

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

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The Society's 2005 Annual Meeting

AMS Washington 2005
27–30 October
www.ams-net.org/DC/

The American Musicological Society will convene 27–30 October at the Omni Shoreham Hotel in Washington, D.C. Located near Dupont Circle at the edge of Rock Creek Park, the Omni Shoreham offers all the amenities of a first-class hotel, and a short walk to the Woodley Park Metro stop will give conference participants easy access to restaurants, shops, clubs, and theaters via Metrorail, the city's underground transportation system.

Washington offers many art museums, including the National Gallery, the National Portrait Gallery, the Freer, the Hirshhorn, and the Corcoran. A walk along the Mall offers a spectacular view of historical buildings such as the U.S. Capitol and the Smithsonian. (Although national buildings are generally open, it is often best to contact one's senators or representatives, whose staff can arrange special

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Washington, D.C.: The U.S. Capitol at night

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AMS OPUS Takes Off!

AMS's capital campaign—*OPUS (Opening Paths to Unlimited Scholarship)*—is gathering momentum. Since the beginning of the campaign some 350 individuals have given or pledged a total of over \$600,000. We are already beginning to see tangible benefits of this extraordinary generosity.

Eugene K. Wolf Fund: The Eugene K. Wolf Fund, now in its second year, has now sponsored four graduate students to conduct dissertation research in Europe. One of last year's recipients, Gregory Bloch (a Ph.D. candidate at the University of California, Berkeley), found materials in Paris about early vocal physiology quite different from what he was expecting that completely changed the

direction of his second chapter. Sarah Eylerly (a Ph.D. candidate at the University of California, Davis) discovered primary sources in a Moravian community in Herrnhut that illuminate the role of improvisation in an eighteenth-century literate culture.

Janet Levy Fund: This year marks the first competition for grants for AMS members who are independent scholars funded by the Janet Levy Fund. These grants support travel and research activities. The next deadline is 25 January 2005 (see the AMS website for details).

Lenore Coral Fund: The AMS received a generous bequest from the late Lenore Coral,

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President's Message

During the past few months, while locked in a Darwinian struggle with the papers I'd incautiously agreed to give this year, the last months of my department chairmanship, and the first few months of my presidency (I say Darwinian because there was clearly no intelligent design in the way everything has come together), I have been musing about the topic of communication. One of the mandates of the *OPUS* campaign and of the AMS in general these days is to communicate both internally, with our members, and externally, with "the public," with a goal of putting musicology "out there." Indeed, the Board Committee on Communications just held its first-ever retreat in Philadelphia in May, under the expert guidance of chair Cristle Collins Judd (see her report elsewhere in this issue), to ponder goals, means, and audiences. While the desire and need to communicate are, of course, essential human characteristics, it has yet to be shown that communicating about musicology is a Cartesian certainty.

As AMS members, we share, regardless of our professional circumstances, a desire and need to communicate our thoughts and research and involvement with our subjects, whether orally to students and colleagues or through the written word to our readers, whoever they may be. When I noted with surprise to my colleague Joe Dubiel that people are sometimes better than their work, he responded "What you're saying is: *writing is hard*." Meditating on the power of writing, I remembered Kenneth Levy's advice to me as a graduate student to read Bertrand Russell's *A History of Western Philosophy* as a model, as well as his trying to curb my youthful excitement over Bukofzer's celebrated *Caput* Mass article with its mystery-story unfolding by suggesting that I look at the "strong, spare writing style of Oliver Strunk."

Thus, I've been thinking about words that have stuck in my mind over the years: "Expression is a word that tends to corrupt thought" (Charles Rosen); "Haydn was by instinct Baroque, by conviction Classical" (H. C. Robbins Landon); "Medieval theological literature was replete with learned disquisitions upon the physical similarities of the host and more quotidian *pâtisseries*" (Michael Long); "It is in Bach's Courante [of the D-Major Partita] that French platonic order suffers most in the encounter with surging Italianate desire" (Susan McClary); "In every period, every century, there is one art form . . . that is able to combine simple affirmation of physical pleasure with a quality of plaintive longing, and this becomes the international art

form of the time. . . . American popular music is the cultural event of our time" (Adam Gopnick); "Part of telling your own story is developing your own 'sound.' An Afrological notion of an improviser's 'sound' may be seen as analogous to the Eurological notion of a compositional 'style'" (George E. Lewis); "No claim of universality can survive situation in intellectual history" (Richard Taruskin). My list goes on, as I'm sure your individual aha! passages do, and I engage in private dialogues with these communications from the page.

Written words communicate, but who is reading them? Many musicologists actively participate in what I think of as the Four Conversations: (1) with the Performing World, both inside the academy (in schools of music and conservatories) and outside (professional performers and critics); (2) with other parts of the Music-Scholarly World; (3) with the Humanistic World, primarily other academic disciplines; and (4) with the Public World, in the press, in events connected to concerts, as cultural critics, as educators more broadly. (Connect the dots to the Four Temperaments.) It's just as hard to figure out who "the public" is and how to reach it now as it was in the eighteenth century, when Leopold

How do we best encourage a pluralist musicological literacy?

Mozart admonished his son that in his audience there were "a hundred know-nothings for every ten true connoisseurs," odds that seem strikingly favorable today. But Leopold was talking only of concert audiences, not the whole realm of readers, listeners, and active or passive participants in many kinds of music at all levels in our vastly broadened possible areas of musical activity. In his *Music: A Very Short Introduction*, Nicholas Cook writes that "modern communications and sound reproduction technology have made musical pluralism part of everyday life."

Musicological discourse is not infrequently seen as dauntingly "technical," even within the academy by humanists in other fields who are also trying to reach the public. It sometimes has the same difficulty that art music itself does in connecting broadly—even if it's not about art music. As Julian Johnson declares in *Who Needs Classical Music?*, "No amount of marketing strategies, outreach programs, and grants for 'new audiences' can get around the fact that art is sometimes difficult stuff. While art can make a broad, immediate, and often intense appeal, it can also require time, care, and a nonappetitive approach that

most people associate with study or work." The same goes for scholarship, and combining scholarship with deep study of any music in whatever period or culture may not immediately find its way to that mysterious "listening public" or even just the musically curious. The idea of "musicological literacy" is not one that people normally connect with the many other kinds of musical literacies that enable conversation within (and sometimes across) cultures to take place, for example, literacy in listening, reading, performing, and improvising, each with multiple codes and languages of expression; in writing about musics and musicologies, Philip Bohlman notes the "encroachment of plurals into the disciplining of music." If the salutary musical pluralism that is part of everyday life makes it easier for readers, listeners, and players not to choose the art and writing seen as difficult, how do we encourage a pluralist musicological literacy that navigates these shoals?

The salutary effects of the *OPUS* campaign can be shown to stem both from the "Opening Paths" part—the new initiatives underway and the generous donations already pledged—as well as the "Unlimited Scholarship" part—the possibilities to expand and make plural what we do and what we love. There have been so many recent books and essays examining, problematizing, and chiding our discipline that it is a relief to stop for a moment and recognize that expansion is a valuable goal in itself, and that the "banal pluralism" referred to by Philip Gossett in a probing yet soothing presidential message during the conflicted 1990s appears to be a revivifying pluralism today, *pace* those who seek to claim the stage as the next paradigm-shifter. Such laudable initiatives as the new awards, travel grants, and the Janet Levy Fund for Independent Scholars will aid in this expansion.

One of our most important sources for tracking the field in all its plural majesty is RILM, and thanks to a generous bequest from the late Lenore Coral to support the bibliographic work of the U.S. RILM office, the AMS Board has voted to rename its RILM Fund in her honor and memory. Contributions to the Lenore Coral Fund to support RILM will be considered part of the *OPUS* campaign.

In a short time we will be together in Washington, exploring the riches of the field and the city (the latter is mere wishful thinking on my part). I look forward to seeing you there, and as ever, per my interest in communication, hope to hear from you.

—Elaine Sisman

Washington 2005
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tours for constituents.)

In short, Washington's attractions are myriad and unique. The conference Web site will include tourist information and links to the Web pages of various city sights.

*Washington's attractions are
myriad and unique*

One of the many special events planned for the AMS visit will be held on Friday morning at the Library of Congress, which is one of the host institutions. A special "Treasures Display" of manuscripts and first editions from Bach to Bernstein will be located in the historic and beautiful Great Hall of the Jefferson Building. To open the display, the Virginia Grand Military Band will perform John Philip Sousa's "Library of Congress March." Following the performance, Prof. Cyrilla Barr will give a brief talk on Elizabeth Sprague Coolidge in the library's famed Coolidge Auditorium. Special transportation from the hotel will be available for those wishing to attend.

Program

This year's program was organized and selected by a committee of six chaired by Anna Maria Busse Berger (University of California, Davis), and includes the 144 best proposals from 500 submissions. Topics range from chant to U2—as usual, the spectrum of research is as big as the discipline. Six special evening panel discussions are scheduled, as well as two or three other evening panel discussions and sessions each night of the meeting; this in

addition to the several dozen receptions and parties taking place over the course of the weekend. See the Preliminary Program, p. 9, for all the details.

Conference Concerts

The Performance Committee, chaired by James McCalla (Bowdoin College), has selected four varied and exciting events. "An Italian Composer in Eighteenth-Century China: The Sonatas and Letters of Teodorico Pedrini" will be a lecture-recital on this missionary/composer/music master at the Chinese court by Peter Allsop, reader in musicology at the University of Exeter, U.K., with harpsichordist and musicologist Joyce Lindorff and violinist Nancy Wilson. The New York Victorian Consort (Allan Atlas, English concertina; Julia Grella, mezzo-soprano; and Francesco Izzo, piano) will perform art music for the English concertina, an instrument that enjoyed a tremendous vogue in Victorian England, including songs by women composers and by Italian composers resident in England. The Colombian soprano Patricia Caicedo and Spanish pianist Eugenia Gassull will offer a recital of art songs by Latin American composers, largely from the twentieth century. Finally, pianist Alan Mandel will present a lecture-recital on popular materials in American classical music, with examples from Gottschalk, Ives, Siegmeister, and his own compositions.

These four programs were chosen from a number of excellent proposals, for which the Program Committee is very grateful. We hope to see large and eager audiences for all these events.

Other Performances

Area universities and performing groups also



The National Cathedral, Washington, D.C.

have planned special events during the AMS conference. On Thursday the Benjamin T. Rome School of Music will offer a special AMS preview of its fall production, Marc Blitzstein's *Regina*, on the campus of Catholic University. Two events are scheduled for Friday evening: a performance of Verdi's *Requiem* by the University of Maryland Symphony Orchestra under the direction of James Ross at the National Presbyterian Church, and the Library of Congress Founder's Day Concert featuring oboist Thomas Gallant and the Corigliano Quartet at the Coolidge Auditorium in the Library's Jefferson Building. On Saturday evening the Bach Sinfonia, under the direction of Daniel Abraham, will present an all-Handel program featuring *Alexander's Feast* and the Organ Concerto in B-flat Major, op. 7, no. 3, at the New York Avenue Presbyterian Church. Opera lovers may opt for a performance of Verdi's *La traviata* Friday at the Lyric Opera House in Baltimore, and the premiere of the Washington National Opera's production of *Porgy and Bess* on Saturday at 7 p.m. at the Kennedy Center Opera House.

Further information on these and other area performances will be available on the registration form and the conference web site.

Travel to Washington, D.C.

Washington is served by three major airports: Dulles International, Reagan National and Baltimore-Washington International (BWI, soon to be Thurgood Marshall Baltimore-Washington International). Although inexpensive carriers fly into Dulles, transportation into the city is perhaps most difficult from

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AMS Annual Meeting Hotel Information

A block of rooms is being held for the Washington, D.C., conference attendees at the conference hotel: the Omni Shoreham Hotel, 2500 Calvert Street NW (at Connecticut Ave.), Washington, DC 20008; tel. (202) 234-0700; fax (202) 265-7972; toll-free reservations in the US and Canada: 1-800-THE-OMNI (843-6664). A link from the AMS Web site dedicated to room reservations is also available. The AMS has contracted with the hotel for the rate of \$179 per night, single/double/triple/quad occupancy, for reservations received prior to 5 October 2005, 5:00 p.m. EDT. Mention "AMS Meeting" when booking to be sure you receive the correct rate. Budget 14.5% additional for city hotel tax.

The Omni Shoreham is a short walk from the Woodley Park-Zoo stop on the Red Line of the DC Metro, easy to get to via public transportation from Union Station, Reagan National Airport, and the Greyhound Bus Terminal.

The AMS negotiates a contract for meeting space and hotel room-nights with hotels four or five years before each annual meeting. We agree to occupy a certain number of rooms and contract with hotels for this, in exchange for their agreement to provide hotel rooms as well as meeting space and services. We are liable to pay significant supplemental fees if we do not hold up to our end of the agreement; thus your decision to stay at the conference hotels, in addition to enabling convenient access to the annual meeting, helps to ensure that we meet our contractual obligations.

that airport. The other two offer more convenient modes of public transportation. Reagan has a dedicated stop on both the Blue and Yellow lines of Washington's Metrorail. BWI is connected to Washington's Union Station by both the MARC train and Amtrak. For those who prefer shuttle service, the Super Shuttle estimates one-way fares to the Omni Shoreham as follows: from BWI, \$31 per person, \$11 for each additional passenger; from Reagan, \$12 per person and \$8 for each additional; and from Dulles, \$25 per person and \$8 for each additional. For an overview of public transportation to and from all three airports, follow the "getting there" links at the meeting Web site.

Weather

Fall weather is generally temperate in Washington, with temperatures ranging from the 60s into the 30s. A warm coat is advisable for evenings and early mornings. Although Washington is not a particularly rainy city, packing an umbrella is advisable.

Interviews

A limited number of rooms at the Omni Shoreham will be available for job interviews during the meeting. To reserve a room, please consult the Web site or contact the AMS office; reservations received prior to 15 August will appear in the program booklet. Job candidates can sign up via the Web or (if spots are still available) at the interview desk in the hotel. AMS policy prohibits interviews in private rooms without appropriate sitting areas.

Benefit programs

Members of the Society are urged to support the AMS *OPUS* Campaign through the usual registration opportunities: the Committee on Cultural Diversity Travel Fund, the Howard Mayer Brown endowment, and the AHJ AMS 50 endowment. Contributors receive complimentary beverage tickets for the Thursday evening opening reception.

Registration

This mailing includes a registration form. All members registering on or before 5 p.m. EDT 30 September receive a discounted rate. The AMS Web site also includes online and PDF registration forms.

Child care

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

Scheduling

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

Student Assistants

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

—Dee Gallo, *Local Arrangements Chair*

musicologist, music librarian, and distinguished member of the Society who served as director-at-large. The AMS Board voted to name the fund established to support the work of the U.S. RILM office in her memory. David Rosen, a friend and colleague of Lenore's at Cornell, will lead the efforts to raise money for this fund.

The *OPUS* Campaign Committee is planning a number of initiatives for the Annual Meeting in Washington. Come to the *OPUS* booth in the exhibit hall for the new *OPUS* T-shirts and coffee mugs! We are also hosting a wine-and-cheese reception on Friday from 6:30 to 7:30 p.m. following the Presidential Forum. This is a chance to recognize donors who have already contributed to *OPUS* and to encourage everyone to join in this worthwhile and timely initiative. Everyone is welcome!

—*Jessie Ann Owens*
Chair, OPUS Campaign

Meetings of AMS and Related Societies

2005: AMS: 27–30 October, Washington, D.C.; SMT: 10–13 November, Boston, Mass.; SEM: 16–20 November, Atlanta, Ga.; CMS: 3–6 November, Quebec City, Canada

2006: SAM/CBMR: 15–19 March, Chicago, Ill.; AMS/SMT: 2–5 November, Los Angeles, Calif.; CMS: 13–17 September, San Antonio, Tex.; SEM: 15–19 November, Honolulu, Hawaii

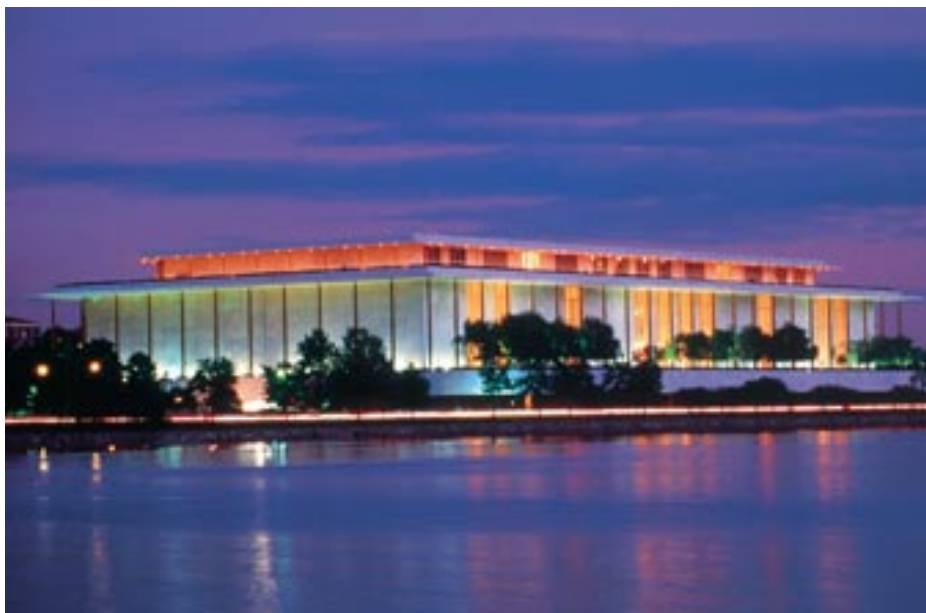
2007: SAM: 1–4 March, 2007, Pittsburgh, Pa.; AMS: 1–4 November, Quebec City, Canada; SEM: Columbus, Ohio

2008: SAM: San Antonio, Tex.; AMS/SMT: 6–9 November, Nashville, Tenn.; SEM: Middletown, Conn.

2009: AMS: 5–8 November, Philadelphia, Pa.

Interested in AMS Committees?

The president would be pleased to hear from members of the Society who wish to volunteer for assignments to committees. Interested persons should write Elaine Sisman, Music Department, 604 Dodge Hall, Columbia University, MC 1811, 2960 Broadway, New York, NY 10027; es53@columbia.edu; and are asked to enclose a curriculum vitae and identify their area(s) of interest. If you're interested, you should also talk with committee chairs about various activities. See the *AMS Directory* or the AMS Web site for further information.



The Kennedy Center, on the banks of the Potomac River

“Humming Along in High Gear”: Executive Director’s Report

The Society is humming along in high gear on a variety of fronts.

The **OPUS campaign** to build the AMS endowment is proceeding strongly, as Jessie Ann Owens reports (p. 1). The Philadelphia office plays a key role by facilitating information and communication. We are very gratified to see a strong commitment from so many—thank you for this expression of support for the campaign goals. We have just published our first campaign report; if you are still waiting to join the effort, now’s the time to come on board.

Annual meetings. The preliminary program for Washington, D.C., is published in this issue (p. 9); the program, performance, and local arrangements committees (chaired by Anna Maria Busse Berger, James McCalla, and Denise Gallo) have worked hard to put together this exciting schedule of events. There’s already a sense of anticipation for our first meeting in Washington since 1976. Plans for 2006 are coming along well: we’ll meet in Los Angeles, jointly with the Society for Music Theory (SMT), as usual for even-numbered years. Mitchell Morris is helping line up a fine series of local events. Looking further to the future, Quebec City 2007 will be our first trip to Canada in seven years; 2008 will see the AMS and SMT visit Nashville; 2009 will bring the AMS to Philadelphia to celebrate its seventy-fifth anniversary; and 2010 will be a joint meeting, the first since 2000, with the Society for Ethnomusicology and the SMT.

This year’s Annual Meeting submission process was significantly different from previous years, since the word limit for proposals was doubled. The number of proposals was down to 501 from 577 in 2004. The breakdown of submissions and acceptances is as follows:

Category	Received	Accepted
Medieval	22	10
Renaissance	28	14
Seventeenth Century	27	7
Eighteenth Century	52	16
Nineteenth Century	95	27
Twentieth/ Twenty-First Century	83	25
North American Music	51	17
Mass Media (including film, popular)	35	6
Miscellaneous	21	1
World Music	9	0
Formal Sessions [sessions (papers)]	17 (55)	3 (24)
Panels	6	6

Given that the limitations on ability to accept proposals are severe, and the competition is extremely challenging, it is inevitable that many are disappointed. The AMS is concerned about this and currently considering ways to change the process or even the structure of the meeting, and as always I welcome constructive suggestions.

Committees

The new committees that emerged following the Board of Directors retreat in March 2002 are gaining momentum. The new Board committees—development, annual meeting, membership and professional development (CMPD), communications—have had a significant impact on the activities of the Society: the *OPUS* campaign, CMPD initiatives and coordinating efforts, and the Annual Meeting Committee’s work to refine our gatherings.

The Communications Committee had a special meeting 24–25 May to consider how the AMS can put its best foot forward both in communicating effectively with members and in trying to change a societal attitude that marginalizes musicology. We in the profession know that musicology can be significant, because music listening and music making are so prevalent and important in our culture. The committee will take steps to make our presence more effective and clear, and seeks ways to be more useful to those who want musicological insight (even if they sometimes don’t understand what it is they’re looking for!).

Our committees are managed by President Elaine Sisman with the assistance of the new Committee on Committees, which seeks to find those willing to serve. When you’re invited, I hope you’ll step up and take a turn. It’s important for the Society.

The award committees have been busy: On 29 October three new awards will be presented for the first time, in addition to the five existing ones. The growth of publishing in the discipline makes the new awards very timely, and the *OPUS* campaign’s successful efforts to endow the awards is most exciting.

The Publications Committee met in New York in April and tidied up logistics regarding its publications subventions program. The budget for supporting members’ publications has been regularized by the Board of Directors, and the program appears to be popular and helpful for the discipline. After several years without a publication, AMS Studies this Fall is adding Beth and Jonathan Glixon’s *Inventing the Business of Opera: The Impresario and his World in Seventeenth Century Venice*

to its list. This long-awaited volume describes in vivid detail the physical, financial, political and personal demands of the first public operatic enterprises, and offers groundbreaking insights into the material particularities of operatic production in this context.

The **National Endowment for the Humanities** (NEH) is the Society’s primary connection to our nation’s government, and by extension to the nation as a whole. As we seek to reach a wider audience, the NEH is a helpful guide and model; we are particularly grateful for its support of the Music in the United States of America (MUSA) project, which recently received three additional years of funding (thanks to the work of General Editor Richard Crawford and Executive Editor James Wierzbicki). The AMS also supports the advocacy organization **National Humanities Alliance**, which recently appointed Jessica Jones Irons its executive director. Their year-round efforts to encourage legislators to support the NEH have borne good fruit in recent months, despite difficult fiscal times.

The AMS also strongly supports the **American Council of Learned Societies**. Their fellowship and grant programs continue to grow, and the organization is very helpful in guiding us as part of a larger academic community. Susan McClary continues as its board chair, and I continue to serve on the executive board of its Conference of Administrative Officers—i.e., people like me in the seventy

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The spires of the Smithsonian Institute

Awards, Prizes and Honors

AMS Awards and Prizes

AHJ AMS 50 Fellowships: Four doctoral candidates in musicology have been selected for Alvin H. Johnson AMS 50 Dissertation Fellowship Awards for 2005–6. In alphabetical order they are: Marisa Biaggi (Princeton University), “*Ogni amante è guerrier: Monteverdi and the War of Love in Early Modern Italy*”; Emily Iuliano Dolan (Cornell University), “The Idea of Timbre in the Age of Haydn”; David C. Paul (University of California, Berkeley), “Converging Paths to Canonicity: Charles Ives, Gustav Mahler, and American Culture”; and Benjamin Adam Steege (Harvard University), “Material Ears: Hermann von Helmholtz, Attention, and the Modernization of Aurality.”

Howard Mayer Brown Fellowship: The Howard Mayer Brown Fellowship is presented by the Society to a promising minority graduate student pursuing a doctoral degree in music. The 2005–6 fellowship is awarded to Hedy Law (University of Chicago), who is completing a dissertation on “Gestural Rhetoric: In Search of Pantomime, ca. 1750–1785.”

Wolf Travel Award: In the second annual round of awards for this fund, dedicated to supporting travel to Europe by doctoral candidates in North America, two awards have been given: to Patricia Firca (University of Chicago) for the study of Emperor Leopold I and Habsburg strategies of liturgy and devotion; and to Nathan Martin (McGill University) for research on the reception of Rameau’s harmonic theory in Rousseau’s writings on

music.

The AMS award recipients will be officially honored at the Annual Meeting in Washington, D.C., at 5:30 p.m. Saturday, 29 October, at the Omni Shoreham Hotel.

Other Awards, Prizes and Honors

National Endowment for the Humanities (NEH) Summer Stipends have been given to: **Joy Haslam Calico** (Vanderbilt University), “Brecht at the Opera: The Significance of Operatic Fragments for his Oeuvre”; **Patrick Lawrence Burke** (Washington University), “Jazz, Race, and Authenticity on Manhattan’s 52nd Street, 1930–1950”; **Michael Cherrlin** (University of Minnesota, Twin Cities), “Schoenberg’s Musical Imagination”; **Sandra J. Graham** (University of California, Davis), “From Slave Songs to America’s Music? The Popularization of Black Spirituals, 1870–1910”; and **Phyllis Weliver** (Wilkes University), “Music and the Two Nations in Victorian Fiction.”

NEH Fellowships have been awarded to: **Robert Bledsoe** (University of Texas, El Paso), “Dickens and Opera”; **David Cannata** (Temple University), “Religious Inspiration in the Music of Composer Franz Liszt”; **Andreas Giger** (Louisiana State University), “Versification, Stanzaic Theory, and Melodic Aesthetics in Giuseppe Verdi’s Operas”; **Brian Harker** (Brigham Young University), “Louis Armstrong and the Rise of Jazz”; **Jeffrey Magee** (Indiana University, Bloomington), “Irving Berlin on Broadway”; **Carol Oja** (Harvard University), “Leonard Bernstein and the Theater”; and **Susan Youens** (University of Notre Dame), “Heinrich Heine and Song.”

The following AMS members were honored by the Society for American Music (SAM) at its meeting in February: **Dena Epstein** (University of Chicago) with the SAM Lifetime Achievement Award; **Anne Dhu McLucas** (University of Oregon) with the SAM Distinguished Service Citation; and **Bethany Kissell** (Indiana University) with the Mark Tucker Award for Best Student Paper, for “Bernstein’s Personal Statement: Jewish and American Identity in the ‘Jeremiah’ Symphony.”



Marisa Biaggi
AHJ AMS 50 Fellow

The Music Library Association has awarded the Dena Epstein Award for Archival and Library Research in American Music to **Melissa J. de Graaf** (Brandeis University) for her dissertation, “Documenting Music in the New Deal: The New York City Composers’ Forum Concerts, 1935–40.”

Jane A. Bernstein (Tufts University) has been elected a member of the American Academy of Arts and Sciences.

Joy Haslam Calico (Vanderbilt University) will be a fellow at the American Academy in



David C. Paul
AHJ AMS 50 Fellow



Emily Iuliano Dolan
AHJ AMS 50 Fellow

Berlin during the fall semester 2005.

Alain Frogley (University of Connecticut) received an American Council of Learned Societies fellowship for the academic year 2005–6, to work on a research project entitled “Vaughan Williams’s ‘A London Symphony’: Music, the Metropolis, and the ‘Condition of England’ 1900–1926.”

Sanna Pederson (University of Oklahoma) received an American Council of Learned Societies Charles A. Ryskamp Research Fellowship for her project “Musical Romanticism and Cultural Pessimism: the Impact of the Revolutions of 1848 on German Musical Life.”

Carol Hess (Bowling Green State University) received a Fulbright lectureship for Argentina, where she taught a doctoral seminar, “El vanguardismo musical en las Américas, 1915–60,” at the University of Buenos Aires May–July 2005.

Justin London (Carleton College) has been awarded a Fulbright Distinguished Scholars Lecturing/Research Grant and will spend the 2005–2006 academic year as a senior scholar at the Centre for Music and Science and visiting member of the faculty of music of Cambridge University.

Carlo Caballero (University of Colorado) won fellowships from the Stanford Humanities Center and the American Philosophical Society to support a year as an external faculty fellow at the Stanford Humanities Center, for



Hedy Law
Howard Mayer Brown Fellow

his project “French Music and the Imagination of Classicism.” The executive director of the American Philosophical Society (APS) has also invited Caballero to be one of the four scholars to organize the third international symposium “German-American Frontiers of the Humanities,” a partnership between the APS and the Alexander von Humboldt Foundation in Germany. The second symposium will meet in Hamburg in October 2005 and the third in Philadelphia in October 2006.

Ilias Chrissochoidis (Stanford University) received an ASECS/Mellon Postdoctoral Fellowship at the Ransom Humanities Center, University of Texas, Austin, and a Kanner Fellowship in British Studies at the Clark Memorial Library (UCLA Center for Seventeenth- and Eighteenth-Century Studies).

Guidelines for Announcements of Awards and Prizes

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

AMS Fellowships, Awards, and Prizes

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

Howard Mayer Brown Fellowship for Minority Graduate Study in Musicology
Deadline: 15 January

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

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

AMS Publication Subventions
Deadlines: 15 March, 15 September

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

H. Colin Slim Award for an outstanding article by a senior scholar
Deadline: 1 June

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

Otto Kinkeldey Award for an outstanding book by a senior scholar
Deadline: 1 June

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

Robert M. Stevenson Award for Outstanding Scholarship in Iberian Music
Deadline: 1 June

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

Paul A. Pisk Prize for an outstanding paper presented by a graduate student at the annual meeting
Deadline: 27 September

MPD Travel Fund to attend the annual meeting
Deadline: 25 July

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

Noah Greenberg Award for outstanding performance projects
Deadline: 15 August

CCD Travel Fund to attend the annual meeting
Deadline: 15 September



Benjamin Adam Steege
AHJ AMS 50 Fellow

Grants and Fellowships Available

Programs included in this issue have application deadlines in fall and winter; for programs with deadlines in spring and summer, see the February issue.

American Council of Learned Societies: Various research fellowships. Information: www.acls.org/fel-dead.htm. Deadlines: from 28 September 2005 through 13 January 2006.

National Endowment for the Humanities: Summer Stipends for 2006. Information: www.neh.gov/grants/guidelines/stipends.html. Deadline: 3 October 2005.

Guggenheim Fellowships: Fellowships for research in any field of knowledge and creation in any of the arts. Information: www.gf.org. Deadline: 1 October 2005.

Columbia Society of Fellows in the Humanities at Columbia University, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust: post-doctoral fellowships in the humanities for the academic year 2006–7. Information: www.columbia.edu/cu/societyoffellows. Deadline: 1 October 2005.

National Humanities Center Fellowships: Post-doctoral fellowships for semester or academic year residence at the National Humanities Center in Research Triangle Park, North Carolina. Information: www.nhc.rtp.nc.us. Deadline: 15 October 2005.

Harvard University Center for Italian Renaissance Studies: Post-doctoral fellowships for independent study of the Italian Renaissance. Information: www.itatti.it. Deadline: 15 October 2005.

American Antiquarian Society Mellon Post-dissertation Fellowships, to extend research and/or to revise the dissertation for publication. Information: www.american-antiquarian.org/longterm.htm. Deadline: 15 October, 2005.

American Academy in Berlin: Post-doctoral semester- or year-long resident fellowships in a variety of academic and creative fields. Information: www.americanacademy.de/fellowships/fellowships.html. Deadline: 17 October 2005.

American Academy in Rome: Rome Prize fellowships for artists and scholars. Information: www.aarome.org/prize.htm. Deadline: 1 November 2005.

International Research and Exchanges Board: Grants to master's, pre- and post-doctoral, and senior scholars for travel and research in Europe, Eurasia, North Africa, and the Middle East. Information: www.irex.org. Deadline for the Individual Advanced Research Opportunities Program: 1 November 2005.

Berlin Program for Advanced German and European Studies: Residential fellowships for doctoral candidates and recent Ph.D.s at the Freie Universität Berlin. Information: userpage.fu-berlin.de/~bprogram/. Deadline: 1 December 2005.

Gladys Kriebel Delmas Foundation Venetian Research Program: Pre- and post-doctoral grants for travel to and research in Venice and the Veneto. Information: www.delmas.org/programs/venice.html. Deadline: 15 December 2005.

Newberry Library Fellowships: Both short-term (one week to two months) and long term (six to eleven months) fellowships for research at the Newberry Library in Chicago. Information: www.newberry.org. Deadlines differ for various programs, but most are between 6 January and 1 March, 2006.

American Antiquarian Society-National Endowment for the Humanities Long-Term Fellowships: Residential fellowships for four to twelve months. Information: www.americanantiquarian.org/longterm.htm. Deadline: 15 January 2006.

Camargo Foundation: Residency program for scholars and artists in Cassis, France. Information: www.camargofoundation.org. Deadline: 15 January 2006.

French Ministry of Foreign Affairs Chateaubriand Scholarship: Residency at a French research institutions for doctoral candidates. Information: www.frenchculture.org/education/support. Deadline: 17 January 2006.

Humboldt Foundation Fellowships: Post-doctoral fellowships for research in Germany lasting six to twelve months. Information: www.humboldt-foundation.de/en/. Applications may be submitted at any time; selection committee meets in November, March and July.

member societies.

This month marks the one-year point for Louise Goldberg as *JAMS* assistant editor. She has now completed two issues and is growing into the position outstandingly, from all accounts. Louise works closely with Editor-in-Chief Bruce Alan Brown and Review Editor Julie Cumming, whose work also began with the first issue of 2005. We owe the entire editorial team a debt of gratitude for their hard work to maintain our journal effectively.

New members

Nearly 200 people have joined the society since our Seattle meeting. I would like to welcome you all and convey best wishes for your musicological pursuits. Opportunities to get involved in AMS activities abound! Please enjoy *JAMS*, participate in the annual meetings, and consider whether there's an AMS committee you'd like to assist (see. p. 4).

Speculative Notions

Sometimes I attempt to break out of the norms and mull over notions that tend toward the speculative—some might say lunatic!—side. I thought it might be fun and perhaps stimulating to finish this issue's report with a few of those thoughts. If any catch your attention, or if you are led to similar musings, please drop me a note.

- In 100 words or less, could you tell a neighbor from outside academia what you do and why it's important? (Should the AMS sponsor a contest and solicit responses from the membership?)
- If the AMS had a FAQ at the Web site, what are the most important questions we should answer?
- The inability to read music is perhaps the single most intimidating aspect of musicology to aurally literate humanists. How can the AMS break down this barrier?
- Should the AMS:
 - attempt liaisons with the Music Critics Association of North America? Or even our old forebear the MENC?
 - sell *JAMS* articles via Amazon.com?
 - explore “open-source” publishing of *JAMS*?
 - consider a glossy magazine for music lovers?

Enjoy the remainder of your summer, and say hello when you see me in Washington this fall!

—Robert Judd

AMS ANNUAL MEETING

Washington D.C., 27-30 October 2005

Preliminary Program

THURSDAY 27 October

- 8:00–12:00** **AMS Board of Directors Meeting**
- 1:00–6:00** **Exhibits**
- 9:00–5:00** **Registration**
- 11:00–1:00** **Society for Seventeenth-Century Music,
Governing Board Meeting**
- 12:00–2:00** **Membership and Professional Development
Committee**
- 12:30–1:45** **Lecture-recital (sponsored by the AMS
Performance Committee): “The American
Style: Two Different Paths,” Alan Mandel,
piano**
- 1:00–5:00** **Job interviews**
-

THURSDAY AFTERNOON SESSIONS

2:00–5:00

Medieval and Renaissance Topics

Anne Stone (Queens College and Graduate Center, CUNY),
Chair

David Schiller (University of Georgia), “‘The whole duty of man’: Liturgical Chant as Political Theory in the Coronation of Richard the Lionhearted”

Suzannah Clark (Merton College, University of Oxford), “Hearing Text and Music in a Medieval Motet”

Jennifer Saltzstein (University of Pennsylvania), “What is a Refrain?: Musical Quotation in Thirteenth-Century France”

Julie Cumming (McGill University), “The Evolution of Imitation in the Late Fifteenth Century”

Seventeenth- and Eighteenth-Century Opera

Mauro Calcagno (Harvard University), Chair

Anthony Alms (Graduate Center, CUNY), “*Dafne*, Theology, and the Beginnings of German Opera”

Hendrik Schulze (University of Heidelberg), “Two *Eliogabalos*: A Sign of a Change in Aesthetics of Drama in Venetian Opera?”

Louise Stein (University of Michigan), “Opera for a Doomed Princess and a Bewitched King: Private and Public, Operas and Patrons, in 1680s Naples”

Pierpaolo Polzonetti (University of North Carolina, Greensboro), “Representations of American Slavery in Eighteenth-Century Opera Buffa”

Between Classic and Romantic: Analysis and Interpretation

James Webster (Cornell University), Chair

Amy Holbrook (Arizona State University), “Thematic Markers in the Late Music of Mozart”

Bryan Proksch (University of North Carolina, Chapel Hill), “Parameters of Cyclic Integration in the Instrumental Music of the Classical Era: Mozart’s String Quartet in A Major, K. 464”

Brian Black (University of Lethbridge), “Aspects of Romanticism in Schubert’s Early Sonata Forms”

Sarah Clemmens (Yale University), “The Moonlight Convention in the Early Nineteenth Century”

Twentieth-Century Topics

Elizabeth Bergman Crist (University of Texas, Austin), Chair

Christopher Shultis (University of New Mexico), “Fleisher and the Ultra-modern ‘Art of Noise’: How the Percussion Orchestra Found Its Way into the Edwin A. Fleisher Collection of Orchestral Music”

Steven M. Whiting (University of Michigan), “‘Serious Immobilities’: Musings on Satie’s *Vexations*”

Edward Jurkowski (University of Lethbridge), “The Influence of Guston, Pollack and Rothko upon the Late Music of Morton Feldman”

Jonathan Cross (University of Oxford), “Birtwistle’s Orpheus: Myth, Modernism, and the Persistence of Memory”

Chant and Chorale in the Eighteenth and Nineteenth Centuries

Leo Treitler (Graduate Center, CUNY), Chair

Susan Boynton (Columbia University), “Andrés Marcos Burriel and Liturgical Science as Cultural Nationalism in Eighteenth-Century Spain”

Sarah Eyerly (University of California, Davis), “‘Singing from the Heart’: Memorization and Improvisation in an Eighteenth-Century Utopian Community”

Beth Aracena (Eastern Mennonite University), “Melismas, Melodic Incipits, and Meistersingers: Reexamining Song Transmission in the Anabaptist *Ausbund*”

Peter Mercer-Taylor (University of Minnesota), “Mendelssohn as American Hymnodist”

4:30–5:30 **AMS Development Committee Meeting**

5:00–5:30 **AMS Committee on Career-Related Issues
Conference Buddy Meeting**

6:00–7:30 ***Journal of Musicology* Editorial Board
Meeting**

6:00–8:00 **No-Host Reception**

6:00–8:00 **Florida State University School of Music
Alumni Reception**

6:30–8:30	<i>Journal of Seventeenth-Century Music</i> Editorial Board Meeting
7:00–11:00	Lyrca Society Paper Session
7:30	Catholic University of America, Musical Theatre Department, Marc Blitzstein's <i>Regina</i> , Hartke Theater, Catholic University
8:00–9:00	AMS Committee on Career-Related Issues, Student Session: "Taking the Initiative: Leadership from the Ranks"
8:30–10:00	AMS Committee on the Status of Women, Open Meeting
9:30–11:00	AMS Student Reception

THURSDAY EVENING SESSIONS

8:00–11:00—Panels

Reconstructing Nations, Re-imagining Communities: Music and Post-Socialist Transition

Susan Thomas (University of Georgia), chair

(Mis)Appropriations of History: Constructions of "The English Musical Renaissance"

Deborah Heckert (SUNY, Stony Brook) and Charles McGuire (Oberlin Conservatory), co-chairs

FRIDAY 28 October

7:00–8:45	AMS Committee on Career-Related Issues Meeting
7:00–8:45	AMS Chapter Officers' Meeting
7:00–8:45	AMS History of the Society Committee Meeting
7:00–8:45	AMS Program Committees for the 2005 and 2006 Annual Meetings
7:00–8:45	Howard Mayer Brown Award Committee Meeting
7:00–8:45	Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting
7:00–8:45	Student Representatives to AMS Council Meeting
7:30–8:45	American Brahms Society Board of Directors, Breakfast Meeting
7:30–8:45	Society for Eighteenth-Century Music Board of Directors Meeting
8:00–5:00	Job interviews
8:30–5:00	Registration
8:30–6:00	Exhibits

FRIDAY MORNING SESSIONS

9:00–12:00

Chant as an Expression of Identity

Thomas Forrest Kelly (Harvard University), Chair

Lori Kruckenberg (University of Oregon), "The Meaning of Metz: The

Role of Messine Chant in the Propagation of Cultural Identity"
Barbara Hagg (University of Maryland, College Park), "The Office of St.
Jean de Réôme: Its Notation, Music and Message"
Luisa Nardini (Italian Academy for Advanced Studies in America), "East-
ern Heritage and the Emergence of a Western Aesthetic: The Feast of the
Transfiguration of the Lord in Beneventan Manuscripts"
James Boyce (Fordham University), "Honoring the Home: Two Late Me-
dieval Offices in Krakow"

Music in American Cultures

Karen Ahlquist (George Washington University), Chair

Renee Lapp Norris (Lebanon Valley College), "The *Bohemian Girl* and
The *Virginian Girl*: Crossover or Custom?"

Catherine Parsons Smith (University of Nevada, Reno), "Intellectual In-
terest' and the Modernism(s) of the Others"

Katherine K. Preston (College of William and Mary), "Confronting the
Stereotypes, Confounding Cultural Hierarchy: An Unexplored Web of
American Musical Life, 1876–1880"

Linda Fairtile (University of Richmond), "'Real Americans Mean Much
More': Race, Ethnicity, and Authenticity in *La fanciulla del West* and *The
Girl of the Golden West*"

Performance, Politics, and the Problem of 'Italian Style' in Old Regime France

Georgia Cowart (Case Western Reserve University), Chair

Don Fader (University of North Carolina, Chapel Hill), "The Politics of
Patronage at Versailles and the Birth of the *Cantate française*"

Catherine Cole (Cleveland State University), "Italian Music and the Di-
lemma of Liberty in the *Querelle des Bouffons*"

Jacqueline Waeber (Trinity College, Dublin), "Italian Theatre and the 'Bas
Comique': New Sources for *Le Devin du Village*"

Downing Thomas (University of Iowa), "Opera, Performativity, and 'Ital-
ian Style' in Eighteenth-Century France"

Revisions, Sketches, and the Work Concept

Nicholas Marston (University of Cambridge), Chair

Erin Helyard (McGill University), "Canonization or Classicization? Revi-
sions made by Clementi to his own works, 1781–1826"

David Trippett (Harvard University), "*Après une Lecture de Liszt*: Virtuosi-
ty and *Werktreue* in the 'Dante' Sonata"

Simon Obert (University of Basel), "Decentering the Single Work: Franz
Liszt's *La lugubre gondola*"

Marie Rivers Rule (University of Illinois, Urbana-Champaign), "Johannes
Brahms, Gustav Nottebohm, and Beethoven's 'Hammerklavier' Sonata"

Romantic Reception and Historiography

Jessie Ann Owens (Brandeis University), Chair

Lawrence Bernstein (University of Pennsylvania), "*Singende Seele* or *un-
singbar*?: Johann Forkel on the Music of Ockeghem"

Suzanne Cole (University of Melbourne), "Who is the Father? Changing
Perceptions of Tallis and Byrd in Late Nineteenth-Century England"

Mark Everist (University of Southampton), "'Mozart's' Twelfth Mass: Case
Closed?"

Rachel Cowgill (University of Leeds), "Redeeming the Requiem: Edward
Taylor and the 'Naturalisation' of Mozart's Last Work in Nineteenth-
Century England"

Music and Painting

H. Colin Slim (University of California, Irvine), Chair

Katherine Wallace (Houston, Texas), "The Family Concert: A Fresh Look at a Familiar Portrait"
Amanda Eubanks Winkler (Syracuse University), "Music and Fantasy in Early Modern England"
Annette Richards (Cornell University), "C. P. E. Bach's Musical Portraits and the Poetry of the Moment"
Inge van Rij (Victoria University of Wellington), "Portrait of a Genre: Brahms's 'Song Bouquets' and the Graphic Cycles of Max Klinger"

10:00–12:30 "Library of Congress Treasures," with the Virginia Military Band and Prof. Cyrilla Barr, at the Library of Congress (bus provided)
12:00–1:00 **AMS Committee on Career-Related Issues, Panel:** "Managing the Masses: Creative Approaches to Large Lecture Sessions"
12:00–1:00 **Center for the History of Music Theory and Literature, Board Meeting**
12:00–1:15 **Society for Seventeenth-Century Music, Business Meeting**
12:00–1:30 **AMS Committee on Cultural Diversity: Reception for Visiting Students**
12:00–2:00 **Mozart Society of America Meeting**
12:15–1:45 **AMS LGBTQ Study Group, Program and Business Meeting**
12:30–1:30 **Recital-lecture (sponsored by the AMS Performance Committee): "Music from the Victorian Parlour,"** The New York Victorian Consort (Allan Atlas, concertina, Julia Grella, mezzo-soprano, Francesco Izzo, piano)
12:30–2:00 **Friends of Stony Brook Reception**
2:00–3:00 **International Alliance for Women in Music, Open Reception**
3:30–5:00 **AMS/MLA Joint RISM Committee Meeting**

FRIDAY AFTERNOON SESSIONS

2:00–5:00

Medieval Theory

Jan Herlinger (Louisiana State University), Chair
Linda Cummins (University of Alabama), "Correr 336, Part 4: A New Italian Source for Late Medieval Music Theory"
Anne Johnson (Graduate Center, CUNY), "Contrary to the Laws of Nature: The Judgment of Music as 'Natural' and 'Unnatural' in Medieval Music Theory"
Luminita Florea (Berkeley, Calif.), "Bone in the Heart: Metaphoric Manipulation of Body Parts in Thirteenth- and Fourteenth-Century French and Italian Music Theory Treatises"
John Haines (University of Toronto), "Anonymous IV as an Informant on the Craft of Writing Music"

Representing Politics and Religion in the Seventeenth Century

Alexandra Amati-Camperi (University of San Francisco), Chair
Jeremy Smith (University of Colorado), "Music and Late-Elizabethan Politics: The Identities of Oriana and Diana"
Paul Schleuse (Hunter College / Graduate Center, CUNY), "Da me e

nata la prova prima di tal genere': Renaissance *battaglie* and the Musical Origin of Monteverdi's *genere concitato*"
Beverly Stein (California State University, Los Angeles), "The Triumph of Jephthah's Daughter: Religious Symbolism and Gender and Role Exchange in Giacomo Carissimi's Oratorio *Jephté*"
Blake Stevens (Stanford University), "The Sources of Pellegrin's *Jephté*, a Tragedy Drawn from Holy Scripture"

Music, Theater, and Women in the Eighteenth Century

Lowell Lindgren (Massachusetts Institute of Technology), Chair
Nathan Link (Yale University), "Voices in Handel's Operatic Obligati"
Bruce Alan Brown (University of Southern California), "Dances of Virtue and Pleasure: Durazzo, Angiolini, and Hasse's *Alcide al bivio* (Hercules at the Crossroads, 1760)"
Berta Joncus (University of Oxford), "'Charm'd with the sprightly Innocence of Nell': Re-reading *The Devil to Pay*"
Mark Peters (Trinity Christian College), "'To Clear All Hindering Obstacles from the Path': Mariana von Ziegler's Use of Music in Defense of Women's Rights"

Music and Society in Modern France

Hugh Macdonald (University of Washington in St. Louis), Chair
Katharine Ellis (Royal Holloway, University of London), "The Law of Unintended Consequences: Theatre Deregulation and Opera in Paris and the French Regions, 1864–1880"
Jess Tyre (SUNY, Potsdam), "*Poète maudit*: Schumann's Music in *Fin-de-Siècle* France"
Jann Pasler (University of California, San Diego), "Forging French Identity: The Political Significance of *la musique ancienne et moderne*"
Elizabeth Keathley (University of North Carolina, Greensboro), "Marya Freund and Schoenberg in Paris"

Collaboration and Authorship in Popular Music

Jeffrey Magee (Indiana University), Chair
Stephen Banfield (University of Bristol), "Music by Jerome Kern'—or by Robert Russell Bennett? What the Manuscripts and Other Evidence Tell Us"
George Ferencz (University of Wisconsin-Whitewater), "'The World's Longest Symphony': Issues of Collaboration and Thematic Transformation in Richard Rodgers and Robert Russell Bennett's *Victory at Sea*"
Howard Pollack (University of Houston), "Dramatic Integrity in the Musical Comedies of George Gershwin"
James Leve (Northern Arizona University), "The Divinely Decadent Lives of *Cabaret*"

Twentieth-Century Sketches

Maria-Luisa Vilar-Paya (Universidad de las Américas, Puebla), Chair
Patricia Hall (University of California, Santa Barbara), "Berg's Sketches and the Inception of *Wozzeck*: 1914–18"
Maureen Carr (Pennsylvania State University), "Evidence of Stravinsky's 'Past' in the Sketches for *Pulcinella* (1920)"
Denise Von Glahn (Florida State University), "*Deserts* Future and Past: Revelations from the Sketches"
Paul Harris (University of North Carolina, Chapel Hill), "U2's Compositional Process: Sketching *Achtung Baby* in Sound"

5:00–7:00 **Rice University Alumni Reception**

5:15–6:15 **AMS Committee on Career-Related Issues, Clinic:** "Preparing CVs and Cover Letters"

5:15–6:30	JAMS Editorial Board Meeting
5:15–6:30	AMS Presidential Forum: “Histories and Historiographies,” George E. Lewis, Ruth A. Solie, Richard Taruskin
5:30–6:30	“Singing from Renaissance Notation,” directed by Valerie Horst, hosted by Early Music America
5:30–6:30	University of Illinois School of Music Alumni Reception
6:00–7:00	American Bach Society Editorial Board Meeting
6:00–8:00	University of North Carolina at Chapel Hill Alumni Reception
6:00–8:00	Boston University Alumni Reception
6:30–7:30	AMS <i>OPUS</i> Wine-and-cheese Reception
6:30–8:00	Oxford University Press Reception
7:00–9:00	Society for Eighteenth-Century Music Meeting
8:00	Library of Congress Founder’s Day Concert, oboist Thomas Gallant and the Corigliano Quartet, Coolidge Auditorium, Jefferson Building
8:00	University of Maryland Symphony Orchestra, James Ross, director, Verdi’s Requiem, National Presbyterian Church, 4101 Nebraska Avenue NW, Washington, DC
8:15	Baltimore Opera Company, Verdi’s <i>La traviata</i>, Lyric Opera House, Baltimore
8:00–9:30	Cultural Diversity Committee, “Publishing and Diversity: Broadening the Types of Topics and Range of People who Publish in Academia”
8:00–10:00	Musical Literacy and History of Pedagogy Consortium
9:00–12:00	University of Pittsburgh Alumni and Friends Reception
9:00–12:00	University of Chicago Alumni Reception
10:00–12:00	AMS LGBTQ Study Group Party
10:00–12:00	Reception, Forum on Music and Christian Scholarship
10:00–12:00	Columbia University Department of Music Reception

FRIDAY EVENING SESSIONS

8:00–11:00—Panels
Culture at the Crossroads: Interactions Between European and American Music From the Gilded Age to the Jazz Age Marianne Betz (University of Leipzig), chair
AMS Hispanic Music Interest Group: Current Research on Mexican Music by Mexican Scholars: Carrillo, Revueltas and the ‘Black’ Villancico Leonora Saavedra (University of California, Riverside), chair

SATURDAY 29 October

7:00–8:45	AMS Committee on Cultural Diversity Meeting
7:00–8:45	AMS Committee on the Status of Women Meeting
7:00–8:45	AMS Publications Committee Meeting
7:30–8:45	AMS-L Committee Meeting
7:30–8:45	A-R Recent Researches Series Editors’ Breakfast
7:30–8:45	Society for Seventeenth-Century Music: Editorial Board Meeting, Web Library of Seventeenth-Century Music
8:00–9:00	Beethoven Forum Editorial Board Breakfast Meeting
8:00–9:00	Verdi Forum Editorial Board Meeting
8:00–5:00	Job interviews
8:30–5:00	Registration
8:30–6:00	Exhibits

SATURDAY MORNING SESSIONS

9:00–12:00
New Light on the Caput Masses Alejandro Planchart (University of California, Santa Barbara), Chair Robert Nosow (University of North Texas), “Ockeghem’s Musical Eclipse” Joseph Hupchick (University of Cincinnati), “The Composer and the Knight: Music and Chivalry in the Late Middle Ages” Andrew Kirkman (Rutgers University), “Whose Head? New Light on the Cantus Firmus of the ‘Caput’ Masses” Anne Walters Robertson (University of Chicago), “The Savior, the Woman, and the Head of the Dragon in the Caput Masses and Motet”
Church and Theater in Mozart’s Vienna Wye J. Allanbrook (University of California, Berkeley), Chair David Black (Harvard University), “Mozart and St. Stephan’s Cathedral: New Documentary Evidence” Edmund Goehring (University of Western Ontario), “Don Juan at the Feast of All Souls” Thomas Denny (Skidmore College), “Eradicating <i>Don Giovanni</i> : Schröder, Lippert, and the 1798 <i>Don Juan</i> at the Viennese Hofoper” Richard Will (University of Virginia), “The Ambivalence of Mozart’s Countess”
Music, Culture, and Politics in Vienna: Dvořák to Mahler Michael P. Steinberg (Brown University), Chair David Brodbeck (University of California, Irvine), “Politics at the Philharmonic: Liberalism and the ‘Threat’ of Dvořák’s Sixth Symphony” Julie Hubbert (University of South Carolina), “‘Untying the Tongue of Kitsch’: Mahler and the Trivial as Folk” Stephen McClatchie (University of Regina) and Morten Solvik (Vienna, Austria), “‘Onward Can Be the Only Appropriate Motto’: Arthur Seidl, Gustav Mahler, and the Aesthetics of Empathy”

Katarina Markovic-Stokes (New England Conservatory), "From Imprisonment into Freedom: Mahler's 'Re-composition' of Act II of *Fidelio* as a Creative Manifesto"

Cultural Politics in the Twentieth Century

Stephen Hinton (Stanford University), Chair

Robert Sholl (King's College, London / Thames Valley University, London), "Making the Invisible Visible: the Culture, Theology and Realization of Olivier Messiaen's Improvisations"

David C. Paul (University of California, Berkeley), "Charles Ives, Autonomy, and Cold War Politics"

Joel Haney (Yale University), "New Beginnings: Whitman, the Postwar 'Revolutionary Ethos,' and Hindemith's Early Radicalism"

Michael Beckerman (New York University), "Gideon Klein's Moravian Requiem"

Jazz topics

Scott DeVaux (University of Virginia), Chair

Thomas Brothers (Duke University), "Who's on First, What's Second, and Where Did They Come From?: The Social and Musical Textures of Early Jazz in New Orleans"

Charles Garrett (University of Michigan), "Jelly Roll Morton and the Spanish Tinge"

José Bowen (Miami University), "Who Plays the Tune in 'Body and Soul?'"

John Howland (Rutgers University, Newark), "Jazz 'With Strings'"

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

Technologies of the Diva

Gabriela Gomes da Cruz (Universidade Nova de Lisboa), Chair

Karen Henson (Columbia University), "Massenet, Sibyl Sanderson, and the *Fin-de-Siècle* Diva"

Melina Esse (Eastman School of Music, University of Rochester), "The Silent Diva: Farrar's *Carmen*"

Wagner's *Parsifal*

William Kinderman (University of Illinois, Urbana-Champaign), Chair

Stephen Meyer (Syracuse University), "The Grail in the Age of Mechanical Reproduction: Recording *Parsifal* for the Twentieth-Century American Public"

Brian Hyer (University of Wisconsin-Madison), "*Parsifal hystérique*"

10:30–12:00

Rachmaninoff and Ravel

Daniel Albright (Harvard University), Chair

Charles Fisk (Wellesley College), "Rachmaninoff's Modernity"

Steven Huebner (McGill University), "Ravel's Perfection"

12:00–1:00 **AMS Committee on Career-Related Issues, Presentation: "The Master Teacher"**

12:00–1:00 **North American British Music Studies Association: Organizational Meeting**

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

12:00–2:00

Seven Springs Consortium

12:00–2:00

American Handel Society, Board Meeting

12:00–2:00

American Musical Instrument Society Study Session

12:00–4:00

AMS Committee on the Publication of American Music, Luncheon Meeting

12:15–1:45

AMS Council Meeting

12:15–1:45

Early Music America Open Session for Early Music Directors

12:30–1:30

Lecture-recital (sponsored by the AMS Performance Committee): "An Italian Composer in Eighteenth-Century China: The Sonatas and Letters of Teodorico Pedrini," Joyce Lindorff (Temple University), harpsichord; Nancy Wilson (Princeton University), Baroque violin, and Peter Allsop, commentator (Exeter University)

12:30–1:30

Concert (sponsored by the AMS Performance Committee): "Art Songs of Latin America," Patricia Caicedo, soprano; Eugenia Gassull, piano

12:45–1:45

Haydn Society of California Open Meeting

SATURDAY AFTERNOON SESSIONS

1:45–5:05

Russian Modernism

Richard Taruskin (University of California, Berkeley), Chair

Olga Haldey (University of Missouri, Columbia), "Navigating the Market: the Repertoire Politics of Mamontov's Enterprise" [1:45 p.m.]

Dimitri Shapovalov (Carthage College), "A Modern Ballet: Benois, Tcherpnine, and the Aesthetics of Retrospectivism" [2:25 p.m.]

Marina Frolova-Walker (University of Cambridge), "Forward to Communism, Back to Bach: How Socialist Realist was Shostakovich's Neoclassicism?" [3:05 p.m.]

Victoria Adamenko (University of West Florida), "'Faith Through Skepticism': Desacralization and Resacralization in Alfred Schnittke's First Symphony" [3:45 p.m.]

Jean-Benoit Tremblay (University of British Columbia), "The 'Utopia of a Unified Style,' or The Musical Narrativity of Alfred Schnittke's Polystylism" [4:25 p.m.]

2:00–5:00

Fifteenth-Century Topics

Laurenz Lütteken (University of Zurich), Chair

Rob C. Wegman (Princeton University), "*Pater meus agricola est*: The Early Years of Alexander Agricola"

Lorenzo Candelaria (University of Texas, Austin), "A New Spanish Mass Fragment on *L'homme armé*: Its Context and Meaning"

M. Jennifer Bloxam (Williams College), "Dufay as Musical Theologian: The Case of the *Missa Ecce ancilla Domini*"

Leofranc Holford-Strevens (Oxford, England), "The *Laudes Musicae* in Renaissance Music Treatises"

Haydn Topics

Michelle Fillion (University of British Columbia), Chair

W. Dean Sutcliffe (University of Cambridge), “A Dying Art: Haydn and the Tempo di Menuetto Finale”

Nancy November (Victoria University of Wellington), “The Jester’s Melancholy?: Lost Dialectics in Haydn’s Late Music”

Nicholas Mathew (University of Oxford), “Joseph Haydn and the Birth of Modern Political Music”

Benjamin Korstvedt (Clark University), “Haydn’s Deployment of Timpani and Rational Musical Experience”

Nineteenth-Century Opera

Denise Gallo (Library of Congress), Chair

Hilary Poriss (University of Cincinnati), “Angelica Catalani, Ensemble, and the King’s Theatre, 1806–13”

Emanuele Senici (University of Oxford), “‘Essentially Theatrical’: Reality and Representation in Rossini’s Italian Operas”

Philip Gossett (University of Chicago), “Giuseppe Verdi’s *La forza del destino*: 1861, 1862, 1869”

Andreas Giger (Louisiana State University), “Staging and Form in Giuseppe Verdi’s *Otello*”

National Identities

Ralph Locke (Eastman School of Music, University of Rochester), Chair

Alexandra Wilson (Oxford Brookes University), “Cloudless Blue Skies: Constructing Puccini as National Hero”

Michael Broyles (Pennsylvania State University), “Clash of Cultures and Questions of Identity: Daniel Gregory Mason and Leo Ornstein in the 1920s”

Zoë Lang (Harvard University), “Ambiguous Nationalism: the Johann Strauss Jr. Centennial Anniversary (1925) and Austrian National Identity”

Jennifer Oates (Queens College, CUNY), “Hamish MacCunn and Imperialism: A Scot Glorifies the Empire?”

American Musics

David Ake (University of Nevada, Reno), Chair

Ben Givan (Skidmore College), “Thelonious Monk’s Pianism”

Dana Gooley (Case Western Reserve University), “Between Jazz and the ‘Great American Songbook’: The Case of Oscar Peterson”

Karen Bryan (Arizona State University), “Clarence Cameron White’s *Ouanga!*: A Harlem Renaissance Composer’s Approach to Black Operatic Characterization”

Katherine Dacey-Tsuei (Columbia University), “Social Darwinism in American Musical Thought: Alice Fletcher’s *Omaha Indian Music* Reconsidered”

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

7:00 **Washington National Opera’s premiere of *Porgy and Bess*, Kennedy Center Opera House**

8:00 **The Bach Sinfonia, Daniel Abraham, director, Handel’s *Alexander’s Feast* and Handel’s *Organ Concerto in B-flat Major, op. 7, no. 3, on period instruments*, New York Avenue Presbyterian Church, 1313 New York Avenue NW, Washington D.C.**

8:00 **Soulful Symphony, Darin Atwater, director, featuring his composition “Song in a Strange Land,” Meyerhoff Symphony Hall, Baltimore**

8:00–1:30 **UCLA Alumni Reception**

9:00–11:00 **Eastman School of Music Reception**

9:00–11:00 **University of Texas at Austin Reception**

9:00–12:00 **Princeton University Department of Music Reception**

9:00–12:00 **Indiana University Musicology Reception**

9:30–12:00 **UC Berkeley Alumni Reception**

10:00–12:00 **McGill University Reception**

10:00–12:00 **University of North Texas Alumni Reception**

10:00–1:00 **AMS Dessert Reception**

SATURDAY EVENING SESSIONS

8:00–11:00—Panels

The Cold War and Changing Ideologies of New Music

Peter Schmelz (University at Buffalo), chair

Current Copyright Issues in Scholarly Editions of Music

Eleanor Selfridge-Field (Stanford University), chair

A Sense of Place: Music and Regional Environments, Musicology, and Ecocriticism

Brooks Toliver (University of Akron), chair

SUNDAY 30 October

7:00–8:45 **AMS Board of Directors Meeting**

7:00–8:45 **AMS Directors of Graduate Studies Meeting**

7:00–8:45 **AMS Joint Meeting of the 2005 and 2006 Local Arrangements Committees**

7:00–8:45 **AMS Performance Committee Meeting**

8:00–10:00 **American Musical Instrument Society Board of Governors Meeting**

8:00–12:00 **Job interviews**

8:30–12:00 **Registration**

8:30–12:00 **Exhibits**

9:00–10:00 **Committee on Communications Meeting**

SUNDAY MORNING SESSIONS

8:45 a.m.–12:05 p.m.

Authors and Authority in the Renaissance

Martha Feldman (University of Chicago), Chair

Kerry McCarthy (Duke University), “Collaborative voice in the 1575 Tallis-Byrd *Cantiones*” [8:45 a.m.]

Jane Alden (Wesleyan University), “Scribal Initiatives and the Making of Fifteenth-Century Chansonniers” [9:25 a.m.]

Kate van Orden (University of California, Berkeley), “Books in Print” [10:05 a.m.]

Michael Markham (University of California, Berkeley), "A little tear, a look, perhaps a kiss: The Oral-Performative World of *Le nuove musiche*" [10:45 a.m.]
Mary Paquette-Abt (Louisiana State University), "The Anthology as Cultural Atlas" [11:25 a.m.]

9:00–12:00

Convention, Gender, and Memory in the Music of Brahms

Mark Evan Bonds (University of North Carolina, Chapel Hill), Chair

Paul Berry (Yale University), "Alte Liebe: Johannes Brahms, Clara Schumann, and the Poetics of Musical Memory"

Margaret Notley (University of North Texas), "Music as First and Second Nature: The *Vierteljahrsschrift für Musikwissenschaft* and Brahms's 'Octaves and Fifths'"

Marcia J. Citron (Rice University), "Gendered Reception of Brahms: Masculinity, Nationalism, and Musical Politics"

Daniel Beller-McKenna (University of New Hampshire), "Verlorene Jugend: The Backwards Glance in Brahms's late Choral Lieder"

Performance and/as History

Davitt Moroney (University of California, Berkeley), Chair

John Graziano (City College and Graduate Center, CUNY), "Music for All Seasons: the Role of the Band in Nineteenth-Century New York City"

Jeanice Brooks (University of Southampton), "Performing Autonomy: Modernist Historiographies and the Concerts of Nadia Boulanger"

Annegret Fauser (University of North Carolina, Chapel Hill), "Creating Madame Landowska"

Kailan Rubinoff (University of Alberta), "Cracking the Dutch Early Music Movement: The Repercussions of the 1969 *Notenkrakersactie*"

Music and Politics in the Twentieth Century

David Schiff (Reed College), Chair

Roberta M. Marvin (University of Iowa), "Forging 'Weapons of Art': Verdi, Toscanini, and the *Inno delle nazioni* Across Two Centuries"

Enrique Sacau (University of Oxford), "Performing a Political Shift: Spanish Avant-garde Music in the 1960s"

Joanna Biermann (Bonn, Germany), "Nazi Operas? Werner Egk's *Zauber-geige* and *Peer Gynt*"

Shirli Gilbert (University of Michigan), "Singing against Apartheid: ANC Cultural Groups and the International Anti-apartheid Struggle"

Popular Music

Mitchell Morris (University of California, Los Angeles), Chair

Stephan Prock (University of Virginia), "Hollywood 'Liebestod': Music and Masculinity in Jean Negulesco's *Humoresque*"

Olivia Carter Mather (University of California, Los Angeles), "Taking it Easy: Country Rock and Southern Ascendancy in the 1970s"

Joshua Walden (Columbia University), "Lip-Sync in 'Lipstick': 1950s Popular Songs Re/presented in a Television Series by Dennis Potter"

David Nicholls (University of Southampton), "Narrative Theory as an Analytical Tool in the Study of Popular Music Texts"

SUNDAY MORNING SHORT SESSIONS

9:00–10:30

Troubadour and Trouvère Chansons

Virginia Newes (Newton, Mass.), Chair

Christina Linklater (Harvard University), "Writing, Reinvention and the Thirteenth-Century Chansonnier Project"

Judith Peraino (Cornell University), "Delinquent Descorts"

10:30–12:00

Orlando di Lasso

David Crook (University of Wisconsin-Madison), Chair

Marjorie Roth (Nazareth College), "The Voice of Prophecy: Lasso's Sibyls and Italian Humanism"

Alexander Fisher (University of British Columbia), "*Per mia particolare devotione*: Orlando di Lasso's *Lagrima di San Pietro* and Jesuit Spirituality in Counter-Reformation Munich"

Committee Reports

Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) will sponsor its customary programs and events at the forthcoming Annual Meeting in Washington, D.C., including the conference buddy program, panel discussions, and sessions on teaching.

The CCRI has launched an online resource page (www.theams.us/crri/). This resource, created by James Zychowicz, includes links and bibliographies of resources AMS members have found helpful in job searching and during their careers both inside and outside of the academy. AMS members are encouraged to visit the site and suggest additions.

Looking ahead to 2006, the CCRI and its counterpart at the Society of Music Theory are working together to present a session on

teaching evaluations at the joint meeting in Los Angeles.

—Kathryn Lowerre

Board Committee on Communications

The Board Committee on Communications (CC) is charged with overseeing the internal and external communications of the Society, as well as maintaining its public image. In May the CC met in Philadelphia to evaluate and offer recommendations regarding the present mechanisms of communication for the Society (the *AMS Newsletter*, Web site, AMS-L, *Directory*) as well as consider broadly the needs and opportunities for external communication.

Over two days of lively and wide-ranging conversation, we considered our target audi-

ences and opportunities in relation to five broad categories:

- members and potential members
- the broader musical community: the international musicological community, other musical disciplines, professional musicians, etc.
- the academy: scholars in other disciplines, other academic societies and disciplines, university administration
- educators: K–12, both music and general education; and college level (non-musicologists who teach music history and literature classes, but also scholars in other

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Committee Reports

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disciplines who might incorporate music in their classes)

- broader public: life-long learners, concert audiences, newspaper readers, audiophiles, and so forth

Though the scope of our discussion was dauntingly broad, we are very excited by the opportunities before us to develop and improve our interactions with those beyond our narrowly-defined discipline. Over the next few months we will suggest changes to the *AMS Newsletter* that will maintain its function as the Society's record of events (chapter meetings, obituaries, awards, and so on) while adding more items of general scholarly and professional interest. We will also redesign the Society's Web site to be more inviting and helpful to the wide range of people who use it, from undergraduates exploring the possibility of a career in musicology, to members seeking grant information and jobs listings, to scholars in other disciplines. We have begun to explore specific ways to bring the work of musicologists to the attention of a broader scholarly community. Finally, we are considering possibilities for educational outreach to disseminate our research and make the best information available to educators.

The committee welcomes your comments and suggestions about any aspects of the Society's communications. Because of the wide range of possibilities we are exploring, we hope to add two or three new members to the committee's ranks. If you have special expertise or interest in the areas mentioned above, or perhaps experience in external affairs, please let me or President Elaine Sisman know of your interest in serving on the committee.

—Cristle Collins Judd

Committee on Cultural Diversity

The Committee on Cultural Diversity (CCD) looks forward to receiving applications for the CCD Travel Fund. Now in its tenth year since the fund was inaugurated, the committee has hosted eighty undergraduates and terminal masters' students at the Annual Meeting. Already we have seen many of these students go on to doctoral programs. Several have recently completed the Ph.D.; now, a few are winning post-doctorate fellowships and beginning tenure-track jobs as assistant professors. Given the length of the process, this first decade of the CCD Travel Fund has shown exciting results.

Travel Fund recipients receive round-trip transportation for those living fifty miles or more away from the conference site and

shared accommodations in a hotel room at the conference with other Travel Fund recipients. Recipients' conference registration fees are waived and they are given one year of AMS membership, and, when available, complimentary tickets to performances during the meeting. Each Travel Fund recipient is paired before the conference with a mentor who gets to know her or him during the meeting. Recipients are also invited to a special reception during the conference with members of the CCD and the Alliance schools (schools with faculty who are committed to increasing cultural, ethnic, and racial diversity in musicology) to learn more about graduate programs in musicology.

Last year we had so many applications that we created a new category of recognition for the stellar students who applied: Travel Fund associates. Though associates do not receive the financial support given to full recipients, they are paired with mentors and invited to the reception with the CCD Alliance schools. Last year, a few of the associates were able to obtain funding to attend the conference from their home institutions based on their having been chosen as a Travel Fund associate. Members of the CCD Travel Fund selection committee are willing to write letters to deans and department chairs to aid this request for financial support.

Because the Annual Meeting is early this year, the deadline for applications is **15 September**. For more information, see the Annual Meeting Web site, www.ams-net.org/DC/. More information on the CCD, and how to become an Alliance school, is available at www.ams-net.org/ccd/.

—Naomi André

Board Committee on Membership and Professional Development

Since the 2004 Annual Meeting, the Committee on Membership and Professional Development (CMPD) has been moving ahead with several initiatives discussed in the past year.

Comments Box: The popularity of the comments box on the CMPD Web page (www.theams.us/mpd/) declined after the first six months, and members of the committee expressed frustration that, due to the anonymity of the writers, we could not reply to comments. The CMPD took this point to the Board and was encouraged to post replies to AMS-L for all to see and perhaps to inspire further discussion.

Career Resources on the Web: The committee suggested that the AMS post career resources such as Cynthia Verba's *The Ph.D. and Your Career: A Guide for Musicologists* on the Web for all to use. Since the Board meeting

in March, the AMS office posted this useful document at www.ams-net.org/resources.

Travel Grant: The CMPD presented seventeen travel grants up to \$500 for non-student members to attend the 2004 Annual Meeting. All recipients were either presenting papers or performances, or are members of committees or the council. Judging by the positive comments from the participants, the travel grant was an overwhelming success. The Board decided to continue to support the grant for a second year, funding travel to Washington, D.C. Last year's recipients gave constructive feedback, suggesting that we make the application form available online. They also suggested including a notification date in our forms. This year's deadline was 25 July and the notification date will be 15 August. See the CMPD Web page (www.theams.us/mpd/) for more details.

—Judy Tsou

Committee on the Moderated Electronic Discussion List

At this time of year the Committee on the Moderated Electronic Discussion List is eager to hear from persons interested in joining the committee. Should you wish to discuss committee membership, please contact either the moderator (James Parsons) at jap614@smsu.edu, or the assistant moderator (Scott Warfield) at swarfiel@mail.ucf.edu.

As of this writing the Moderated Electronic Discussion List (AMS-L) serves 1,166 subscribers as a fast and convenient way to communicate professional-level information about music research. We welcome any and all posts that fall within this category, including threads of musicological interest, calls for papers, details of new publications, and job announcements. In advance of such notices appearing in the *AMS Newsletter* many list subscribers share with us obituary notices of colleagues and friends.

Those wishing to subscribe or unsubscribe to AMS-L should consult the official guidelines (www.ams-net.org/listguidelines.html).

The moderating team continues to receive queries from subscribers who are unable to post to the list because the server rejects their messages. If you encounter such a problem, don't hesitate to contact the moderator or the assistant moderator at the e-mail addresses given above, but please be aware that in virtually all cases this problem arises because a subscriber's e-mail address has changed. Many e-mail programs alter addresses slightly when they are upgraded, a fact that may not always be apparent to users. Please remember to change your subscription to AMS-L when your e-mail address changes.

—James Parsons

Committee on the Publication of American Music

The Committee on the Publication of American Music (COPAM) is pleased to announce that the National Endowment for the Humanities has renewed its funding for Music of the United States of America (MUSA), a national series of scholarly editions organized by the AMS and published by A-R Editions of Middleton, Wisconsin. Covering the period from July 2005 to June 2008, this renewal marks the ninth NEH grant to COPAM. The grant earmarks \$75,000 in outright funds, plus \$35,000 in matching funds for the three-year period. The latter amount will be matched, as in years past, by money from the American Music Institute at the University of Michigan.

On the editorial front, we expect to bring out three series volumes in the year 2005. MUSA 13, *Leo Ornstein's Quintette for Piano and Strings*, edited by Michael Broyles and Denise Von Glahn, was published in February. MUSA 14, *American Victorian Choral Music by Dudley Buck*, edited by N. Lee Orr, is now in press and scheduled for summer publication. We hope too that before the end of the year, MUSA 15, Jeffrey Taylor's edition, *Earl "Fatha" Hines, Selected Piano Solos, 1928-1941*, also in press at this writing, will be in print. At this writing thirty-four items in the MUSA series are already published, in production, or being worked on by volume editors. With one more proposal under consideration, the number of open slots in the projected forty-volume series stands at five.

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

—Richard Crawford

American Council of Learned Societies

The American Council of Learned Societies (ACLS) functions as a major voice nationally and internationally on behalf of the humanities and performs a variety of valuable services for its sixty-eight constituent societies, including the AMS. Musicologist Susan McClary (UCLA) is chair of the ACLS Board of Directors. The annual meeting of the delegates and chief administrative officers of the ACLS took place in Philadelphia 5-6 May, with 225 in attendance, including fifty-eight delegates from constituent societies.

The ACLS fellowship program awarded sixty grants for 2005-06. These grants are

highly competitive, awarded at the rate of 15:1. Applications in music totaled twenty-three (down from thirty-six last year), representing 2.5% of the total pool. One fellowship was given in music (Alain Frogley; see Awards and Honors, p. 7). One of twelve Charles A. Ryskamp Research Fellowships also went to a musicologist (Sanna Pederson; see p. 7).

The report of President Pauline Yu, available on the ACLS Web page (www.acls.org) outlined current initiatives: one involving various segments of the spectrum of institutions of higher education, including the Teagle Working Group on undergraduate liberal arts education (including former AMS President Ruth Solie); a task force devoted to comprehensive universities; and an ACLS initiative with the American Association of Universities. ACLS is also investigating the impact of the new digital and Web technologies on humanistic scholarship, through its Commission on Cyberinfrastructure (see the ACLS Web page). Yu also offered reflections on the importance of academic freedom, arguing for distinctions between it and free speech, and noting the key role of self-governance and peer review in colleges and universities. Yu argued that "the modeling of civil discourse—debate that is both genuine and civil—is . . . one aspect of the public value of academic freedom." This a speech well worth reading.

Other notable events of the meeting included the lunchtime address by Bruce Cole, chairman of the National Endowment for the Humanities, an afternoon plenary session on "The Humanities and Its Publics," and the Charles Homer Haskins Lecture by historian Gerda Lerner.

—Jessie Ann Owens

National Recording Preservation Board

The National Recording Preservation Board (NRPB) was created by Congress in 2000. A large part of the NRPB's job is to assist the librarian of Congress each year in choosing fifty recordings that are "culturally, historically or aesthetically significant" to be added to the National Recording Registry. This was a major subject of the NRPB meeting held 29 November 2004 at the Library of Congress.

This year's announcement of additions to the registry took place 5 April 2005 at the library and was attended by Chuck D, whose album "Fear of a Black Planet" was added to the registry, and Michael Feinstein, who performed on Gershwin's piano. As in previous years, the list is very broad and represents a tremendous range of recordings and musical styles. This was an especially good year for choral music and Latin music with the Arhoolie Foundation's Strachwitz Frontera Col-

lection of commercially produced Mexican and Mexican-American Recordings at UCLA being singled out.

The registry's full list is available at www.loc.gov/rr/record/nrpb/nrpb-masterlist.html, which also has links to lists of the additions made each of the past three years. Society members are encouraged to submit suggestions for future additions through the Library of Congress Web site, www.loc.gov/rr/record/nrpb/nrpb-nrr.html.

With support from record companies and archives, the library is identifying and preserving the best existing versions of the recordings on the registry. Sony BMG in particular is locating the best surviving elements of its recordings and duplicating them at no cost to the library.

The library has recently discovered Voice of America concert tapes recorded for broadcast overseas at Carnegie Hall in 1957, including approximately fifty-five minutes of previously unheard recordings by Thelonious Monk and John Coltrane.

Everything in the registry will be preserved in high-resolution digital files, stored and backed up on the library's servers. These will all soon be housed in the new National Audio-Visual Conservation Center in Culpepper, Virginia. Public access will be in Washington via fiber-optic connection. Information on the pilot program in digitization is available at lcweb.loc.gov/rr/mopic/avprot/avprhome.html.

The board continues to discuss the implications for copyright and fair use. Since the current law already allows access at the Library of Congress, I have suggested that the library set up satellite sites in every state where scholars could virtually access the library.

As AMS representative, I am always looking for ways to make it easier for scholars to gain access to these wonderful materials. I welcome members' concerns and questions via email: bowenjazz@muohio.edu.

—José Antonio Bowen

Membership Dues

Calendar year 2006

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

Overseas, please add \$10 for air mail delivery.

Conferences

Fuller details of calls for papers and upcoming conferences in musicology are posted online; see the link on the AMS Web page (www.ams-net.org/). Consult there for additional information on the conferences listed below, as well as changes and additions to the conference schedule.

Copland and His World, the sixteenth annual Bard Music Festival, 12–14 and 19–21 August and 21–23 October 2005, Bard College, Annandale-on-Hudson, New York: www.bard.edu/bmf/2005/.

American Hymnody, 9 September 2005, followed by **United Sacred Harp Convention**, 10–11 September, both at Belmont University, Nashville, Tennessee.

Luca Marenzio and the Roman Madrigal, 9–11 September 2005, Accademia Nazionale di Santa Cecilia, Rome, Italy.

Topographie des Gedankens—Die Schrift-en Arnold Schönbergs, 15–17 September 2005, Vienna, Austria: www.schoenberg.at/7_research/symposia_2005_e.

Keyboard Music in the Female Monasteries and Convents of Spain and the Americas, Sixth International Symposium on Spanish Keyboard Music, 16–17 September 2005, Sahagun, Leon Catile, Spain: www.fimte.org/

The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory, and Performance, conference in honor of Christoph Wolff, 23–25 September 2005, Harvard University: fas-www.harvard.edu/~musicdpt/conferences.html.

Twenty-Eighth National Conference of the **Musicological Society of Australia**, on the theme “Music and Social Justice,” 28 September–1 October 2005, Sydney Conservatorium of Music: www.msa.org.au/2005conference.htm.

The sixteenth annual **Pacific Northwest Music Graduate Students Conference** 30 September–2 October 2005, University of British Columbia in Vancouver.

Canons and Canonic Techniques, 14th–16th Century, in association with the Flanders Festival Flemish Brabant, at the Faculty of the Arts, Katholieke Universiteit Leuven (Belgium), 4–6 October 2005: www.musilogie.be/canonconference. Keynote address by Bonnie Blackburn: “Two Treasure Chests of Canonic Antiquities: The Collections of Heinrich Finck and Lodovico Zacconi.”

The Fifth Congress of the German Gesellschaft für Musiktheorie, **Musiktheorie im Kontext**, 14–16 October 2005 at the Hochschule für Musik und Theater in Hamburg: www.gmth.de/site/k_programm.html.

The Twelfth Annual Conference of the **Italian Musicological Society**, 21–22 October 2005, in Pesaro, Italy: www.sidm.it/

Second International Vernacular Congress of the International Colloquium for Vernacular, Hispanic, Historical, American and Folklore Studies, “Affirming Human Values in a Time of Terror,” 26–29 October 2005 in Puebla, Mexico: www.ipsonet.org/vernacular/2005/.

The **Association for Technology in Music Instruction (ATMI)** 2005 Conference and Thirtieth Anniversary Celebration, and the national conference of the **College Music Society**, 3–6 November 2005, Québec City, Québec: www.atmionline.org/.

The **Royal Musical Association** annual conference, in association with the International Association of Music Libraries, Archives and Documentation Centers, U.K. and Ireland Branch, 4–6 November 2005, Manchester (England) University: www.rma.ac.uk/conferences.htm.

The **International Fanny Mendelssohn Hensel Conference**, 13–15 November 2005, Florida State University in Tallahassee: otto.cmr.fsu.edu/SOM/hensel/main.htm.

The **Society for Ethnomusicology (SEM)** fiftieth annual meeting, “SEM at 50,” 16–20 November 2005, Atlanta, Georgia: www.indiana.edu/~semhome/2005/.

International William Byrd Conference, 17–19 November 2005, Duke University.

The Methods and Perspectives of Musical Aesthetics: Theory and History, 18–19 November 2005, Palais Universitaire, Strasbourg, France: machiauel.u-strasbg.fr/musique/even2005/colloqueesthetiquenovembre05.htm.

Colloquium: Ars musica septentrionalis: de l'histoire à la valorisation du patrimoine musical, organized by the Association Ad fugam, the University Paris IV - Sorbonne, and the University Lille 3 - Charles de Gaulle, 24–26 November 2005 in Cambrai and Douai, France: www.adfugam.net/.

The fourth Annual **Hawaii International Conference on Arts and Humanities**, 11–14

January 2006, at the Renaissance Ilikai Waikiki Hotel in Honolulu, Hawaii: www.hichumanities.org.

Bartók's Orbit: The Context and Sphere of Influence of His Work, in celebration of the 125th anniversary of Bartók's birth, 22–24 March 2006, Institute for Musicology, Budapest: www.zti.hu/bbconf_eng.htm.

Architecture|Music|Acoustics, in conjunction with soundaXis, a two-week festival of music, acoustics, and architecture, 8–10 June 2006, Ryerson University in Toronto, Canada: ryerson.ca/arch/conference.htm.

Popular Musics of the Hispanic and Lusophone Worlds, 14–16 July 2006, University of Newcastle upon Tyne, England: www.ncl.ac.uk/niass/popularmusics/; in conjunction with *Vamos!*, a ten-day celebration of Latin cultures, 7–16 July in Newcastle upon Tyne and Gateshead: www.vamosfestival.com/.

Calls for Papers

The **American Bach Society** will hold its biennial meeting 11–13 May 2006 in Leipzig, Germany, on the theme “Bach Crossing Borders.” Proposals for papers on all aspects of Bach research are invited, particularly those that focus on the conference theme. A one-page, double-spaced abstract should be submitted, preferably as an e-mail attachment, to: Mary Dalton Greer, Chair, Program Committee, 2006 ABS Meeting, 274 Chestnut Hill, MA 02467-1333, greer@americanbachsociety.org. The deadline for submissions is 1 September, 2005.

The **Lyrca Society for Word-Music Relations** will hold its first bi-annual **Scholarly Papers Competition**, for outstanding scholarly papers on a theme related to any interrelationship between words and music. Two prizes of \$500 will be awarded. The competition is open to any interested author who is a registered member of the Lyrca Society. Registration will soon be available online. In the interim, candidates may register by U.S. mail to Lyrca Society, Membership Secretary, Department of Celtic Languages and Literatures, Harvard University, Barker Center, 12 Quincy Street, Cambridge, MA 02138. Please include your contact addresses (street and e-mail), preferred phone number, academic affiliation, if any, and a check for \$25. Lyrca's membership form is also available as PDF file at www.ces.fas.harvard.edu/people/affiliates/docs/lyrica.PDF. No additional registration fee is required for the competition. The deadline for submission is 1 September 2005.

Abstracts are welcomed for the **International Shostakovich Centenary Conference**, to be held 29 September–1 October 2006 at the University of Bristol, England. Abstracts of no more than 250 words should be sent by e-mail to Pauline.Fairclough@bristol.ac.uk. The deadline for submission is 1 September 2005.

The 2006 **Midwest Graduate Music Consortium** will be held at Northwestern University on 24 and 25 February 2006. Abstracts written by undergraduate and graduate students pertaining to music analysis, cognition, theory, pedagogy, performance, composition, education, ethnomusicology, musicology, and all other music-related subjects are welcomed. Presentations will be limited to twenty-minutes, followed by ten minutes for questions and comments. Abstracts of no more than 500 words may be submitted electronically to mgmc2006@gmail.com. Rules for submission and further information can be found at <http://humanities.uchicago.edu/orgs/mgmc>. The deadline for the submission of abstracts is 4 November 2005.

Mannes College of Music has announced the **Fourth International Schenker Symposium**, 17–19 March 2006. A Web site for the symposium is under construction at 216.71.55.88/schenker2006/. Anyone interested in presenting a paper should send seven copies of a proposal, comprising two to four pages of text plus any relevant examples, to David Loeb, Co-Chairman, Techniques of Music Department, Mannes College of Music, 150 West 85th Street, New York, NY 10024; or by e-mail to eloebquilt@aol.com. Or you may send a single copy to the above address, and a PDF file to schenker2006@newschool.edu. The deadline for proposals is 1 October 2005.

The second biennial conference of the **Society for Eighteenth-Century Music** will be held 21–23 April 2006 in Williamsburg, Virginia, with the theme “Genre in Eighteenth-Century Music.” There will also be at least one session on musical activities in colonial America and one session for project reports. Proposals should be approximately 250 words, and only one submission per author will be considered. Papers should be limited to twenty minutes. Please submit your abstract by e-mail to pcorneilson@comcast.net. Be sure to include your name, address or institution, telephone, and e-mail address in the body of the message. Or mail your abstract to Paul Corneilson, Chair, SECM Program Committee, 11A Mt. Auburn Street, Cambridge, MA 02138. For further information: www.secm.org. Deadline for submissions is 15 September 2005.

An **Intercongressional Symposium of the International Musicological Society** (SIMS 2006) will be held 18–23 June 2006 in Göteborg, Sweden, on the subject Contemporary Classical Music. The symposium will be held in collaboration with the International Association of Music Libraries, Archives, and Documentation Centers and the International Association of Music Information Centers. Papers that combine the fields of librarianship and musicology will be particularly welcome. The program committee prefers proposals—in German, English, French, Italian, or Spanish—to be submitted by e-mail; however, proposals will also be accepted by fax and surface mail. Proposals for papers should be sent to chris.walton@up.ac.za; or Chris Walton, Music Department, University of Pretoria, 0002 Pretoria, South Africa; fax: ++27-12-420 2248. Further information: www.muslib.se/smbf/iaml-iamic2006. Proposals for papers are due 1 October 2005.

The Eighteenth International Congress of the **International Musicological Society** will be held 10–15 July 2007 at the University of Zürich, Switzerland. The motto of the congress, “transitions,” is meant to suggest all manner of historical and cultural processes of transition. Further information can be found on the congress Web page: www.musik.uni-zh.ch/html/ims_2007.html. Proposals and abstracts are welcomed in German, English, French, Italian, and Spanish. Proposals by e-mail are preferred, but they will also be accepted by surface mail or fax. Proposals and requests for further information should be sent to ims2007@mwi.unizh.ch; to Musikwissenschaftliches Institut der Universität Zürich, IMS 2007, Florhofgasse 11, CH-8001 Zürich, Switzerland; or by fax to 0041-44-634-4780. The deadline for proposals for symposia is 15 October 2005; for individual papers it is 1 March 2006.

Interdisciplinary Nineteenth-Century Studies (INCS), an association of scholars, has announced an international conference on **Nineteenth-Century Creativity**, to be held 6–9 July 2006 at the University of Durham, U.K. Paper or panel proposals are invited on any aspect of creativity in the long nineteenth-century. For individual proposals please submit an abstract of no more than 250 words. For sessions and panels please submit a single abstract of 750 words, indicating the number and title of individual papers with a short abstract on each. All proposals should be submitted by e-mail to Bennett.Zon@durham.ac.uk no later than 1 November 2005.

The Eighth International Symposium **Musical Culture and Memory** will be held in Belgrade, Serbia, 11–14 April 2006. Papers will be presented in English and will be twenty minutes in length, followed by ten minutes for discussion. Abstracts of about 250 words in English should be sent by e-mail to tatjanam@eunet.yu, or by surface mail to Dr. Tatjana Markovic, Department of Musicology, Faculty of Music—University of Arts in Belgrade, Kralja Milana 50, 11000 Beograd, Serbia. The deadline for abstracts is 1 January 2006.

News Briefs

A Festschrift in honor of Isabelle Cazeaux (Bryn Mawr College), *Liber amicorum Isabelle Cazeaux: Symbols, Parallels and Discoveries in Her Honor*, was recently published by Pendragon Press. The volume contains twenty-seven articles by students, colleagues, and admirers from around the world, with essays spanning many different eras and branches of musicology, including aesthetics, analysis, composition, ethnomusicology, history, historiography, organology, and philosophy. Copies may be ordered from Mr. Robert Kessler, Managing Editor, Pendragon Press, PO Box 190, Hillsdale, NY 12529; tel. (518) 325-1600; fax (518) 325-6102; penpress@taconic.net.

The **Scholar Rescue Fund** of the Institute of International Education provides fellowships for scholars whose lives and work are threatened in their home countries. These fellowships permit scholars to find temporary refuge at universities and colleges anywhere in the world. Applications are accepted at any time, with emergency applications receiving urgent consideration. Non-emergency applications will be considered three times a year; the next deadline is 1 September. More information is available at www.iie.org/srf/home.

Channan Willner has launched channanwillner.com, a Web site featuring a complete PDF version of his doctoral dissertation, “Durational Pacing in Handel’s Instrumental Works: The Nature of Temporality in the Music of the High Baroque” (City University of New York, 2005) that can be printed out free of charge. Willner envisions the Web page as a forum for the study of eighteenth-century phrase rhythm where other scholars could contribute articles.

Lavern Wagner has self-published his 127-page study of the Quincy (Illinois) University music department, “Harmonious Phoenix: The Quincy College Music Department Rises

continued on page 23

Annual Meeting, Los Angeles, California

2–5 November 2006

Call for Papers

**Deadline: 5 p.m. EST,
16 January 2006**

The 2006 Annual Meeting of the AMS will be held in Los Angeles, California, from Thursday, 2 November, to Sunday, 5 November, jointly with the Society for Music Theory. The Program Committee welcomes proposals for individual papers, formal sessions, and evening panel discussions in all areas of musicology. We will continue to follow the new guidelines adopted last year, which allow longer abstracts and thirty-minute papers. Please read these guidelines carefully, as proposals that do not conform to them will not be considered.

Proposals must be received by 5 p.m., Eastern Standard Time, Monday, 16 January 2006. All persons submitting proposals are invited to do so by mail, addressed to AMS Los Angeles Program Committee, attn: Robert Judd, American Musicological Society, 201 South 34th Street, Philadelphia, PA 19104-6313, U.S.A., or on the Web at www.ams-net.org. Proposals must not exceed **500 words**, and, if mailed, must be printed in 10- or 12-point single-spaced sans serif typeface on one 8.5 x 11-inch or A4 page. Proposals sent by regular mail must include (on a separate page): the author's name, institutional affiliation or city of residence, audio-visual requirements, and full return address, including e-mail address whenever possible. If submitting electronically, the on-screen directions should be followed carefully. Please note that proposals longer than 500 words will be automatically truncated. As in the past, only one submission per author will be considered.

The 2006 meeting will be held together with the Society for Music Theory (SMT). The AMS Program Committee warmly invites proposals for papers to be read at joint sessions sponsored by both societies. If authors submit two different proposals to the AMS and the SMT and both are accepted, only one of the papers may be read. Authors may not submit the same proposal to both the AMS and the SMT. Authors who read papers at the 2005 AMS meeting may not submit proposals for the AMS portion of the 2006 meeting.

No one may appear on the Los Angeles program more than twice. An individual may deliver a paper and appear one other time on the program, whether participating in an evening panel discussion, functioning as a chair-

organizer of a session, or serving as a respondent, but may not deliver a lecture-recital or concert. Not counting as an appearance is participation in extra-programmatic offerings such as interest-group meetings or standing committee presentations (e.g., the Committee on the Status of Women).

Receipts will be sent to all who submit proposals. Those who submit proposals via mail should provide either an e-mail address or self-addressed stamped postcard for this purpose. Receipts will be sent by the beginning of February 2006.

Length of presentations: The length of presentations submitted by individuals and those proposed as part of formal sessions will be limited to **thirty minutes** in order to allow ample time for discussion. Position papers delivered as part of a panel discussion should be no more than ten minutes long.

Individual proposals: Proposals should represent the talk as fully as possible. A successful proposal typically articulates and substantiates major aspects of its argument or research findings clearly, points out the novelty of the proposal (and its relation to earlier work), and indicates its significance for the scholarly community. Authors will be asked to revise their proposals for the booklet distributed at the meeting; the version read by the Program Committee can remain confidential. If a submission is not an individual proposal, it should be labeled as belonging to one of the following categories.

Formal sessions: An organizer representing several individuals may propose a Formal Session, which may take the form of (1) an entire session of four papers, or (2) a half session with two papers. In a **500-word anonymous proposal**, the organizer should set out the rationale for the session, explaining the importance of the topic and the proposed grouping of papers, together with a suggested chairperson (who would be named). The organizer should also include a proposal for each paper, which conforms to the guidelines for individual proposals stated above. Formal Session proposals will normally be considered as a unit, accepted or rejected as a whole. Applicants who would permit their proposal to be considered in the event that the complete Formal Session proposal is not accepted should indicate as much at submission (a check-off box for this is included in the online form). All organizers, including those who wish to include respondents, must

observe the forty-five-minute slots for paper presentation and discussion.

Evening panel discussions: Evening panel discussions are intended to accommodate proposals that are amenable to an exchange of ideas in a public forum. These may examine a central body of scholarly work, a methodological theme, or research in progress. Such panels should comprise participants' brief position statements, followed by general discussion among panelists and audience. Panel discussions will be scheduled for the same duration of time as full or half sessions of papers and will take place during the evenings. Organizers of panel discussions should submit the names of all panelists in a proposal of no more than 500 words that outlines the issues, clarifies the rationale behind the proposal, describes the activities envisioned, and explains why each panelist has been chosen. Such a proposal will not be vetted anonymously and will be considered only as a whole. Organizers of panel discussions may not also present a formal paper in the same year or in the preceding one, but panelists may do so. Organized, on-going study groups and affiliated societies should contact Robert Judd at the AMS office about scheduling a room for their meetings rather than applying under this category.

Program Committee procedures: The Program Committee will employ the following procedures: it will evaluate and discuss all the proposals anonymously (i.e., with no knowledge of authorship) and initially choose roughly 120 papers. The authors of all proposals will then be revealed, and approximately twenty-four more papers will be selected from the remaining proposals, for a total of 144. No paper accepted during the first round of discussion will be eliminated in the second round. Session chairs will be discussed by the whole committee, taking into account nominations, including self-nominations, sent to the AMS office by 10 March 2006.

—Anne C. Shreffler
Program Committee Chair

Call for Performances

Deadline: 15 January 2006

The Performance Committee for the 2006 Annual Meeting in Los Angeles invites proposals for lunch-time or evening performances, either as strictly musical concerts or as lecture-recitals. The committee encourages proposals that demonstrate the Society's

diversity of interests, range of approaches, and geographic and chronological breadth. We especially welcome performances that are inspired by or complement new musicological finds, that develop a point of view, or that offer a programmatic focus.

Free-lance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals, specifying concert or lecture-recital. Applicants should send three copies of the materials listed below to: Professor Elisabeth Le Guin, Dept. of Musicology, UCLA, 2443 Schoenberg Music Building, Los Angeles, CA, 90095-1623; leguin@humnet.ucla.edu.

Required materials include: (1) a proposed program, listing repertory, performer(s), and the duration of each work; (2) a list of audio-visual needs; (3) the applicant's e-mail address and a short (100-word) biography of each performer; (4) three copies of a CD, cassette, or video of no longer than twenty minutes that is representative of the program and performers; (5) for concerts, a one-page explanation of the significance of the program or manner of performance; OR for lecture-recitals, a maximum of two pages explaining the significance of the program or manner of performance, plus a summary of the lecture component, including information about the underlying research, its methodology, and conclusions.

An individual may not present both a paper and a performance or lecture-recital at the meeting. If an individual submits proposals to both the Program Committee and the Performance Committee and both are selected, she or he will be given an early opportunity to decide which invitation to accept and which to decline. The AMS can sometimes offer extremely modest stipends to performers whose proposals are accepted for the purpose of reimbursing extraordinary performance-related expenses.

—*Elisabeth Le Guin*
Performance Committee Chair

**Call for Nominations:
Session Chairs, AMS/SMT Los
Angeles 2006**

Nominations are requested for Session Chairs at the AMS/SMT Annual Meeting in Los Angeles, 2–5 November 2006. Please send nominations via mail, fax, or e-mail to the Philadelphia office of the AMS, including name, contact information, and area of expertise. Self-nominations are welcome. Deadline: 10 March, 2006.

Obituaries

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

Clement A. Miller
15 January 2005

Peter Flanders
12 February 2005

James P. Fairleigh
20 February 2005

Martin Picker
24 February 2005

Lenore Coral
9 March 2005

Stanley Sadie
21 March 2005

Hoyle Carpenter
4 April 2005

Albert Dunning
2 June 2005

Howard M. Schott
23 June 2005

Lenore Coral (1939–2005)

Lenore Coral, librarian of the Sidney Cox Library of Music and Dance and adjunct professor of music at Cornell University, died of cancer on 8 March 2005. A native of Detroit, she received a B.A. in music (1961) and an M.A. in library science (1965) from the University of Chicago. She continued at King's College, London, on a Fulbright Fellowship (1965–67). A student of Thurston Dart, she earned an M.M. in 1966 and a Ph.D. in Music History in 1974 with a dissertation on British auction and sale catalogues. She served as fine arts librarian at the University of California, Irvine (1967–72), and as the first full-time music librarian at the University of Wisconsin, Madison (1972–82). She came to Cornell in 1982.

Her research focused on the dissemination of music in the seventeenth to nineteenth centuries. After her co-authored book, *British Book Sale Catalogues 1676–1800: A Union List* appeared (1977), she continued in this field, returning to London in 1979–80 as an NEH research fellow. In her last weeks she arranged for the completion of a nearly finished manuscript extending the earlier volume to 1900. Lenore was an active member of the AMS at both the national and chapter levels. She served on the AMS Council (1975–77, 1982–84), on the AMS 50 Fellowship Committee (1984–89), and as a director-at-large (2001–03).

We are all beneficiaries of Lenore's music librarianship. Through publications and committee work, she played key roles in establishing international bibliographic standards for music, copyright laws, and cataloguing. In 1984 she founded and became director of the U.S. RILM Office at Cornell. She held major offices in the Music Library Association (president, 1987–89) and the International Association of Music Libraries (vice president,

1991–97). Her achievements were recognized with many awards and citations, including the MLA's citation for "distinguished service to music librarianship" in 1991—the youngest person ever to receive that award.

We at Cornell cherish our memories of Lenore donning a hard hat to visit the construction site during the renovation of the music building to make sure that the workers were getting it right. When they weren't, she would tell them so. And they would listen. It was typical of her hands-on style, feistiness, and exacting standards.

A forthcoming collection of essays, *Music, Libraries, and the Academy*, edited by James P. Cassaro and published by A-R Editions, intended to honor Lenore on her 65th birthday sadly must now serve instead as a memorial volume.

—*David Rosen*

Clement A. Miller (1915–2005)

More than a generation of students and scholars have benefited from Clement A. Miller's translations of Latin theory treatises of the Renaissance, all published by the American Institute of Musicology. They continue to hold their value in an increasingly Latin-less discipline, and the need they met has prompted another series, Greek and Latin Music Theory, founded by Thomas J. Mathiesen. These translations helped to open a field that had largely been neglected in American and English musicology: early music theory.

Clement Miller began his career as a performer, with a B.M. from the Cleveland Institute of Music (1936). He continued to perform throughout his career, as a pianist, harpsichordist, and lutenist. He received an M.M. in theory from the Cleveland Institute in 1937, and an M.A. in music from Western Reserve University in 1942, where he studied with Manfred Bukofzer. He undertook

doctoral studies at the University of Michigan with Curt Sachs, Alfred Einstein, and Louise Cuyler, who suggested the topic of his dissertation, a translation of Glareanus's *Dodekachordon*. This project would have daunted many scholars, but Clem loved Latin. After receiving his degree in 1951 he continued to perfect the translation, which was eventually published in 1965. I still remember my astonishment on first seeing the two volumes of this edition, in a luxurious folio format. Further translations followed: Gaffurius, *Practica Musicae* (1968); Cochlaeus, *Tetrachordon Musices* (1970); Heyden, *De Arte Canendi* (1972); Cardanus, *Writings on Music* (1973); Gaffurius, *De Harmonia Musicorum Instrumentorum* (1977); Burtius, *Musices Opusculum* (1983); and Ramis de Pareia, *Musica Practica* (1993). All these editions were accompanied by commentary, sometimes as separate articles. He also wrote on Erasmus and music and edited a volume of chansons by Le Gendre, Maille, and Morpain.

Clement taught at the Cleveland Institute of Music from 1937 to 1965, where he was head of the Department of Music History (1950–65) and dean of the faculty (1952–65); he also founded the first early music group in Cleveland (1955). From 1966 till his retirement he taught at John Carroll University. It was during this time that he was drawn into working with Edward Lowinsky, and later myself, on the so-called Spataro Correspondence, eventually published in 1991 as *A Correspondence of Renaissance Musicians*. He was the recipient of a Guggenheim Fellowship in 1974–75, and in the same year was named an Outstanding Educator of America.

—Bonnie J. Blackburn

Martin Picker (1929–2005)

Martin Picker, who died on 24 February after a long illness, made a distinguished contribution to the study of music sources and the editing of early music. After Herbert Kellman brought the Hapsburg-Burgundian complex of manuscripts to light in 1958, Martin completed his dissertation (1960) at Berkeley under Edward E. Lowinsky on Brussels 228, which was part of the complex. Brussels 228 was written, as Martin showed, for Marguerite of Austria. His study also included a second manuscript that belonged to Marguerite, Brussels 11239 (not part of the complex), and was published in 1965 as *The Chanson Albums of Marguerite of Austria*. Modeled in part on Helen Hewitt's ground-breaking edition of Petrucci's *Odhecaton*, Martin's publication represented the first full-length study of Renaissance manuscripts in their historical contexts.

Other editions by Martin include *Fors seulement: Thirty Compositions* (1981) in the series Recent Researches in the Music of the Middle Ages and Early Renaissance; *The Motet Books of Andrea Antico* (1987) in *Monuments of Renaissance Music*; and volume 16 of *The Collected Works of Josquin des Prez* (2000), which contains motets on Old Testament texts. He wrote numerous essays, reviews, and books, including *Garland Guides to Research on Ockeghem and Obrecht* (in one volume) and *Isaac* (another volume); and articles in *Annales musicologiques*, *The Musical Quarterly*, *Revista de musicologia*, *JAMS*, volumes of conference papers, *Festschriften*, and such encyclopedias as *The New Grove* and *MGG*.

Martin labored tirelessly behind the scenes to help other authors do their best work, as chair of the AMS Publications Committee (1977–81) and a supervising editor for *Masters and Monuments of the Renaissance*. In the former position he was instrumental in the publication of the 1979 translation of Oswald Jonas's revision of Schenker's *Der freie Satz* and served as the committee's liaison to myself throughout the preparation of vol. 3 of *The Collected Works of Johannes Ockeghem*. As a supervising editor at *Masters and Monuments* he helped Jane A. Bernstein produce *Philip Van Wilder, Collected Works* and was assisting me with my forthcoming edition of the works of Antoine Bruhier. Martin served as editor of *JAMS* 1969–71.

After teaching briefly at the University of Illinois, Martin joined the faculty of Rutgers University in 1961, where he chaired the Music Department 1973–79. Upon his retirement from Rutgers in 1997 he and his wife, Ruth, built a new home in Charlottesville, Virginia, where he remained active as a reviewer of concerts for the local press.

Those of us for whom Martin was a mentor, inspiration, and generous friend will miss him sorely.

—Richard Wexler

Stanley Sadie (1930–2005)

Stanley Sadie, staunch advocate for American musicology, died on 21 March 2005, after suffering from Lou Gehrig's disease.

A man of encyclopedic knowledge, uncanny wisdom, persuasive charm, and boundless energy, Stanley is best known for reinventing *Grove's Dictionary of Music and Musicians*, turning it into an international collaboration among the world's finest scholars. Since 1969 when the sixth revision of *Grove's* opus (1878) was conceived, he edited or co-edited two incarnations of the *New Grove* (1980 and 2001), spin-offs on instruments, American music, opera, composer biographies, and

Policy on Obituaries

The following, revised 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.

other topics. Determined that the *New Grove* should address an international audience with the latest thinking, he included aesthetics, ethnomusicology, popular music, and gender studies. With the help of an international advisory team, he carefully chose contributors from both promising young scholars and established authorities. Stanley inspired his collaborators to delve deeply, and the result helped transform the discipline, creating new standards for musical research.

Stanley was born in London on 30 October 1930 and studied music at Cambridge University. His dissertation, *British Chamber Music, 1720–1790* (1958), informed his first radio programs (1955) and an interest in the social history of music, which culminated in a book and television series, *Man and Music* (1987–93). While teaching at Trinity College of Music (1957–65), he produced his first books on Handel (1962) and Mozart (1965). His engagement with both composers lasted his lifetime, taking varied forms. As co-founder of the Handel House Trust with his wife, Julie, he conceived and raised funds to renovate Handel's Mayfair townhouse. They sought to recreate the composer's living environment and establish a center of learning and music-making. They traveled throughout Europe visiting other composer-houses—a project that engendered their book, *Calling on the Composer* (2005). Stanley loved Mozart even more. He contributed the Mozart entry

in the *New Grove*, produced Mozart editions, completed fragments, and in his final months finished the first volume of a new biography (2005). A festschrift for him, *Words about Mozart* (2005), surveys his many publications.

Stanley's commitment to the highest standards of scholarship was matched by his passion for communicating to a wide public. As music critic for *The Times* and contributor to *Gramophone*, the *Financial Times*, and other magazines and newspapers, he published more than 5,000 articles—not counting innumerable radio programs and record and program notes for performers, ensembles, and festivals. These showed sensitivity to both practicing musicians and contemporary composers. Stanley also brought vision and diplomatic management to the *Musical Times* as editor (1967–87) and to the Royal Musical Association and International Musicological Society as president.

Stanley's many friends will miss not only his astute perceptions but also his empathy, kindness, good humor, and generosity. He nurtured and helped countless people in the profession. Dignified, courageous, and undaunted by the challenges of illness and the rough and tumble of the publishing world, he showed us how to maintain a positive spirit in the pursuit of our dreams.

—Jann Pasler

News Briefs

Continued from page 19

From Its Ruins.” Free copies are available from: Lavern Wagner, Professor of Music Emeritus, 2645 Hillside Drive, Quincy, IL 62301.

The Smithsonian Center for Folklife and Cultural Heritage has launched **Smithsonian Global Sound**, www.smithsonianglobalsound.org. To date, Smithsonian Global Sound features the collections of Smithsonian Folkways Recordings, Archive and Research Centre for Ethnomusicology of the American Institute of Indian Studies (ARCE) in New Delhi, India, and the International Library of African Music (ILAM) in Grahamstown, South Africa. Downloads from Central Asia and other parts of the world will be added in the months to come. Users can browse by genre, instrument, geographical location, and culture group.

The Schubert Society of the U.S.A. has announced the launching of ***Arpeggione: Journal of the Schubert Society of the USA***. The aim of *Arpeggione* is to broaden the vistas of Schubert research and to promote greater multidisciplinary approaches to the study of the life and work of Franz Schubert. For more information: www.schubertsocietyusa.org.

25 Years Ago: 1980

- Philip Brett and Ross Duffin received the Noah Greenberg Award.
- Howard Mayer Brown's "President's Message" discussed AMS Council's new report answering the concerns of those considering the discipline: "What is musicology? What opportunities are there for those wishing to enter into graduate studies in musicology?"
- 3,572 members were reported, including 865 student members.
- Plans for the Denver meeting, joint with the CMS and the SMT, were published.

50 Years Ago: 1955

- Willi Apel solicited scholarly input for the second edition of the *Harvard Dictionary of Music*.
- The Society-sponsored edition of *The Complete Works of Dunstable*, edited by Manfred Bukofzer, was published.
- Student member dues were raised to \$4.50.
- Total membership stood at 1,038, compared to 1,050 the previous year and 1,106 in 1953.
- The report of the Committee on Graduate Studies, Archibald T. Davison, Chairman was presented. Musicology was defined as "the investigation of the art of music as a physical, psychological, aesthetic, and cultural phenomenon. The musicologist is a research scholar, and he aims primarily at knowledge about music." Regarding preparation for the study of musicology, "The student's preliminary education should include a reading knowledge of Latin, French, Italian, and German, and he should have more than an elementary acquaintance with medieval and modern history and literature. Highly desirable also is some knowledge of physics (particularly acoustics), psychology, fine arts, and the principles of logical thinking and reasoning."
- Plans were reported for the AMS meeting in Princeton, 28–30 December. "It is planned to have fewer speakers than usual at each session, so that each speaker will be allotted a little more time."

AMS *opus* opening paths to unlimited scholarship

You've probably thought about the possibility of contributing to the AMS *OPUS* Campaign. But did you know:

- You can set up a recurring credit card or bank account debit with a simple phone call. A few dollars each month can make a significant impact.
- You can make a gift of securities. Doing this often helps your charitable dollar stretch further: if the stock has appreciated, giving it as a charitable contribution helps you minimize capital gains tax, and taking it as a deduction helps the bottom line at tax time.
- Our forebears Otto Kinkeldey, Manfred Bukofzer, Paul A. Pisk, Dragan Plamenac, and Gustave Reese wisely invested in musicology and laid the foundation for the current AMS endowment. Please consider naming the AMS in your will.
- The AMS has the ability to set up Charitable Gift Annuity or a Charitable Remainder Trust. A Charitable Remainder Trust is an irrevocable trust designed to convert an investor's highly appreciated assets into a lifetime income stream without generating estate and capital gains taxes. This enables you to benefit yourself, your family, and leave a lasting legacy for the future.

Write to Robert Judd at the AMS (201 S. 34th Street, Philadelphia PA 19104-6313), drop an e-mail (rjudd@sas.upenn.edu), or phone ((215) 898-8698 or toll-free, (888) 611-4267) to speak further about any of these plans.

President-elect Charles Atkinson

Charles Atkinson has been elected President of the Society for the term 2007–2008. He has served the Society as chair of the Einstein Award Committee, the 1985 Program Committee, and the Midwest Chapter Program Committee, and as a member of the Board of Directors, the Council, the AMS 50 Award Committee, and the Publication and Membership Committees of the Southern California Chapter. A graduate of the University of New Mexico, he received his master's degree from the University of Michigan and his Ph.D. from the University of North Carolina, Chapel Hill, with additional study at the Juilliard School and at the Universität Erlangen-Nürnberg, Germany. He has been on the faculty of the Ohio State University since 1978, where he is presently Area Head of Musicology. He has also taught at the University of California, Irvine, and as Visiting Professor at the University of North Carolina, Chapel Hill, in 1987 and as *Directeur d'Etudes Invité* at the *Ecole Pratique des Hautes Etudes* (Sorbonne) in Paris in 2001.

He has received the Alfred Einstein Award from the Society and the Van Courtlandt Elliott Prize of the Medieval Academy of America, and research fellowships from the Deutscher Akademischer Austauschdienst,

the Alexander von Humboldt-Stiftung, and the National Endowment for the Humanities, as well as the Distinguished Scholar and University Distinguished Lecturer awards from Ohio State.

Atkinson's scholarly work is devoted primarily to music within the intellectual history of Antiquity and the Middle Ages. He is the author of *The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music* (Oxford University Press, forthcoming), as well as articles on the terms *modus* and *tónos/tonus* for the *Handwörterbuch der musikalischen Terminologie* (Freiburg im Breisgau, 1996 and 2005). Recent articles include "Martianus Capella 935 and its Carolingian Commentaries," *The Journal of Musicology* 17 (1999); "The Other *Modus*: On the Theory and Practice of Intervals in the 11th and 12th Centuries," in *The Study of Medieval Chant: Paths and Bridges, East and West: In Honor of Kenneth Levy* (London, 2001); "Tonus in the Carolingian Era: A Terminological *Spannungsfeld*," *Musiktheorie im Mittelalter, Symposionsbericht: München, 23–27 Juli 2000*. (Munich, 2001); "Glosses on Music and Grammar and the Advent of Music Writing in the West," in *Western Plainchant in the First Millennium: Studies in the Medieval Liturgy and Its Music in Honor of*



President-elect Charles Atkinson

James McKinnon (Aldershot, 2003).

Atkinson serves as series editor for *Recent Researches in Medieval and Early Renaissance Music* (A-R Editions) and on the editorial advisory boards of *Monumenta Monodica Medii Aevi* (Bärenreiter) and the *Journal of Musicology*, as well as the advisory board for the Center for the Study of Medieval and Renaissance Music Theory (Indiana University). Since 2000 he has been serving as Chair of Cantus Planus, a Study Group of the International Musicological Society.

Society Election Results

The results of the 2005 election of AMS officers and the Board of Directors:

President: Charles M. Atkinson
Secretary: Rufus Hallmark, Jr.

Directors-at-Large:
Mark Evan Bonds
Carol Oja
Pamela Starr

Next Board Meetings

The next meeting of the Board of Directors will take place on 26 October 2005 in Washington, D.C.; the spring meeting will take place on 11 March 2006 in Los Angeles.

AMS Membership Totals

Current total membership (as of July 1, 2005):
3,351 (2004: 3,167)
2004 members who have not renewed: 421
Institutional subscriptions:

Breakdown by membership category:

Regular, 1,567
Sustaining, 9
Low income, 144

Student, 731
Emeritus, 419
Joint, 90
Life, 49
Honorary/Corresponding, 42
Complimentary, 30

Do we have your current contact information?

To send AMS mailings accurately, the AMS must receive notice of changes of address at least two weeks prior to each mailing. For correct information to be included in the *AMS Directory*, the AMS must receive changes prior to 15 December each year.

When changes occur, please either update your own record at the members-only web site or let us know directly. AMS contact information is as follows:

AMS
201 S. 34th Street
Philadelphia, PA 19104-6313
(215) 898-8698
toll free (888) 611-4267 ("4AMS")
fax (215) 573-3673
<ams@sas.upenn.edu>
www.theams.us

AMS Newsletter Address and Deadlines

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

Peter Alexander
The University of Iowa
Arts Center Relations
300 Plaza Center One
Iowa City, IA 52242
fax: 319/384-0024
<peter-alexander@uiowa.edu>

(Please note that e-mail submissions are preferred.)

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Claims for missing issues must be requested within six months of publication.