke, 1987); "Luzzaschi as Frescobaldi's Teacher: A Little-Known Ricercare," *Studi Musicali* 10 (1981)

Awards: ACLS: travel grant, 1986, research fellowship, 1982

Administrative Experience: Chair, various search committees, University of Rhode Island Department of Music, 1990–2009; General Editor, *Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries* (30 vols., Garland, 1987–95)

AMS Activities: Treasurer, 2000–10; Finance Committee, chair, 2000–10; Editor, *AMS Newsletter*, 1987–90; President, New England Chapter, 1986–88

Other: has maintained an interest in the financial world for over twenty-five years; as an active investor, monitors the markets on a daily basis

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

NAOMI ANDRÉ

Associate Professor in Women's Studies and the Residential College, University of Michigan

Degrees: PhD, Harvard University, 1996; MA, Harvard University, 1993; BA, Barnard College, Columbia University, 1989

Research Areas: nineteenth-century opera; gender, race and cultural studies; American music

Publications: *Voicing Gender: Castrati, Travesti and the Second Woman in Early Nineteenth-Century Italian Opera* (Indiana, 2006); "Women's Roles in Meyerbeer's Operas: How Italian Heroines are Reflected in French Grand Opera," in *Opera and Society in Italy and France from Monteverdi to Bourdieu* (Cambridge, 2007); "Teaching Opera in Prison," in *The Intersectional Approach: Transforming the Academy through Race, Class, & Gender* (North Carolina, 2009); co-editor and author, *Moors, Militants, and Minstrels: Representing Blackness on the Operatic Stage* (Illinois, forthcoming); "What Does Africa Mean to

William Grant Still?" Introductory essay for critical edition of William Grant Still's *Africa*, Music of the United States of America (A-R Editions, forthcoming)

Awards: Public Goods Grant, University of Michigan (2007); Fellowship, School for Criticism and Theory, Cornell University (2004); Faculty Fellowship, Rackham Graduate School, University of Michigan (1999); Post-Doctoral Fellow, American Association of University Women (1998–99); Seed Grant, Institute for Research on Women and Gender, University of Michigan (1998)

Administrative Experience: Program Committee, Feminist Theory and Music 9 (2007); Criminal Justice Steering Committee, American Friends Service Committee, Ann Arbor (2006–2010); Medals and Graduate Student Life, Harvard Graduate Alumni Council (2005–2010); Executive Committee, Institute for Research on Women and Gender, University of Michigan (2005–07); Reviewer for US Studies—Music, Fulbright Senior Specialist Program, Council for the International Exchange of Scholars (2004–07); Society for American Music Program Committee (2004–06; Program Chair 2006)

AMS Activities: Howard Mayer Brown Fellowship Committee (2010); Committee on Cultural Diversity (1998–2005, co-chair 2002–05); Committee on Membership and Professional Development (2003–05); Council (2001–04, Nominating Committee, 2002–03)

BONNIE J. BLACKBURN

Freelance editor and copy-editor

Degrees: PhD, University of Chicago, 1970; MA, University of Chicago, 1963; BA, Wellesley College, 1961

Research Areas: music and music theory of the Middle Ages and Renaissance; Josquin; compositional process; musical iconography

Publications: *New Josquin Edition*, 21–22: *Motets on Non-biblical Texts De Domino Jesu Christo* (Utrecht, 2003, 2007); *Composition, Printing and Performance: Studies in Renaissance Music* (Ashgate, 2000); *The Oxford Companion to the Year*, with Leofranc Holford-Strevens (Oxford, 1999); *A Correspondence of Renaissance Musicians*, with Edward E. Lowinsky and Clement A. Miller (Oxford, 1991); "On Compositional Process in the Fifteenth Century," *JAMS* 40 (1987)

Awards: Corresponding Member, AMS (2006); Fellow of the British Academy (2005); Guggenheim Fellowship (1988–89); American Philosophical Society Grant (1987); Gladys Krieble Delmas Foundation Grant (1986)

Administrative Experience: Copy-editor, *Music & Letters*; Chair, Post-doctoral Awards

Committee, Art and Music, British Academy (2006); Royal Musical Association: Council (1996–99), Proceedings Committee (1996–99), Search Committee (1999–2000); Award Committees, Faculty of Music, University of Oxford; General Editor, *Monuments of Renaissance Music*

AMS Activities: Palisca Award Committee (2009); Program Committee (2008); AMS 50 Fellowship Committee (1989); Nominating Committee (1989)

SUSAN BOYNTON

Associate Professor of Historical Musicology, Columbia University

Degrees: PhD, Brandeis University, 1997; MFA, Music and Women's Studies, Brandeis University, 1996; Diplôme d'études médiévales, Louvain-la-Neuve, 1992; MA in Medieval Studies, Yale University, 1990; BA, Yale University, 1988

Research Areas: medieval; music and childhood; women's studies

Publications: co-editor, *Young Choristers, 650–1700* (Boydell & Brewer, 2008); *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa, 1000–1125* (Cornell, 2006); co-editor, *Musical Childhoods and the Cultures of Youth* (Wesleyan, 2006); co-editor, *From Dead of Night to End of Day: The Medieval Customs of Cluny* (Brepols, 2005); "Orality, Literacy, and the Early Notation of the Office Hymns," *JAMS* 56 (2003)

Awards: Lewis Lockwood Award (2007); ACLS Fellowship (2007–08); Member, Institute for Advanced Study, Princeton University (2007–08); NEH Summer Research Award (2006); NEH Postdoctoral Rome Prize, American Academy in Rome (1998–99)

Administrative Experience: Chair, Music Humanities, Core Curriculum course, Columbia University (2006; 2009–10); Chair, University Seminar on Medieval Studies, Columbia University (2007–10); Convener, Issues in Medieval Liturgy seminar, North American Academy of Liturgy (2007–10); Governing Board and Selection Committee, Columbia University Society of Fellows (2004–06); Chair or Co-Chair of Interdepartmental Committee on Medieval and Renaissance Studies, Columbia University (2001–10)

AMS Activities: *JAMS* Editorial Board (2010); Einstein Award Committee (2009–10); Program Committee (2003); Council Committee on Corresponding and Honorary Members (2000–03); Treasurer, Greater New York Chapter (2001–03)

WENDY HELLER

Professor of Music, Princeton University

Degrees: PhD, Brandeis University, 1995; MM, New England Conservatory of Music, 1986; BM, New England Conservatory of Music, 1978

Research Areas: musical theater, spectacle, and the visual arts in early modern Italy; Baroque opera and the classical tradition; gender and music; Monteverdi, Cavalli, Handel, and J. S. Bach; Jewish music

Publications: "Venice's Mythic Empires: Truth and Verisimilitude in Venetian Opera," in *Opera from Monteverdi to Bourdieu* (Cambridge, 2007); "The Beloved's Image: Handel's *Admeto* and the Statue of Alcestis," *JAMS* 58 (2005); *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (California, 2003); "A Present for the Ladies': Ovid, Montaigne, and the Redemption of Purcell's *Dido*," *Music & Letters* 84 (2003); "Tacitus Incognito: Opera as History in *L'incoronazione di Poppea*," *JAMS* 53 (1999)

Awards: ACLS Frederick Burkhardt Fellowship / Fellow, Villa I Tatti, Harvard University Center for Italian Renaissance Studies (2006–07); Finalist, Otto Kinkeldey Award (2004); Fellow, American Academy in Rome (2001); Mellon Fellowship, Society of Fellows, Columbia University (1997–08); Fellowship, NEH (1996)

Administrative Experience: Director, Program in Italian Studies, Princeton University (2005–10); Director of Graduate Studies, musicology, Princeton University (2004–06; 2007–10); Member, Executive Committee, Society for the Study of Early Modern Women (2008–10); Society of Fellows, American Academy in Rome (2006–09); Board of Directors, American Handel Society (2001–10)

AMS Activities: Chair, Committee on the Status of Women (2006–10); Alvin H. Johnson AMS 50 Fellowship Committee (2002–05); Editorial Board, *JAMS* (2001–06); Council (1997–99); Outreach Committee co-chair, 1997; Nominating Committee, 1997

JAMES P. PARAKILAS

James L. Moody, Jr. Family Professor of Performing Arts, Bates College

Degrees: PhD, Cornell, 1979; MA, University of Connecticut, 1975; MA (English), Yale University, 1972; BA, Amherst College, 1970

Research Areas: piano music and culture; opera; musical canons; music and consciousness across species

Publications: "Playing Beethoven His Way: Czerny and the Canonization of Performance Practice," in *Beyond The Art of Finger*

continued on page 14

AMS Elections 2010

continued from page 13

Dexterity: *Reassessing Carl Czerny* (Rochester, 2008); *Piano Roles: 300 Years of Life with the Piano* (Yale, 2000); *Ballads Without Words: Chopin and the Tradition of the Instrumental Ballade* (Amadeus, 1992); *Introduction to Opera* (Norton, forthcoming); "The Operatic Canon," in *Oxford Handbook of Opera* (forthcoming)

Awards: Phillips Research Fellowship (2010); Association of American Publishers, Professional and Scholarly Publishing Division award: outstanding book of 2000 in the arts; NEH Fellowship for College Teachers and Independent Scholars (1995–96); NEH Fellowship (1987–88)

Administrative Experience: Chair, Bates College Music Department (2001–03; 2005–10); Program Chair, national conference of the College Music Society (2007); Musicology Board Member, College Music Society (2002–04); Chair, Humanities Division, Bates College (1996–2000)

AMS Activities: Chair, Nominating Committee (2008–09); Chair, Lewis Lockwood

Award committee (2006); Committee on the Status of Women (2003–06); AMS 50 Fellowship Committee (1998–2001); Ethics Statement Committee (1994–97)

ANNE C. SHREFFLER

James Edward Ditson Professor of Music, Harvard University

Degrees: PhD, Harvard University, 1989; MM, New England Conservatory, 1981; BM, New England Conservatory, 1979

Research Areas: music and Cold War politics; the Second Viennese School; opera in the twentieth century; historiography of twentieth-century music; cultural interactions between Europe and the U.S. in the twentieth century

Publications: *Elliott Carter: A Centennial Portrait in Letters and Documents* (with Felix Meyer) (Boydell & Brewer, 2008); "Ideologies of Serialism: Stravinsky's *Threni* and the Congress for Cultural Freedom," in *Music and the Aesthetics of Modernity* (Harvard, 2005); "Berlin Walls: Dahlhaus, Knepler, and Ideologies of Music History," *Journal of Musicology* 20 (2003); "Phantoms at the Opera: *The Ghosts of Versailles* by John Corigliano and William

Hoffman," *Contemporary Music Review* 20 (2001); "Mein Weg geht jetzt vorüber: The Vocal Origins of Webern's Twelve-Tone Composition," *JAMS* 47 (1994); *Webern and the Lyric Impulse: Songs and Fragments on Poems by Georg Trakl* (Oxford, 1994)

Awards: Guggenheim Fellowship (2007–08); Alfred Einstein Award (1995); Junior Faculty Fellowship, University of Chicago (1993); ACLS grant for recent PhD recipients (1992); Paul Sacher Foundation Scholarship (1987–88)

Administrative Experience: Chair, Harvard University Department of Music (2008–10); co-organizer, "Crosscurrents: American and European Music in Interaction, 1900–2000" (Cambridge, MA, 2008; Munich, Germany, 2009); Co-Chair, Opera Seminar, Humanities Center, Harvard University (2003–10); Advisory Board, Staatliches Institut für Musikforschung, Berlin (2008–10); Board and Scholarly Advisory Committee, Paul Sacher Foundation, Basel (1996–10)

AMS Activities: Committee on the Annual Meeting (2007–09); Program Committee (2005–06; Chair, 2006); Alvin H. Johnson AMS 50 Fellowship Committee (2000–04); Council (1996–98)

Committee News

AMS-Music Library Association Joint RISM Committee

The U.S. RISM Office is maintained at Harvard University under the direction of Sarah Adams. It has recently catalogued the Kovner collection at the Juilliard School and manuscripts from the Filmer, Rinck, Galeazzi, and Miscellaneous Manuscript Collections in the Yale Music Library for the RISM Series A/II database, thanks to a grant from the Andrew W. Mellon Foundation. Before the grant period ends in September 2010, the Plamenac, Opachinsky, and Old Classification Manuscripts Collections in the Yale Music Library will be catalogued, as well as manuscripts in the Beinecke Rare Book and Manuscript Library at Yale. The AMS-MLA Joint RISM Committee is now discussing post-2010 U.S. RISM projects: suggestions from AMS members may be sent to Sarah Adams (sjadams@fas.harvard.edu).

—Barbara Hagg-Huglo

Committee on the Annual Meeting

At the Philadelphia Annual Meeting the AMS concluded one "opus" (Opening Paths to Unlimited Scholarship) but began another: Opening the Program to Unorthodox Sessions. The Committee on the Annual Meeting

(CAM) was pleased to note the popularity of the five daytime sessions using alternative formats, described elsewhere in this Newsletter (see President's Message, p. 2 and "2009 Annual Meeting," p. 3). We are hopeful that their success will prompt members to propose similar sessions for future meetings. CAM will continue to evaluate components of the Annual Meeting, working with the results of the post-meeting survey (see p. 23 for a summary; thanks to all who took the time to respond to the survey). We have also discussed with the Society for Music Theory the possibility of changing our meet-jointly-every-other-year pattern after the 2014 Milwaukee meeting.

—Honey Meconi

Committee on Career-Related Issues

The Committee on Career-Related Issues (CRI) hosted a number of exciting and productive events in Philadelphia. The committee's Buddy Program, which links new conference attendees with experienced society members, once again drew record numbers as over seventy new members participated. At the Master Teacher Session, J. Peter Burkholder (Indiana University) gave an inspiring presentation entitled "Decoding the Discipline of Music History for Our Students," to

an enthusiastic, standing-room only crowd. The committee's sessions on grant writing and alternate sources of income for musicologists also drew responsive and grateful audiences, and the presentation on community outreach—cosponsored with the Pedagogy Study Group and the Philadelphia Orchestra—offered expert perspectives to those fortunate enough to find a place in a packed room. The CV/Cover Letter Workshop that took place in the Exhibit Hall was also very successful.

Planning for the committee's offerings next year in Indianapolis is already underway. Among the ideas under discussion is a panel of alternative career paths in today's economy. This session will feature archivists, editors, music critics, program annotators, and librarians who utilize their musicology background daily, although not in the classroom. The student session will be devoted to the subject of how to choose a dissertation topic, and we are also planning a joint session with the Graduate Education Committee on the state of the job market in musicology. In addition to these offerings, the committee will again sponsor its Master Teacher session and the Buddy Program.

—James P. Cassaro

continued on page 21

AMS Philadelphia 2009: Time to Celebrate!



Fifty-year members left to right, **back row:** James Pruett, Lilian Pruett, Clayton Henderson, Aubrey Garlington, Rembert Weakland, Cynthia Hoover, Colin Slim, Howard Smither, William Porter, Herbert Kellman, Leo Treitler, Frank D'Accone, Glenn Watkins, Michael Ochs; **front row:** Sabina Teller Ratner, Lewis Lockwood, James Haar, Claire Brook, Bruno Netti, Bathia Churgin, Edmund Bowles, Lavern Wagner, Sandra Rosenblum, Joseph Kerman, Theodore Karp



Sixty-year members standing, left to right: Joseph Kerman, Hans Tischler, Isabelle Cazeaux, Edmund Bowles



Hans Tischler



Anne Walters Robertson, Jane Bernstein



Honorary members left to right, **back row:** Lewis Lockwood, Philip Gossett, Joseph Kerman, Howard Smither, Jessie Ann Owens, James Webster, Leo Treitler, Glenn Watkins, Richard Crawford, Robert Marshall; **front row:** Colin Slim, Maynard Solomon, Wendy Allanbrook, Ellen Rosand, Bathia Churgin, Bruno Nettel, James Haar



Michel Huglo



Leo Treitler, Wendy Allanbrook, Margaret Bent



James Ladewig, Jane Bernstein



Elaine Sisman, Peter Burkholder, Colin Slim



AMS Quilt with winner Barbara Hagg-Huglo



AMS Quilt



James Haar, Lewis Lockwood, Claire Brook



Isabelle Cazeaux



Past presidents left to right, **back row:** Lewis Lockwood, Howard Smither, Philip Gossett, Jessie Ann Owens, Peter Burkholder, James Webster, Richard Crawford; **front row:** Colin Slim, Margaret Bent, Wendy Allanbrook, Elaine Sisman, Jane Bernstein, Ellen Rosand, James Haar



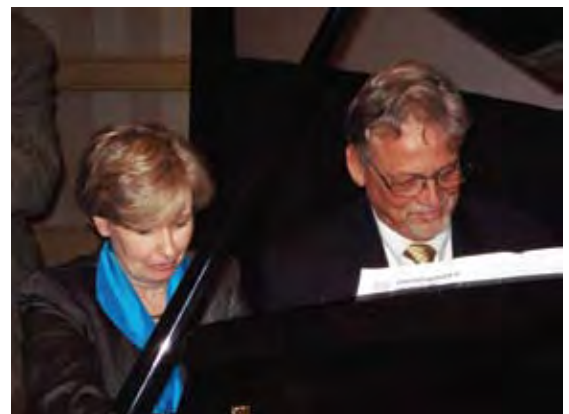
AMS Archive Display



Richard Taruskin draws a raffle ticket for his book



AMS Council Student Representatives getting ready to sing Happy Birthday



Anne Walters Robertson and Kern Holoman performing Variations on "Happy Birthday"



Sandra Rosenblum, Bathia Churgin, Sabina Teller Ratner



Bonnie Blackburn, Theodore Karp



Presidential Forum speakers Jane Bernstein, Suzanne Cusick,
Charles Hiroshi Garrett, Lewis Lockwood



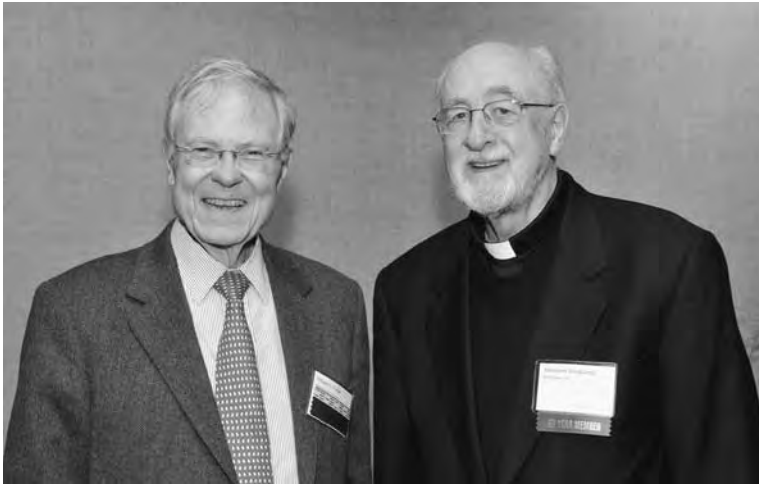
Peter Burkholder, Clayton Henderson



Bruno Nettl



Frank D'Accone, Ellen Rosand



William Porter, Rembert Weakland

Two special events took place at the seventy-fifth anniversary meeting of the AMS last November in Philadelphia. Friday evening, President Jane Bernstein convened a special gathering of honorary and corresponding members, past presidents, and those who have been members for fifty or more years.

Saturday evening, at the first-ever joint alumni reception, attendees shared a birthday cake, watched the *OPUS* raffle results, and sang along to a stirring performance of Claus-Dieter Ludwig's *Humoristische Variationen über ein Geburtstagslied*. Many of the attendees appear in photographs here; more photographs are posted at the AMS web site.



Maynard Solomon, Robert Marshall



Lilian Pruett, James Pruett



Glenn Watkins, Edmund Bowles, Richard Crawford



The Cake

Committee News

continued from page 14

Committee on Communications

The Committee on Communications is working on several projects in connection with its charges to oversee internal and external communicative functions of the Society, maintain and develop the public image of the AMS, develop and enhance ties with other scholarly societies, and ensure the accuracy of the AMS image in its breadth of scholarship and diversity of membership.

The AMS-Library of Congress Lecture series, featuring research using the Music Division's collections, is moving forward; Steve Swayne will deliver the next lecture (see p. 10). You can find links to webcasts of previous lectures by Judith Tick, Annegret Fauser, Jeffrey Magee, and Walter Frisch at www.ams-net.org/LC-lectures. The Committee is exploring other possible venues for AMS lectures with webcasts.

In order to introduce musicology to a broader public, the Committee is working to produce a series of short audio and video podcasts featuring scholars talking about their work. These will be posted at the AMS web site, on an AMS YouTube Channel, and perhaps on other social networking sites.

We are considering various ways to connect the broader public to the resources of the Society, as for example with the very useful list of Music Books for Children available at the web site. We are also investigating effective ways to link the AMS with symphony orchestras and organizations such as the Music Educators National Convention.

—Joseph H. Auner

Committee on the Publication of American Music

With twenty volumes in print, the Society's Music of the United States of America (MUSA), a national series of scholarly editions projected at forty volumes, is halfway toward completion. The series is funded by the National Endowment for the Humanities and the University of Michigan's American Music Institute as well as the AMS. At this writing, two more volumes are in production with series publisher A-R Editions. Proofs are expected in the MUSA office soon for MUSA 21, *Six Marches* by John Philip Sousa, edited by Patrick Warfield, and publication in the spring is likely. Also complete and at the publisher is Katharine K. Preston's edition of George Frederick Bristow, *Symphony No. 2* ("Jullien"), ca. 1853. And soon to be sent to the press is a third project, Dale Cockrell's *Ingalls-*

Wilder Songbook, which gathers all the music referred to in the Little House book series by Laura Ingalls Wilder. Summer publication looks likely for this volume.

Although many other projected series volumes are already commissioned, the Committee on the Publication of American Music (COPAM) wishes to announce that we remain open for business, and will consider any and all projects now being planned or contemplated. For information consult the MUSA office at the University of Michigan: tel. (734) 647-4580; musa-info@umich.edu; www.umich.edu/~musausa.

For the past six years, MUSA has benefited greatly from the stellar work of Executive Editor James Wierzbicki, who is leaving the post to accept an academic position at the University of Sydney. As this notice is being written, Jim's replacement is being sought. We hope to have a new Executive Editor in place by the end of February.

—Richard Crawford

Publications Committee

As many of you know, Bob Kendrick, the chair of the Publications Committee, was unable to attend the Philadelphia meeting due to an accident in Rome. As Bob now recuperates at home in Chicago, we send him our best wishes for a speedy recovery. We are most grateful to Graeme Boone, who very generously agreed to step in to chair the committee meeting and present the annual report at the Business Meeting and Awards Ceremony. Joseph Straus will stand as interim chair until July, when Susan Youens will take over as chair of the committee.

The Publications Committee was able to award subventions for nine books, three of which are the first supported by the new AMS 75 PAYS fund. In accordance with the Society's procedures, these awards were recommended by the Publications Committee and approved by the Board of Directors. They include the following books:

AMS 75 PAYS:

David R. M. Irving, *Colonial Counterpoint: Music in Early Modern Manila* (Oxford)

Benjamin Piekut, *Experimentalism Otherwise* (California)

Michael Puri, *Decadent Dialectics: Memory, Sublimation, and Desire in the Music of Maurice Ravel* (Oxford)

Publisher subventions:

Gretchen Horlacher, *Building Blocks: Repetition and Continuity in Stravinsky's Music* (Oxford); supported by the Manfred Bukofzer Endowment

Lawrence Kramer, *Interpreting Music* (California); supported by the Dragan Plamenac Endowment

Yonatan Malin, *Songs in Motion: Rhythm and Meter in the German Lied* (Oxford); the first publication supported by the John Daverio Endowment

Lynn Sargeant, *Harmony and Discord: Music and the Transformation of Russian Cultural Life* (Oxford); supported by the Lloyd Hibberd Endowment

Ann Morrison Spinney, *Passamoquoddy Ceremonial Songs: Aesthetics and Survival* (Massachusetts); supported by the Donna Cardamone Jackson Endowment

Individual subvention:

Benjamin Korstvedt, *Listening for Utopia in Ernst Bloch's Philosophy* (Cambridge); supported by the Otto Kinkeldey Endowment

—Jane A. Bernstein

Study Group News

Cold War and Music Study Group

At the 2009 Annual Meeting in Philadelphia, the Cold War and Music Study Group (CWMSG) sponsored a special daytime session entitled "Music Historiography in Cold War Contexts." Panelists Heather Wiebe, Marcus Zagorski, Elaine Kelly, Lee Bidgood, and Hon-Lun Yang and respondent Laura Silverberg explored two aspects of Cold War historiography: first, they examined ways in which composers, performers, audiences, and political bureaucrats constructed their musical pasts during the Cold War; second, they looked at present-day musicological narratives of the Cold War, offering both critiques of past practices and suggestions for new directions. The session also addressed a number of general methodological approaches to Cold War research, including the interpretation of archival documents and the role of oral history and ethnography. The third annual session sponsored by the CWMSG, this year's panel had over eighty people in attendance, and a lively audience discussion followed the formal presentations.

In an effort to foster discussion about Cold War scholarship between annual AMS meetings, the CWMSG now has a blog, linked from our web site. To join the CWMSG, view a directory of current members and research, or learn more about the group's past and future activities, please visit our web site (www.ams-net.org/cwmsg).

—Laura Silverberg

continued on page 22

Graduate Education Committee Survey

In June 2009 the AMS Graduate Education Committee (GEC) undertook a survey of Ph.D. programs in musicology in the U.S. Our goals were to gather data that would help us support our students more effectively in their professional development and to find out how the economic situation has affected graduate programs and job prospects in the field.

We developed a survey with the help of Chase Harrison (Preceptor in Survey Research, Harvard University) and sent it to 59 music departments with Ph.D. programs. We received 13 completed responses (22% rate of return). While this rate of return does not produce reliable data, we still believe that the results will be of interest to our graduate programs and we hope that, with the help of similar surveys in the future, we will be able to build a stronger base for graduate education and job placement. A sample of the survey, and more details regarding responses, appears

at the GEC web site, www.ams-net.org/committees/gec; the results are summarized here.

The responses represent a good mix of schools—state schools and private schools, schools of music and university departments, large and small departments. Of the 13 programs, 11 were older than 15 years, 1 was established 5 to 10 years ago, and one within the last 5 years.

To limit the scope of this survey we only concentrated on Ph.D. programs, not on other higher degrees in music: terminal masters degrees in music were not covered, nor were composition or performance degrees. In programs that do not confer separate degrees in (historical) musicology, theory, and ethnomusicology, these branches were also included in this survey.

Program sizes. The number of offers of admission made annually for the past three years ranged from 3 to 39 with an average of 9.9

and a median of 6. This number did not vary significantly from year to year. Interestingly, the economic crisis had little or no bearing on the number of offers made in 2009. The number of offers accepted ranged from 2 to 23, with an average of 6.2 and a median of 5. Acceptance rates ranged from about 50% to 100% in the years sampled. Programs with larger numbers of offers generally had lower rates of acceptance.

Degrees conferred and length of study. The number of Ph.D.s conferred each year vacillates widely. The average per institution for the past five years ranged from 0.6 to 7.8, with an average of 3.5 and a median of 5. Six of the 13 respondents have time limits for the completion of the Ph.D. These limits range from 6 to 10 years. Four of the schools with limits reported having dropped some students who had exceeded the limit within the past

continued on page 23

Study Group News

continued from page 21

Ecocriticism Study Group

Many have asked, “What is ecomusicology?” Here is a brief definition and a caveat: it is the study of the interrelations of music, culture, and nature, but it is a relatively new and exceedingly broad field, practiced (more often implicitly than explicitly) by many and in rather different ways. The Philadelphia meeting of the Ecocriticism Study Group, which now has over a hundred members, generated excitement and furthered understanding of ecomusicology. The panel, “75 Years of AMS: Why Now Is the Time for Ecomusicology,” brought together representatives from the fields of composition, ethnomusicology, musicology, and music theory. Panelists also incorporated their interdisciplinary interests in cultural, environmental, film, and gender and sexuality studies. The session, which attracted an overflow audience, offered perspectives on ecomusicology/-ies and made connections between usually disparate fields of inquiry.

After my introduction and literature review, the panelists (Suzannah Clark, Emily Doolittle, Helmi Järviluoma Mäkelä, and Thomas Peattie) offered brief responses to the prompt, “Why now is the time for ecomusicology.” Then Mitchell Morris provided a keynote address that drew aesthetic, epistemological, and ethical parallels between gender studies and ecocriticism. The panelists then each

responded, and the audience engaged in a thought-provoking discussion that continued well past the end of the session.

In our short business meeting, we re-elected chair Aaron S. Allen; voted on amendments to the by-laws; and heard brief reports about program committee activities, the ecomusicology bibliography, and the email list and web site. A complete recording and transcript of the meeting, papers and discussion are available at www.ams-esg.org.

—Aaron S. Allen

Pedagogy Study Group

The Pedagogy Study Group (PSG) sponsored a regional and a national event in 2009, and continued to work towards the creation of the *Journal of Music History Pedagogy*. The annual Teaching Music History Day conference, hosted by Daniel Burdick at Edinboro University of Pennsylvania on 12 September, focused on “Critical Questions and New Technologies.” A panel discussion on redesigning the undergraduate music history survey complemented the keynote talk by Andrew Dell’Antonio with Domenica Bongiovanni and Joshua Ogden-Davis on their recent revision of the music history survey at the University of Texas at Austin. Other presenters suggested how we might use film music, ethnomusicological approaches, active learning methods, writers workshops, and even Wikipedia to teach critical thinking and enliven courses. The next Teaching Music History Day is tentatively scheduled for September 2010 at Appalachian State University.

At the Annual Meeting in Philadelphia, the PSG, the Committee on Career-Related Issues (CRI), and the Philadelphia Orchestra presented a session entitled “Only Connect: The Role of Musicology in Community Engagement.” The session provided an opportunity to hear from musicologists who have worked with the Philadelphia Orchestra (Richard Freedman and Ayden Adler), the San Francisco Symphony (Susan Key), The Metropolitan Opera (Marissa Biaggi), Lincoln Center (James Steichen), and the University Musical Society of Ann Arbor (Michael Mauskapf). Plans for an “alternative” session at the next Annual Meeting in Indianapolis are underway.

Submissions for the inaugural issue of the *Journal of Music History Pedagogy* have been received and the Editorial Board is moving forward with its plan to publish the first issue in Fall 2010. For further information, please see our web site, or contact the Editor, Matthew Balensuela (balensue@depauw.edu).

As the newly elected chair, I wish to thank outgoing chair Jessie Fillerup for her service. As the driving force behind the foundation of the PSG, Jessie’s tireless work to create a forum for the practice and scholarship of pedagogy has been a tremendous contribution to the Society as a whole. Information on past and upcoming PSG events can be found at the group’s web site (www.ams-net.org/psg).

—Matthew Baumer

AMS Philadelphia 2009 Post-conference Survey Report

Philadelphia Annual Meeting attendees received an invitation to complete a post-conference survey. 946 individuals responded to the 1,600 invitations. Many who responded added extensive comments, and 13% requested a response. This presented me with an embarrassment of information to sift: some 33,000 words (150 pages). The Committee on the Annual Meeting (CAM) and I are still working through the information, but we can provide a preliminary report here.

Demographically, returning attendees dominated the respondents. 35% had attended ten or more AMS meetings; another 27% four to nine, 20% one to three. It was the first meeting for 17%. 52% of respondents were female; 32% between the ages of 21 and 30. 88% were from the U.S. 53% were employed full-time, 34% students, 6% retired.

CAM was eager to learn the response to the "Alternative Format" sessions, an innovation in 2009. Most knew they were taking place, but 24% said they did not realize that the innovation was implemented at all. Those who attended these sessions (27% of respondents) gave them uniformly high ratings.

The Presidential Forum received a lukewarm

review, with only 13% of respondents attending. They rated it so-so (3.6 on a scale of 1 to 5).

CAM was also curious as to whether there were too many evening activities. About 25% said they attended one or more evening sessions; and 86% of respondents said they did not think the amount of evening activity was problematic: "Sure, why not? Just because I don't attend them all, or can't, doesn't mean there should be less."

The Saturday group reception received mixed reviews. 615 respondents attended the event; 28% said "do it again," 42% were not sure, and 20% said "never again!" Commenters acknowledged both the good and the bad about the event: too crowded, but egalitarian, for example. Strong opinions, both ways, were expressed in the comments.

27% attended one or more evening concerts; 18% attended one or more daytime concerts. The offsite daytime concert venue received mixed reviews: it was a bit too far for some, and others appreciated getting to stretch their legs during the walk to St. Clement's, as well as hearing the music in a better acoustic than the hotel ballroom.

The dominant theme of the general comments was that the AMS should work as hard as possible to keep Annual Meeting costs down: try to go to cities that are airline hubs, try to choose less expensive hotels, keep concert, registration, and food costs to a minimum. Concerns about costs were expressed in responding to the suggested possibility of meeting outside the U.S. or Canada, or in Hawaii or Puerto Rico.

A number of respondents reported not understanding what a "green" meeting was (green meetings seek to minimize expenditure of energy and resources). Suggestions included dropping the tote bags altogether, dropping the inserts, eliminating handouts, and adding more recycling bins at the hotel. Some respondents observed that the most energy-intensive part of the meeting was the travel (i.e. the jet fuel, gasoline, etc., expended in travel). Some suggested experimenting with video conferencing.

A follow-up report on the survey is planned for the August *AMS Newsletter*, and a more extended summary is scheduled to appear at the web site later this year.

—Robert Judd

Graduate Education Committee

continued from page 22

five years. Nevertheless, a number of institutions do not enforce their own time limits. The average number of years that it took students to complete their degrees ranged from 6.25 to 8.6. Five programs had one or more students who left without proceeding to the dissertation stage within the past five years. The average number of students who left all of the programs by the 5-year point was 1.3.

Funding opportunities. We asked the programs to indicate the main sources of funding with which the students earn their living while studying for a Ph.D. In order of frequency, they were as follows: teaching assistantships, university fellowships, departmental fellowships, external fellowships, research assistantships, and non-academic employment outside of the institution.

Graduate employment. Helping our graduates find their first job is one of the most important responsibilities of a Ph.D. program. We took the averages of five years of

information on outgoing Ph.D.s to understand better what career paths our graduates follow. The responses were as follows:

Tenure-track job at a 4-yr institution:	41%
1-yr temporary position:	17%
Lectureship (non-tenure-track):	16.5%
Post-doctoral Fellowship:	8%
Administrative position:	3%
Non-academic job:	8%
Unemployed:	3%

Many graduates who do not go into tenure-track positions immediately after graduation do so within the next few years.

Conclusions. While the number of responses was too small to draw conclusions with statistical confidence, the survey produced some interesting, sometimes surprising impressions. It is heartening that the graduate intake last year was largely unaffected by the economic situation. It is just as important, however, to ensure that the outlook—academic job prospects—remains positive as well. Whether the job market will display the same kind of stability five or so years down the line remains to be seen. Graduate departments must continue to monitor career paths, and support

their students in finding suitable positions upon graduation.

One of the most useful purposes of this survey may be for graduate programs to learn how other universities structure their graduate studies, how and when they impose limits of study, what the primary sources of student income are, and what the average length of study is. The spread of responses from our sample suggests that there is considerable diversity, and that different programs favor different policies.

This has been, we believe, the first survey of this kind for musicology graduate programs. Any real insights, especially as regards the critical issue of job prospects, can only be achieved with long-term observations. We hope that this survey marks a first step and provides impetus to carry out further studies of this nature.

The Graduate Education Committee strongly believes that it is important for the profession to have accurate information about these issues in order to provide a basis for better decisions for everyone in the field.

—Alexander Rehdig and Ruth DeFord

News from Grove Music Online

Grove Music Online (GMO) is not simply the electronic version of *The New Grove Dictionary*, but is a dynamic reference work, evolving to keep pace with the advances of scholarship, so that it can remain, in the words of Stanley Sadie, “the prime musical reference work” in English. It is a collaborative effort between the scholarly community and the publisher.

The general principles of maintaining scholarly integrity, planning balanced coverage, compiling and editing the contents, while honoring the practicalities of the publishing enterprise, remain virtually identical with those of the print editions. Never a cumulation of all musical knowledge, *GMO* selectively presents what is deemed to be the most significant information in the field. It serves current scholars, educators, librarians, professional musicians, and general readers, and it must expand or revise coverage to address areas of particularly strong activity and fresh perspectives in new research.

I am honored to work with an editorial board comprised of outstanding scholars



Deane L. Root

(Philip Bohlman, Jonathan Cross, Honey Meconi, and John Roberts); to work with an excellent staff (Senior Editor Amber Fischer, Publishing Editor Tim Sachs, and Editorial Assistant Lucie McGee in the New York office of Oxford University Press); to be in close contact with the editors of the current special projects (Charles Garrett of the *Grove Dictionary of American Music*, second edition, and Laurence Libin of the *Grove*

Dictionary of Musical Instruments, second edition); to be assisted by the ongoing Advisory Panel of eight societies’ representatives (including Peter Burkholder of the AMS); to receive the valuable input of specialist advisors in areas we seek to strengthen within the dictionary’s coverage; and to benefit from the expertise of some six thousand contributors.

Among the editorial issues being addressed are how to identify and incorporate new areas or approaches, keep the contents current (we have just initiated a program for updates and revisions to existing articles), respond to users’ suggestions most effectively, make the article contents even more useful, and keep the *GMO* contents coordinated as one coherent reference work. New developments will be reported on the web site (www.oxford-musiconline.com). I invite readers to utilize the “Contact Us” button there to offer suggestions that will help strengthen *GMO* as a central resource for music scholarship.

—Deane L. Root

Editor in Chief, Grove Music Online

News Briefs

Richard Benedum (University of Dayton, Ohio) will direct an interdisciplinary Summer Institute for School Teachers funded by the National Endowment for the Humanities: “**Mozart’s Worlds: The German Operas**,” 21 June–16 July, 2010, Vienna, Austria. Twenty-five participating K–12 teachers will be chosen nationally as part of the Institute; each teacher will receive a stipend from the NEH for his/her participation. Application deadline: 1 March 2010. Details: www.udayton.edu/~nehinstitute2010

The American Brahms Society is seeking applicants for its **Karl Geiringer Scholarship in Brahms Studies**. This competition is open to students in the final stages of preparing a doctoral dissertation at a university in North America. Work relating to Brahms should form a significant thread within the dissertation, but it need not be the only one. The award carries a stipend of \$2,000. Application deadline: 1 May 2010. Details: brahms.unh.edu/recipients.html

The German Summer School at the University of Rhode Island will offer a short course

on **German for Musicians** (18 July–6 August 2010). The course, taught by Monika Hennemann, provides the language skills to study the German musical repertoire and its associated literature. Details: www.uri.edu/iep/dssa

Musica Humana, a new international journal in musicology, has published a special issue (1/2, 2009) dedicated to the memory of Leonard B. Meyer, edited by Robert O. Gjerdingen. Details: www.musicologykorea.org/musicahumana.htm

Listener Directed Productions seeks musicologists to participate in a National Endowment for the Humanities-funded radio documentary with a robust online component. The project focuses on the intersection of music and society. “The Music Factor” will show how classical music as an art form interacts with various areas of the humanities. Details: TheMusicFactor@listenerdirect.org.

Internet Resources

My Ladye Nevells Booke, the sixteenth-century manuscript of William Byrd’s keyboard

music, has been digitized by the British Library together with excerpts from Handel’s draft score of *Messiah*.

www.bl.uk/onlinegallery/virtualbooks

The Versailles Center for Baroque Music has updated their database to include Barry S. Brook’s *Catalogue de la symphonie française dans la seconde moitié du XVIIIe siècle*, which includes 1,202 works and 166 collections.

philidor.cmbv.fr/catalogue/intro-symphonie

The Classical String Quartet, 1770–1840, presents images of parts for about forty collections of quartets, including considerable material not available in modern edition or in facsimile.

library.duke.edu/digitalcollections/quartets

New blog: The Taruskin Challenge. Two graduate students blog their way through the most monumental musicological work in generations.

taruskinchallenge.wordpress.com

Conferences

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

Recovered Voices: Staging Suppressed Opera of the Early 20th Century

7–8 April 2010, University of California, Los Angeles

www.orelfoundation.org/index.php/conference

Beyond Opera: Staging Theatricality

22–24 April 2010, Stony Brook University and Yale University

Includes fully-staged American premiere of Sacriati's *La finta pazza* (Venice, 1641)

www.yale.edu/ybop

Symposium in Honor of Maynard Solomon

8 May 2010, The Juilliard School, New York

www.ams-gny.blogspot.com

Heinrich Isaac and His World

21–23 May 2010, Indiana University, Bloomington

www.music.indiana.edu/som/musicology/conferences.html

Images and Messages in Classic Broadway Shows

2–4 October 2010, University of Colorado, Boulder

uclibraries.colorado.edu/amrc

Calls for Papers and Manuscripts

Savage Thoughts: Interdisciplinarity and the Challenge of Claude Lévi-Strauss

24–26 September 2010

CFP deadline: 15 March 2010

McGill University, Montreal

www.mcgill.ca/iplai/savagethoughts

Sound as Art - Sound in History, Sound as Culture - Sound in Theory

23–25 September 2010

CFP deadline: 1 April 2010

University of Aarhus, Denmark

auditiveculture.ku.dk/dokument7

Pendragon Press seeks submissions of monographs and essay collections for a new series, **Organologia: Instruments and Performance Practice**. The series will present texts and studies of musical instruments and performance practice in all cultures and from all periods. Further details and guidelines: www.pendragonpress.com

February 2010

Papers Read at Chapter Meetings, 2008–09

Allegheny Chapter

25 October 2008

West Virginia University

Blake Stevens (Youngstown State University), "Theatrical Space and the Role of Narrative in French Baroque Opera"

Theodore Albrecht (Kent State University), "Joseph Carl Stierer's 1820 Portrait of Beethoven Writing the *Missa Solemnis*: What the Composer was Really Thinking"

Vicki Stroehrer (Marshall University), "Benjamin Britten's Auden Cycle, *On This Island*: The Bohemian and the Bourgeois"

Colin Roust (Oberlin College), "Reaching the Masses: Georges Auric as Populist Composer"

Jee-Weon Cha (Youngstown State University), "*Augenblick*, Exact Imagination, and Music Listening"

Benjamin Binder (Duquesne University), "Jonathan Miller's Production of the *St. Matthew Passion* and the Limits of Representation"

Yen-Ling Liu (Stanford University), "Musical Effects and Musical Architecture: Two Models of Monumentality and the Case of Liszt's Symphonic Style"

Michael Boyd (Chatham University), "Impetus Influenced Form: Roger Reynolds's *The Palace* (Voicespace IV)"

18 April 2009

University of Pittsburgh

Brandi Neal (University of Pittsburgh), "A Defense of Nicolas Gombert's *Qui colis Ausoniam*: Conscientious Editing or Just Really Bad Latin?"

Brenton Grom (Oberlin College Conservatory of Music), "The Orphic Lyre Englished: Music and the Discourse of Queenship in Elizabethan England"

Junko Kaneko (University of Illinois, Champaign/Urbana), "The Treatment of Dialogue in Beethoven's Piano Concerto: Mozart's Models and Beethoven's Departures"

Joseph E. Morgan (Brandeis University), "Weber, Janus and Thematic Reference"

Matthew Henderson (Woodbridge, Va.), "The Life and Career of Mademoiselle Eugénie Monrose"

Theodore Albrecht (Kent State University), "The Baptism of Hornist Elias Lewy and Musical Politics in Vienna's Hofkapelle, 1835–1846"

William B. Hannam (University of Akron/Kent State University), "Some Disagreeable Words from Frederick Corder (1918)"

Alan H. Krueck (International Draeseke Society-North America), "From *Konfusion*, the *Comica? E minor–G major* or *C major–B minor? Fliegenkrieg versus Wiegenlied? Draeseke contra Strauss? A Tale of Aesthetic Closure*"

Capital Chapter

11 October 2008

Randolph-Macon College

James Steichen (Princeton University), "J. S. Bach's *St. Matthew Passion* and the Semiotics of Liturgical and Secular Performance Occasion"

Emily H. Green (Cornell University), "Music and the Multiple Author"

Andrew H. Weaver (Catholic University of America), "Battling Romantic and Modernist Phantoms: Strauss's *Don Quixote* and the Conflicting Demands of Musical Modernism"

Andrew Flory (Shenandoah Conservatory), "The Motown/Stax Problem"

Jeffrey Wright (University of North Carolina, Chapel Hill), "Constructing 'Russia's Greatest Love Machine': Disco, Exoticism, and Subversion"

Philip Gentry (University of California, Los Angeles), "Leonard Bernstein and the American Symphony"

Lars Helgert (Shenandoah Conservatory / Peabody Institute), "Songs from Leonard Bernstein's *On the Town* as Jazz Repertoire"

4 April 2009

Georgetown University

Katerina Lichtenwalter (Catholic University of America), "Elgar's Unintentional Modernism: The Aesthetics of Captivity in the Cello Concerto"

Frank R. Latino (University of Maryland, College Park), "At the Piano: Fusilier Walter Giesecking: Giesecking's Years as a German Military Musician During World War I"

Alicia Kopfstein-Penk (Catholic University of America), "Leonard Bernstein and the Cuban Missile Crisis: An Artist's Reaction to Latin American-U.S. Relations"

Stephen C. Fisher (Fredericksburg, Va.), "How Many Symphonies Did Carl Philip Emanuel Bach Compose?"

Bonny H. Miller (Rockville, Md.), "Augusta Browne: A Musician's Tale of Ten Cities"

Elizabeth Dyer (University of York), "A Proposed Continuum of Musical Development: From Jesuit Drama to Oratorio"

Cassandra Henry (Washington, DC), "Remembering Loss: Gustav Mahler's *Kindertotenlieder* and the Accuracy of Memory"

Greater New York Chapter

4 October 2008

John H. Holmes Community House
City University of New York

Amber Youell-Fingleton (Columbia University), "Sonnenfels, Sympathy, and the Performance of Reform Opera"

continued on page 26

Papers read at Chapter Meetings

continued from page 25

Peter Mondelli (University of Pennsylvania), "Singing History in Paris: The Case of Auber's *Muette de Portici*"

Sean Parr (Columbia University), "Melismatic Madness in the Age of Charcot"

Jonas Westover (CUNY Graduate Center), "Reviewing the Revue: Unpacking the Textual and Musical References in *The Passing Show of 1914*"

24 January 2009 Church for All Nations

Laura Hedden (Princeton University), "Motives and the Experience of Form in the Adagio of Mahler's Ninth Symphony"

Robert Wood (CUNY Graduate Center), "Edgard Varèse and the Beyond of Science"

Luke Berryman (Boston University), "Der Ton des Affirmativen: Adorno, 'Aged Music,' and Karlheinz Stockhausen"

Christopher Reali (Bayside, N.Y.), "Blues-Rock, Progressive: A Style Analysis of the Allman Brothers"

Edward Green (Manhattan School of Music), "The Cosmos and the String Quartet—A Study of the Chamber Music of Robert Simpson"

Anna Stephan-Robinson (Eastman School of Music, University of Rochester), "That's Where I Belong': Going Home with Paul Simon"

4 April 2009 Hunter College

Samantha Bassler (Rutgers University), "Power in Musical Patronage and Cantiones sacrae: The Role of Political Communication in the Music Printing Monopoly Granted Under Elizabeth I"

Emily Snow (Princeton University), "Music, Competition, and Propaganda in the Court of Philip the Fair"

Robert W. Butts (Montclair State University), "Making Cuts: Scarlatti's Extensive Early Version of *La Giuditta*"

Joanna Gibson (Rutgers University), "Handel and His Sorceresses: Visions of the Supernatural in Eighteenth-Century Opera"

Andrew Shryock (Boston University), "The Faithful Text: Oratorio Word-Books and Handel's Audience"

Evan Philip Cortens (Cornell University), "The Hamburg Vocal Ensemble of Carl Philipp Emanuel Bach"

Midwest Chapter

4–5 October 2008
National-Louis University

Glen Carruthers (Brandon University), "Musical Interpretation and 'The Historical Imagination'"

Jonathan Yaeger (Indiana University), "'Back in the Day': Historicism in Recent Black American Popular Music"

Scott Messing (Alma College), "Schubert's *Marche militaire* and the Lure of Reception"

Eftychia Papanikolaou (Bowling Green State University), "Spontini and the City: Bach and Musical Politics in Berlin"

Gretchen Peters (University of Wisconsin-Eau Claire), "Music to Honor Nobility: Civic Patronage of Music in Late Medieval Tours and Orleans"

Hans Tischler (Indiana University), "Report on the Earliest Polyphonic Art Music"

Theodore Albrecht (Kent State University), "Johann Sporschil's Interview Article about Beethoven (1823): A New Key to the Composer's Missing Documents"

Charles S. Freeman (University of Kansas), "Paddy O'Scherzo: The American 'Stage Irishman' and the Humor Theme in the Reception of George Chadwick's Second Symphony Scherzo"

Julia Randel (Hope College), "Gender and the Body in Stravinsky-Nijinska's *Les Noces*"

Terri Knupps (Southwest Baptist University), "From Stravinsky to Copland: The 'Rite' Road to the Development of American Modern Ballet"

Christopher Barry (University of Wisconsin-Madison), "Unrecording *Philomel*: Taped Voice as Schizophonic Prosthesis"

Rachel Maine (Northwestern University), "Renata and Her Inquisitor: The Divine and Demonic Without Dividing Line"

Ryan P. Jones (University of Wisconsin-Eau Claire), "'Do any human beings ever realize life while they live it—every, every minute?' Scoring Didacticism and Affirmation in Copland's Modern-Day Morality Plays *Our Town* and *The Tender Land*"

25 April 2009 Baldwin-Wallace College

Kelly Huff (University of Kansas), "Desire and Fragmentation: The Continuity of Strauss' op. 27 Lieder"

Benjamin M. McBrayer (University of Cincinnati), "The Specter of Peter Grimes: Aesthetics and Reception in the Renaissance of English Opera, 1945–53"

Kristy Swift (University of Cincinnati), "Grappling with Grout: Donald Jay Grout's Essays on Music Historiography, 1963–72"

Michael Bielecki (Oak Lawn, Ill.), "Radiohead's Intellectual Subversion: *OK Computer* as Transition to a Posthuman Landscape"

Brian S. Oberlander (Northwestern University), "*Susanne* as Symbol in the Sixteenth-Century French Chanson"

Dianne Lehmann (Northwestern University),

"Important Connections between the Aural and Visual Presentations of the Roman SS. Crocifisso Oratory"

Annie Marchand-Sherter (Geneva, Ill.), "Claude Debussy's Second *Hommage à Rameau*"

Kathryn Lent (Owens Community College), "Memory and Phantasy"

New England Chapter

6 October 2007
Harvard University

Joseph Auner (Tufts University), "A Sense of Possibility: Writing a History of Twentieth- and Twenty-First-Century Music"

Joshua Fineberg (Boston University), "Leaving *Flatland*: Considering Musical 'Progress,' Personality, Quality, and Invention in a Multi-Dimensional World"

27 September 2008 Westerly Public Library

John L. Clark, Jr. (Connecticut College), "Cultivating the Blues: Bessie Smith and 'St. Louis Blues'"

Rose Rosengard Subotnik (Brown University), "Lightning in a Bottle: Can Popular Music Survive Analysis?"

Allen Forte (Yale University), "The Songs of Cole Porter" (lecture-recital with Phred Mileski)

Michael Campbell (Westerly, R.I.), "Where's the Song? Textual Authority in Popular Song, 1910–1950" (interactive presentation with Phred Mileski, John Clark, James Hunter, John Moore)

31 January 2009 Boston College

Bruno Forment (Ghent University), "An Unknown Souvenir of Venetian Opera"

Robert D. Pearson (Brandeis University), "'Every Bar at the Outset': Tovey's Generative Prototype of Sonata Form"

Sandra P. Rosenblum (Concord Academy), "Improvisatory or Purposeful? Some Divergent Pedalings in Original French and German Editions of Chopin's Later Works"

Seth J. Coluzzi (Brandeis University), "Speaking In (and Out of) Mode: Amarilli's Voice in Luca Marenzio's *O Mirtillo, Mirtillo, anima mia*"

Stefano A. Graziano (Boston University), "La Terza Via"

Rebecca G. Marchand (Providence College), "Beauty Abandoned by the Church: Paul Creston's op. 97 Protest Mass"

2 May 2009 Smith College

Sarah Davies (New York University), "From Robertsbridge to Klagenfurt: Organ Motets in Old and New German Tablature, 1360–1540"

Patrick Wood Uribe (Princeton University), "Paganini's Classical Concertos"

Ardal Powell (Pendragon Press), "'Embellishment' Versus 'Expression': The Gothick Musical Style and the Social Construction of Britain"

Thomas Cohen (SUNY, Plattsburgh), "Lulu's Life in Two Minutes and Fifty Seconds: Lewis Klahr's *Lulu*"

Larry Hamberlin (Middlebury College), "Scheming Young Ladies: Images of Female Musicians in Ragtime-Era Novelty Songs"

New York State–St. Lawrence Chapter

18–19 April, 2009
McGill University

Steven Vande Moortele (Leuven, Belgium), "Changing Perspectives: Symphonic Narrative and Dramatic Action in Wagner's *Die Fliegende Holländer*"

Stephen Meyer (Syracuse University), "The Voice of the Ring: Peter Jackson's Lord of the Rings Films and the Legacy of the Music Drama"

Durrell Bowman (Kitchener, On.), "Intertextual Music and Discursive Parody in *The Simpsons*"

Adalyat Issiyeva (McGill University), "Cabinet or Resuscitated Orient? Russian Fin-de-siècle Sources on Asian Music"

Kimberly Hannon (Eastman School of Music, University of Rochester), "Imagining Africa: Duke Ellington and the Jungle"

Elizabeth Wells (Mount Allison University), "Foundation Courses in Music History: Engaging to Retain"

Marie-Noëlle Lavoie (Montréal, Quebec), "From 'Rolls Royce of Dance Music' to 'Lyricism of Oppressed Peoples': A (Re)Consideration of Jazz Borrowings in Milhaud"

Colette Simonot (McGill University), "Neither Final Cadence nor Amen: The Guillotine in Poulenc's *Dialogues des Carmélites*"

Christopher Moore (University of Ottawa), "Poulenc's Conversion Revisited"

Jennifer Taylor (York University), "Rock 'n' Roll Camp for Girls: Redressing History and Expanding Girlhood"

Zachary Ebin (York University), "Period Style Cadenzas for Mozart's Violin Concertos"

François de Médicis (University of Montréal), "The Premiere of Debussy's String Quartet at the Société Nationale de Musique (1893): Polemical Style and Political Stakes"

Emily R. Mills (Eastman School of Music, University of Rochester), "The Mystery of Kubla Khan Revealed: Coleridge's Poem, Griffes's Music"

Pacific Northwest Chapter

3–5 April 2009
Eastern Washington University

Brian Black (University of Lethbridge), "Schubert's Transformation of the Classical Style: The

New Role of the Perfect Authentic Cadence in his Sonata-form Transitions"

Harald Krebs (University of Victoria), "A Poet and a Composer Discuss Rhythm: The Schiller-Körner Correspondence"

Edward Jurkowski (University of Lethbridge), "The High-Classical German Style as the Foundation of Bruckner's Thematic Construction"

Alexander Fischer (University of British Columbia), "Sound, Space, and Catholic Identity in the Germany Litany of the Counter-Reformation"

Alison Altstatt (University of Oregon), "*Sacerdotes iuvabunt* ('The Priests Shall Assist'): Singing Clergy in the Liturgy of Kloster Preetz"

Christopher Miersma (Eastern Washington University), "Motive and Figure in BWV 131"

Sharon Krebs (University of Victoria), "Bird's Eye View: An Analysis of a Master Class"

Gwynne Kuhner-Brown (University of Puget Sound), "Eva Jessye and Jester Hairston: Keeping the Spirituals Alive"

Deanna Davis (University of Alberta), "Letters for Mothers? Johanna Kinkel's *Acht Briefe an eine Freundin über Clavier-Unterricht* (1852)"

Susanne Scheibelhofer (University of Oregon), "Romancing Death: The Role of the Waltz in the Austrian Musical *Elisabeth*"

Kenneth DeLong (University of Calgary), *Turtle Wakes*: The Mountain, the Myth, [and] the Music"

Alexander Carpenter (University of Alberta, Augustana), "Dead in Tune: Uncanny Muzak in George A. Romero's *Night of the Living Dead*"

Lincoln Ballard (University of Washington), "A Russian Mystic in the Age of Aquarius: Towards a Theory of Revivals"

Mark Samples (University of Oregon), "Christian Symbolism in Stravinsky's *Les Noces*"

Helen Kopchick (University of Oregon), "Mapping National Identity and Narrative Space in Edvard Grieg's String Quartet in G Minor"

Pacific Southwest Chapter

4 October 2008
California State University, Fullerton

Lyndsey Strand-Polyak (UCLA), "Inventing a Niche Market: Rhetorical Power and the Creation of Aural Spectacle in Early Italian Violin Sonatas"

Kimberly Greene (Claremont Graduate University), "Internalized Oppression and the Musical Achievement of German Nineteenth-Century Woman Composers"

Roland Jackson (Claremont Graduate University), "'The Unpracticed Ear Has Difficulty': Mozart as Harmonist"

Thomas McGeary (Champaign-Urbana, Ill.), "Music and the Man of Sentiment: Sound and Sensibility in Eighteenth-Century Music Aesthetics"

Russell Knight (University of California, Irvine), "*Erwartung* and the Orpheus Dilemma"

Lindsay Hansen (California State University, Northridge), "Super Project Gone Wrong: *Weisses Gold* and the Struggle for Intellectual Property in East Germany"

28 February 2009

University of Southern California

Alyson McLamore (California Polytechnic State University), "Film Music Function Analysis: A Basic Tool-Kit"

Eleanor Selfridge-Field (Stanford University), "Musical Identity, Music Copyright, and Film Music"

Roger Hickman (California State University, Long Beach), "*The Birth of a Nation* Photo Album: Five Snapshots of the Music for Film's First Masterwork"

Roland Jackson (Claremont Graduate University), "The Vision Scenes in *Bernadette*: Newman's and Powell's Contributions"

Matthew Thomas (University of Southern California), "Jazz in Documentary Film: Spike Lee's *When the Levees Broke* (2006)"

Walter A. Clark (University of California, Riverside), "From Darkness into Light: Death and Redemption in the Score for *Sideways*"

2–3 May 2009

University of California, Irvine

Melissa Wong (McGill University), "Formal Function as Rhetorical Device: A Feminist Interpretation of Text-Music Relations in Zerlina's 'Batti, batti'"

Elizabeth Weinfeld (CUNY Graduate Center), "Piano Symbolism: Franz Liszt and the Aesthetic Remnants of Composition"

John R. Palmer (Sonoma State University), "The Development and Function of Mahler's Programs for his Second Symphony"

Alyson Payne (University of California, Riverside), "National or Exotic? Representing the Eskimo in the Works of Amy Beach"

Richard Brown (University of Southern California), "'The Spirit Inside Each Object': John Cage, Oskar Fischinger, and 'The Future of Music'"

Erinn Knyt (Stanford University), "'How I Compose...': Ferruccio Busoni's Views about Inspiration, Quotation and the Compositional Process"

Emiliano Ricciardi (Stanford University), "Twelve-Tone Music in Fascist Italy: The Cases of Rome and Milan"

David Paul (University of California, Santa Barbara), "Grounding an American Icon: The New Left, New History, and Charles Ives"

Amy Bauer (University of California, Irvine), "Poppea Gets Her Just Deserts: Mescalina's Lament in *Le Grande Macabre*"

continued on page 28

Papers read at Chapter Meetings

continued from page 27

Rocky Mountain Chapter

17–18 April, 2009

University of Colorado

(Joint Meeting with the Society for Ethnomusicology/Southwest Chapter and the Society for Music Theory/Rocky Mountain Chapter)

Carol Padgham Albrecht (University of Idaho), “Haydn’s *Schöpfung* and the Creation of Therese Saal”

James Massol (University of Colorado, Boulder), “Levels of Resemblance: A Comparative Study of W. A. Mozart’s and J. C. Bach’s Bassoon Concertos”

Amy Holbrook (Arizona State University), “Another Look at Mozart’s Ballroom Minuets”

Julie Hedges Brown (Northern Arizona University), “Schubert, Schumann, and the Poeticizing of the *style hongrois*”

John Sheinbaum (University of Denver), “Interpretation and Performance at the Fulcrum of Mahler Reception”

Jonathan Bellman (University of Northern Colorado), “Historically Informed Ornamentation and its Contradictions: The Case of the Chopin Nocturnes”

David Schildkret (Arizona State University), “Assigning Solos in Mendelssohn’s *Elijah*: The Romantic Oratorio as Mental Drama”

Jang Woo Park (University of Northern Colorado), “Proportional Signs in the Works of Heinrich Schütz”

Robert McClure (University of Arizona), “*La Folia*: Ornamenting Violin Sonata No. 12 op. 5 by Arcangelo Corelli”

Carey Campbell (Weber State University), “Tutti Participation by the Soloist in Eighteenth-Century Woodwind Concertos”

John Brobeck (University of Arizona), “Problems of Musica Ficta in the Works of Mathieu Gascongne (fl. c. 1511–c. 1530)”

Jeremy Smith (University of Colorado, Boulder), “‘Unlawful Song’: William Byrd, Thomas Morley, the Babington Plot and the Paget Choir”

Deborah Kauffman (University of Northern Colorado), “Charity, Daughter of Grace: Musical Allegory in Settings of Racine’s *Cantiques spirituels*”

Jittapim Yamprai (University of Northern Colorado), “Western Music in the Thai National Anthems”

Lisa M. Cook (University of Colorado, Boulder), “Venerable Traditions, Modern Manifestations: Understanding Mayuzumi’s *Bunraku* for Cello”

Michael Harris (University of Colorado, Boulder), “‘I’d Rather Listen to the Rain’: Aural Structure in Akira Kurosawa’s *Rashomon*”

Trudi Wright (University of Colorado, Boulder), “An Unlikely Hit of the Great Depression: *Pins and Needles* ‘Nobody Makes a Pass at Me’”

Sara Heimbecker (University of Northern Colorado), “No ‘Traditions’ at All: John Cage and the Musical Canon”

Michael Boone (University of Colorado, Boulder), “Mozart’s Stylistic Influences on Igor Stravinsky’s Musical Language in *The Rake’s Progress*”

Suzanne Moulton-Gertig (University of Denver), “The Music of Ancient Egypt: A Re-Evaluation in the Twenty-First Century”

Janice Dickensheets (University of Northern Colorado), “Looking for the Forest: Providing an Aerial View of Western Culture in Music History Courses”

South-Central Chapter

27–28 March 2009

Vanderbilt University

Mary Carter (University of Memphis), “The *Missa de Nuestra Señora* of Escobar, Peñalosa, Hernandez, and Alba: The Evolution of the Composite Mass in Spain, ca. 1500”

Mary Wolinski (Western Kentucky University), “Two Thirteenth-Century Hockets on *Manere* Recovered”

Pam Dennis (Lambuth University), “Etude Articles Index: A New Musicological Resource”

Wojciech Odoj (University of Memphis), “Festa’s *Super flumina Babylonis*: A *Déploration* for Henricus Isaac?”

Elizabeth Dister (Washington University in St. Louis), “Gendered Notions of *mollis* and *durus*: Monteverdi’s Abandoned Heroine from the Third Book of Madrigals”

Kenneth Kreitner (University of Memphis), “Some Thoughts on ‘Winter Wonderland’”

Sean Wang (Vanderbilt University), “Verbal Tempo Markings as Character Indications in Brahms’s Music”

Sara Balduf Adams (Madisonville Community College), “The Recipe for Berg’s ‘Warm die Lüfte’: Combining Characteristics Initially Employed in the *Jugendlieder*”

Christine E. Boone (University of Texas, Austin), “‘Bastard Pop’: History, Analysis, and Commentary on Musical Mashups”

Peter Lamothe (Belmont University), “Incidental and ‘Integral’ Music at the Théâtre de l’Odéon of Paris (1882–1892)”

Virginia Lamothe (Belmont University), “The Importance of Being Evil: Operatic Demons for the Papal Court in the Seventeenth Century”

Elisa Weber (Florida State University), “Expectation and Reconciliation: Operatic Conventions in Mikel Rouse’s *The End Of Cinematics*”

Southeast Chapter

20 September 2008

Appalachian State University

Sarah Kahre (Florida State University), “A Home Talent: W. S. Mason and the Development of Charleston, West Virginia’s Performing Community”

Felix Cox (East Carolina University), “The Blue Radio Network’s Contemporary Composers Series, Fall 1944”

Suzi Mills (Appalachian State University), “The Power of Choral Music in the Reconstruction of a New South Africa”

Douglass Seaton (Florida State University), “*Harold in Italy*, or Childe Harold’s Vacation: Some Observations on Narrativity”

Molly M. Breckling (University of North Carolina, Chapel Hill), “Smashing the Blocks of Stone: Hermeneutic Manipulation in Mahler’s *Wunderhorn* Lieder”

Benjamin McKay Ayotte (University of North Carolina, Greensboro), “Tonality and Narrative in Heinrich Schenker’s *Lieder* op. 6”

Stewart Carter (Wake Forest University), “Marin Marais’s *Tombeau pour Mr. de Ste. Colombe*: A Secret Chromatic Art?”

S. Alexander Reed (University of Florida), “Vocal Timbre and the Canvas of Meaning”

28 February 2009

Salem College

Robert Nosow (Jacksonville, N.C.), “Contemplation and Fifteenth-Century Polyphony”

Kimberly Francis (University of North Carolina, Chapel Hill), “Surviving Exile: Nadia Boulanger and Igor Stravinsky Develop the Symphony in C”

James Hines (Christopher Newport University), “Music Competitions in the Modern Olympics”

Bonnie Gordon (University of Virginia), “The Castrato and Artificial Magic”

Christopher Wells (University of North Carolina, Chapel Hill), “An die ferne ‘Freude Finale’: Traces of Beethoven’s *Lieder* in the Finale of the Ninth Symphony”

Matthew Franke (University of North Carolina, Chapel Hill), “*Fidelio*, the *Barber*, and Beethoven: Operatic Formal Processes in the Finale of the Ninth”

John Ferri (University of North Carolina School of the Arts), “Confronting Schumann’s Program for *Kinderszenen*”

James A. Grymes (University of North Carolina, Charlotte), “The Hungarian Defense of Ernst von Dohnányi”

Yuji Numano (Harvard University), “Edgard Varèse’s Unfinished *Espace*: The Intersection Between the Artistic and Political Avant-Garde”

Southern Chapter

27–28 February 2009

University of Southern Mississippi

Jennifer L. Roth-Burnette (Birmingham-Southern College), “Theology, Exegesis, and the Latin Motets on the Nativity Responsory *Iudea et iherusalem*”

Alice Clark (Loyola University), “Motets with Secular-Song Tenors and the Early Polyphonic Chanson”

Jennifer Thomas (University of Florida), “Renaissance Classicism: Style and Influence in the Core Repertory Motets of the French Royal Court”

Eric Lubarsky (University of Florida), “Patronage, Politics, and Peace with Prussia in Corelli’s op. 5”

Donald C. Sanders (Samford University), “The Duke of Mantua, Palestrina, and Music for a Princely Chapel”

Joanna Cobb Biermann (University of Alabama), “A Mid-Eighteenth-Century Marriage of Genres: Symphonic Style in Darmstadt”

Andreas Giger (Louisiana State University), “Behind the Police Chief’s Closed Doors: Censoring Verdi in Rome, 1847–70”

Amy Dunning (Florida State University), “A Parisian in America: Francis Poulenc and the 1949 Piano Concerto”

Sarah E. Kahre (Florida State University), “‘A Home Talent’: W. S. Mason and the Development of Charleston, West Virginia’s Performing Community”

Phillip J. Klepacki (University of Florida), “Internal Harmony: The Dual Personalities of the Conductor”

Jan Herlinger (Louisiana State University), “*Coniunctae* and Counterpoint in the *Third Book of Music*”

Gabriel Ferraz (University of Florida), “Heitor Villa-Lobos and Getúlio Vargas: Indoctrinating Children through Music Education”

John D. Spilker (Florida State University), “Henry Cowell’s Dissonant Counterpoint Notebook”

Valerie Goertzen (Loyola University), “‘Es geht mir mit Deinen Werken wie mit Beethoven’: Brahms’s Reception of Joseph Joachim’s Overtures to *Hamlet*, *Demetrius*, and *Heinrich IV*”

Robert Riggs (University of Mississippi), “Forbidden by the Devil: Leon Kirchner’s Late Style”

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

Southwest Chapter

4 April 2009

University of North Texas

Jennifer Carpenter (University of North Texas), “The Rhetoric of Triumph: Johannes Brahms’ *Triumphlied* and Handel’s *Dettingen Te Deum*”

Gail O’Brien (University of Houston), “Visionary Pedagogue or Reluctant Professor: Inconsistencies in Mendelssohn’s Teaching Legacy”

Clare Carrasco (University of North Texas), “Schoenberg’s op. 45 String Trio and Unfulfilled Expectations: A Phenomenological Approach”

J. Peter Burkholder (Indiana University), “Decoding the Discipline of Music History for Our Students”

G. Yvonne Kendall (University of Houston-Downtown), “Fiesta! Traveling the World on the Web”

Jesus Ramos-Kittrell (The University of Texas, Austin), “Confessionalizing Difference: The Politics of Style and Religious Sensibility in New Spain”

Heather M. Darnell (Texas Tech University), “The Exotic Aulos: How the Aulos Represented the ‘Other’ in Ancient Greek Society”

James Berry (Texas Tech University), “‘An Inhuman Final Ceremony’: Satie and the Rituals of War”

AMS Fellowship and Award Deadlines

continued from page 11

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

Deadline: 1 July

MPD Travel Fund 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

Thomas Hampson Award for research and publication on classic song

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

Meetings of AMS and Related Societies

2010:

SEM: 11–14 Nov., Los Angeles, Ca.

CMS: 23–26 Sept., Minneapolis, Minn.

AMS/SMT: 4–7 Nov., Indianapolis, In.

2011:

CMS: 20–23 Oct., Richmond, Va.

SEM: 17–20 Nov., Philadelphia, Pa.

SMT: 27–30 Oct., Minneapolis, Minn.

AMS: 10–13 Nov., San Francisco, Ca.

2012:

AMS/SEM/SMT:

17–20 Nov., New Orleans, La.

Next AMS Board Meetings

The next meetings of the Board of Directors will take place on 6 March and 4 November 2010 in Indianapolis.

AMS Membership Totals

Current total membership (as of 31 October 2009): 3,565 (2008: 3,581).

2008 members who did not renew: 538

Institutional subscriptions: 1,040

Breakdown by membership category

Regular, 1,629

Sustaining, 13

Low Income, 385

Student, 963

Emeritus, 359

Joint, 82

Life, 63

Honorary and Corresponding, 56

Complimentary, 15

AMS Legacy Gifts

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

Lenore Coral (1939–2005)

Lenore Coral was born in Detroit, Michigan. Her musicological interests intersected with library science: she conducted research at King's College London under Thurston Dart on British auction sale catalogues. She held important library posts at the University of California, Irvine, the University of Wisconsin, Madison, and, for the last twenty-three years of her life, Cornell University. During this time she served the AMS in a number of capacities at both the national and regional levels. She was a member of the Board of Directors in 2002 and 2003.

Shortly after coming to Cornell, Lenore Coral established and became the director of the U.S. RILM (Répertoire International de Littérature Musicale) office. While her activities at Cornell, the AMS, the Music Library Association, and other associations and institutions were extensive, establishing and tending to RILM remained one of her highest priorities. Appropriately, her \$10,000 bequest to the AMS is restricted to supporting the U.S. RILM office's important work. Her experience with the AMS assured her that through her bequest she would make an enduring and highly secure commitment to the musicological activities she valued most highly. The Lenore Coral/RILM Endowment has received many contributions in addition to the initial bequest, and now amounts to over \$23,000. Contributions to the endowment continue to be accepted, and income generated from the endowment will be used solely in support of U.S. RILM activities.



Lenore Coral

American Musicological Society, Inc.

Statement of Activities for the Fiscal Year Ending June 30, 2009

	Current operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
Revenue				
Dues & subscriptions	\$ 365,134			\$ 365,134
Annual meeting	\$ 203,902			\$ 203,902
Sales/Royalties	\$ 48,647	\$ 7,623		\$ 56,269
Government grants		\$ 54,800	\$ 134,735	\$ 189,535
Contributions		\$ 83,221	\$ 149,001	\$ 232,222
Investment income	\$ 13,777	\$ 20,797	\$ 72,265	\$ 106,838
Unrealized loss in investment		\$ (140,981)	\$ (489,882)	\$ (630,862)
Total revenue	\$ 631,460	\$ 25,460	\$ (133,881)	\$ 523,039
Expenses				
Salaries & benefits	\$ 114,247			\$ 114,247
Fellowships & awards	\$ 16,453	\$ 54,874	\$ 76,000	\$ 147,327
Dues & subscriptions	\$ 2,693			\$ 2,693
Publications	\$ 112,089			\$ 112,089
Professional fees	\$ 98,511	\$ 56,311		\$ 154,822
Annual meeting	\$ 144,005		\$ 24,373	\$ 168,378
Chapters	\$ 7,543			\$ 7,543
Office expense	\$ 76,267	\$ 2,387		\$ 78,654
Total expenses	\$ 571,807	\$ 113,572	\$ 100,373	\$ 785,752
Change in Net Assets	\$ 59,653	\$ (88,113)	(234,254)	\$ (262,713)

Statement of Financial Position June 30, 2009

	Current Operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
Assets				
Cash	\$ 218,692			\$ 218,692
Accounts receivable				\$ -
Investments		\$ 862,131	\$ 2,257,284	\$ 3,119,415
Equipment		\$ 18,130		\$ 18,130
Funds held in trust	\$ 13,863		\$ 7,987	\$ 21,850
Total assets	\$ 232,555	\$ 880,261	\$ 2,265,271	\$ 3,378,087
Liabilities				
Accounts payable				\$ -
Accrued expenses				\$ -
Payroll taxes payable				\$ -
Deferred Income	\$ 15,260			\$ 15,260
Funds held in trust	\$ 13,863		\$ 7,987	\$ 21,850
Total Liabilities	\$ 29,123		\$ 7,987	\$ 37,110
Net assets	\$ 203,432	\$ 880,261	\$ 2,257,284	\$ 3,340,977
Total Liabilities & Net Assets	\$ 232,555	\$ 880,261	\$ 2,265,271	\$ 3,378,087
Total Liabilities & Net Assets, June 30, 2008:				\$ 3,515,706

Obituaries

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

Eugene Leahy, 1 April 2009

David Drew, 25 July 2009

Michael Steinberg, 27 July 2009

Catherine Parsons Smith, 31 August 2009

Donna Cardamone Jackson, 17 October 2009

Donna Cardamone Jackson (1937–2009)

Donna Cardamone Jackson died on 17 October 2009, following a three-year battle with ALS (Lou Gehrig's disease). Born on 16 November 1937, she completed a B.A. *magna cum laude* at Wells College in 1959, then went on to earn M.A. and Ph.D. degrees from Harvard University (1964 and 1972).

Much of Cardamone Jackson's scholarship focused on sixteenth-century dialect songs, especially the *canzone villanesca alla Napolitana*, the subject of her Ph.D. dissertation (under the direction of Nino Pirrotta) and subsequent book, *The Canzone Villanesca and Related Italian Vocal Part-Music, 1537–1570* (UMI Press, 1981), as well as numerous articles in journals and edited collections, many of them reprinted in *The Canzona Villanesca alla Napolitana: Social, Cultural and Historical Contexts* (Ashgate, 2008). A passionate advocate for the performance of this repertory, Cardamone Jackson edited three volumes of *villanesche*, *villanelle*, and *villote*, all published by A-R Editions: *Adrian Willaert and His Circle* (1978), *Orlando di Lasso* (1991), and (with James Haar) *Giovanthomaso Cimello* (2001). She also served as a consultant for numerous recordings.

In both her scholarly work and in her teaching, Cardamone Jackson stressed music's social and political contexts, leading most recently to articles exploring comic

H. C. Robbins-Landon, 20 November 2009

Bruce Bellingham, 3 January 2010

Jeffrey Wasson, 5 January 2010

Janet Knapp, 22 January 2010

culture and hidden erotic messages. In this, as with so many of the milestones of her long career, Cardamone Jackson was a pioneer. She was one of a handful of women to complete the Ph.D. in musicology at Harvard before 1975, and she was the first female member of the musicology division at the University of Minnesota, where she was hired in 1969 and where she taught courses on subjects ranging from the *Ars Nova* to Stravinsky until her retirement in 2007. During that time she was also an active member of AMS, serving on committees and as Council Secretary (1991–93), as well as on the Editorial Board of *JAMS* (1995–98).

What many of us remember best, however, is Cardamone Jackson's generosity. Her home—shared with husband David, daughter Anna, and a succession of energetic golden retrievers—was for many years the social hub of the University of Minnesota musicology division. Cardamone Jackson also advised and mentored—often unofficially—several generations of musicologists. She always made time for these young scholars, meeting with them at national conferences and corresponding with them throughout their careers. In a fitting tribute to this nurturing aspect of her work, as well as to her significant contributions to our discipline, in 2007 the AMS honored her by establishing the Donna Cardamone Jackson Publication Endowment.

—Kelley Harness

Interested in AMS Committees?

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

Jane Bernstein

Tufts University, Department of Music
Granoff Music Center

20 Talbot Ave.

Medford, MA 02155-5807

jane.bernstein@tufts.edu

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: **10 March 2010**.

50 Years Ago: Fall-Winter 1959–1960

- In planning for the 1961 New York meeting of the International Musicological Society, the Board proposed to the IMS that a plane be chartered for attendees. The IMS opted instead for steamer fare.
- Hans Tischler served as Local Arrangements Chair for the 1959 Annual Meeting. He received a resolution of thanks “not only for all he did in advance, but also for the efficiency with which he met every emergency that arose.” For the first time, a registration fee for the meeting (\$2) was set, to cover the cost of “programs, projectors, and the like.”
- The AMS Council approved Charles Seeger's proposal to form an organizing committee for the American Folk Music Council.
- The Board wrote to the Register of Copyrights recommending that “the Revised Copyright Law make more liberal provision for scholarly use of copyrighted material.”
- The Board approved a proposal to make *JAMS* vol. 13 (1960) a triple-issue Festschrift in honor of Otto Kinkeldey.

25 Years Ago: Fall-Winter 1984–85

- Jens Peter Larsen and Paul Henry Lang delivered valedictory addresses at the 1984 Annual Meeting. Lang, first Treasurer of the Society, called for interdisciplinarity: “We could not practice our trade without specialists; but if all of us become specialists, what will happen to the human condition? The members of the heroic era when modern musicology was established—Spitta, Chrysander, Jahn, Roland, Abert, Chilesotti, and others—were thoroughly trained in linguistics, history, art history, philosophy, and literature. At the first meeting of Maître Pirro's seminar (1924), he said ‘the history of music cannot be learned from books on music alone.’ I warmly commend this idea more than half a century later to you.”
- Otto E. Albrecht, Business Manager of *JAMS* from 1959 to 1978, died.
- The AMS 50 capital campaign was well underway, supported by large initial contributions from A-R Editions, Garland Publishing, and Marilyn Horne. The first call for fellowship applications was in preparation.
- David Crawford's proposal to the Board for a directory of computer users was tabled for future consideration.
- The 1985 Program Committee (Charles M. Atkinson, chair) received 273 proposals for ninety-four slots.

American Musicological Society

Bowdoin College
6010 College Station
Brunswick ME 04011-8451

Address service requested

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

Newsletter Editor's Message

The AMS is pleased to announce the appointment of Marica Tacconi as Editor of the AMS Newsletter for a three-year term beginning with this issue. A specialist in the music, art, and culture of late medieval and Renaissance Florence, she is professor of musicology and director of the Institute for the Arts and Humanities at the Pennsylvania State University.

When President Jane Bernstein invited me to take on the editorship of the *AMS Newsletter*, I was particularly excited about the prospect of giving some fresh thought to the function, content, and design of the *Newsletter*, which have changed relatively little since the first issue in 1971. As the AMS enters the fourth quarter of its history, it seems fitting to reconsider how the *Newsletter* can best serve the needs of its readers and of the Society as a whole. Now that the AMS web site has been redesigned and expanded, it will be particularly important to avoid some of the duplication in content and, instead, to think about ways in which the *Newsletter* can serve not only as a vehicle to inform,

but also as a platform to share new perspectives in our discipline.

Toward this goal, I am looking forward to working with the Communications Committee and I welcome your ideas and suggestions (mst4@psu.edu). Be prepared to see some significant changes in future issues!

—Marica Tacconi



Marica Tacconi
AMS Newsletter Editor

Moving?

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

AMS
6010 College Station
Brunswick ME 04011-8451
(207) 798-4243; toll free (877) 679-7648
ams@ams-net.org
www.ams-net.org

Newsletter Address and Deadline

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

Marica Tacconi, *AMS Newsletter* Editor
mst4@psu.edu

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

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).