

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XLI, NUMBER 1

February 2011  
ISSN 0402-012X

## *AMS San Francisco 2011: Just Don't Call it Frisco...*

**AMS San Francisco 2011**  
**10–13 November**

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

Though it may seem hard to believe, this will be the first time our Society meets in “the city,” arguably the best culinary center of the country, home to one of the best opera companies and symphonies, in one of the most flourishing early music communities, and offering stunning sights and walks. There aren't many other cities that boast enough scenic stairs to warrant the publishing of multiple maps and books on the subject. A city with astonishing landscapes, close to national parks, and boasting some picturesque neighborhoods, San Francisco will amply reward anyone willing to go out of the hotel and stroll around, hop on a cable car, take a ride north to the unique secular giant redwoods of Muir Woods (see the Ecocriticism Study Group news, p. 17), walk across the Golden Gate Bridge, take a ferry to Alcatraz, sit in

one of the city's countless cafes, admire its famous “painted ladies” (Victorian houses), take a stroll in the famously diverse Golden Gate Park, the Presidio, Crissy Field, the Marina, or Lands End, visit the Castro neighborhood, walk down the most crooked block in the country (Lombard Street), or one of hundreds of other possibilities. And that's without even mentioning the many museums, home to unexpected treasures. Not to miss are the San Francisco Museum of Modern Art ([www.sfmoma.org](http://www.sfmoma.org)), the De Young Museum in Golden Gate Park ([deyoung.famsf.org](http://deyoung.famsf.org)), the stunningly renovated Academy of Science, with its live roof, amazing planetarium, and wonderful rainforest ([www.calacademy.org](http://www.calacademy.org)), the Asian Art Museum across from the Public Library in Civic Center ([www.asianart.org](http://www.asianart.org)), and the Museum of the Legion of Honor ([legionofhonor.famsf.org](http://legionofhonor.famsf.org)).

The meeting takes place in the Hyatt Regency Hotel ([www.sanfranciscoregency.hyatt.com/hyatt/hotels](http://www.sanfranciscoregency.hyatt.com/hyatt/hotels)), on the Embarcadero opposite the piers, and right across from the historic Ferry Building. Don't let the name of the place trick you: the Ferry Building does serve its primary purpose (that of selling tickets for the Ferry that goes up and down the Bay and seeing its passengers off), but it is also one of the most beautiful conglomerations of shops, restaurants, and markets. In the Ferry Building ([www.ferrybuildingmarketplace.com](http://www.ferrybuildingmarketplace.com)) you can buy the best sourdough bread at Acme, then walk five steps to one of the greatest cheese shops in the city, Cowgirl Creamery, turn on your heel for about twelve steps and buy some exotic fruit and vegetables at the market, then put all that in your AMS bag and proceed to eat on the waterfront in one of the dozen eateries, from five-star fancy seafood restaurants to cheap Italian sandwiches, and everything in between. If you like seafood make sure

## *2010 Annual Meeting: Indianapolis*

The attendance figure for the joint meeting of AMS and the Society for Music Theory in Indianapolis was 2,246, smashing the previous record by a full ten percent. The program was the largest ever, with nine (rather than six) simultaneous sessions offered in each of the daytime program slots. Accordingly, the acceptance rate for proposals was up to a bit over thirty percent (199 out of 609) this year. The Program Committee met in April (we met in Pittsburgh for mutual convenience), about a month after the AMS Board meeting in the host city. This marks a significant and useful change in the Society's annual calendar. The extra month gives committee members additional time to read and comment in writing on the large number of proposals we now regularly receive. I am extremely grateful to all the committee members (Caryl Clark, Beth Glixon, Roger Parker, Peter Schmelz, and Larry Starr) for their diligence and great humor throughout the daunting process of selecting papers and organizing sessions. Special thanks to AMS's new Corresponding Member, Roger Parker, for his generous provision of wry one-liners throughout our deliberations.

At the Indianapolis meeting and in the months following, the word I heard most often invoked by those in attendance was “diversity.” It was manifested across the whole of the program (with papers taking us to ancient Mesopotamia, modern Palestine, pre-modern Iceland, 1940s Hollywood, and into the imaginative spaces of composers, performers and improvisers ranging from Haydn to Anthony Braxton), as well as in individual sessions. Topics included on the “Musicologies” session, for example, ranged from academic historiography (beginning with Guido Adler's evolutionary model) to Beethoven's place in American race relations. “Special Voices” embraced both the *Ziegfeld Follies* and

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## President's Message: After the Campaign

Our *OPUS* Campaign has ended on a high note. We have all experienced the positive effects of so many new and enhanced opportunities for fellowships, awards, travel, research, publication, and teaching. But beyond simply enumerating the benefits of the Campaign, what challenges does this achievement present to our Society? In short, in the wake of *OPUS*, what's next for the AMS?

In this and future columns, I will reflect on what the Society might do in the coming years in order to continue to "advance research in the various fields of music as a branch of learning and scholarship," as our object statement states. Here I would like to focus on how one of our greatest strengths as a learned society, our scholarly interconnectedness, can help the AMS function more smoothly in its administration.

An interesting way to look at this issue is to consider how the AMS deploys and maintains its endowment. The endowment provides funding that is crucial to "advancing" on many fronts, of course. It takes dollars not only to pay for fellowships, awards, travel, research, publication, and teaching. In some respects, we behave like a foundation, giving away about 5% of the value of our endowment annually: 37% for publications, 43% for fellowships, and 20% for travel grants and awards. Last year we handed out over \$157,000 for these endeavors.

But having a solid, multipurpose endowment also implies the obligation to carry out the most thoughtful and creative stewardship of our resources. The Society distributes the majority of this work among its Board and some forty committees, involving, at any given moment, around 350 members (including the Council and the fifteen regional chapters), or about one tenth of the membership. Each committee has a specific charge, and most committees consist of representatives from the various categories of our members: music faculty, independent scholars, emeriti/ae, and graduate students. How can we best identify colleagues for the important work of serving the Society?

I believe we can harness technology to help us find the best prospects for service

and involve as many of our members as possible. An enhanced online AMS Directory, for instance, could assist us by emulating the sense of connectedness that we share with our colleagues as we prepare, present, and disseminate our research. It could record the relatively rapid transitions in the careers of our younger members – passage from graduate student to faculty member, from assistant to associate professor, for instance – and it would permit members at any stage of career to add areas of expertise to their profiles as new interests emerge and develop. It could even highlight the important extra-musical pro-

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*In the wake of OPUS,  
what's next for the AMS?*

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iciencies of our colleagues. (The remarkable skill of our esteemed Treasurer, James Ladewig, as manager of the investment portfolio of the AMS is but one example of an ability that might be uncovered.) With very little effort from each of us, the universe of talent that exists in the AMS could be readily accessible to those who work to fill our committees, as it would be to those who seek like-minded colleagues for purposes of planning conferences, performances, and other events. Our interrelatedness as a Society of individuals with multiple talents could mirror the highly beneficial interaction that our members constantly display in their work.

This scholarly interconnectedness was on show everywhere at our Annual Meeting in Indianapolis, and it struck me repeatedly as an incoming President trying to take in as much as I could. The theme of "teaching music" is but one example: here, it was the seemingly serendipitous offerings on practical, theoretical, and historical aspects of music pedagogy that captured my attention. To begin with, the AMS Pedagogy Study Group sponsored forward-looking sessions on "The Emerging Scholarship of Pedagogy" and on "Rethinking Classrooms, Homework, and Learning." These were matched by the panel on "Musicology and the Documentary Film" as a medium for research and

teaching, and by numerous papers sponsored by the Pedagogy Interest Group of the SMT. Several AMS presentations in historical musicology likewise examined aspects of music teaching from different viewpoints, including Katherine Kaiser's paper on Stockhausen's use of vocal pedagogical techniques in his *Gesang der Jünglinge*, Rebecca Bennett's discussion of Sigmund Spaeth and the music-appreciation industry in early twentieth-century America, Jessica Payette's presentation on pianist Louis Horst's courses on dance composition in New York beginning in the 1920s, and Stephanie Frakes's paper on Chopin's *cantabile* and nineteenth-century piano pedagogy in Paris. Olivier Messiaen's work as composer and teacher at the Conservatoire was the focus of Matthew Odell's noontime recital, "The Music of Messiaen and his Students." Complementing these teaching-related events, and reaching across the decades to Bennett's paper, was, of course, the array of the latest textbooks, anthologies, histories, and guides on music authored by AMS members, which filled the tables of the Exhibit Hall. And dovetailing all of these activities is the upcoming inaugural meeting of the new committee for the AMS Teaching Fund, which will make its first award for innovative teaching in the Spring.

I'm confident that such happy intersections, both purposeful and accidental, will only increase, not least because of the steady growth in numbers of the AMS Study Groups, the newest of which, the Popular Music Study Group, has just come into being. I look forward to working with you on all the vital functions of the Society, and particularly on our scholarly and administrative interconnectedness.

For providing us with such a stimulating gathering in Indianapolis, I want to thank the paper presenters, along with those who masterminded the meeting, especially Michael Long, Program Chair; Jim Briscoe, Local Arrangements Chair; and David Schulenberg, Performance Committee Chair. We are truly grateful for your hard work and dedication.

—Anne Walters Robertson

## AMS Pre-Conferences

Last Fall the “Francophone Music Criticism, 1789–1914” network met at the AMS in Indianapolis for a pre-conference symposium. Mark Everist submitted the following report:

“Francophone Music Criticism, 1789–1914” is a network of around a hundred scholars worldwide involved in the study or use of the French nineteenth-century press for broadly musicological purposes. It was established in 2006 with a grant from the UK’s Arts and Humanities Research Council and is directed by Katharine Ellis (Royal Holloway) and Mark Everist (University of Southampton). Its principal aims are to share expertise among and beyond its membership and to oversee an expanding web resource preserving digital editions of significant parts of the nineteenth-century press as it relates to music. Its website is [music.sas.ac.uk/fmc](http://music.sas.ac.uk/fmc).

The Indianapolis symposium took place on the Wednesday afternoon and Thursday morning preceding the AMS Annual Meeting, and was occupied with the presentation of scholarly papers and the development of ideas for future funding bids to ensure the sustainability and impact of the network. The group heard papers from Diana Hallman, Katherine Kolb and Samuel Rosenberg, Kimberly White, Will Gibbons, Davinia Caddy, Annegret Fauser, Catherine Hughes and Megan Eagan, Benjamin Walton, Francesca Brittan, and Barbara Kelly. Subjects ranged widely from Francophone criticism in Rio de Janeiro, to singers and the press, to a project to document foreign musicians in nineteenth-century Paris.

The meeting was a success, and we were pleased to be able to arrange this conveniently in close proximity to the AMS gathering.

The AMS warmly encourages such pre-conferences or smaller events in conjunction with upcoming AMS annual meetings; indeed, two organizations have already made contact regarding potential pre-conferences in San Francisco next November. For more information about setting up an event, either in a sub-discipline or across disciplines, please contact Robert Judd, the AMS Executive Director.

—Michael Beckerman  
Chair, Committee on the Annual Meeting

## AMS San Francisco 2011

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not to miss the typical Dungeness crab (sold cooked on the street in the higher-numbered piers from dozens of rickety stands or served in most restaurants) and the sushi, a local obsession, which from what I hear is one of the things San Franciscans in exile miss the most, together with sourdough bread. If you like Chinese food you are in luck—San Francisco’s Chinatown is the largest in North America and you can find food from different traditions and for all palates and wallets.

Make sure to eat dinner early because you will not want to miss any of the exceptional performances in the evening. The year 2011–12 marks the hundredth anniversary of the San Francisco Symphony and they are thrilled to have us in town. Not only will we have the pleasure of attending their concert, conducted by Michael Tilson Thomas, but they will also give us a presentation or two on the history of the organization, in conjunction with an exhibit at the Public Library. On the night when you are not at the Symphony, you might be tempted to attend a

performance at the San Francisco Opera, featuring Handel’s *Serse* one evening and Bizet’s *Carmen* on the other. Also of interest will be a special AMS-sponsored performance of known as well as rarely heard Baroque works by the American Bach Soloists, conducted by Jeffrey Thomas. Of course you can also visit some of the famous jazz bars or other music venues.

The AMS Performance Committee (Jeffery Kite-Powell, chair) will put together a slate of daytime and evening concerts, and the AMS Program Committee (Caryl Clark, chair) will assemble all paper and poster sessions. As information becomes available it will be posted on the AMS web site ([www.ams-net.org/san-francisco](http://www.ams-net.org/san-francisco)). That will include a list of local restaurants. However, making one that will fit in fewer than twenty single-spaced, eight-point font pages will be tricky, so if you really want to know... buy a *Zagat* or some such. Take it all in, perhaps diet for a few days prior to the meeting, do your homework, then let the city enchant you—we can’t wait to welcome you. Just don’t call it Frisco; nobody does, really.

—Alexandra Amati-Camperi

Stockhausen’s recording studio. Cognition, dance, philosophy, pedagogy, film production and sound studies were all represented in daytime and evening sessions. Outside the paper and panel venues, the meeting hosted the first gatherings of several new study or interest groups devoted to Philosophy, Jewish Studies, and Popular Music. In short, the vitality and intellectual range of our disciplinary practices were abundantly and encouragingly evident throughout the weekend. The Performance Committee, chaired by David Schulenberg, also worked hard to encourage the spirit of musical diversity at “the crossroads of America,” sponsoring events including a lecture-presentation on twentieth-century African-American art songs and a multimedia performance combining recent compositions with images and film. David reports that recitals of Messiaen’s piano music and of Elizabethan lute songs were especially well attended.

There were, of course, the typical inconveniences involving the hotel venue(s): the long trek by indoor “skyway” from the Marriott to the Westin, the inevitable issues of acoustical separation between session rooms, the less than ideal quality of some of the sound systems, and a few overcrowded meeting spaces. I concur with past committee chairs who have suggested that this last (usually unavoidable) challenge often works to our advantage, lending a sense of intimacy and community to a session. This was especially apparent in Saturday afternoon’s panel on “Music and Biography: The Case of H. H. Eggebrecht.” We are indeed fortunate that this unusual alternative format session was recorded and that the audio is freely available on the AMS web site. The recording preserves a significant moment in the history of the annual meeting, our never-ending “work in progress.” The Eggebrecht session provides a template for the alternative format option, which could serve others who might be planning proposals on different important and timely subjects for future meetings. Time was too short to allow for a full consideration of every historical, philosophical or disciplinary issue raised by all the speakers on the panel and in the audience—the session was invitingly open-ended. I think most who were in attendance would agree that the afternoon launched an important conversation in the AMS concerning matters of music, social ethics, and the academy, one that will continue to inform our dialogues in the months and years to come.

—Michael Long

## Treasurer's Message

As I complete my tenth year serving you and our Society as Treasurer, I am pleased to report that our endowment has had a very good year. When I assumed this position in 2000, I could never have imagined the gyrations that lay ahead: two devastating market crashes with a spectacular five-year bull market in between and now the beginnings of a second recovery.

It is, therefore, extremely gratifying to inform you that for the fiscal year ending 30 June 2010, our investments gained 13.1%. The good news, however, does not stop there. As I write this on 31 December, we have made a stunning additional 13.9% during the last six months of 2010.

Furthermore, with these and earlier gains, our AMS endowment has now made back all the money it lost in the recent crash and then some. Our investment gains in the market

now stand \$384,000 or 11.4% above our late-2007 peak, which is a level far better than achieved by a great number of endowments, many of which are still underwater. When we add to this the \$967,000 received during these last three years in your *OPUS* Campaign contributions and from the National Endowment for the Humanities and Mellon Foundation grants, our AMS Endowment stands, as of 31 December 2010, at a new high point of \$4,451,000.

As noted, our endowment has recently been doing better than many others. You might remember from my report in the February 2010 *Newsletter* that, last fiscal year, the AMS outperformed every single Ivy League endowment by anywhere from 2% to 13%. This year the competition was much tighter. But with our 13% we still came in third place. Princeton squeaked by us at 14%, while

Columbia's gain of 17% easily surpassed all, with the other six schools finishing the year between 9% and 13%.

There is an important reason why our endowment has done so well. We keep it simple, while other endowments have turned more and more to esoteric and illiquid alternative investments. Our present approach is to aim for an approximate 50-50 split between stocks and bonds, and within stocks a 25-25 split between domestic and international. We own no individual stocks or bonds, so we avoid company-specific meltdowns like an Enron. Rather, we do it all with low-cost, broadly diversified mutual funds. The advantage of the simple approach is that it ensures that our money is invested at relatively low risk, compared to that of many other endowments.

—James Ladewig

## Executive Director's Message

I'm looking forward to our San Francisco Annual Meeting in November, having just completed the online proposal submission period a few days ago. (We received more proposals than ever: a total of 706.) Annual meeting preparation occupies the AMS office for a significant portion of its annual cycle of work; this year we have some changes in the routine. The Program Committee will not meet in a conference hotel this year, but at a small comfortable hotel central to attendees (in Philadelphia, 7–10 April).

For the past forty years or so, the Board of Directors has held its semiannual March meeting in the city of the Fall Annual Meeting. This year, we are instead meeting in New York. There are several reasons for this. First and foremost, the San Francisco venue did not give us a price break on a March meeting (unlike usual). But it also indicates a change in the Society's approach to the Annual Meeting venue, one that I think is healthy. The Annual Meeting is just too important to be left to the Board as a small element in their large

quantity of work. The Annual Meeting planning is fully a third of AMS income and expense (roughly \$200,000), and we have a dedicated committee (the Board Committee on the Annual Meeting (CAM)) and outsourced professional meeting planners working year-round, in addition to my office staff and me, to ensure a satisfactory meeting. The few minutes that the Board of Directors would be able to contribute to the myriad planning details are no longer as important as in the past.

There are many exciting facets to meeting in San Francisco, as Alexandra Amati-Camperi points out so well in her introduction to the meeting (see p. 1). A difference that attendees will notice this year has to do with contractual commitments for spending on food and beverage for the meeting; we agreed to spend \$100,000 on food and beverage in exchange for a better attendee room rate (\$199 per night). This means that the registration fee this year will be higher, but the increase will be devoted to supplying lots of food and drink! You may expect to reap the bounty in

generous and enjoyable breakfast and lunch options throughout the meeting. Evening is typically the time to explore the excellent local restaurant options, and we have not planned to order them from the hotel; but I'm open to suggestions on this, and if a number of members would like to see different hotel options for the evening, I'm willing to work on it. Please let me know.

Having just completed the précis of the post-conference survey for our 2010 Indianapolis Annual Meeting (see p. 19), I feel especially sensitive to the variety of feeling about this important aspect of the Society. The survey responses are illuminating and helpful; together with CAM, I hope to work effectively to make our Annual Meetings the best possible experience for attendees. Have a look at the summary and the details at the web site. If you have additional thoughts, please let me know.

—Robert Judd

### News from the AMS Board

The AMS Board met in Indianapolis in November 2010. In addition to reviewing reports from the officers and committees of the Society and reviewing nominations and appointments to committees and Society positions, the Board:

- Reallocated funds from Current Operations to the Howard Mayer Brown Endowment, the John Daverio Endowment, and the Ruth A. Solie Endowment to raise their respective values to the

amounts needed to fund the fellowship, subvention, and award.

- Approved a new lecture series to be held in Cleveland in conjunction with the Rock and Roll Hall of Fame.
- Approved the establishment of the Popular Music Study Group.
- Agreed to permit Study Groups and Chapters to establish sub-accounts with the AMS office to facilitate banking needs.

## Message from the Editor-in-Chief of JAMS

As I write these words, the first issue of *JAMS* is in production and the second one almost complete. Editing the journal has been a fascinating experience thus far. I have discovered that—besides the fabulous editorial team (with Daniel Goldmark as review editor, Louise Goldberg as assistant editor, the distinguished members of the editorial board, and our wonderful research assistants)—my new collaborators in this venture are the members of the Society at large. You contribute as authors, referees, book reviewers, correspondents, and readers of the *Journal*. Each of those roles is indispensable. Yet I would like to highlight in particular the crucial but often unsung service that peer reviewers offer so unstintingly to the journal, and present my heartfelt thanks to them. I have been humbled by the unassuming generosity of colleagues from all fields and ranks who give their valuable time to, and share their expertise with, the *Journal's* aspiring authors. As someone who sees all the reports, I can only marvel at their detail and thoughtfulness. Whether they lead to acceptance or rejection, they offer precious advice, as more than one author—even when rejected—has acknowledged.

Just as the *Journal* flourishes thanks to the selfless service of our readers, it reflects the interests and scholarly approaches of our writers, presenting a microcosm of musicology that evolves with the field(s). There are at least two areas, however, where I would like to see some change over the next two or three years. Recently, *JAMS* has been criticized for the low number of articles per issue.

And yet, the *Journal* is already accepting a higher percentage of submitted articles than many of its peers in the humanities. I can only publish more articles if there are more submissions—the math is simple. Therefore, I would like to encourage especially these critics: why not just send the essay that you are currently writing to *JAMS* and see what happens?

Second, I am worried about the representation of several demographics in the *Journal*. Our statistics along gender lines offer a good example. Although women make up almost fifty percent of the Society's membership, over the last four years only one third of submissions—and therefore a similar proportion of published articles—were by women. I am concerned about this lower visibility for female scholars in our Society's official *Journal*, but unless more of you submit articles, nothing will change. Similarly, minority scholars may well be underrepresented in the *Journal*. In our current anonymous review process, these aspects remain hidden, and statistics win.

If members of the society have any thoughts on these or any other issues concerning the *Journal*, the editorial team and I would be very glad to hear them. *JAMS* is a rich expression of our activities as scholars and readers, and it is up to all of us to make and keep it a dynamic resource. My colleagues and I look forward to reading your submissions over the coming months, and to the exciting issues to come.

—Annegret Fauser

## AMS Fellowships, Awards, and Prizes

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

Publication subventions are drawn from the AMS 75 PAYS, Anthony, Brook, Bukofzer, Daverio, Hanson, Hibberd, Jackson, Kerman, Picker, Plamenac, and Reese Funds. Application deadlines are mid-February and mid-August each year.

### 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

### Teaching Fund

for innovative teaching projects  
Deadline: 1 March

### Eugene K. Wolf Travel Fund

for European research  
Deadline: 1 March

### AMS Publication Subventions

Deadlines: 15 February, 15 August

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

Deadline: 1 May

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

Deadline: 2 May

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

Deadline: 2 May

**Music in American Culture Award** for outstanding scholarship in music of the United States

Deadline: 2 May

**Claude V. Palisca Award** for an outstanding edition or translation

Deadline: 2 May

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

Deadline: 2 May

**Ruth A. Solie Award** for an outstanding collection of essays

Deadline: 2 May

**Robert M. Stevenson Award** for outstanding scholarship in Iberian music

Deadline: 2 May

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

Deadline: 1 July

### MPD Travel Fund

to attend the Annual Meeting  
Deadline: 25 July

**Thomas Hampson Fund** for research and publication in classic song

Deadline: 15 August

### Noah Greenberg Award

for outstanding performance projects  
Deadline: 15 August

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## Awards, Prizes, and Honors

### Honorary Members

**J. Peter Burkholder** is Distinguished Professor of Musicology at Indiana University. He joined the faculty there in 1988 after teaching at the University of Wisconsin-Madison. At Indiana, he served for five years as Associate Dean of the Faculties and is currently chair of the Musicology Department. He received his M.A. (1980) and Ph.D. (1983) from the University of Chicago, where he studied composition with Ralph Shapey, music theory with Robert P. Morgan, and musicology with Howard Mayer Brown, Edward Lowinsky, Robert L. Marshall, and Rose Rosengard Subotnik. His graduate studies were supported by a Danforth Foundation Fellowship and Martha Baird Rockefeller Dissertation Grant.

Burkholder has published extensively on the music of Charles Ives. His book *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* demonstrated the variety of Ives's borrowing techniques, their roots in prior traditions, and their development over Ives's career. He has delineated the field of musical borrowing studies in several articles and an online bibliography. Other articles have addressed modernist composers from Brahms to Berg and their relationship to past music; musical meaning; and music history pedagogy. His writings have appeared in *JAMS*, *Journal of Musicology*, *Musical Quarterly*, *19th-Century Music*, *Music Theory Spectrum*, *American*

*Music*, *Notes*, *College Music Symposium*, and *New Grove*, and have been translated into Italian, Spanish, Portuguese, Japanese, Chinese, and Korean.

Burkholder's article "Johannes Martini and the Imitation Mass of the Late Fifteenth Century," (*JAMS* 37, 1985) won the Society's Alfred Einstein Award. He has received two Irving Lowens Awards from the Society for American Music for his book *Charles Ives: The Ideas Behind the Music* (1985) and his article "The Organist in Ives" (*JAMS*, 2002), and two ASCAP Deems Taylor Awards, most recently for "Music of the Americas and Historical Narratives" (*American Music* 27, 2009).

Burkholder is the current author of the widely used textbooks *A History of Western Music* (with Grout and Palisca) and *Norton Anthology of Western Music* (with Palisca). Burkholder has served the Society in many capacities, most notably as a member of the Board of Directors (1992–94), Vice President (2002–3), and President (2003–4).

**D. Kern Holoman** is professor of music at the University of California, Davis, where he has taught music history and orchestral performance since 1973. He has served as founding Dean of Humanities, Arts and Cultural Studies at UC Davis; the first Barbara K. Jackson Professor of Orchestral Conducting; and fourth conductor of the UC Davis Symphony Orchestra, 1977–2009.

Holoman received his B.A. in music from Duke University and his Ph.D. from Princeton University with a dissertation on the autograph musical documents of Hector Berlioz (ca. 1818–40). He has written extensively on French nineteenth-century music. Among his scholarly publications are the *Catalogue of the Works of Hector Berlioz* (1987), *Berlioz* (1989; 1990), the *Société des Concerts du Conservatoire, 1828–1967* (2007), and the forthcoming *Charles Munch* (2011). His books for students and the general public include *Evenings with the Orchestra: A Norton Guide for Concert-Goers* (1992), *Masterworks*, (1998; e-book, 2010), *Writing about Music* (1988; rev. 2nd ed. 2008), and *The Orchestra: A Very Short Introduction*, forthcoming (2011).

He attended his first national AMS meeting in Toronto in 1970, and has since served the Society in various capacities, including national Program Chair (1982), member of the Council, and member of the Board of Directors. He was chair of the AMS 50 Campaign and co-chair with Anne Walters Robertson of the *OPUS* Campaign.



D. Kern Holoman  
Honorary Member

Holoman served on the international commission Berlioz 2003, co-authoring several of its publications. In 1989, the French government decorated him a *chevalier* of the Ordre des Arts et des Lettres; in 1999, he became an *officier*.

**Richard Taruskin** is the Class of 1955 Professor of Music at the University of California, Berkeley. He received his B.A. in music (1965), M.A. (1968), and Ph.D. (1975) in historical musicology from Columbia University, where he taught from 1976 to 1987. While at Columbia, he served as director of the Collegium Musicum and the Cappella Nova, and performed as viol soloist with the Aulos Ensemble. He recorded over fifteen discs with these groups, and from 1978 to 1983 he edited



Richard Taruskin  
Honorary Member



J. Peter Burkholder  
Honorary Member



Judith Tick  
Honorary Member

eight volumes of Renaissance music for Ogni Sorte editions.

Taruskin's scholarly work spans from the fifteenth to the twenty-first centuries. He has written extensively on Renaissance music, issues of authenticity, music historiography, and the relationship of music and politics. He is considered one of the foremost experts on Russian music from the eighteenth century to the present. His major publications on this subject include: *Opera and Drama in Russia as Preached and Practiced in the 1860s* (1981), *Musorgsky: Eight Essays and an Epilogue* (1993), *Stravinsky and the Russian Traditions: A Biography of the Works through Mavra* (1996), *Defining Russia Musically: Historical and Hermeneutical Essays* (1997), and *On Russian Music* (2008).

Taruskin is also well known to the general public for his writings in the *New York Times*, the *New Republic*, *Opus*, *Atlantic Monthly*, *Opera News*, and other publications. Two collections, *Text and Act: Essays on Music and Performance* (1995) and *The Danger of Music and Other Anti-Utopian Essays* (2008), chronicle his long career as a critic. He edited, together with Piero Weiss, *Music in the Western World: A History in Documents* (1984; 2nd ed. 2007). The breadth and depth of his engagement with music history are on full display in his six-volume *Oxford History of Western Music* (2005).

His honors from the Society include the Noah Greenberg Award (1978), the Alfred Einstein Award (1980) for his "Opera and Drama in Russia: The Case of Serov's *Judith*" (*JAMS* 32, 1979), and the Otto Kinkeldey Award, which he received twice, in 1997 for his Stravinsky biography, and in 2006 for the *Oxford History of Western Music*. In 1987, he won the Dent Medal from the Royal Musical Association, and in 2007 was elected a

Fellow of the American Academy of Arts and Sciences. He has served as a member of the AMS 50 Fellowship Committee, Program Committee, and Board of Directors.

**Judith Tick** is a Matthews Distinguished University Professor in the Department of Music at Northeastern University, having joined the faculty in 1985 after teaching at Brooklyn College. She received her B.A. from Smith College (1964), M.A. from the University of California, Berkeley (1967), and Ph.D. from the Graduate Center, CUNY (1979). Tick describes herself as a "second-wave" academic feminist, her career trajectory shaped by both the women's civil-rights movement and women's history. Her dissertation was published as *American Women Composers Before 1870* (1983, repr. 1995, 2010). Her second book, *Women Making Music: The Western Art Tradition, 1150–1950* (1986), co-edited with Jane Bowers, is today considered a classic in the field.

Simultaneously, Tick pursued her scholarship in American music studies, supported by her association with H. Wiley Hitchcock's Institute for the Study of American Music. Publications in this area include her first article, "Ragtime and the Music of Charles Ives" (*Current Musicology* 18, 1974), and her biography, *Ruth Crawford Seeger, A Composer's Search for American Music* (1997). Tick served as an Associate Editor for "American Musics" at *The Musical Quarterly* (1992–2009) under the leadership of Leon Botstein, with whom she collaborated on a Bard Summer Festival on Aaron Copland. This resulted in the book *Aaron Copland and His World* (2005), which she co-edited with Carol Oja. Other important publications include the article "Women and Music" for the *New Grove Dictionary of American Music* (1986) and the *New Grove Dictionary of Music and Musicians* (2001). In 2007 she served as the first scholar-in-residence for the Tanglewood Music Center's Festival of Contemporary Music. She is currently working on a biography of Ella Fitzgerald.

Tick has twice won the ASCAP Deems Taylor Award and Irving Lowens Award from the Society for American Music for best article ("Charles Ives and Gender Ideology," in *Musicology and Difference*, 1993) and for best book (*Ruth Crawford Seeger*, 1998). She has received fellowships and grants from the Rockefeller Foundation, the ACLS, and the NEH. In 2004, she was elected Fellow of the American Academy of Arts and Sciences. She served as chair of the AMS Committee on the Status of Women, the Solie Award Committee, and twice on the AMS Board of Directors.



José López-Calo  
Corresponding Member

### Corresponding Members

**José López Calo** is professor emeritus at the University of Santiago de Compostela, having joined the faculty in 1973. Before his arrival at Santiago de Compostela, he worked from 1965 to 1970 at the Pontifical Institute in Rome as professor of musicology and then vice-rector. A Jesuit, he served as general secretary of the International Society of Sacred Music (1963–1968) and musical advisor of the Vatican Radio (1963–1970).

He received a master's degree in philosophy from the Pontifical University of Comillas (1949), a master's degree in theology and letters from University of Granada (1956), and a doctorate in history from the University of Santiago de Compostela. He then studied at the Pontifical Institute of Sacred Music in Rome where, under the supervision of his mentor, Mons. Higinio Anglés, he earned his doctorate (1962), with a dissertation on music at Granada Cathedral in the sixteenth century.

López Calo has published more than eighty books, catalogues, and music editions on topics ranging over four centuries of music history in Spain and Western Europe. In particular, his publications have meticulously documented the musical tradition and practice of cathedrals throughout Spain. He has contributed numerous articles to several international encyclopedias including *Dizionario enciclopedico della musica*, *Encyclopédie des musiques sacrées*, *Musik in Geschichte und Gegenwart*, and the *New Grove*. He has also

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## Awards, Honors, Prizes

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Roger Parker  
Corresponding Member

served as co-editor, together with Emilio Casares and Ismael Fernández de la Cuesta, of the *Diccionario de la música española e hispanoamericana*.

In 1989, King Juan Carlos I of Spain bestowed upon him the National Gold Medal of the Arts, and in 1999 a Festschrift was published in his honor. He has been a member of the AMS for nearly fifty years.

**Roger Parker** is professor of music at King's College, London, where he received his Ph.D. (under the supervision of Pierluigi Petrobelli) in 1981. He has also taught at Cornell (1982–93), Oxford (1994–9) and Cambridge (1999–2006), holding visiting positions at Princeton (1987), Berkeley (Bloch Lecturer, 2002) and the Institute for Advanced Study (2007). The research area that has occupied him most often is Italian opera of the nineteenth century.



Philippe Vendrix  
Corresponding Member

Parker's musicological work may be divided into two distinct, sometimes even warring, fields of activity. One is edition making. He has completed or is working on editions of twelve operas—by Donizetti, Bellini, Verdi, and Puccini—and serves along with Gabriele Dotto as General Editor of the Donizetti critical edition. The other field is criticism in its broadest sense. Most important here are two books: *Leonora's Last Act: Essays in Verdian Discourse* (1997) and *Remaking the Song: Operatic Visions and Revisions from Handel to Berio* (2006). He has also authored twelve further books and many articles and reviews (*19<sup>th</sup>-Century Music*, *JAMS*, *Opera Quarterly*, *Cambridge Opera Journal*, *London Review of Books*, *Opera*, etc.). He was founding editor (with Arthur Groos) of the *Cambridge Opera Journal* (1989–98).

He writes regular reviews for *Opera* magazine, has produced close to a hundred program-book essays for opera companies around the world, and from 2006 to 2010 gave public lectures as professor of music at Gresham College, London. Awards include the Premio "Giuseppe Verdi" (1983), a Guggenheim Fellowship (1989), the Dent Medal (1993), and election as a Fellow of the British Academy (2008). His latest book, due to be published in 2011, is *Opera's Last Four Hundred Years*, a history of opera written with Carolyn Abbate. He is now working on a book about music in London in the 1830s.

**Philippe Vendrix** is senior researcher at the National Center for Scientific Research (CNRS) in France and a Fellow of the Centre d'Études Supérieures de la Renaissance (CESR) at the Université François-Rabelais in Tours, where he presently serves as Dean of the Center. Since the mid-1990s, he has also held an appointment as professor of musicology at the University of Liège.

After studying in Belgium and France, Vendrix earned his M.A. (1988) from the University of Arizona, where he worked with James Anthony and John Boe. He received his Ph.D. in musicology from the University of Liège (1991). He has published extensively on French music of the early modern period. His early publications focused on the seventeenth and eighteenth centuries, in particular the *tombeau*, *opéra-comique*, and music historiography. When he joined the CNRS, he turned his attention to Renaissance studies, publishing on composers (*Johannes Ciconia, musicien de la transition; Johannes Ockeghem*), on the science of music (*Music and Mathematics in Early Modern Europe; La musique de la Renaissance*), and on music notation (*La notation musicale au Moyen Âge à la Renaissance*). He has also edited the works of Eloy

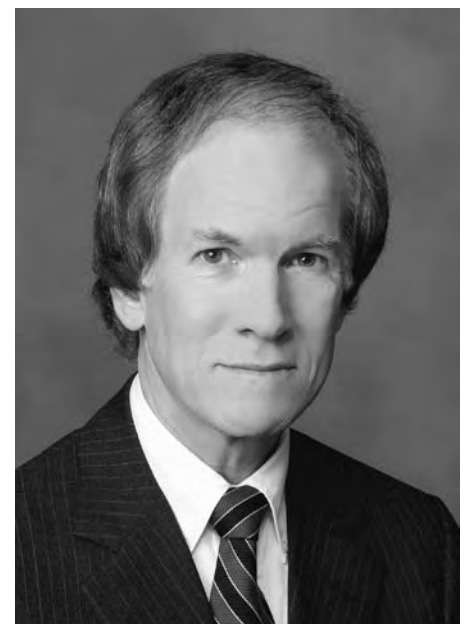
d'Amerval, Guyot de Châtelet, Pontus de Tyard, and René Ouvrard. Vendrix has continued to pursue his interest in music historiography and writings on music as seen in his book *La Renaissance et sa musique au XIX<sup>e</sup> siècle* and his articles on Fétis, Combarieu, and Stendhal and Rossini. At the CESR, he has served as Director of Ricercar, an ambitious program encompassing a number of musicological activities, including a series of critical editions, databases, and study groups.

Vendrix has been editor-in-chief of *Acta Musicologica* for the past ten years. He has also served on the editorial boards of several journals. Elected president of the Commission Internationale Mixte of RILM, he has participated on numerous national and European committees for the humanities. In 2000, Vendrix received the Dent Medal from the Royal Musical Association. He was elected a member of the Academia Europaea (2008) and the College of Alumni of the Royal Academy of Belgium (2010).

## 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 **Charles M. Atkinson** (Ohio State University) for *The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music* (Oxford University Press).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of her or his career was presented to **Giuseppe Gerbino** (Columbia University) for



Charles M. Atkinson  
Kinkeldey Award Winner





Giuseppe Gerbino  
Lockwood Award Winner

*Music and the Myth of Arcadia in Renaissance Italy* (Cambridge University Press).

The **H. Colin Slim Award** for an outstanding article by a scholar beyond the early stages of her or his career was presented to **David Brodbeck** (University of California, Irvine) for “Hanslick’s Smetana and Hanslick’s Prague,” *Journal of the Royal Musical Association*.

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 **Nathan Seinen** (University of Cambridge) for “Kutuzov’s Victory, Prokofiev’s Defeat: The Revisions of *War and Peace*,” *Music & Letters*.



Nathan Seinen  
Einstein 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 **Geoffrey Baker** (Royal Holloway, London), for *Imposing Harmony: Music and Society in Colonial Cuzco* (Duke University Press).

The **Claude V. Palisca Award** for an outstanding edition or translation was given to **Patricia Brauner** (University of Chicago) and **Philip Gossett** (University of Chicago) for their edition: *Gioachino Rossini, Petite Messe solennelle* (Bärenreiter).



Robin D. G. Kelley  
MAC Award Winner

The **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 was presented to **Robin D. G. Kelley** (University of Southern California) for *Thelonious Monk: The Life and Times of an American Original* (Simon & Schuster).

The **Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **Remi Chiu** (McGill University) for “St. Sebastian Motets as Curatives for the Plague.”

The **Noah Greenberg Award** for outstanding contributions to historically aware performance and the study of historical performing practices was presented to **Jesse Rodin** and **Cut Circle** for “Josquin’s Rome: Hearing and Composing in the Sistine Chapel.”

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David Brodbeck  
Slim Award Winner



Geoffrey Baker  
Stevenson Award Winner



Jesse Rodin  
Greenberg Award Winner

## Awards, Honors, Prizes

*continued from page 9*

The **Ruth A. Solie Award** for a collection of essays of exceptional merit was presented to **Annegret Fauser** (University of North Carolina, Chapel Hill) and **Mark Everist** (University of Southampton), eds., for *Music, Theater, and Cultural Transfer: Paris, 1830–1914* (University of Chicago Press).

The inaugural **Thomas Hampson Award** supporting research and publication in classic song was presented to **Jennifer Ronyak** (University of Alberta) for her research project “Singing the Self: Autonomy, Communication, and Community in Lied Performance in Germany, 1790–1832.”

### 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 **Roger Freitas** for *Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani* (Cambridge University Press).

**Richard Benedum** (University of Dayton) received a grant from the National Endowment for the Humanities to direct an interdisciplinary Institute for teachers, “Mozart’s Worlds: Bridging West and East,” to be held in Vienna, 20 June–15 July 2011.

**Margaret Bent** (University of Oxford) received an honorary doctorate from the Université de Montréal, the first ever presented to a musicologist.

**Paul Berry** (University of North Texas) received an NEH Fellowship for his project



Annegret Fauser  
Solie Award Winner

“The Rhetoric of Memory in Brahms’s Songs and Small-Scale Chamber Music.”

**Sally Bick** (University of Windsor) received an NEH Fellowship for her project “The Musical Legacy of the New School of Social Research.”

**Joanna Cobb Biermann** (University of Alabama) received a grant from the Fritz Thyssen Stiftung of Cologne to work at the Beethoven Archive (Bonn) on her project “Ludwig van Beethoven, Piano Pieces: A Critical Edition with Commentary.”

**J. Peter Burkholder** (Indiana University) received an ASCAP Deems Taylor Award for his article “Music of the Americas and Historical Narratives,” *American Music* (Winter 2009).

**Anna Maria Busse Berger** (University of California, Davis) received the Lise Meitner Fellowship for a fifteen-month residency in Vienna in 2011–12. She will conduct research for a book entitled *Between Orality and Literacy: Music in the Moravian Missions, 1732–2009*.

**Megan Varvir Coe** (University of North Texas) won the AMS Southwest Chapter Hewitt-Oberdoerffer Award for the best graduate paper, for “In the Eye of the



Mark Everist  
Solie Award Winner

Beholder: The Liberation and Subjugation of Salome in Strauss’s ‘Dance of the Seven Veils.’”

**Brigid Cohen** (University of North Carolina, Chapel Hill) received the Berlin Prize from the American Academy in Berlin to conduct research for her book project “Sounds of Translation: Musical Modernism beyond the Nation.”

**Georgia Cowart** (Case Western Reserve University) received an NEH Fellowship for her project “Watteau’s Utopias of Music and Theater: Visions of a New France.”

**Dorothy Lamb Crawford** (Boston, Mass.) received an ASCAP Deems Taylor Award for *A Windfall of Musicians: Hitler’s Émigrés and Exiles in Southern California* (Yale University Press, 2009).

**Alison DeSimone** (University of Michigan) is a co-winner of the 2010 National Opera Association Scholarly Paper Competition. She received the Leland Fox Award for the



Patricia Brauner and Philip Gossett  
Palisca Award Winners



Jennifer Ronyak  
Hampson Award Winner

paper “*Médée et son pouvoir: Music and Dramatic Structure in Marc-Antoine Charpentier’s Médée (1693)*,” read at the National Opera Association (San Antonio, January 2011).

**Melina Esse** (Eastman School of Music, University of Rochester) received an NEH Summer Stipend for her book project “Saffo’s Lyre: Neoclassicism and Improvisation in Italian Opera.”

**David Fallows** (University of Manchester) received an honorary doctorate from the Université François-Rabelais de Tours.

**Danielle Fosler-Lussier** (Ohio State University) received an NEH Fellowship for her project “American Music, Global Messages: Building Bridges in the Cold War World.”

**Glenda Dawn Goss** (Sibelius Academy) received an ASCAP Deems Taylor Award for *Sibelius: A Composer’s Life and the Awakening of Finland* (University of Chicago Press, 2009).

**Deborah H. How** (University of Southern California) won the 2010 Mu Phi Epsilon Musicological Research Competition (Category I: Ph.D. Dissertations) for her dissertation, “Arnold Schoenberg’s Prelude From the Suite for Piano, Op. 25: From Composition with Twelve Tones to the Twelve-Tone Method.”

**Claudia R. Jensen** (University of Washington) received the University of Southern California Book Prize in Literary and Cultural Studies for her book *Musical Cultures in Seventeenth-Century Russia* (Indiana University Press, 2009).



Remi Chiu  
Pisk Prize Winner



Roger Freitas  
Brett Award Winner

**Robin D. G. Kelley** (University of Southern California) received an ASCAP Deems Taylor Award for *Thelonious Monk: The Life and Times of an American Original* (Free Press, 2009).

**Thomas Forrest Kelly** (Harvard University) was decorated as Chevalier de l’Ordre des Arts et des Lettres of the French Republic.

**James Brooks Kuykendall** (Erskine College) received the 2011 Edith and Richard French Fellowship from the Beinecke Rare Book and Manuscript Library, Yale University, for his project “William Walton’s Compositional Process.”

**Yawen Ludden** (University of Kentucky) received a 2010–11 Fulbright Award for travel to Beijing, where she is conducting research at the Musicology Institute of the Central Conservatory of Music for her dissertation “The Chinese Music Revolution: From Beijing Opera to Yangbanxi.”

**Drew Massey** (Harvard University) received an NEH Fellowship for his project “Between Collaboration and Retrospection: John Kirkpatrick, American Music, and the Printed Page, 1929–1989.”

**Laurie McManus** (University of North Carolina, Chapel Hill) received the 2010 Karl Geiringer Scholarship from the American Brahms Society for her dissertation “The Rhetoric of Sexuality in German Music Criticism, 1848–1883.”

**Jann Pasler** (University of California, San Diego) received an ASCAP Deems Taylor Award for *Composing the Citizen: Music as*

*Public Utility in Third Republic France* (University of California Press, 2009).

**Vivian Perlis** (Yale University) received the 2011 Educator of the Year award from *Musical America* Magazine.

**Colleen Reardon** (University of California, Irvine) received an NEH Fellowship for her project “A ‘Sociable Moment’: Sieneese Opera Patronage and Performance, 1669–1704.”

**Tilden Russell** (Southern Connecticut State University) received an NEH Fellowship to complete his book *The Compleat Dancing Master: A Translation of Gottfried Taubert’s Rechtschaffener Tantzmeister (1717). Introduction, Translation, and Annotations* (Peter Lang; forthcoming).

**Peter J. Schmelz** (Washington University in St. Louis) received an ASCAP Deems Taylor Award for *Such Freedom If Only Musical: Unofficial Soviet Music During the Thaw* (Oxford University Press, 2009).

**Kerala Snyder** (Eastman School of Music, University of Rochester) received an honorary doctorate from the University of Gothenburg.

**Benjamin Steege** (Stony Brook University) was awarded an Alexander von Humboldt Foundation Research Fellowship for Postdoctoral Researchers for the 2010–11 academic year, hosted by Humboldt University, Berlin.

**Judith Tick** (Northeastern University) received an NEH Fellowship for her project “Ella Fitzgerald, a Biography: Life, Work, Legacy.”

**Gary Tomlinson** (University of Pennsylvania) received the 2010 Derek Allen Prize from the British Academy.

#### Correction

In the paper version of the August 2010 *AMS Newsletter*, the title of **Beverly Wilcox’s** dissertation was listed incorrectly. Wilcox (University of California, Davis) received a Eugene K. Wolf Travel Award for work toward her dissertation “The Concert Spirituel, Composers, and Audiences: Music in the Public Sphere.”

#### 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 Elections 2011

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

You may vote electronically at the web site, or by using the paper ballot 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 President

### WALTER M. FRISCH

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

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

**Research Areas:** 19th- and 20th-century Austro-German music; modernism in the arts; American popular song

**Publications:** *Brahms and His World* (co-editor, rev. ed. (Princeton, 2009)); *German Modernism: Music and the Arts* (California, 2005); *Brahms: The Four Symphonies* (Yale, 2003; Schirmer, 1996); *The Early Works of Arnold Schoenberg, 1893–1908* (California, 1993); *Brahms and the Principle of Developing Variation* (California, 1984)

**Awards:** De Bary Award for Distinguished Service to the Columbia Core Curriculum (2008); Center for Scholars and Writers, New York Public Library (2000); ASCAP Deems Taylor Awards (1994, 1985); Humboldt Foundation Fellowship (1990); NEH Fellowship (1985)

**Administrative Experience:** Columbia University: Director of Graduate Studies (2008–); Chair, Music Humanities Program (2003–08); Chair, Executive Committee of Faculty of Arts & Sciences (2004–05); Chair, Department of Music (2003, 1993–96); Chair, Society of Fellows in the Humanities (2001–03, 1997–2000)

**AMS Activities:** Vice President (2006–08); Chair, H. Colin Slim Award Committee (2005–06); Chair, Publications Committee (1998–2003); *JAMS* Editorial Board (1996–98); Director-at-Large (1994–96)

### CHRISTOPHER REYNOLDS

Professor of Music, University of California, Davis

**Degrees:** PhD, Princeton, 1982; MA, Princeton, 1975; BA, UC Riverside, 1973

**Research Areas:** Renaissance; musical influence; American music

**Publications:** “*Porgy and Bess*: An ‘American *Wozzeck*’,” *JSAM* (2007); *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Harvard, 2003); *Papal Patronage and the Music of St. Peter’s, 1380–1513* (California, 1995); editor-in-chief, *Beethoven Forum* (1989–96); *JAMS* articles (1992, 1987, 1984)

**Awards:** Kurt Weill Prize (2009); H. Colin Slim Award (2008); finalist, Otto Kinkeldey Award (2004); Humboldt Foundation Fellowship (1991–92); NEH Fellowships (1988–89, 1984–85)

**Administrative Experience:** UC Davis: Chair, Music Department (2009–12, 1992–96); Chair, Committee on Academic Personnel (2007–08); Director, Education Abroad Center (2000–02); Chair of the Faculty, College of Letters and Science (1995–96). Director, UC Study Center in Germany (2002–04)

**AMS Activities:** Editor, *AMS Studies* (2009–14); Pisk Prize Committee (2005–07); Chair, 2007); Director-at-Large (1996–98); Committee on the Publication of American Music (1993–99); Program Committee (1992–94; Chair, 1994)

## Candidate for the Office of Secretary

### PAMELA F. STARR

Professor of Music History, University of Nebraska

**Degrees:** PhD, Yale, 1987; MLS, Columbia; BA, Harpur College

**Research Areas:** Music and music patronage at the papal court and other 15th-century court institutions; music and music patronage in 16th–17th century England; music and film

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

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

**Awards:** Fellowships: American Philological Society (1993); ACLS (1989); NEH (1988); American Academy in Rome (1984); Fulbright (1984)

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

**AMS Activities:** Secretary (2008–11); Director-at-Large (2006–07); AHJ AMS 50 Fellowship Committee (2004–06); Review Editor, *JAMS* (2001–04); Program Committee (1998)

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

### DAVID BRACKETT

Associate Professor of Music, McGill University

**Degrees:** DMA, Cornell, 1991; MMus, New England Conservatory, 1986; BA, UC Santa Cruz, 1981

**Research Areas:** Popular music; jazz; contemporary art music; film music; critical theory

**Publications:** *The Pop, Rock, and Soul Reader: Histories and Debates*, 2nd ed. (Oxford, 2009); “Questions of Genre in Black Popular Music,” *BMRJ* (2005); “Where’s It At? Postmodern Theory and the Contemporary Musical Field,” in *Postmodern Music/Postmodern Thought*, (Routledge, 2002); “Banjos, Biopics, and Compilation Scores: The Movies Go Country,” *American Music* (2001); *Interpreting Popular Music*, rev. ed. (California, 2000)

**Awards:** Social Sciences and Humanities Research Council of Canada (SSHRC) Grant (2006–11); SSHRC Major Collaborative Research Initiative (2007–14); NEH Summer Fellowship (2000); New Music Delaware Competition winner (2000); Phi Eta Sigma

National Honor Society (teaching excellence), Honorary Member (1999)

**Administrative Experience:** McGill University: Musicology Area Chair (2009–); Department of Music Research Chair (2005–07). Chair, Lowens Book Award Committee, Society for American Music (2005); President, US Branch of the International Association for the Study of Popular Music (US-IASPM) (1998–2000); Secretary-Treasurer, US-IASPM (1995–98)

**AMS Activities:** Program Committee (2011); Lockwood Award Committee (2007–09); Committee on Cultural Diversity (1997–2000)

## ANDREW DELL'ANTONIO

William David Blunk Memorial Professor of Music, University of Texas, Austin

**Degrees:** PhD, UC Berkeley, 1991; MA, UC Berkeley, 1987; BA, Yale, 1985

**Research Areas:** Early modern Italy; post-modernism; cultures of listening

**Publications:** “Particolare gusto e diletto alle orecchie: Listening in the Early *Seicento*,” in *Culture and Authority in Baroque Europe* (Toronto, 2005); editor and contributor (“Postmodern Listening Processes and MTV”), *Beyond Structural Listening? Postmodern Modes of Hearing* (California, 2004); “Florestan and Butt-head: a Glimpse into Postmodern Music Criticism,” *AM* (1999); *Syntax, Form, and Genre in Sonatas and Canzonas, 1621–1635* (Libreria Musicale Italiana, 1997); *Listening as Spiritual Practice in Early Modern Italy* (forthcoming)

**Awards:** Regents' Outstanding Teaching Award, University of Texas System (2009); Gladys Kriebel Delmas Fellowship (2002); Mellon Fellow, Harvard-Villa I Tatti (2001–02); Premio Internazionale Latina di studi musicali (1994); American Philosophical Society Grant (1993)

**Administrative Experience:** UT Austin: Head, Musicology/Ethnomusicology Division (2004–08); Graduate Studies Chair, Music (2006–08); Member, University Committee for the Academy of Distinguished Teachers (2005–06); Graduate Studies Chair, Center for Women's and Gender Studies (2003–05)

**AMS Activities:** Program Committee (2011); Council Secretary (2004–07); President, Southwest Chapter (2003–05); Council Nominating Committee (2001–02); Secretary/Treasurer, Southwest Chapter (1998–2000)

## DAVID GRAMIT

Professor of Music, University of Alberta

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

**Research Areas:** Schubert; the lied; social and cultural history; late 18th- and early 19th-century German musical life; music in the colonization of western North America

**Publications:** “Everyday Extraordinary: Music in the Letters of a German Amateur, 1803–08,” *19CM* (2010); editor, *Beyond “The Art of Finger Dexterity”: Reassessing Carl Czerny* (Rochester, 2008); “Orientalism and the Lied: Schubert's ‘Du liebst mich nicht,’” *19CM* (2003); *Cultivating Music: The Aspirations, Interests, and Limits of German Musical Culture, 1770–1848* (California, 2002); “The Passion for Friendship: Music, Cultivation, and Identity in Schubert's Circle,” in *The Cambridge Companion to Schubert* (1997)

**Awards:** Alumni Distinguished Achievement Award, Carleton College (2006); Social Sciences and Humanities Research Council of Canada Grant (1998–2001); Alfred Einstein Award (1994); AMS 50 Fellowship (1986–87); Fulbright Fellowship (1984–85)

**Administrative Experience:** University of Alberta Department of Music: Chair, (2008–); Associate Chair and Graduate Coordinator (2001–2004). Editor, *JMR* (1998–2001)

**AMS Activities:** Graduate Education Steering Committee (2004–05); Einstein Award Committee (2000–02); AMS 50 Campaign Committee (1988)

## MICHAEL LONG

Ziegele Professor of Music, University at Buffalo (SUNY)

**Degrees:** PhD, Princeton, 1981; MFA, Princeton, 1977; BA, Amherst College, 1974

**Research Areas:** Music of the 14th and 15th centuries; medieval music theory; film music and media culture

**Publications:** “The Sound of Money in Late Medieval Music,” in *Money, Morality, and Culture* (Ashgate, 2010); *Beautiful Monsters: Imagining the Classic in Musical Media* (California, 2008); “Singing Through the Looking Glass: Child's Play and Learning in Medieval Italy,” *JAMS* (2008); “Symbol and Ritual in Josquin's *Missa Di Dadi*,” *JAMS* (1989), “Landini's Musical Patrimony: A Re-assessment of Some Compositional Conventions in Trecento Polyphony,” *JAMS* (1987)

**Awards:** Otto Kinkeldey Award (2009); SUNY Chancellor's Award for Excellence in Teaching (1997); Alfred Einstein Award (1990); Martha Baird Rockefeller Dissertation Grant (1978–79)

**Administrative Experience:** University at Buffalo: Chair, College of Arts and Sciences Graduate Fellowships Committee (2006–); Director of Graduate Studies, Dept. of Music (2004–); Musicology Coordinator, Dept. of Music (2000–). Editorial Board, *Journal of Film Music* (2001–)

**AMS Activities:** Program Committee (2009–10; Chair, 2010); Einstein Award Committee (2003–2005); Council Nominating Committee (1994)

## LOIS ROSOW

Professor of Music, Ohio State University

**Degrees:** PhD, Brandeis, 1981; BA, Oberlin College, 1971

**Research Areas:** 17th- and 18th-century French opera; textual criticism; history of music printing

**Publications:** “The Descending Minor Tetrachord in France: An Emblem Expanded,” in *New Perspectives on Marc-Antoine Charpentier* (Ashgate, 2010); “Power and Display: Music in Court Theatre,” in *Cambridge History of Seventeenth-Century Music* (Cambridge, 2005); Jean-Baptiste Lully, *Armide*, critical ed., in *Oeuvres complètes* (Olms, 2003); “The Articulation of Lully's Dramatic Dialogue,” in *Lully Studies* (Cambridge, 2000); “From Destouches to Berton: Editorial Responsibility at the Paris Opéra,” *JAMS* (1987)

**Awards:** NEH Fellowships (2009, 1988–89); Ohio State University School of Music Distinguished Scholar Award (2004, 1993); Ohio State University research grants (2010, 1996, 1988); Cornell University Society for the Humanities Postdoctoral Fellowship (1984–85)

**Administrative Experience:** President, Society for Seventeenth-Century Music (2009–12); Head, Musicology Area, Ohio State University School of Music (1995–2004, 2006–); Guest Editor, *JSCM* (2004); Editorial Board, *JSCM* (2001–08); numerous university committees

**AMS Activities:** Claude Palisca Prize Committee (2008–10; Chair, 2010); Janet Levy Fund for Independent Scholars Committee (2005–06; Chair, 2006); Council Secretary (2000–03); Chair, Council Committee on Corresponding and Honorary Members (1995); Program Committee (1993)

## W. ANTHONY SHEPPARD

Professor of Music, Williams College

**Degrees:** PhD, Princeton, 1996; MFA, Princeton, 1993; BA, Amherst College, 1991

**Research Areas:** 20th- and 21st-century art and popular music; cross-cultural influence, exoticism, and globalization; opera and vocal

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timbre; film music analysis; American music history

**Publications:** “Blurring the Boundaries: Tan Dun’s *tinte* and *The First Emperor*,” *Journal of Musicology* (2009); “Continuity in Composing the American Cross-Cultural: Eichheim, Cowell, and Japan,” *JAMS* (2008); “Cinematic Realism, Reflexivity and the American ‘Madame Butterfly’ Narratives,” *COJ* (2005); “An Exotic Enemy: Anti-Japanese Musical Propaganda in World War II Hollywood,” *JAMS* (2001); *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater* (California, 2001)

**Awards:** American Philosophical Society Sabbatical Fellowship (2007–08); ASCAP Deems Taylor Award (2006); Kurt Weill Book Prize (2003); NEH Fellowships (2002–04); Alfred Einstein Award (2002)

**Administrative Experience:** Society for American Music, Program Committee (2011; Chair, 2012); Co-Chair, Williams College Dance Department (2009–10); Co-Organizer, Humboldt Foundation and American Philosophical Society German-American Frontiers of the Humanities International Symposium (2007–08); Chair, Williams College Music Department (2006); Williams College, Faculty Compensation Committee (Chair, 2004–06; 2000–02)

**AMS Activities:** Publications Committee (2010–14); AMS/Library of Congress Lecture (2010); Einstein Award Committee (2007–09; Chair, 2009); Chair, Council Nominating Committee (2006); New England Chapter, Program Committee (2004–06)

### Voting in the AMS Election: Background and Considerations

Last year a few people asked me “why should I bother to vote?” The statistics are also telling: only about a third of those eligible actually cast a vote in the AMS election. I thought it would be useful to draw members’ attention to the process leading to the slate of candidates you find here, and suggest some considerations for those who may not otherwise be aware of how their vote might affect the Society.

**Constructing a slate.** In accordance with the AMS Bylaws, we vote for officers and directors-at-large each year. The directors serve overlapping two-year terms; the President serves one preparatory year (“President-elect”), two years as President, and one concluding year (“Past President”), in order to provide as much year-to-year continuity as possible. The Secretary serves two-year terms

and is eligible to stand for re-election, unlike the President or directors. Candidates are reviewed carefully by the Board Nominating Committee and Board of Directors each year. Both the Committee and the Board look for three basic qualifications: demonstrated experience and success in one’s chosen career, evidence of success in administrative positions, and experience in Society activities. At its Fall meeting, the Board takes the Nominating Committee’s report as a starting point and draws up a long list of names—for the office of President, the list might have at least six names; for Director-at-Large, at least twelve names. Individual Board members then privately rank them in order of preference in a paper ballot. The Secretary tallies the Board members’ rankings. These rank-ordered lists are then followed when candidates are invited to serve. Since no one but the prospective candidates can truly know a fourth important qualification—having sufficient time available to handle the office—it is important to prepare lists long enough to account for those who decline the invitation to stand for candidacy. This is particularly true for the office of President, which requires a significant commitment over four years. This ranking and candidate-selection system has many merits, but one downside is that sometimes a slate may be underrepresented according to certain demographics. In 2010, for example, five women and only one man were on the slate of candidates for Director-at-Large. This year, inversely, five men and only one woman are on the slate.

**Considerations in choosing candidates.** The Board has not been partisan or uncomfortably argumentative in my experience. One cannot identify polarized “liberal / conservative” factions in the same way that one might find in the political sphere, nor do candidates formulate an “action agenda.” A certain amount of “identity politics” is present, and probably necessary for good operations. It is useful for the Board to include a variety of members according to constituencies such as gender, age, geographical location, and type of educational institution (public or private research university, liberal arts college, etc.). It is also helpful to have Board members who have experience in budgets and staffing, or who work in places other than music departments (e.g., librarians or professionals from the field of publishing).

The ideal Board will have active members who are willing to invest time and energy, who have good experience in the work that needs to be done, and who, as a whole, bring a wide variety of perspectives to the table.

—Robert Judd

## RILM News

The Répertoire International de Littérature Musicale (RILM) is inviting authors to review their publications in the database, create new records, and revise existing records, in an effort to provide more complete and detailed bibliographic resources to researchers worldwide. RILM records are reviewed 184,000 times per week in libraries around the world. Through RILM’s web site ([www.rilm.org/submissions](http://www.rilm.org/submissions)), and following the link for “submissions by individuals,” authors can interact directly with the database. An author search lists all entries by the searched author in reverse chronological order, providing a synoptic view of publication history. By opening each record, authors can view the contents and add or revise as they see fit. It is also possible to attach new reviews to records, and to add second abstracts in other languages. Authors can also create new records and they are especially encouraged to do so. Questions can be directed to [questions@rilm.org](mailto:questions@rilm.org).

The work of U.S.-RILM receives much-appreciated support from the AMS’s Lenore Coral Fund, created in honor of the founder and first director of the U.S.-RILM office at Cornell University. Those who would like to contribute to this fund can easily do so online at [www.ams-net.org/endowments/coral.php](http://www.ams-net.org/endowments/coral.php), or simply write a check to the American Musicological Society, stipulate that it is for the Coral Fund, and send it to the AMS office. All contributions to the Lenore Coral Fund are tax deductible.

—Honey Meconi

### 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.

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## Committee News

### Committee on Career-Related Issues

The Committee on Career-Related Issues hosted a number of exciting and productive events in Indianapolis. The committee's Buddy Program, which links new conference attendees with experienced society members, once again drew record numbers, as over seventy-five new members participated. At the Master Teacher Session, Marjorie Roth (Nazareth College) gave an inspiring presentation entitled "Eros, Saturn, and Music History Pedagogy" to an enthusiastic audience. The presentation began with a few general observations on the nature of music history pedagogy, but the specific focus of Roth's presentation was the "state-of-research" paper she assigns to first-year music history students. In her experience, this project never fails to achieve the main classroom goal—to kindle a sense of desire and of discipline in students, while acquainting them with the materials and methods of music. The committee's session on alternative career paths for the Ph.D. in musicology, the student session on how to choose a dissertation topic, and the session on the realities of today's job market—cosponsored with the Graduate Education Committee—offered solid advice and gave audience members much to think about. The CV/Cover Letter Workshop that took place again this year in the exhibitor area of the conference was also very successful. Many of our students and colleagues signed up for a one-on-one consultation, although walk-in consultations were also supported.

Planning for the committee's offerings next year in San Francisco is already underway. Among the ideas under discussion is a joint session with the Committee on Cultural Diversity on securing a tenure-track position, and an abstract writing workshop. Two of the committee's sessions in San Francisco will be devoted to grant writing. As in Philadelphia, Richard Benedum and Donald Polzella, along with a representative from the National Endowment for the Humanities, will conduct this workshop. In addition to these offerings, the committee will again sponsor its very successful Master Teacher session and the Buddy Program. For those who would be willing to act as a mentor to a young colleague or graduate student, we encourage you to respond when a call goes out for participants in the program. This is an opportunity to assist younger professionals in maneuvering through the Society's structure, as well as to offer advice about jobs, publications, and other career-related issues.

—James P. Cassaro

### Communications Committee

The AMS-LC Lecture Series will continue in Fall 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 available as webcasts) by Judith Tick, Annegret Fauser, Jeffrey Magee, Walter Frisch, Steve Swayne, and W. Anthony Shepard. The most recent lecture, by Carol Oja, took place on 7 February, 2011. Oja's talk was titled "Bernstein Meets Broadway: Race, the Blues, and *On the Town* (1944)." Links to the webcasts and application information can be found at [www.ams-net.org/LC-lectures](http://www.ams-net.org/LC-lectures).

The AMS Board has approved a new American Musicological Society/Rock and Roll Hall of Fame Lecture Series, which was proposed by Jason Henley (in consultation with the board of the Rock and Roll Hall of Fame) and Joe Auner, last year's committee chair. The AMS/RRHOF Lecture Series will consist of two events each year, featuring members of the Society presenting engaging and accessible lectures on topics relevant to the mission of the Rock and Roll Hall of Fame. Preference will be given to topics dealing directly with rock and roll music, but proposals dealing with the tributaries of rock and roll will also be considered, including relations to blues, country, jazz, as well as hip-hop, singer-songwriters, and offshoots in world music. Our goal is to present the first lecture in Fall 2011.

The Communications Committee is currently discussing the possibility of expanding the AMS lecture program to various other institutions and venues.

AMS Musicology Podcasts have been trickling in and will soon appear on the AMS web site. With a target audience of high school and college students, as well as interested members of the general public, the brief video podcasts (three to five minutes long) will feature a broad array of scholars speaking informally on the theme "What I Do in Musicology." Winners of AMS awards from the past two years have been invited to participate, but we also encourage other members of our Society to send suitable podcasts for consideration. For further information, please contact James Parakilas ([jparakil@bates.edu](mailto:jparakil@bates.edu)) and me ([amberger@ucdavis.edu](mailto:amberger@ucdavis.edu)).

I would like to thank the outgoing committee members Joe Auner, Anna Celenza, Victor Coelho, Melissa Goldsmith, and Jeff Wright for their service.

—Anna Maria Busse Berger

### Committee on Cultural Diversity

The Committee on Cultural Diversity hosted eight undergraduate and M.A. students from underrepresented groups at the Annual Meeting in Indianapolis. All eight students received funding from the Eileen Southern Travel Fund. The students met with each other, their mentors and other members of AMS, and they attended papers and special sessions. The eight students were Christopher Bowen (Catholic University of America), Vicente Chavarria (University of Miami), Faith Avilene DePano (Rice University), Marion Jacob (University of Delaware), Lindsey Jones (University of Toronto), Shamor Peeler-Dean (University of North Carolina, Greensboro), Andy Tang (University of Texas, Austin), and Alysse Padilla (UCLA).

The Committee thanks George E. Lewis, outgoing co-chair, for his service over the last few years. Applications for the next Eileen Southern Travel Fund competition, for AMS 2011 in San Francisco, should be directed to Roe-Min Kok or Leonora Saavedra. Please encourage promising minority undergraduate or terminal master's candidates to contact us if they would like more information ([roe-min.kok@mcgill.ca](mailto:roe-min.kok@mcgill.ca); [Leonora.Saavedra@ucr.edu](mailto:Leonora.Saavedra@ucr.edu)). The online application form will be available in August 2011 through the AMS web site; applications are due by 15 September 2011.

—Roe-Min Kok and Leonora Saavedra

### Committee on Membership and Professional Development

The Committee on Membership and Professional Development is happy to announce that, with its increased budget of \$7,200, it was able to award twenty-seven travel grants in 2010. Ranging from \$100 to \$400, they were awarded to students, faculty, and independent scholars to attend the Annual Meeting in Indianapolis. Please consult the Committee's web page ([www.ams-net.org/committees/mpd](http://www.ams-net.org/committees/mpd)) for the procedures and application deadline for travel grants to the 2011 Annual Meeting in San Francisco.

At the AMS/SMT Annual Meeting in Indianapolis, the Committee continued to explore initiatives that involve the Society's independent and unaffiliated scholars. Further information will soon be available on our web site. The Committee is happy to receive questions and concerns about how it can best serve members without institutional affiliation. Your suggestions and comments are always welcome: [papane@bgsu.edu](mailto:papane@bgsu.edu).

—Eftychia Papanikolaou

## Committee News

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### Publications Committee

The AMS Publications Committee has awarded the following publication subventions at its two most recent meetings. Thirty-one books have been granted \$69,000 in funds to support publication expenses.

This year is the first fully to utilize additional funds made available through the successful AMS *OPUS* Campaign, which came to a conclusion at the end of 2009. Funding for AMS subventions is provided through the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the generous support of AMS members and friends. Publication subventions are administered by the Publications Committee of the AMS.

Franya Berkman, *Monument Eternal: The Music of Alice Coltrane* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

Daniel Cavicchi, *Listening and Longing: Music Lovers in the Age of Barnum* (Wesleyan University Press); supported by the Donna Cardamone Jackson Endowment

Eric Chafe, *Bach's Johannine Theology: The St. John Passion and the Cantatas for Spring 1725* (Oxford University Press); supported by the Hanson Endowment

Brigid Cohen, *Modernism Untethered: Wolpe, Music, and the Avant-Garde Diaspora* (Cambridge University Press); supported by the Donna Cardamone Jackson Endowment

Richard Cohn, *Audacious Euphony: Chromatic Harmony and the Triad's Second Nature* (Oxford University Press); supported by the Otto Kinkeldey Endowment

Todd Decker, *Music Makes Me: Fred Astaire and Jazz* (University of California Press); supported by the AMS 75 PAYS and Claire and Barry S. Brook Endowments

Byron Dueck, *Musical Intimacies and Indigenous Imaginaries in Manitoba* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Sabina Feisst, *Schoenberg's New World: The American Years* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Peter Franklin, *Seeing through Music: Gender and Modernism in Classic Hollywood Film Scores* (Oxford University Press); supported by the Otto Kinkeldey Endowment

Jeremy Grimshaw, *Draw a Straight Line and Follow It: The Sonic Life of La Monte Young* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Barbara Heyman, *Samuel Barber: A Thematic Catalogue of the Complete Works* (Oxford

University Press); supported by the Claire and Barry S. Brook Endowment

Richard Jankowsky, *Stambeli: Music, Trance, and Alterity in Tunisia* (University of Chicago Press); supported by the AMS 75 PAYS Endowment

John Karr and Robert Lamar Weaver, eds., *The Music Library of a Noble Florentine Family: A Catalogue Raisonné of Manuscripts* (Harmonie Park Press); supported by the Manfred F. Bukofzer and Martin Picker Endowments

Herbert Kellman, *The Chigi Codex: A Monument of Late Burgundian Music and Art* (University of Chicago Press); supported by the Martin Picker Endowment

Judith Kuhn, *Shostakovich in Dialogue: Form, Imagery and Ideas in Quartets 1-7* (Ashgate); supported by the Dragan Plamenac Endowment

Philip Lambert, *To Broadway, To Life! The Musical Theatre of Bock and Harnick* (Oxford University Press); supported by the Lloyd Hibberd Endowment

Tamara Levitz, *Modernist Mysteries: Persephone* (Oxford University Press); supported by the Joseph Kerman Endowment

Beth Levy, *Frontier Figures: American Music and the Mythology of the American West* (University of California Press); supported by the AMS 75 PAYS Endowment

Laura Lohmann, *Umm Kulthum: Artistic Agency and the Shaping of an Arab Legend, 1967-2007* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

Carol Muller, *Shembe Hymns* (University of KwaZulu-Natal Press); supported by the Manfred F. Bukofzer Endowment

Kristina Muxfeldt, *Vanishing Sensibilities: Essays in Reception and Historical Restoration - Schubert, Beethoven, Schumann* (Oxford University Press); supported by the John Daverio Endowment

Nancy Newman, *Good Music for a Free People: The Germania Musical Society in Nineteenth Century America* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

Joshua D. Pilzer, *Hearts of Pine: Songs in the Lives of Three Korean Survivors of the Japanese "Comfort Women"* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Steven Rings, *Tonality and Transformation* (Oxford University Press); supported by the AMS 75 PAYS Endowment

David J. Rothenberg, *Flower of Paradise: Marian Devotion and Secular Song in Medieval and Renaissance Music* (Oxford University Press); supported by the AMS 75 PAYS Endowment

David Schulenberg, *The Music of Wilhelm Friedemann Bach* (University of Rochester

Press); supported by the Margarita Hanson Endowment

Travis D. Stimeling, *Cosmic Cowboys and New Hicks: The Countercultural Sounds of Austin's Progressive Country Music Scene* (Oxford University Press); supported by the AMS Publications Endowment

Stefanie Tcharos, *Opera's Orbit: Musical Drama and the Influence of Opera in Arcadian Rome* (Cambridge University Press); supported by the Margarita Hanson Endowment

Andrew H. Weaver, *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III* (Ashgate Publishing); supported by the Margarita Hanson Endowment

Those interested in applying for AMS publication subventions are encouraged to do so. See the program descriptions for full details. Next deadlines: 15 August 2011, 15 February 2012.

—Susan Youens

## Study Group News

### Cold War Music Study Group

The Cold War Music Study Group (CWMSG) evening session in Indianapolis showcased cutting-edge research ranging from field work on the acoustic ecology of Pacific nuclear culture in the Marshall Islands to the theorization of arena rock concerts in the United States as Cold War spectacle. The panel, entitled "The Cold War Sensorium: Sound, Affect, Politics," was organized by Ryan Dohoney and featured presenters Nikita Braguinski, Brigid Cohen, Michael Ethen, Philip Gentry, and Jessica Schwartz. Caroline Polk O'Meara was the respondent. Each examined how music and sound marked assemblages of affect and ideology during the second half of the twentieth century, and considered the implications for Cold War historiography. The wide range of subject matter and methodology on display in this panel attests to the tremendous vibrancy in our field.

Shortly before the Annual Meeting in Indianapolis, the CWMSG elected new leadership. As the incoming president, I thank my predecessor Laura Silverberg for her dedication and for her fine work on behalf of the study group. The new Members-at-Large are Andrea Bohlman, Lisa Jakelski, Anne Shreffler, and Martha Sprigge. We look forward to working with and for our study group members to encourage new research and foster discussion about music of the Cold War era. To join the CWMSG, view a directory of current members and their research, or learn more about activities past, present, and future, please visit our web site: [www.ams-net.org/cwmsg](http://www.ams-net.org/cwmsg).

—Joy H. Calico

AMS Newsletter



## Ecocriticism Study Group

The Ecocriticism Study Group (ESG) hosted the panel “A Changing Climate: Ecomusicology and the Crisis of Global Warming” at the Annual Meeting in Indianapolis. Four panelists led the wide-ranging discussion, which benefited greatly from the contributions of many audience members. Topics of presentation and discussion included the role of the popular music industry, the importance and challenges of teaching ecomusicology, and the work of composers R. Murray Schafer, John Luther Adams, and David Dunn.

The ESG also held a business meeting and election. ESG founding member Robert Fallon finished his term (2008–10) as secretary-treasurer, and former program committee chair Michael Baumgartner was elected to fill that vacancy. The electronic communications committee, which manages our web site ([www.ams-esg.org](http://www.ams-esg.org)), continues to be led by Tyler Kinnear (University of British Columbia). In addition, I would like to thank the following individuals who have volunteered to chair committees: prize committee, Sabine Feisst (Arizona State University); newsletter committee, Mark Pedelty (University of Minnesota); and program committee, Rachel Mundy (Columbia University).

In addition to the regular scholarly session planned for the 2011 Annual Meeting in San Francisco, the ESG will also host one (or more) outing(s) to explore some of the characteristic natural environments in the Bay Area. More information will follow in the next issue of the *AMS Newsletter*.

—Aaron S. Allen

## Ibero-American Music Study Group (formerly the International Hispanic Music Study Group)

The International Hispanic Music Study Group met last November at the Annual Meeting in Indianapolis to hear and discuss four presentations dealing with issues of race and ethnicity in Brazilian music. The subject of Brazil, however, stimulated discussion about the name of the study group itself. Formed by Dartmouth musicologist William Summers in 1992 to focus attention on a vast area of research often overlooked by mainstream musicology at the time, it has met every year since then and highlighted some fascinating and even groundbreaking work. In addition to offering a forum for Hispanists to present and receive feedback on their research, it has also provided a window on Hispanic musicology for those

engaged in other, though perhaps related, areas of research. But the term Hispanic is increasingly problematic. First of all, it is not sufficiently inclusive, since it emphasizes Spanish-speaking areas at the expense of Portugal and Brazil. Furthermore, it is not universally accepted among the Latino/a community in the U.S. precisely because it stresses Spanish ancestry and culture at the expense of other ethnic and racial backgrounds and traditions, especially indigenous. After thoughtful consideration of various alternatives, those present at the Friday-night session voted to adopt the name “Ibero-American Music Study Group” (IAMSG). Though no term will satisfy everyone, this seemed the most inclusive and neutral option. It is also the most precise, because it accurately conveys the very broad range of our work and its fundamentally transnational character. William Summers stepped down as group coordinator two years ago, but his vision lives on in the IAMSG. As the new coordinator, I welcome questions and suggestions regarding the group. Feel free to contact me at [walter.clark@ucr.edu](mailto:walter.clark@ucr.edu).

—Walter Clark

## Pedagogy Study Group

At the Annual Meeting in Indianapolis, the AMS Council voted to form a subcommittee to propose a revision of the AMS mission statement (known as the “Object” of the Society in the by-laws) to better reflect the central importance of teaching to members of the Society. We expect that this subcommittee will propose a revised “Object” to the AMS Council in San Francisco, and hope that the Council will endorse and forward the change to the AMS Board for consideration by the full membership. Such a change would continue the welcome trend towards greater inclusion of pedagogy within the Society, as indicated by the Society’s sponsorship of the *Journal of Music History Pedagogy* and the new AMS Teaching Fund. The fund “supports innovative teaching practices in the music history and appreciation classroom” and “provides the recipient an opportunity to pursue work in support of student-centered learning.” Information is available through the AMS web site ([ams-net.org/grants/teaching.php](http://ams-net.org/grants/teaching.php)); the first recipient will



Courtesy San Francisco Convention & Visitors Bureau

Powell Street, San Francisco

be named in the summer and recognized at the Annual Meeting in San Francisco.

Next on the horizon is this year’s Teaching Music History Day, expanded to two days and hosted by the University of North Carolina, Charlotte on 18–19 March in conjunction with the spring meeting of the AMS Southeast Chapter. See the Pedagogy Study Group (PSG) web site for details of the conference ([ams-net.org/studygroups/psg](http://ams-net.org/studygroups/psg)). We invite all who have an interest in teaching music history to attend, including colleagues whose specialty lies outside of musicology.

The *Journal of Music History Pedagogy (JMHP)* is now online with articles on the scholarship of pedagogy, the social dynamics of classroom discussion, the uneasy relationship of jazz textbooks to the jazz canon, and the tensions among “coverage,” critical thinking, and relevance in teaching music history to undergraduates. The next issue (vol. 1, no. 2, Spring 2011) will focus on one of the main fixtures of music history teaching—the survey textbook, with articles by Mark Evan Bonds, J. Peter Burkholder, John Walter Hill, and Kristy Swift. The PSG wishes to thank the Editor of the *JMHP*, Matthew Balensuela, for his service as Secretary; his successor, Christina Fuhrmann, was elected to a two-year term.

—Matthew Baumer

## News Briefs

The Chalice Consort has completed the second round of its **Early Music Scholars Competition**, inaugurated to foster the discovery of early music choral scores. The winners will be recognized at the Chalice Consort Early Music Conference, San Francisco, 30 April 2011. The winner of the 2010 conference was Peter S. Poulos (University of Cincinnati), for his edition of “*Quae est ista que progreditur*” (1597) by Simone Molinaro (c. 1570–1636). Details: [www.chaliceconsort.org/emsc.html](http://www.chaliceconsort.org/emsc.html).

The **Greenwood Encyclopedia of Latin American Popular Music** seeks authors to help complete a single-volume, 200,000-word project that began in 2007. Details: contact George Torres, Editor, [torresg@lafayette.edu](mailto:torresg@lafayette.edu).

The **Grove Dictionary of American Music**, second edition (ed. Charles Hiroshi Garrett), seeks specialists to contribute or update articles. The revised edition will contain 9,000 articles and will be published electronically ([www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)) and in an eight-volume hardbound set. Details: [site-maker.umich.edu/amerigrave](http://site-maker.umich.edu/amerigrave).

The **Library of Congress** and the Universal Music Group (UMG) have announced the donation of more than 200,000 historic master recordings—many long out of print or never released—to the Library’s Recorded Sound Section. UMG’s gift is the largest single donation ever received by the Library’s audio-visual division and the first major collection of studio master materials ever obtained by the nation’s oldest cultural institution. Among the collection’s thousands of metal and lacquer discs and master mono tapes are released and unreleased versions of recordings by such seminal artists as Louis Armstrong, Bing Crosby, Tommy Dorsey, Billie Holiday, the Andrews Sisters, Connee Boswell, Jimmy Dorsey, the Mills Brothers, Guy Lombardo, Ella Fitzgerald, Fred Waring, Judy Garland, and Dinah Washington, among others. Details: [www.loc.gov/today/pr/2011/11-003.html](http://www.loc.gov/today/pr/2011/11-003.html).

The **Music Encoding Initiative Council** has announced the first collaboratively-designed method for encoding the intellectual and physical characteristics of music notation documents and their scholarly editorial apparatus. MEI has the ability to manage complex source situations and will dramatically improve the search, retrieval and display of notated music online, benefiting music scholars and performers. Because of MEI’s software independence, the data format defined by the

schema also serves an archival function. Details: [www.music-encoding.org](http://www.music-encoding.org).

**Notes: Quarterly Journal of the Music Library Association** seeks contributors of book reviews. Contact Book Review Editor Stephen Luttman ([stephen.luttman@unco.edu](mailto:stephen.luttman@unco.edu)) for full details.

The **Tanglewood Music Center** invites applicants for a Publications Fellow for printed concert programs and related activities. Details: [www.tanglewoodmusiccenter.org](http://www.tanglewoodmusiccenter.org).

The **University of Michigan Press** has announced an expanded publishing program in musicology. The Press is now accepting book proposals and book-length manuscripts in the fields of classical music (especially the Baroque, Classical, and Romantic periods), the Asian-American experience (including musicology involving Korea or Japan), and late twentieth- and twenty-first-century music. Details: Ellen Bauerle, Editor, The University of Michigan Press, [bauerle@umich.edu](mailto:bauerle@umich.edu).

**New fellowships** at the University of Notre Dame have been announced for the Ph.D. in Medieval Studies with a concentration in musicology. These new fellowships will be offered through the University’s Medieval Institute, with the first student recipients arriving in Fall 2011. Details: [www.nd.edu/~medinst/](http://www.nd.edu/~medinst/)

The University of Rhode Island’s intensive **German Summer School** Program continues its one-credit course “German for Musicians” in 2011. This specialist course, taught by Monika Hennemann, trains students in the language skills for the study of German music and its associated literature. Dates: 17 July–5 August, 2011. Details: [www.uri.edu/iep/dssa](http://www.uri.edu/iep/dssa).

The NEH Summer Institute for Teachers **Voices Across Time: Teaching American History Through Song** continues this summer. The program is organized by the Center for American Music, University of Pittsburgh, with the Society for American Music, and takes place 27 June–29 July 2011. Details: [www.voicesacrosstime.org](http://www.voicesacrosstime.org).

## Internet Resources News

The **SMT Disability and Music Interest Group** web site provides an extensive bibliography and an interactive panel of experts available to handle questions. Details: [disabilityandmusic.esm.rochester.edu](http://disabilityandmusic.esm.rochester.edu).

**Doctoral Dissertations in Musicology** has migrated to the AMS web site ([www.ams-net.org/ddm/](http://www.ams-net.org/ddm/)). Enhancements include an

updated basic and advanced search interface, and newly-added hyperlinks to dissertations published online and citations in RILM.

**HAYDN: Journal of the Haydn Society of North America** is a new electronic journal to be published by the Rochester Institute of Technology Press. It is dedicated to the dissemination of all areas and methodologies of research and performance considerations regarding the music, culture, life, and times of Joseph Haydn and his circle. Its web-based format will take full advantage of current and emerging electronic media. Two issues per year are projected. Details: [www.haydnsocietyofnorthamerica.org](http://www.haydnsocietyofnorthamerica.org).

The **Morgan Library & Museum** has made digital versions of more than forty celebrated music manuscripts from its permanent collection available on its web site for the first time. Eventually, as many as nine hundred manuscripts containing more than 42,000 pages will be added to the Morgan’s web site. The Morgan’s collection of music manuscripts is considered one of the best in the world. Details: [www.themorgan.org/music](http://www.themorgan.org/music).

The **Music Library Digital Scores Collection at the University of Washington Libraries** is now available online. The collection currently includes digital images of manuscript musical scores dating from the seventeenth through nineteenth centuries, including operas, opera excerpts, and other vocal music. The original manuscripts are held in the Music Library’s Rare Book Collection and are indexed in RISM A/II. Details: [content.lib.washington.edu/mmweb/](http://content.lib.washington.edu/mmweb/).

The research project **Nineteenth- and Early Twentieth-Century Performing Editions of String Chamber Music**, directed by Clive Brown, is halfway through its four-year term. The web site holds a considerable amount of scanned music files with much of interest to specialists in performance practice from this period. Details: [www.stringeditions.leeds.ac.uk](http://www.stringeditions.leeds.ac.uk)

The **North American Opera Journal**, sponsored by OPERA America, is a new peer-reviewed, semi-annual online journal for scholarship about North American opera that features high-quality research with multimedia elements. Details: [www.operaamerica.org/naoj](http://www.operaamerica.org/naoj)

The **Journal of Sonic Studies** is a new international peer-reviewed journal on the history of auditory culture, the ontology of sound, the epistemology of sonic studies, and other aspects of auditory culture. Details: [www.sonicstudies.org](http://www.sonicstudies.org).

# AMS/SMT Indianapolis 2010 Post-Conference Survey

This year's post-conference survey was sent to about 1,500 AMS members following the Annual Meeting. We received 785 responses, so the results have little statistical reliability. Nonetheless, they reveal a number of interesting points for consideration. Fuller details regarding responses are at the AMS web site ([www.ams-net.org/indianapolis/survey/](http://www.ams-net.org/indianapolis/survey/)).

**Demographics.** **Age:** 49% of respondents are 40 or younger. **Gender:** 51.2% female, 47.1% male. **Residence:** 89.7% of respondents are from the U.S., 5.1% from Canada, and 2.6% from the U.K. or Ireland. **Prior meetings:** 12.4% said it was their first meeting; for those who had been to earlier AMS meetings, 38.2% had been to ten or more; 25.6% had been to four to nine; and 22.7% had been to one, two, or three meetings. **Employment:** 51% of attendees are employed full-time at educational institutions; 32.5% are students; 5.1% are retired; 3.6% are fully employed but not by an educational institution.

Responses to the question about having nine **simultaneous sessions** were mixed. Over 16% did not respond; 48% said "it was about right"; 13% said even more would be acceptable; and 22% preferred fewer.

Respondents were lukewarm regarding **poster sessions**; only 11% said they would be interested in submitting a poster session proposal. 25% did not answer the question.

Many helpful suggestions were given in the comments fields of the survey. They sometimes conflicted with each other, as is to be expected. Some will be forwarded to appropriate people for consideration. Here follows a summary.

Forty-two comments from those attending **committees** were received. Five requested better communication regarding the

committee meeting; four requested a meeting time change from 7 a.m.

Seventy-one comments on **study groups** were received. Many were specific to sessions, and complimented organizers for good work (LGBTQ and Music and Philosophy received the highest praise). Eleven commented negatively regarding the quality of research presented. Eight commented negatively on the 8–11 p.m. time slot.

The survey invited those participating as presenters or session chairs to comment on **session timing** and **logistics**. Most (91%) were satisfied with the 45-minute blocks. Only two of 183 respondents expressed interest in 45-minute papers and a longer time-block. 13% expressed interest in 30-minute blocks. 38% indicated satisfaction with three-hour sessions; 26% were amenable to two-hour sessions or a combination of the two. (The remainder did not respond to the question.)

Most respondents said that the **room size** was acceptable (71%); equal numbers responded "too small" (14%) and "too large" (14%). Many reported the problem of sound bleed from adjacent rooms; 22% reported problems with AV.

204 respondents had suggestions regarding holding "**green**" meetings. No one thought the flyers and promotional brochures given to attendees were useful; on the contrary, dozens of respondents suggested doing away with them. Pros and cons on the tote bags were roughly equal. Some commenters were unaware of the recycling taking place already; many encouraged recycling, posting handouts online, electronic ("AMS iPhone app") conference materials, and conscientious selection of hotels. A few commenters thought the concept "silly," or pointed to the environmental impact of air travel.

133 respondents commented regarding our effort at making the meeting more **accessible** for those with disabilities. Thirty-three were positive and encouraged continued work in this area. Eleven were unaware that any special effort had been made. Thirty-two expressed comments about handouts or displaying examples via projector; a number were concerned with balancing the efforts required to make accommodations with the relatively small number of participants needing them (e.g. handout enlargements or reserved seats that were not used). Two drew attention to the needs of those who have special dietary requirements.

304 **general comments** were received. Ninety-seven offered favorable or complimentary suggestions. The most persistent concern (heard from forty-six respondents) concerned the problem of moving between two hotels; fifteen expressed concern over the high cost of attending the meeting; fourteen pointed out the sound bleed problem. A wide variety of helpful, and sometimes unusual, suggestions were made.

The Committee on the Annual Meeting and the Board of Directors will take responses into consideration for future meetings. (Change is sometimes slow, since meeting venues are already booked through 2014.) The Committee on Communications will also consider how to continue the conversation regarding the best ways to move forward with the Society's Annual Meeting. It is clearly one of our most important activities, and we wish to make it as effective and valuable as possible for members. Thanks are due to those who helped by completing the survey.

—Robert Judd

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## 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](http://www.ams-net.org/announce.php)) for full details.

### Teaching Music History Day

18–19 March 2011

University of North Carolina, Charlotte  
[www.ams-net.org/studygroups/psg/](http://www.ams-net.org/studygroups/psg/)

### American Handel Festival

24–27 March 2011

Seattle  
[www.americanhandelfestival.org/](http://www.americanhandelfestival.org/)

### Techno-soundings: Acousmatic Methodologies of the Ear

25–27 March 2011

University of Hong Kong  
[www.hku.hk/music/events/conferences/technosonic](http://www.hku.hk/music/events/conferences/technosonic)

### Music, Gender, and Globalization

1–2 April 2011

Cornell University  
[www.musicgenderglobalization.org/](http://www.musicgenderglobalization.org/)

### Franz Liszt: 1811–2011

1–3 April 2011

Utrecht University

[list.bowdoin.edu/pipermail/ams-announce/2010-June/002124.html](http://list.bowdoin.edu/pipermail/ams-announce/2010-June/002124.html)

### Society for Seventeenth-Century Music

7–10 April 2011

Minneapolis, Minn.

[www.arts.uci.edu/sscm/](http://www.arts.uci.edu/sscm/)

### Negotiating 'The West' Music(ologic)ally

11–12 April 2011

Utrecht University

[www.uu.nl/EN/faculties/Humanities/congres/negotiatingthewest/Pages/default.aspx](http://www.uu.nl/EN/faculties/Humanities/congres/negotiatingthewest/Pages/default.aspx)

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## Conferences

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### Early Modern Women in the Arts

16 April 2011

West Chester University

[list.bowdoin.edu/pipermail/ams-announce/2010-September/002233.html](mailto:list.bowdoin.edu/pipermail/ams-announce/2010-September/002233.html)

### Southeastern Historical Keyboard Society

12–14 May 2011

Macon, Ga.

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

### Congress on Medieval Studies

12–15 May 2011

Western Michigan University, Kalamazoo

[www.wmich.edu/medieval/congress/](http://www.wmich.edu/medieval/congress/)

### American Musical Instrument Society

18–22 May 2011

Phoenix, Ariz.

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

### Music and the Moving Image

20–22 May 2011

New York University

[steinhardt.nyu.edu/music/scoring/conference/](http://steinhardt.nyu.edu/music/scoring/conference/)

### Nach Mahlers Tod

24–28 May 2011

Vienna, Austria

[www.mdw.ac.at/maed/wz/Symposien.html](http://www.mdw.ac.at/maed/wz/Symposien.html)

### Baltic Musics and Musicologies

26–28 May 2011

Canterbury Christ Church University

[www.cccubalticmusic.org.uk](http://www.cccubalticmusic.org.uk)

### Crossroads: Greece as an Intercultural Pole of Musical Thought and Creativity

6–10 June 2011

Aristotle University, Thessaloniki

[info.mus.auth.gr](mailto:info.mus.auth.gr)

### International Association for the Study of Popular Music-Canada

16–19 June 2011

McGill University, Montreal

[www.iaspm.ca/2010/09/iaspm-canada-conference-2011-june-16-19-montreal/](http://www.iaspm.ca/2010/09/iaspm-canada-conference-2011-june-16-19-montreal/)

### Innovation and Creative Collaboration: Song, Stage and Screen VI

20–23 June 2011

University of Missouri-Kansas City

[mith.umd.edu/sss/](http://mith.umd.edu/sss/)

### Arts, Ideas, and the Baroque

24–26 June 2011

McGill University, Montreal

[www.mcgill.ca/iplai/](http://www.mcgill.ca/iplai/)

### Society for Musicology in Ireland

24–26 June 2011

Royal Irish Academy of Music,

Dublin

[www.riam.ie](http://www.riam.ie)

### Music and Liturgical Reform, 1611–present

29 June–2 July 2011

University of Valencia, Spain

[list.bowdoin.edu/pipermail/ams-announce/2010-October/002330.html](mailto:list.bowdoin.edu/pipermail/ams-announce/2010-October/002330.html)

### International Medieval Society

30 June – 2 July 2011

Paris, France

[www.ims-paris.org/](http://www.ims-paris.org/)

### Royal Musical Association Music and Philosophy Study Group

1–2 July 2011

University of London

[list.bowdoin.edu/pipermail/ams-announce/2010-July/002136.html](mailto:list.bowdoin.edu/pipermail/ams-announce/2010-July/002136.html)

### 2011 CMS International Conference

3–10 July 2011

Seoul and Gyeongju, South Korea

[www.music.org/Korea.html](http://www.music.org/Korea.html)

### The Diva

5–8 July 2011

Liverpool Hope University

[www.hope.ac.uk/music/the-diva-an-interdisciplinary-conference.html](http://www.hope.ac.uk/music/the-diva-an-interdisciplinary-conference.html)

### Medieval & Renaissance Music Conference

5–8 July 2011

Barcelona, Spain

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

### North American Conference on 19th-Century Music

7–9 July 2011

University of Richmond

[music.richmond.edu/resources/conference/](http://music.richmond.edu/resources/conference/)

### Music in Russia and the Soviet Union: Reappraisal and Rediscovery

11–14 July 2011

University of Durham

[www.dur.ac.uk/music/russianmusicconference2011](http://www.dur.ac.uk/music/russianmusicconference2011)

### International Council for Traditional Music

13–19 July 2011

Memorial University of Newfoundland, St. John's

[www.mun.ca/ictm2011/](http://www.mun.ca/ictm2011/)

### Royal Musical Association

14–16 July 2011

University of Sussex

[www.sussex.ac.uk/mfm/research/music/rmahorizonsconference](http://www.sussex.ac.uk/mfm/research/music/rmahorizonsconference)

### Music in Nineteenth-Century Britain

21–24 July 2011

Queen's University, Belfast

[list.bowdoin.edu/pipermail/ams-announce/2010-December/002427.html](mailto:list.bowdoin.edu/pipermail/ams-announce/2010-December/002427.html)

### Music Since 1900 / Lancaster University Music Analysis Conference

28–31 July 2011

Lancaster Institute for the Contemporary Arts

[www.lancs.ac.uk/sma/msnmac](http://www.lancs.ac.uk/sma/msnmac)

### Chant: Old and New

4–7 August 2011

Dalhousie University, Halifax

[www.gregorian.ca](http://www.gregorian.ca)

### Society for Music Perception and Cognition

11–14 August 2011

Eastman School of Music, University of Rochester

[www.esm.rochester.edu/smpc2011](http://www.esm.rochester.edu/smpc2011)

### Euro-Mediterranean Music Conference

8–10 September 2011

University of Cyprus, Nicosia

[list.bowdoin.edu/pipermail/ams-announce/2010-December/002446.html](mailto:list.bowdoin.edu/pipermail/ams-announce/2010-December/002446.html)



The TransAmerica Building, San Francisco

### **Music in Divided Germany**

9–11 September 2011  
University of California, Berkeley  
list.bowdoin.edu/pipermail/ams-  
announce/2010-December/002454.html

### **The Soundtrack of Conflict: The Role of Music in Radio Broadcasting in Wartime and in Conflict Situations**

15–17 September 2011  
University of Göttingen  
www.uni-goettingen.de/en/195842.html

### **International Alliance for Women in Music**

15–18 September 2011  
Northern Arizona University, Flagstaff  
www.cal.nau.edu/iawm/

### **Feminist Theory & Music**

22–25 September 2011  
Arizona State University, Tempe  
music.asu.edu/ftm11

### **Tracking the Creative Process in Music**

29 September—1 October 2011  
Lille, France  
tcpm2011.meshs.fr/

### **European Music Analysis Conference**

6–9 October 2011  
Università di Roma Tor Vergata  
www.gatm.it

### **Music and Minimalism**

12–15 October 2011  
Katholieke Universiteit Leuven  
minimalismsociety.org

### **Mozart Society of America**

20–22 October 2011  
Minneapolis-St. Paul  
www.mozartsocietyofamerica.org

### **Africa Meets North America in New York**

20–23 October 2011  
New York  
nyafricanensemble.com

### **Music in the Carolingian World: Witnesses to a Metadiscipline**

28–30 October 2011  
Ohio State University  
music.osu.edu/atkinsonconference/

### **Brahms in the Home**

4–6 November 2011  
Royal College of Music, London  
www.rcm.ac.uk/brahms/

### **The Gothic Revolution: Music in Western Europe, 1100–1300**

4–6 November 2011  
Princeton University  
music.princeton.edu/~rwegman/gothicrevolution.htm

### **After the End of Music History**

10–12 February 2012  
Princeton University  
list.bowdoin.edu/pipermail/ams-  
announce/2010-November/002399.html

## *Calls for Papers*

### **Historical Keyboard Music: Sources, Contexts, and Performance**

CFP deadline: 14 March 2011  
University of Edinburgh  
1–3 July 2011  
list.bowdoin.edu/pipermail/ams-  
announce/2010-December/002460.html

### **International Musicological Society**

CFP deadline: 31 March 2011  
Rome, Italy  
1–7 July 2012  
www.ims2012.net

### **Luigi Boccherini (1743–1805)**

CFP deadline: 4 April 2011  
Lucca, Italy  
1–3 December 2011  
www.luigiboccherini.org

### **Re-creation: Musical Reception of Classical Antiquity**

CFP deadline: 15 April 2011  
University of Iowa  
27–29 October 2011  
www.uiowa.edu/~classics/events/music\_classics\_conf.html

### **Historic Brass Society**

CFP deadline: 1 May 2011  
Indiana University, Bloomington  
5–7 August 2011  
www.historicbrass.org

### **Women and the Nineteenth-Century Lied**

CFP deadline: 9 May 2011  
National University of Ireland, Maynooth  
9–10 December 2011  
list.bowdoin.edu/pipermail/ams-  
announce/2011-January/002535.html

### **The European Sound in the Era of Liszt: The Musical Tour in the Nineteenth Century**

CFP deadline: 14 May 2011  
Briosco, Italy  
30 September—2 October 2011  
www.luigiboccherini.org/europeansound.html

### **Music in Goethe's Faust:**

**Goethe's Faust in Music**  
CFP deadline: 20 May 2011  
National University of Ireland Maynooth  
20–22 April 2012  
music.nuim.ie/newsevents/conferences/  
goethesfaustinmusic

## **Meetings of AMS and Related Societies**

### **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:  
1–4 Nov., New Orleans, La.  
CMS: 15–18 Nov., San Diego, Ca.

### **2013:**

AMS: 7–10 Nov., Pittsburgh, Pa.

## **Next AMS Board Meetings**

The next meetings of the Board of Directors will take place on 5–6 March in New York City and 9 November 2011 in San Francisco.

## **Policy on Obituaries**

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

1. The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the *Newsletter*.
2. Obituaries will normally not exceed 400 words and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society.
3. The Society requests that colleagues, friends, or family of a deceased member who wish to see him or her recognized by an obituary communicate that desire to the editor of the *Newsletter*. The editor, in consultation with the advisory committee named below, will select the author of the obituary and edit the text for publication.
4. A committee has been appointed to oversee and evaluate this policy, to commission or write additional obituaries as necessary, and to report to the Board of Directors. The committee comprises the executive director (chair), the secretary of the Council, and one other member.

# Papers Read at Chapter Meetings, 2009–10

## Allegheny Chapter

17 October 2009

### Indiana University of Pennsylvania

Christina Fuhrmann (Ashland University), "Spohr's *Der Alchymist* Alchemized; or, the End of Pastiche in London"

Mia Tootill (Pennsylvania State University), "Performance Traditions of Schumann's *Manfred*"

Marie Sumner Lott (Pennsylvania State University), "The Relationship between Audience and Style in Brahms's String Sextets, Opp. 18 and 36"

Colin Roust (Oberlin College), "O vent de notre liberté: Singing Resistance in Occupied Paris"

Sabra Statham (University of Virginia), "The George Antheil Digital Edition: A Presentation and Demonstration of New Methods for Electronic Documentary Editing"

Robert Fallon (Carnegie Mellon University), "Creating Mount Messiaen: A Study in Ecomusicology"

James Dearing (Indiana University of Pennsylvania), "Edmund Louis Najera (1936–2009): A Presentation of his Works"

Norris L. Stephens (University of Pittsburgh), "The Remarkable Charles Avison (1709–1770): The Life and Venues of a Novacastrian Musician and Entrepreneur"

24 April 2010

### Carnegie Mellon University

Aaron Grant (Pennsylvania State University), "Duality in Igor Stravinsky's Compositional Process as Seen in *The Nightingale* (1908–1914)"

Theodore Albrecht (Kent State University), "Sounds Familiar: Humperdinck's *Hänsel und Gretel* as Janus"

Michael Boyd (Chatham University), "Formal Discomfort: The Afghan Whigs' 'My Curse'"

Christopher Wilkinson (West Virginia University), "Conditions and Consequences: Why Big Bands Went to Black West Virginia in the 1930s"

Laura Youens (George Washington University), "Ezra Pound, Walter Morse Rummel, and the Troubadours"

Jack Crotty (West Virginia University), "The Poetic Narrative of Beethoven's Piano Sonata in A major, Op. 101"

Elizabeth Hoover (University of Pittsburgh), "Music in Terms of Painting, Painting in Terms of Music: A Comparative Analysis Using the Aesthetic of Morton Feldman and Philip Guston"

Norris L. Stephens (University of Pittsburgh), "The Remarkable Charles Avison (1709–1770): The Life and Venues of a Novacastrian Musician and Entrepreneur Part II: A Biographical Sketch of Charles Avison"

## Capital Chapter

25–26 September 2009

### Christopher Newport University Joint with Southeast Chapter

Alicia Levin (University of North Carolina, Chapel Hill), "Navigating the Virtuoso Mold: Chopin's Professional Tactics in Paris"

Stephen Pysnik (Duke University), "*Swing Tanzen Verboten*: Swing Dance in Nazi Germany"

Daniel Guberman (University of North Carolina, Chapel Hill), "Elliott Carter's Cello Sonata: Mediating Schoenberg and Stravinsky in Post-War America"

Yen-Ling Liu (Stanford University), "Painting and Musical Depiction in Franz Liszt's *Hunnenschlacht*"

Laura Dolp (Montclair State University), "Viennese 'Moderne' and its Spatial Planes, Sounded"

William Gibbons (University of North Carolina, Chapel Hill), "The Trials of Authenticity: *The Magic Flute* in 1909 Paris"

James M. Doering (Randolph-Macon College), "Curing Mahleritis and Other Philharmonic Ailments: Arthur Judson, Clarence Mackay, and the 1923 Fix"

Christina Taylor Gibson (Catholic University of America), "Carlos Chávez's *Horsepower* and U.S.-Mexican Cultural Exchange"

Dale Cockrell (Vanderbilt University), "Writing the Great American Family Songbook: Laura Ingalls Wilder and Her American Music"

Naomi Graber (University of North Carolina, Chapel Hill), "'Es war inmitten unsres Wegs im Leben': Stefan George's Dante in Arnold Schoenberg's *Die Jakobsleiter*"

Noel Verzosa (Hood College), "Debussy, Modernism, and the Concept of Purity"

Andrew H. Weaver (Catholic University of America), "Representing the Monarch in Sound: Sacred Music as Public Image for Holy Roman Emperor Ferdinand III at the End of the Thirty Years' War"

Blake Stevens (College of Charleston), "Monologue and Ruptured Dialogue in the *Tragédie en musique*"

17 April 2010

### Towson University

Matthew Wallace (Catholic University of America), "Crossing Periods: Placing Beethoven's Septet"

Alicia Kopfstein-Penk (Catholic University of America), "Leonard Bernstein's Young People's Concerts as Political and Social Activism"

Elise Steenburgh (Virginia Commonwealth University), "'Africa': An Assessment of the Influence of Africa in the Music of John Coltrane"

Sterling E. Murray (Williamsburg, Va.), "*Love in a Village* and a New Direction for Musical Theater in Eighteenth-Century America"

Bonny H. Miller (Rockville, Md.), "A Songbook and a Sea Voyage: The Legacy of Louisa Wells Aikman"

Larry C. Taylor (Bridgewater College) and Mary Jean Speare (James Madison University), "The Organ as a Symbol of Evil in Opera"

Sara Jameson (Washington, DC), "'But Where is He, the Pilgrim of My Song': The Evolving Voices of the Hero and the Artist in Hector Berlioz's *Harold en Italie*"

## Greater New York Chapter

3 October 2009

### Stony Brook University Manhattan Center

Edward Green (Manhattan School of Music), "Schoenberg's Serenade Op. 24 (1921–1923)"

Jeff Dailey (Five Towns College), "Weill's *Frauentanz* (1923)"

Leslie Sprout (Drew University), "Durufé's *Requiem* (1947)"

Stephen Arthur Allen (Rider College), "Britten's *A Midsummer Night's Dream* (1960)"

Mimi S. Daitz (City College of New York), "Tormis' *Piispa ja pakana* (1992/1995)"

Stephen Blum (Graduate Center, CUNY), "Relationships among Verse, Rhythm and Tune in Arabic and Persian Theory"

Bethany Cencer (Stony Brook University), "The Rhetorical Function of Cadences in Lassus' Penitential Psalm V"

Jonathan Waxman (New York University), "Composer versus Critic: The Politics of Writing Programs at the New York Philharmonic"

Maja Cerar (Columbia University), "Hearing Words in the First Movement of Schubert's A-Minor String Quartet D. 804"

Sarah Adams Hoover (Concordia Conservatory), "'Making the Verses of Another Her Own': Lili Boulanger's *Clairières dans le ciel* and the Conflation of Life and Work"

Jonathan Boschetto (Princeton University), "Musical Meaning and Narrative in Britten's Canticale II: *Abraham and Isaac*"

Kendra Leonard (Westminster Choir College), "Passion, Devotion, Sacrifice: Reading Talma's *The Alceste*"

**23 January 2010**

**Montclair State University**

Jacob A. Cohen (Graduate Center, CUNY), "The Compass Always Points to Terrapin: Harmonic and Geographic Ambiguity in the Grateful Dead's 'Terrapin Station'"

Wayne Heisler, Jr. (College of New Jersey), "You'll Never Get Away from the Sound of the Woman That Loves You: Stevie Nicks Haunts Fleetwood Mac"

Rachael C. Brungard (Graduate Center, CUNY), "From the Top of the Pole, I Watch Her Go Down: The Appropriation, Heterosexualization, and Masculinization of Dead or Alive's 'You Spin Me Round (Like a Record)'"

Anna Stephan-Robinson (New York University), "Peggy Sue Got Updated? Intertextuality, Reworking, and the Present in Paul Simon's 'Old'"

Ryan Bunch (Holy Family University), "Getting Over the Rainbow: Crossing Boundaries in the Reception and Performance of a Queer Anthem"

Christopher Doll (Rutgers University), "Move On": Representations of Early Rock'n'Roll in Post-Sixties Popular Music"

**1 May 2010**

**New York University**

Mark Seto (Columbia University), "Chausson's *Viviane*, 'Déwagnérisation,' and the Problem of Descriptive Music"

Sylvia Kahan (CUNY-Staten Island), "'Bent Scales and Stained Glass Attitudes': Critical Reception of Debussy's Music in the United States, 1884–1918"

Kassandra Hartford (Stony Brook University), "From 'O Boi no Telhado' to *Le boeuf sur le toit*: Milhaud, Brazil, and the Discourse of Latinness"

Michael Beckerman (New York University), "Michna's Crucible"

William E. Hettrick (Hofstra University), "Joseph P. Hale (1819–1883), Piano Manufacturer of New York: His Work, Reputation, and Legacy"

Ronald Cross (Wagner College), "Matthaeus Pipelare, a Fresh Look"

Maria van Epenhuysen Rose (RILM), "Like Courtiers in the Presence of the Master: The Accompanied Keyboard Sonata and the Origins of Instrumental Balance in Piano Trios"

Edward Green (Manhattan School of Music), "'Lovely Ritmos, Meter Mad'—Irregular Phrase Rhythms in the Music of the Beatles"

**Midwest Chapter**

**17–18 October 2009**

**National-Louis University, Chicago**

Monica Hershberger (Michigan State University), "Peter Maxwell Davies' Yellow Cake Revue"

Lisa Feurzeig (Grand Valley State University), "Politics Old and New: Multiple Meanings of an Operetta Revival"

Glen Carruthers (Brandon University), "The Ontology of Recordings"

Dina Lentsner (Capital University), "*Farewell, Dichterliebe...*: Schumann, Kurtág and the Intertext"

Erin Brooks (Washington University in St. Louis), "Massenet, Saint-Saëns, and Incidental Music for Racine"

Sarah Ruddy (Muskegon, Michigan), "Massenet's *Passion of Marie-Magdeleine*"

Sherri Bishop (Indiana University), "Marketing and the Madrigal: Changing Approaches to the Title Page in Venetian Madrigal Prints, 1538–1560"

Holly Holmes (University of Illinois), "Ku Klux Klan Sheet Music: 'Creating Desire' in 1920s Middle America"

Katerina Lichtenwalter (University of Notre Dame), "*Lieder eines fahrenden Gesellen*: An Aesthetic Dichotomy"

Alison DeSimone (University of Michigan), "*Médée et son pouvoir*: Musical and Dramatic Structures in Marc-Antoine Charpentier's *Médée*"

Heather Strohschein (Bowling Green State University), "'Are You My Mother?' Wagner's Women and an Absence of the Maternal"

Matt Kickasola (Webster University), "Granville Bantock's Redefinition of the Choral Symphony"

Elissa Harbert (Northwestern University), "Italian Musicians in the Early United States, 1780–1830"

**17–18 April 2010**

**University of Kansas**

Aaron Ziegel (University of Illinois, Urbana-Champaign), "Reshaped and Redefined: Two Film Scores for Cocteau's *La Belle et La Bête*"

Stevie Garza (University of Iowa), "'An einem kahlen Baum': Representations of Lynching in Alexander Zemlinsky's *Symphonische Gesänge*, Op. 20"

Laura E. Kennedy (Bowling Green State University), "The Sketch Materials of Dmitri Shostakovich: Symphonies Nos. 8 and 10 in the Composer's Manuscripts"

Craig B. Parker (Kansas State University), "The Compositions of Nicolas Slonimsky"

James A. Naumann (Ohio State University), "*Das Schöne Unendliche*: Jean Paul's Paradox and Schumann's Sphinx"

Paul R. Laird (University of Kansas), "The Influence of Leonard Bernstein on Stephen Schwartz"

Laura Pita (University of Kentucky), "Teresa Carreño and the Piano Music of Edward MacDowell: New Discoveries in the Carreño Collection in Caracas, Venezuela"

Marian Wilson Kimber (University of Iowa), "In a Woman's Voice: Musical Recitation and the Feminization of American Melodrama"

Michael F. Vincent (Bowling Green State University), "Continuous Expositions and Static Harmonic Modules in Boccherini's Op. 32 String Quartets"

Peter S. Poulos (University of Cincinnati), "Piety, Remembrance, and 'The Good Shepherd': A Gift of Sacred Music for the Doge of Genoa"

Francesco Dalla Vecchia (University of Iowa), "'Ma su qual voce canti ed in qual tuono?' The Keys of Francesco Cavalli's Lost Arias"

Kerry O'Brien (Indiana University), "Early Steve Reich and Techno-utopianism"

S. Andrew Granade (University of Missouri, Kansas City), "Reconsidering the 'Maverick': Harry Partch and the Politics of Labeling"

**New England Chapter**

**3 October 2009**

**University of Connecticut**

Hilary Poriss (Northeastern University), "Prima Donnas and the Performance of Altruism"

Andrew Shenton (Boston University), "Negotiating Rapture: Tekno, Teknival and the T.A.Z.: The Temporary Autonomous Zone"

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

Stefano A. Graziano (Boston University), "The Lute and the Dance: The *Intabulatura de lauto Libro Quarto* of Joan Ambrosio Dalza 'Milanese'"

Michael Baumgartner (Milton, Mass.), "Funereal Music, War, Sarajevo and Silent Cinema: Theo Angelopoulos' *Ulysses' Gaze* (1995)"

Paula J. Bishop (Boston University), "Salty Dog Blues: A Ragtime-Blues-Hillbilly-Swing Band-Bluegrass Standard and the Concept of Originality in the 1920s and 30s"

**6 February 2010**

**Brandeis University**

Jeremy Leong (Jefferson Community College), "The Influence of Kant in Chinese Music Education under the Pre-Communist Regime"

Matthew Mugmon (Harvard University), "Making Mahler French: Bernstein's Case for the Composer in 1960"

*continued on page 24*

## Papers read at Chapter Meetings

*continued from page 23*

- Mark DeVoto (Tufts University), "Memory and Tonality in Debussy's *Prelude a l'Après-midi d'un faune*"
- David Schulenberg (Wagner College), "Forged in the Workshop of J. S. Bach: The Divergent Careers and Music of Friedemann and Emanuel Bach"
- Erik Entwistle (Longy School of Music), "Martinu and the Saint Wenceslas Chorale"
- Sarah Caissie Provost (Brandeis University), "The Early Performed Jazz Retrospective"
- Eunmi Shim (Worcester Polytechnic Institute), "Charlie Parker's Influence on Lennie Tristano"

**17 April 2010**

### University of New Hampshire

- Feng-Shu Lee (University of Chicago), "Contextualizing the 'Götter Ende': The Conclusion of the *Ring* in Relation to the Creation of the Cycle (1848–1852)"
- Mary J. Greer (American Bach Society), "The Identity of the Previous Owner of J. S. Bach's Calov Bible and Commentary Revealed: Implications for Bach Scholarship"
- Dorothy Lamb Crawford (Independent scholar), "Adventures in Research for *A Windfall of Musicians: Hitler's Émigrés and Exiles in Southern California* (Yale 2009)"
- Diane M. Paige (Hartwick College), "Vítěslava Kaprálová and the Muses"
- Erik Entwistle (Longy School of Music), "Václav Kaprál and the Second World War"
- Peter Laki (Bard College), "Le petit macabre': The Personification of Death in Ullmann's Kaiser von Atlantis and Ligeti's *Le grand macabre*"

### New York State–St. Lawrence Chapter

**10 April 2010**  
Ithaca College

- Susan M. Taffe (Cornell University), "Colonization's Chain: Tracing the Links That Bond Communities through the Delaware Skin Dance"
- Joseph E. Morgan (Brandeis University), "Weber, Schumann and the Latent Motive"
- Alex Stefaniak (Eastman School of Music, University of Rochester), "Liszt's Cantata Paraphrase: Reinterpreting Genre and Narrative in the 'Weinen Klagen' Variations"
- Tekla Babyak (Cornell University), "Spoofing Transcendence: Debussy's Critique of Wagnerian Metaphysics"
- Natalie Anderson (University of Western Ontario), "Composing Social Realism: The Mass Songs of Shostakovich and Copland"

- Kathryn Fenton (University of Western Ontario), "Creating the Sounds of Place in Puccini's *La fanciulla del West*"
- Christopher Lynch (University at Buffalo), "Twentieth-Century American 'Opera' and Two West Side Storys"
- Claudine Jacques (McGill University), "The Power of a Female Gaze: The Case of Schumann's *Genoveva*"
- Alex Dean (Nazareth College/Hamilton College), "Dance Rhythms, Strummed Guitar, and the Basso Continuo in Seventeenth-Century Song"
- Rachel Mundy (New York University), "Messiaen and the Ornithologists"
- David Rosen (Cornell University), "Layers of Ambiguity in *La muette de Portici*"

### Northern California

**6 February 2010**  
Stanford University

- Wye Jamison Allanbrook (University of California, Berkeley), "Is the Sublime a Musical Topos?"
- Erinn Knyt (Stanford University), "Busoni and the Absolute in Music: Freedom from all Constraints"
- André Mount (University of California, Santa Barbara), "Does Serious Music Belong in Pop? Borrowings from Stravinsky in the Music of Frank Zappa"
- J. Griffith Rollefson (Chapman University), "*Heisse Waren* [Hot Commodities]: Black Music and African Americanization in Aggro Berlin"
- D. Kern Holoman (University of California, Davis), "Charles Munch, André Cluytens, and Questions of Sympathy, Resistance, and Post-War Purification"
- Rebecca Plack (San Francisco Conservatory of Music), "Recycling Richard: Exploring Strauss' Recordings of His Own Lieder and Reexamining the Purpose of Notation"
- Emiliano Ricciardi (Stanford University), "Combinative Secular Settings of *L'homme armé* and their Relation to the Sacred Tradition"
- Laurenz Lütteken (University of Zürich), "Renaissance—Epoch without Music"

**24–25 April 2010**

### University of California, Berkeley Joint with Pacific Southwest Chapter

- Chantal Frankenbach (University of California, Davis), "Waltzing Hypocrisies: Hanslick's Dual Attitudes to Dance"
- Anthony Barone (University of Nevada, Las Vegas), "Sexual Violence, Musical Rhetoric, and Authorial Voice in Wagner's *Ring*"
- Kiri Heel (Stanford University), "Popular Modernism: Germaine Tailleferre's Ballet *Le Marchand d'oiseaux*"

- Jessica Balik (Stanford University), "Interpreting Illusion: New Left, New Right, and Schnebel's *Schubert-Phantasie*"
- Joseph Kerman (University of California, Berkeley) and Jesse Rodin (Stanford University), "Recent Scholarship Concerning Josquin"
- Alexandra Amati-Camperi (University of San Francisco), "A Surprising Metamorphosis, or: How Did Shakespeare Get into the Orpheus Myth?"
- JoAnn Taricani (University of Washington), "A Covert Musical Tribute to the Restoration of Charles II (1661)"
- Lydia Mayne (Stanford University), "Music Contra Text: Musical Prosodic Dissonance in Two Nineteenth-Century Operas"
- William Quillen (University of California, Berkeley), "Back to the Future: The 1920s in Russian Music Today"
- Jennifer Eklund (California State University, Long Beach), "The Rise of Swedish Rap in the Wake of Immigrant Segregation"

### Pacific Northwest Chapter

**27–28 March 2010**  
University of Calgary

- Kimberly Back Seder (University of British Columbia), "Schütz and the Solo Voice"
- Neil Cockburn (University of Calgary), "Reconstructing *alternatim* Chants in Late Seventeenth-Century France: a Case Study in Performance Practice"
- Barbara Reul (University of Regina), "'Performing under the Influence?' J. H. Heil (1708–1764), Organist at *St. Bartholomäikirche* in Zerbst"
- Maria Noriega (University of Calgary), "'Unabashedly Excluded' from the Stage?: A Re-examination of Women as Musicians in Mid-Twentieth-Century Canada"
- Tanya Hage (University of Calgary), "Ragtime and Stravinsky: An Examination of Ragtime Elements in *Histoire du Soldat*"
- Alberto A. Requejo (University of Washington), "Jesus Guridi's Lyric Drama *Amaya* and the Creation of a Basque *Volksbewußtsein*"
- Mary Térey-Smith (Western Washington University), "The Theatre Overtures of Thomas Arne: Early Examples of English Symphonic Music in Classical Style"
- Bertil van Boer (Western Washington University), "The Aria-cum-Chorus 'Förkunnom högt hans lof och magt': The Recovery of a Lost Work by Joseph Martin Kraus?"
- Deanna Davis (University of Alberta), "The Politics of Conviviality: Nina d'Aubigny von Engelbrunner's *Briefe an Natalie* (1803)"
- Eleonora M. Beck (Lewis & Clark College), "Michael Jackson and Classical Music"



Pauline Minevich (University of Regina), "Mapping the World: Reflections on Place in Contemporary Soundscapes"

Emily Nelson (Lewis & Clark College), "Music is never about anything: Issues of Program in Leonard Bernstein's Second Symphony 'The Age of Anxiety'"

Ed Jurkowski (University of Lethbridge), "Random Sounds or Organized Design? What the Compositional Sketches Tell Us About Morton Feldman's Late Works"

Friedemann Sallis (University of Calgary), "György Kurtág's *Grabstein für Stephan* Op. 15c (1978–89): Between Compositional Fragment and Composed Concert Programme"

Jennifer Paulson (University of British Columbia), "Mechanisms of Humour in Chabrier's 'Chanson de l'homme armé'"

Marilyn Engle (University of Calgary), "Re-Fantasizing the Sonata: Schumann's Piano Sonata in F-sharp Minor, Op. 11"

Jamie Meyers-Riczu (University of Calgary), "Form and 'Expression' in Schumann's *Manfred Overture*"

## Pacific Southwest Chapter

26 September 2009  
Mount San Antonio College

Alexander Sigman (Stanford University), "The Cycle as Compositional Category: Properties and Approaches"

Daniel Zuluaga (University of Southern California), "[Come] Fare Lo Amore Alla Spagnola: Spanish *Alfabeto* Song and the Sexually Explicit Lyric in Italian Territories, 1580–1630"

Edmond Johnson (University of California, Santa Barbara), "Recording the Musical Past: The Harpsichord on Disc, 1920–1940"

Adriana Martínez (Eastman School of Music, University of Rochester), "North, South, and In-Between: Carlos Chávez's Horse Power"

Elisabeth Kotzakidou Pace (Columbia University), "The Conceptual Affinity between the Arts of Music and Rhetoric in the German Renaissance"

David Kendall (University of California, Riverside), "Musicology in the Philippines: Sources and Invented Traditions"

13 February 2010  
California State University, Long Beach

Seth Houston (University of Southern California), "Restoring Self through an Exotic Other: Orientalism and the Poetic in Robert Schumann's *Das Paradies und die Peri*"

Alejandro Planchart (University of California, Santa Barbara), "The Nature of the Prose Repertory in Southern Italy"

Catherine M. Brown (University of California, Los Angeles), "Music in a Library!? The UCLA Powell Library as a Non-Traditional Performance Space"

Maureen Demaio (University of California, Santa Barbara), "The Decline of Anti-Semitic Antimodernism: Daniel Gregory Mason and American Responses to Nazism in the 1930s"

Eric J. Wang (University of California, Los Angeles), "The Outer Limits of the Universe: Experiments with Tuning in Seventeenth-Century Keyboard Music"

William Weber (California State University, Long Beach), "Wagner and the Emerging Opera Canon: Extracts and Transcriptions in Paris Concerts"

Stephen Penner (California State University, Northridge), "Hype in Classical Music—Good or Bad?—A Quantitative, Historical Analysis of the Effects of Hype Surrounding the Anticipation of Incoming Music Directors at the Los Angeles Philharmonic since 1962"

Roger Hickman (California State University, Long Beach), "Miklós Rózsa's March Madness"

24–25 April 2010  
University of California, Berkeley  
Joint with Northern California

See Northern California Chapter listing for papers read.

## Rocky Mountain Chapter

16–17 April 2010  
University of Arizona

John Peterson (University of Colorado, Boulder), "Unearthing the Pastoral: A Study of Two Movements in Carl Nielsen's Third Symphony"

Scott Farrah (Tarrant County College), "'Pat-tin' Juba' in Florence Price's Symphony in E Minor"

Charles Leinberger (University of Texas, El Paso), "Musical Gesture, Modality, and Dissonance in 'L'Estati dell'Oro' from *Il Buono, il Brutto, il Cattivo*: Decoding Ennio Morricone's Micro-Cell Technique"

Engelbert Indo (University of Arizona), "Andean Soundscape: A Celebration of Peruvian Folk and Faith"

Jaime Bofill (University of Arizona), "Entre Peruanos, A Musical Ethnography of the Peruvian Community in Tucson"

Yan Chun Su (Waterdrop Films, Colorado), "'Chiben Without Notes': Filming the Lives and Music of a Tibeto-Burman Ethnic Group in Southwestern China"

Frank Riddick (University of Oklahoma), "The Harmonic Language of the Third Movement of Zemlinsky's Third String Quartet"

Russ Knight (San Diego State University), "Linear Projection in Atonal Works: Synchronic/Diachronic Chord Constructions"

Israel Solis (University of Arizona), "An Intimate Relationship between Symbolism and Form: Trichord Collections in the Text of *Ancient Voices of Children*, Last Movement"

Jessie Fillerup (University of Mary Washington), "Ravel at the Gallows: Temporal Strategies in 'Le Gibet'"

Ellon Carpenter (Arizona State University), "'Prometheus,' Synaesthesia, and Light-music: Bulat Galeev's Contributions to Scriabin Research"

Norman Ludwin (University of California, Los Angeles), "Elements of Tonality and Ambiguity in Leonard Bernstein's 'Kaddish' Symphony No. 3"

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The Golden Gate Bridge, San Francisco

## Papers read at Chapter Meetings

*continued from page 25*

Kathleen Kirk (Northern Arizona University), "Generic Self-reflection: The Evolution of Southern Hip-Hop"

James M. DeFazio (Arizona State University), "Early Music in Arizona: Motivation, Relation, and Exoticism"

Rachel Peterson (University of Arizona), "Performance, Time, and Space in Jazz Performance"

Aaron Templin (University of Arizona), "Hidden in Plain Sight: The Tonally Overt in Stravinsky's Neo-Classic Cadential Gestures"

Helen Brown (Purdue University), "Double Identities in Music and Verse: Margaret Allison Bonds' 'Minstrel Man'"

Tahirih Motazedian (University of Arizona), "Stravinsky's Compositional Process: Revelations from a Sketch Study"

Hendrik van der Werf (Tucson, Az.), "The Genesis of Polyphony"

Ian Houghton (University of Arizona), "Imitative Technique in the *Missa pourquoy non* of Mathieu Gascongne"

Richard Agee (Colorado College), "The Printed Dissemination of the Roman Antiphoner in Italy During the Early Modern Period"

Jelena Vladikovic (Arizona State University), "Dyslexia, Gifted Learners, Music, and the Piano: Rude, Inattentive, Uncooperative, or Something Else?"

Brian Moon (University of Arizona), "Teaching Pop and Rock in the Age of the iPad: Electronic Textbooks in Gen. Ed. Music Courses"

Brenda Romero (University of Colorado), "A Theory of Infinite Variation"

Jason Solomon (Western Carolina University), "The Shaping of Sound and the Sounding of Shape: The Analysis of Spatial Gestures"

Jason Thompson (University of Arizona), "Through the Looking Glass: Symmetry, Palindrome, and Mirror Constructs in the Late Songs (Op. 23 and 25) of Anton Webern"

Paul Miller (University of Colorado, Boulder), "Stockhausen in Space/Space in Stockhausen"

Robin Sacolick (University of Arizona), "Transformations of Indigenous Idioms in Music of de Baratta, Castillo, and Chávez"

Lisa Munro (University of Arizona), "El Rock Chapín (Guatemalen) on Local, Regional, and International Stages"

Adriana Martinez-Figuer (Phoenix, Az.), "Bicultural Indianism in James DeMars's *Guadalupe, Our Lady of the Roses*"

Steven Mathews (University of Cincinnati), "Representing Linear Intervalllic Patterns in Schenkerian Notation and Pedagogy: Problems of Presentation and Prolongation"

Katherine Campe (University of Cincinnati), "A Critical Review of the Neuromusical Research in Subjects with Williams-Beuren Syndrome"

Peter Purin (University of Kansas), "Deformations of Sonata Form and the Pachelbel Sequence: A Plethora of Hearings as Traversing Alternate Realities in the Finale of Bruckner's String Quintet in F Major"

Amy Holbrook (Arizona State University), "A Look at Mozart's Preludes to Fugues"

Heeseung Lee (Greeley, Colo.), "Beethoven as 'Cultural' Man in Contemporary Reception of Beethoven's Folksong Settings"

Carol Padgham Albrecht (University of Idaho), "Before the Immortal Beloved: The Opera Career of Beethoven's Early Love, Magdalena Willmann Galvani"

Eva Sigerstad (Northern Arizona University), "Jazz in South Africa: The Medium for Social Change"

Mackenzie Pickard (University of Arizona), "What's Happening on Stage? The Mbira and Contemporary Performance Practice"

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

Kyle Jenkins (University of Arizona), "Obscured Articulations: Brahms and the Recapitulatory Overlap"

Darryl White (University of Arizona), "Motions Like a Pendulum: Hexatonicism in the Key and Chord Relations of the Song 'Morgens steh ich auf und frage' by Franz Liszt"

Laura Dolp (Montclair State University), "Mark Morris, *Dido and Aeneas*, and the Politics of Fate"

David Goldblatt (University of Florida), "Hugo Kauder (1888–1972) and Julius Chajes (1910–1985): Evidence for an Alternative Early Twentieth-Century Viennese School"

Janice Dickensheets (University of Northern Colorado), "Musical Topoi, Leitmotifs, and Tolkien's *Lord of the Rings*: An Exploration of Romantic Musical Influence on Modern Fantasy Movies"

Deborah Crall (Mt. Holly, NJ), "Greed Versus Generosity in Marketing Art: Libby Larsen's *Barnum's Bird* (2002)"

Kevin Romero (University of Colorado), "Phrygian Tonality: Aspects of Functional Tonality in Flamenco Guitar Practice"

Christian Vincent (University of Arizona), "Flamenco in Tucson Past and Present"

Renato Serrano (University of Arizona), "The Influence of Mapuche Music upon Chilean Contemporary Composition"

Scott Cook (University of British Columbia), "Understanding Bill Evans's Pre-Compositional Harmony through Improvised Melody"

Karen Bottge (University of Kentucky), "Reading Adorno's Reading of the Rachmaninov Prelude in C-Sharp Minor: Metaphors of Destruction, Gestures of Power"

Mark McFarland (Georgia State University), "Bill Evans Plays the Standards"

Christina Smith (Northern Arizona University), "Worship and Controversy: Music in Southern Baptist Churches in the Twenty-First Century"

Ben Dumbauld (Arizona State University), "Musical Performance as Cultural Negotiation in the Chinese Christian Church"

Richard Haefer (Arizona State University), "Multi-layered Symbolism in Native American Peyote Music and Instruments"

## South-Central Chapter

5–6 March 2010  
Emory University

David Haas (University of Georgia), "The Symphony Within the Quintet: The Lost Austrian Contexts of Schoenberg's First *Grosses Werk* of the Twelve-Tone Method"

Jamison Tyler Fritts (University of Louisville), "Transforming the Past: Luciano Berio's Appropriation of Folk Material and Idioms in *Folk Songs* (1964)"

Arreanna Rostosky (Vanderbilt University), "Desperate Times, Desperate Measures: *Sweeney Todd* as Open Text"

Mark McFarland (Georgia State University), "For the Love of Money: Stravinsky and the Pianola"

Meagan Mason (Emory University), "The Meaning of Plainchant in Contemporary Music"

Norbert Dubowy (Ann Arbor, Mich.), "Alessandro Scarlatti and the Pastoral Mode: *Emireno and Gl'inganni felici*"

Wojciech Odoj (University of Memphis), "The Anonymous Motet *Ave rosa speciosa* from the Chigi Codex and Its Two Possible Renderings"

Elizabeth Kramer (University of West Georgia), "Composing Farewell in 1809 and 1810: Beethoven's Sonata in E flat, Op. 81a"

James Mackay (Loyola University), "Beethoven's Anti-Sonata: The Piano Sonata in A-Flat Major, Op. 110"

Elizabeth Whittenburg Ozment (University of Georgia), "Civil War Contrabands and Twenty-First Century Folk-Opera"

John Hausmann (University of Louisville), "The Russians are coming! Notes on Shostakovich and Cold War Politics on the Fiftieth Anniversary of his Trip to Louisville"

Catherine Greer (University of Tennessee, Knoxville), "*Brundibar*: Confronting the Representation of Resistance in Theresienstadt"

Mona Kreitner (Rhodes College), "Happiness Self-made: The Sears Roebuck Catalog and Amateur Music in America, 1897 to 1927"

## Southeast Chapter

25–26 September 2009

Christopher Newport University  
Joint with Capital Chapter

See Capital Chapter listing for papers read.

27 March 2010

University of North Carolina, Greensboro

Kristen Turner (University of North Carolina, Chapel Hill), “Pietro Giovanelli and the *Novus Thesaurus Musicus*: An Example of Sixteenth-Century Merchant-Class Patronage”

Christopher M. Reali (University of North Carolina, Chapel Hill), “Fame by Association: The Legacy of Palestrina”

Sarah Williams (University of South Carolina), “‘Mere claptrap jumble’: Dysfunctional Notation and Musical Literacy in Late Seventeenth-Century London”

Robert Fallon (Carnegie Mellon University), “Messiaen’s Cosmology and the *Quartet for the End of Time*”

Laurie McManus (University of North Carolina, Chapel Hill), “Musik für’s Auge: *A German Requiem*, the Rise of Musical Elitism, and the Challenge of Tradition”

Elizabeth Terry (Duke University), “A *Märchen* Revised: Text and Instrumental Augmentation in Gustav Mahler’s *Das klagende Lied*”

James Brooks Kuykendall (Erskine College), “William Walton’s Film Scores: New Evidence in the Autograph Manuscripts”

Elizabeth Whittenburg Ozment (University of Georgia), “Prelude to Freedom: Oppositional Knowledge in African American Opera”

## Southern Chapter

5–6 February 2010

University of Florida

John D. Spilker (Florida State University), “Jeanette B. Holland Meets Henry Cowell: New Archival Evidence for Dissonant Counterpoint in the 1950s”

Bryan Proksch (McNeese State University), “Schenker and the Revival of Haydn in Austria”

Scott Warfield (University of Central Florida), “‘Playin’ House’: Broadway’s ‘First’ Rock ‘n Roll Song”

John C. MacInnis (Florida State University), “An Educational Mission: Leonard Bernstein’s and Roger Englander’s *Young People’s Concerts*”

Elizabeth Clendinning (Florida State University), “The Head, the Hands, and the Heart: Visual and Aural Rhythm in Fritz Lang’s *Metropolis*”

Timothy Love (Louisiana State University), “*Mise Étre*: A Juxtaposition of Nationalist and Modernist Elements”

Toni Casamassina (Florida State University), “On the Path to Maturity: An Analysis of Two Songs from Hugo Wolf’s *Reinick-Lieder*”

Gregory Harwood (Georgia Southern University), “Robert Schumann’s Repertory Decisions and Rehearsal Practice in his Career as a Choral Conductor”

Ling Fung Chan (University of Florida), “Reinventing Francisco Goya in Enrique Granados’ *Goyescas* the Opera”

Amy Zigler (University of Florida), “‘Innocents’ Condemned: An Examination of Ethel Smyth and Francesca da Rimini”

Stephen Thursby (Florida State University), “Louis Sullivan, J.S. Dwight, and Wagnerian Aesthetics in the Chicago Auditorium Building”

Elisa Weber (Florida State University), “Between Temporal Art and Object Art: Minimalism and Charlemagne Palestine’s *Body Music I* and *Body Music II*”

Michael B. O’Connor (Palm Beach Atlantic University), “The Polyphonic *Regina coeli* of Juan de Esquivel: Reconciling Tradition, Reform, and Innovation in Early Seventeenth-Century Spain”

Eric Lubarsky (University of Florida), “The Consolation of Death in Marguerite of Austria’s *Chansonier*”

Zoë Lang (University of South Florida), “Johann Strauss Jr. as Jew”

Michael Broyles (Florida State University), “Beethoven Was Black: Why Does It Matter?”

## Southwest Chapter

10 October 2009

University of Texas at San Antonio

Jimi Michiel (Texas Christian University), “Miles Davis as College Student and Classical Musician”

Mark Brill (University of Texas at San Antonio), “Depiction of the Exotic Other in the Films of Ray Harryhausen”

Megan McCarty (Southwestern University), “Franz Liszt’s Settings of Poems by Victor Hugo: A Previously Unrecognized Song Cycle”

Robin Wallace (Baylor University), “A Non-chronological Approach and Innovative Listening Guides in Teaching Music Appreciation”

John Michael Cooper (Southwestern University), “Towards a Structured Sequence of Writing and Research Assignments in the Music History Curriculum”

Ted DuBois (West Texas A & M University), “Teaching Music History Online”

Christopher Smith (Texas Tech University), “‘The Old Ways’: Energizing Your Students with Participatory Learning”

Gregory Straughn (Abilene Christian University), “Using Technology in Creative Assignments: Google Earth and iPhone Applications”

Dorothea Gail (University of Oklahoma), “Charles Ives’s Concept of Morality and Immorality in Music”

Masataka Yoshioka (University of North Texas), “Embracing Venetian Liberty: Giovanni Gabrieli’s Late Polychoral Music”

27 March 2010

Texas Christian University

John L. Snyder (University of Houston), “Towards a Critical Edition of Coleridge-Taylor’s *Symphony in A Minor*: Sources, Chronology, and Issues”

Kevin Salfen (Southern Methodist University), “Genre and Irony in Britten’s *Variations on a Theme of Frank Bridge*”

R. Allen Lott (Southwestern Baptist Theological Seminary), “The Biblical Context of Johannes Brahms’s *Ein deutsches Requiem*”

Sanna Pederson (University of Oklahoma), “Two Kinds of Absolute Music at the Beginning of the Twentieth Century”

Stuart G. Cheney (Texas Christian University), “French Choirboys and the Viol, 1580 to 1700”

Sara Doan (Texas Christian University), Lecture Recital: “Development of Writing Styles through Left Hand Transcriptions”

Martin Nedbal (University of Arkansas), “Mozart’s Didactic Nationalism: The Immorality of *Così fan tutte* versus *Die Zauberflöte*’s Germanness”

Juanita Ulloa (Texas State University), “*Mariache*: A Newly Discovered Mariachi Opera Written in 1941 by Antonio Gomezanda”

Caroline Polk O’Meara (University of Texas, Austin), “Uptown, Downtown, and the Cultural Economy of New York: New Music at the End of the Twentieth Century”

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The AMS web page and RSS feed “New Books in Musicology” has been active since 2007 and lists hundreds of books published over the past four years. Send publication info to the AMS when you can.

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

## 50 Years Ago: 1960–61

- Preparations for the New York Congress of the International Musicological Society (the first IMS meeting in the U.S.) dominated AMS activities. Hundreds of musicologists participated in the meeting. (By way of contrast, the December 1960 AMS Annual Meeting in Berkeley/Palo Alto was attended by about seventy and included twelve papers.) Concerts included music of Babbitt and Carter at the Metropolitan Museum of Art and Webern cantatas by the Princeton High School Chorus. Jan LaRue edited a volume of papers prior to the meeting (Bärenreiter, 1961; 473 pp.), and copies of *JAMS* 14/2 (Summer 1961) were distributed to all attendees.
- Reporting to the Board, *JAMS* editor David G. Hughes “observed the dearth of good papers, especially those concerning 18th-, 19th-, and 20th-century topics, as a continuing problem, and expressed the desire for more good short papers.”
- The AMS Allegheny Chapter was organized.

## 25 Years Ago: 1985–86

- The first round of AMS 50 fellowships was announced (August 1985). David E. Gramit received the first award (Spring 1986).
- The AMS published Cynthia Verba’s guide *The Ph.D. and Your Career*.
- Joseph Kerman’s book *Contemplating Music: Challenges to Musicology* (Harvard, 1985) was issued in paperback.
- The American Handel Society was organized.
- The Ira F. Brilliant Center for Beethoven Studies (San Jose, California) was established.
- Edward E. Lowinsky died.
- 111 of the 231 proposals submitted for the 1986 Annual Meeting in Cleveland were accepted.
- Executive Director Alvin Johnson reported to the Board that “the AMS typewriter has reached the end of its usefulness,” and suggested replacing it with “a computer system.”
- In discussion concerning the size of *JAMS*, the Board urged the editor to limit the journal to 500 pages per year. Future editors were “to be made well aware that the Board favors brevity of expression, and should be strongly advised against exceeding the 500-page limit set by the Board.”

## American Musicological Society, Inc. Statement of Activities for the Fiscal Year Ending June 30, 2010

	Current operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
<b>Revenue</b>				
<i>Dues &amp; subscriptions</i>	\$ 356,165			\$ 356,165
<i>Annual meeting</i>	\$ 208,093			\$ 208,093
<i>Sales/Royalties</i>	\$ 47,353	\$ 7,165		\$ 54,518
<i>Government grants</i>		\$ 57,300	\$ 45,265	\$ 102,565
<i>Contributions</i>		\$ 61,390	\$ 320,197	\$ 381,587
<i>Investment income</i>	\$ 4,533	\$ 64,207	\$ 130,335	\$ 199,075
<i>Unrealized gain in investment</i>		\$ 105,941	\$ 215,050	\$ 320,991
<b>Total revenue</b>	<b>\$ 616,145</b>	<b>\$ 296,003</b>	<b>\$ 710,847</b>	<b>\$ 1,622,994</b>
<b>Expenses</b>				
<i>Salaries &amp; benefits</i>	\$ 124,163			\$ 124,163
<i>Fellowships &amp; awards</i>	\$ 9,145	\$ 55,317	\$ 76,215	\$ 140,677
<i>Dues &amp; subscriptions</i>	\$ 2,729			\$ 2,729
<i>Publications</i>	\$ 98,177			\$ 98,177
<i>Professional fees</i>	\$ 95,646	\$ 71,719		\$ 167,365
<i>Annual meeting</i>	\$ 130,296		\$ 27,095	\$ 157,391
<i>Chapters</i>	\$ 5,241			\$ 5,241
<i>Office expense</i>	\$ 60,032	\$ 1,278		\$ 61,310
<b>Total expenses</b>	<b>\$ 525,428</b>	<b>\$ 128,314</b>	<b>\$ 103,310</b>	<b>\$ 757,052</b>
<b>Change in Net Assets</b>	<b>\$ 90,716</b>	<b>\$ 167,689</b>	<b>607,537</b>	<b>\$ 865,942</b>

## Statement of Financial Position June 30, 2010

	Current Operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
<b>Assets</b>				
<i>Cash</i>	\$ 255,738			\$ 255,738
<i>Accounts receivable</i>	\$ 358			\$ 358
<i>Investments</i>		\$ 1,284,144	\$ 2,606,696	\$ 3,890,840
<i>Equipment</i>		\$ 18,130		\$ 18,130
<i>Funds held in trust</i>	\$ 13,863		\$ 9,142	\$ 23,005
<b>Total assets</b>	<b>\$ 269,959</b>	<b>\$ 1,302,274</b>	<b>\$ 2,615,838</b>	<b>\$ 4,188,071</b>
<b>Liabilities</b>				
<i>Accounts payable</i>	\$ 4,248			\$ 4,248
<i>Accrued expenses</i>				\$ -
<i>Payroll taxes payable</i>				\$ -
<i>Deferred Income</i>	\$ 12,860			\$ 12,860
<i>Funds held in trust</i>	\$ 13,863		\$ 9,142	\$ 23,005
<b>Total Liabilities</b>	<b>\$ 30,971</b>		<b>\$ 9,142</b>	<b>\$ 40,113</b>
<b>Net assets</b>	<b>\$ 238,988</b>	<b>\$ 1,302,274</b>	<b>\$ 2,606,696</b>	<b>\$ 4,147,958</b>
<b>Total Liabilities &amp; Net Assets</b>	<b>\$ 269,959</b>	<b>\$ 1,302,274</b>	<b>\$ 2,615,838</b>	<b>\$ 4,188,071</b>
<b>Total Liabilities &amp; Net Assets, June 30, 2009:</b>				<b>\$ 3,378,087</b>

## Obituaries

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

Edward Wolf, 24 January 2010  
Martha N. Clinkscale, 24 April 2010  
Edward Lippman, 9 June 2010  
Wye Jamison Allanbrook, 15 June 2010  
Alan Krueck, 24 June 2010  
Nancy Catherine Phillips, 24 July 2010

### Wye Jamison Allanbrook (1943–2010)

Wye Jamison (Wendy) Allanbrook, the thirty-third president of the AMS (elected 2002) and an honorary member of the Society (elected 2008), died at her home in Oakland, Calif., on 15 July 2010 after a seven-year battle with cancer.

Allanbrook was born in Hagerstown, Md., on 15 March 1943. She is best known as the author of *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni* (1983), based on her Stanford University dissertation (1974). This book was a milestone not only in Mozart scholarship, but also in historically-informed interpretive criticism of music. It combined a study of eighteenth-century dance types with semiotics and topical analysis to explain how Mozart's dramatic music achieved its power to "move audiences through representations of its own humanity." Its impact was felt far beyond the walls of the academy. Directors, including Peter Sellars, and conductors, including Roger Norrington, have acknowledged its influence. At the time of her death, Allanbrook was completing a second major book, *The Secular Commedia: Comic Mimesis in Late 18th-Century Music*, which will broaden the purview of her interpretive approach to include instrumental as well as vocal music. The book will be published by the University of California Press. She was also the editor of the fifth volume (The Late Eighteenth Century) of the revised edition of *Strunk's Source Readings in Music History* (1998).

*The Secular Commedia* is based on the Ernest Bloch lectures Allanbrook delivered at the University of California at Berkeley as visiting professor in the fall of 1994. She was made a full-time member of the faculty the next year and served as chair of the music department from 1997 to 2003. During her term as chair, she oversaw the planning, fund-raising, and early construction of the Jean Gray Hargrove Music Library, which was dedicated in 2003. That same year she was installed as the president of the AMS, but had to step down after only a few months

Reinhold Brinkmann, 10 October 2010  
Robert Matthews, 12 November 2010  
Hans Tischler, 18 November 2010  
James Tyler, 23 November 2010  
Sylvie Minkoff, 9 December 2010  
Milton Babbitt, 29 January 2011

of service due to the onset of her final illness. She continued to teach until 2005, to advise dissertations until 2007, and to write and publish up to the time of her death and even beyond: her final articles are still appearing.

A classics major at Vassar (magna cum laude, 1964), Allanbrook served for a quarter of a century as a tutor at St. John's College, Annapolis, before coming to Berkeley, and spent the fall semester of 1989 as a visiting professor at the University of North Carolina at Chapel Hill. Her research was supported by all the major funding organizations, including the John Simon Guggenheim Memorial Foundation, the American Council of Learned Societies, the National Endowment for the Humanities, and the National Humanities Center.

Allanbrook had a fabulous mind, a witty tongue, a deft hand at the keyboard, and a huge heart. Her colleagues both admired and loved her, and students flocked to her seminars, which had, in the words of one of them, "a charmed atmosphere." One of her keenest fans was Virgil Thomson, who (as a friend of her then husband, a composer) knew the papers on which *Rhythmic Gesture* was based. He was bowled over by their insights into characterization and their implications for establishing tempos, and even proposed that Allanbrook collaborate with him on a book about Mozart's piano music. All of this can be found in a letter dated 10 February 1975, published in *The Selected Letters of Virgil Thomson*, ed. Tim Page and Vanessa Weeks Page (1988). The letter ends, "Hooray for Wendy Allanbrook," and that is how we, too, would like to end.

—Mary Ann Smart and Richard Taruskin

### James John Boyce (1950–2010)

James Boyce, a pianist, a Carmelite since 1973, ordained in 1977, professor of music at Fordham University since 1998, and chairman of Fordham's Department of Art History and Music since 2006, died of liver and pancreatic cancer on 21 February 2010 in New York City. Born in Campbellton, New Brunswick, in 1950, he earned a B.A. in French with honors in 1970 and a B.Mus.

in Piano in 1971, both at McGill University, then three master's degrees, the M.M. in piano from the Catholic University of America in 1974, the M.A. in Historical Musicology from New York University in 1978, and the M.A. in Theology from the Washington Theological Union in Silver Spring, Md., in 1979. At New York University he earned the Ph.D. with a dissertation prepared under Edward Roesner, "Cantica Carmelitana: The Chants of the Carmelite Office," which was completed in 1984. Boyce studied piano with Charles Reiner, Ney Salgado, Thomas Mastroianni, and Beveridge Webster and gave concerts at Carmelite parishes throughout his life. A priest at Our Lady of Mount Carmel Church in Tenafly, N.J., in 2009 he was named Eastern regional provincial of the American Carmelite Province of the Most Pure Heart of Mary (Chicago) for the second time.

Boyce devoted his academic career to the study of the sources and history of the chant, liturgy, legislation, and spirituality of the Carmelite Order, a mendicant order established in the Holy Land in the late twelfth century. His articles, books, musical editions, facsimile editions, and CANTUS indices made available important Carmelite codices he identified in Pisa, Mainz, Salamanca, León, and Kraków, and the chant of many Carmelite saints' offices, including those composed by Carmelites after the Council of Trent. His publications also examine the nature of liturgical tradition in the Order, the unique features of Carmelite devotion to the Virgin Mary, and the problems of the style of responsory verses and the adaptation of borrowed material in Carmelite offices. His last major book, *Carmelite Liturgy and Spiritual Identity. The Choir Books of Kraków* (Brepols, 2008), is the first study of the collection of twenty-six manuscripts at the Carmelite convent in Kraków, which includes three antiphoners from 1397 and others dating from the fifteenth to eighteenth centuries. James Boyce was an active member of the AMS and of the IMS Study Group "Cantus Planus." His sense of humor and collegiality will be missed.

—Barbara Hagg-Huglo

### Reinhold Brinkmann (1934–2010)

Reinhold Brinkmann was a distinguished scholar whose writings on music of the nineteenth and twentieth centuries made an indelible mark on musicology in Germany and the United States. He taught in the Department of Music at Harvard University from

1985 until his retirement in 2003, serving as James Edward Ditson Professor of Music and, from 1990 to 1994, as department chair. In 2007 he was elected an honorary member of the American Musicological Society. Those who knew him will remember his brilliance, wit, immense erudition, and his passionate devotion to the department and to his colleagues and students.

Brinkmann came to Harvard from Berlin, where he had been Professor at the Hochschule der Künste since 1980, and prior to that, Professor of Musicology at the University of Marburg. He received his doctorate from the Universität Freiburg (with H. H. Eggebrecht) in 1967, and his Habilitation from the Freie Universität, Berlin (with Rudolf Stephan) in 1970. In 2001, Brinkmann was the first musicologist to be awarded the prestigious Ernst von Siemens Musikpreis.

His writings span a broad range of topics, including the Second Viennese School (especially Schoenberg), the Romantic Lied tradition, Wagner, Skryabin, Varèse, Eisler, and Ives. Passionate about new music, Brinkmann enjoyed close friendships with composers Helmut Lachenmann, Wolfgang Rihm, and Luciano Berio, who dedicated his *Sonata per pianoforte solo* to him in 2001. Brinkmann's work combines intimate knowledge of the music, often shown in detailed, painstaking analyses, with an awareness of its social and political backgrounds and ramifications. His publications include his nuanced and thought-provoking study of Brahms's Second Symphony, *Late Idyll* (1995), and a volume on German musicians who fled Fascism, co-edited with Christoph Wolff, "*Driven Into Paradise*": *The Musical Migration from Nazi Germany to the United States* (1999). His edition of Schoenberg's *Pierrot Lunaire* for the Schönberg Gesamtausgabe, in particular his book-length critical report on the work's sources and its historical context, was a groundbreaking contribution to the Schoenberg literature. His 1967 dissertation, *Arnold Schönberg, Drei Klavierstücke Op. 11: Studien zur frühen Atonalität bei Schönberg*, was republished in a second edition (with a new foreword) in 2000. A lifelong interest in German Lied and poetry was reflected in his monograph *Schumann und Eichendorff: Studien zum Liederkreis Op. 39* (1997) and in his substantial contribution on the nineteenth-century Lied tradition in the volume *Musikalische Lyrik* (2004). A selection of his essays in German, *Vom Pfeifen und von alten Dampfmaschinen: Aufsätze zur Musik von Beethoven bis Rihm*, appeared in 2006. His article "Distorted Sublime" (in *Music and Nazism: Art*

*under Tyranny, 1933–1945*, ed. Michael Kater and Albrecht Riethmüller, 2003), gives a tantalizing glimpse of the direction that his planned project on how the Nazi regime appropriated and misused the German classical musical tradition might have taken. His last published work was the whimsical and learned essay, *Harvard's Paine Hall: Musical Canon and the New England Barn* (2010).

Brinkmann's breadth of vision, critical intelligence, and deep humanity characterized his teaching and mentoring of students as well as his scholarship. Conversations always branched out from music to art, literature, architecture, history, sports, and politics, and he always had time to talk. Most inspiring to his students was his conviction that musicology was not simply an academic discipline, but rather a deeply ethical undertaking that could have a real impact on the way we hear music and see the world. Musicology has lost a scholar of great insight and integrity, and we will miss him.

—Anne C. Shreffler

### Nancy Catherine Phillips (1929–2010)

Nancy Phillips died on 24 July 2010. She was born in Louisville, Ky., and earned a B.A. at Sophie Newcomb College in New Orleans, a B.Mus. in piano at Yale University in 1963, where she also played in the famed Collegium under Hindemith's direction, and an M.F.A. from the University of South Carolina. She and her husband raised four adopted children. In 1976, she returned to her studies, completing the Ph.D. in musicology at New York University in 1984 under Edward Roesner's supervision. During this time, she held a Fulbright Fellowship, studying at the École Pratique des Hautes Études of the Sorbonne.

After defending her dissertation, "*Musica and Scolica enchiriadis: The Literary, Theoretical, and Musical Sources*," the same October day as James Boyce, she assisted me with RISM B III 4 (*The Theory of Music. Manuscripts [...] in the United States of America*), visiting American libraries in December 1984 and January 1985. She taught musicology at Indiana University (1986–87) and at the University of California at Santa Barbara (1987–88). In November 1989, Frieder Zaminer invited her to contribute a major study of medieval musical notations to volume 4 of the *Geschichte der Musiktheorie* (2000). That year, in *Plain-song and Medieval Music*, she reviewed Dieter Torkewitz's book in which he proposed Hoger of Werden as author of *Musica* and *Scolica enchiriadis*, arguing that

Hoger's authorship was limited to *Musica*. Her articles and essays examine not only the *Enchiriadis* treatises, but also other theoretical writings of the ninth–twelfth centuries and the sequence.

Phillips leaves her friends and colleagues with the memory of her sharp intelligence, talent as a pianist, passion for the archaeology of Europe and the Middle East, and particularly her discreet devotion to all those who needed her.

—Michel Huglo

### Hans Tischler (1915–2010)

The musical world and the Indiana University community mourn the passing of Hans Tischler on 18 November 2010. His career was among the longest and most productive in the history of musicology, spanning seventy years from dissertation to final publication.

After degrees in piano pedagogy, conducting, and composition at the Vienna State Academy, Tischler completed his first Ph.D. in musicology at the University of Vienna in 1937 with a dissertation on harmony in Gustav Mahler's music. The next year, forced out of Austria by the political situation, he immigrated to the United States. To familiarize himself with his new country, he took a second Ph.D. at Yale University in 1942, among the first in the nation in musicology.

His second dissertation, "The Motet in 13th-Century France," set the course for his work in French medieval music, including over sixty articles and numerous editions such as the Montpellier Codex (1978), trouvère songs (1981), and the earliest motets (1982 and 1985). He also contributed over two dozen articles on Mahler, nineteenth- and twentieth-century music, aesthetics, and pedagogy, and produced several textbooks. His research was supported by grants from the American Philosophical Society, Guggenheim Foundation, NEA, ACLS, and AMS, among others.

Tischler taught at West Virginia Wesleyan College (1945–1947), Roosevelt University (1947–65), and Indiana University (1965–1985). He was a member of the AMS for over sixty years, was Midwest Chapter Chair, and served on the Council twice. He was also a member of the International Musicological Society and honorary member of the Austrian Musicological Society.

The most extraordinary aspect of Tischler's career was the quarter century after his retirement from teaching. He was astonishingly productive as an editor of medieval music, producing editions of *The Parisian Two-Part Organa* (1988), *The Monophonic Songs in the Roman de Fauvel* (1991), *Trouvère Lyrics with*

*Melodies: Complete Comparative Edition* (15 vols., 1997, rev. 2006), *Conductus and Contrafacta* (2001), songs of individual trouvères (2001 and 2002), *The Earliest Laude: The Cortona Hymnal* (2002), and *The Earliest Polyphonic Art Music: The 150 Two-Part Conductus in the Notre-Dame Manuscripts* (2005), which appeared when Tischler was 90. He continued to research and lecture, publishing articles in major journals and speaking at conferences almost every year. His last publication was a book chapter in 2007, and his last AMS appearance was a short paper at the 2009 national meeting. He was an inspiration, supportive to colleagues, students, and performers alike. He leaves an enduring legacy.

—J. Peter Burkholder

### James Tyler (1940–2010)

Lutenist, early music director, author, and educator James Tyler died suddenly on 23 November 2010 in Los Angeles. Born on 3 August 1940 in Hartford, Conn., Tyler began his musical training in 1954, studying mandolin, tenor banjo, and the classic five-string banjo. In his late teens he attended a recital by lute virtuoso Joseph Iadone and fell in

love with the sound of the instrument and its rich repertory. Iadone, a member of Noah Greenberg's New York Pro Musica, accepted him as a private student and by 1963 Tyler, too, became a member of Pro Musica. On 30 April of that year he performed with the Consort Players in "An Elizabethan Evening at the White House" before President and Mrs. Kennedy.

During the 1970s and '80s Tyler spent his career in London performing and recording with such groundbreaking period-instrument ensembles as Musica Reservata, the Consort of Musicke (which he co-founded), the Early Music Consort of London under David Munrow, and his own ensemble, the London Early Music Group. He was also a member of the Julian Bream Consort and founded the New Excelsior Talking Machine to recreate the sounds and performing styles of the ragtime era.

As a dynamic soloist and versatile ensemble musician, Tyler performed extensively throughout Europe, North America, Asia, the Middle East, and Australia, and made more than sixty recordings. While on tour, he visited the manuscript sections of libraries

for his numerous publications on early instruments, their repertories, and performing practices. He was the consummate performer-scholar as his numerous articles and three books for Oxford University Press attest. His first book, *The Early Guitar: A History and a Handbook* (1980), almost single-handedly initiated the revival of the Renaissance and Baroque guitar. The subsequent books that he co-authored with Paul Sparks—*The Early Mandolin* (1989) and *The Guitar and Its Music: From the Renaissance to the Classical Era* (2002)—remain the most authoritative in the field.

From 1986 until his retirement in 2006, Tyler served as Professor of Music and director of the graduate degree programs in early music performance that he established at the University of Southern California. His passion for early music and his *joi de jouer* inspired numerous students to embrace early music performance as a career.

Indiana University Press will publish his final publication, *A Guide to Playing the Baroque Guitar*, in 2011.

—Nina Treadwell

### 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 Anne Walters Robertson, and are asked to enclose a curriculum vitae and identify their area(s) of interest.

Anne Walters Robertson  
University of Chicago  
Dept. of Music  
1010 East 59th Street  
Chicago, IL 60637-1512  
awrx@uchicago.edu

### AMS Membership Totals

Current total membership (as of 31 October 2010): 3,533 (2009: 3,572).

2009 members who did not renew: 496

Institutional subscriptions: 974

### Breakdown by membership category

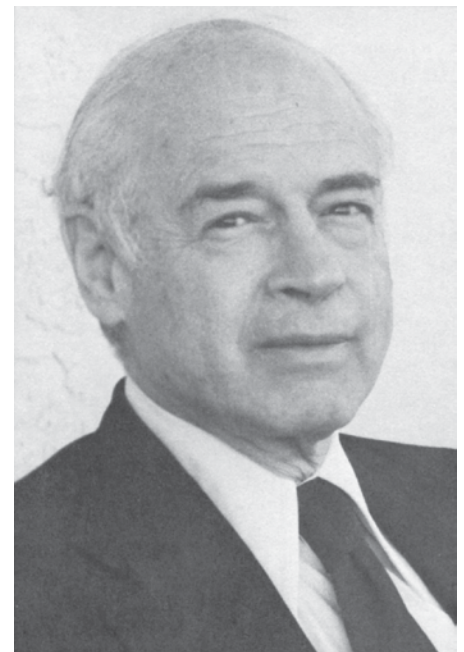
Regular, 1,606  
Sustaining, 17  
Low Income, 385  
Student, 946  
Emeritus, 359  
Joint, 82  
Life, 66  
Honorary and Corresponding, 56  
Complimentary, 16

## AMS Legacy Gifts

### Gustave Reese (1899–1977)

Gustave Reese's first love was music. After completing a law degree at his parents' insistence, he took a position at G. Schirmer under Oscar Sonneck and worked indefatigably on music and (with Carl Engel) as editor of *The Musical Quarterly*. Even before he received his baccalaureate in music in 1930, he taught at the music department of New York University. In 1934 he became the first Secretary of the American Musicological Society; his service to the AMS did not stop until his death (at an AMS meeting in conjunction with the IMS in Berkeley, September 1977). He served as Secretary (1934–47), Vice President (1947–50 and 1959–60), President (1950–52), member of the Board (1953, 1954, 1956, 1958, 1962, 1964, 1970, 1971), and Honorary President (1974 until his death). He chaired the Publications Committee from 1955 to 1973.

He was the primary force behind the 1939 New York Congress of Musicology. A year later, his monumental *Music in the Middle Ages* was published. It is no exaggeration to say that that volume and its 1954 sequel, *Music in the Renaissance* (both published by W.



Gustave Reese about 1974

Photo: Barry S. Brook

W. Norton), provided the foundation for an entire generation of American musicologists.

Reese worked tirelessly and selflessly for the Society and the discipline. At his death, he left \$15,000 to the AMS. His bequest, now valued at over \$50,000, provides the Society with funds to support publication activities in perpetuity.

## American Musicological Society

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### AMS Fellowships, Awards, and Prizes

*continued from page 5*

**Eileen Southern Travel Fund** to attend the Annual Meeting

Deadline: 25 September

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

Deadline: 3 October

**Howard Mayer Brown Fellowship** for minority graduate study in musicology

Deadline: 15 December

**Alvin H. Johnson AMS 50 Dissertation-year Fellowships**

Deadline: 15 December

### Ongoing Grants and Fellowships

Grants and fellowships that recur on annual cycles are listed at the AMS web site. Granting agencies such as the National Endowment for the Humanities, the Guggenheim Foundation, the American Council of Learned Societies, the International Research and Exchanges Board, and the National Humanities Center are included in this list.

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

### Eggebrecht Session Available Online

Audio recordings (mp3 files) of the three-hour AMS Session "Musicology and Biography: The Case of Hans Heinrich Eggebrecht" held at the Indianapolis Annual Meeting on Saturday 6 November are available at the AMS web site: [www.ams-net.org/indianapolis/](http://www.ams-net.org/indianapolis/) (see here also for the abstract, located on p. 210 of the PDF abstract book). The session led to lengthy discussion on the AMS electronic discussion list AMS-L (see [www.ams-net.org/ams-l/](http://www.ams-net.org/ams-l/) for information on accessing the archives).

### Call for Nominations: Session Chairs, AMS San Francisco 2011

Nominations are requested for Session Chairs at the AMS Annual Meeting in San Francisco, 10–13 November 2011. 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: **31 March 2011**.

### Moving?

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

AMS

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### 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  
Pennsylvania State University  
[mst4@psu.edu](mailto: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](http://www.ams-net.org)

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