

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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The Society's 2006 Annual Meeting

**AMS/SMT Los Angeles 2006
2–5 November**
www.ams-net.org/LosAngeles/

The American Musicological Society and the Society for Music Theory will hold their joint Annual Meeting 2–5 November at the Hyatt Century Plaza Hotel in Los Angeles, California. Located in Century City—the former location of the Twentieth Century Fox studio lot that was razed and redeveloped in the 1960s—the Century Plaza is set on seven acres on the fashionable West side of Los Angeles. It is close to Beverly Hills, and provides easy access to all of West LA, including Westwood (home of UCLA), Brentwood, Santa Monica, and Venice Beach. Hollywood and West Hollywood are only slightly farther away.

El Pueblo de Nuestra Señora la Reina de Los Angeles de Porciuncula, to give it its full name, was founded by the order of King Carlos III of Spain in 1781, a few years after the first Franciscan missions were established among the Tongva and Tataviam people. From its very beginning, LA was intensely multicultural and multi-ethnic, its first citizens including people of European, Native American, and African

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Michele & Tom Grimm, copyright © Los Angeles Convention & Visitors Bureau.

Los Angeles, site of the Fall 2006 AMS meeting

OPUS Campaign reaches First Million

The *OPUS* Campaign ended its second fiscal year with a total balance, including both donations and pledges, of just over \$1 million—\$250,000 of which came in over the past twelve months. Altogether there were 776 donors, including sixty above the \$1,000 level, twenty of whom contributed above the \$5,000 level.

The *OPUS* Campaign Committee extends lasting thanks to all who gave for the first time in the past year; to all who continued their pledge faithfully month by month; and especially to those who stepped forward in the last month of the fiscal year to help *OPUS* make significant achievements. The **M. Elizabeth C. Bartlet Fund** attained its \$25,000 goal, thus allowing the fund to be permanently designated to support research in France; and the **Harold Powers World Travel Fund**, supporting travel throughout the world for research on music, has been established, thanks to a very generous inaugural contribution.

These impressive accomplishments enabled a successful conclusion to the first third of the *OPUS* Campaign.

The handsome Web site went live in April 2006, making it easy to assess new developments as they occur and convenient to donate online. With its frequently updated messages to the membership and visual evocations of our Society's work over its seventy-odd years, the Web site invites your repeated visits—preferably with credit card in hand:

www.ams-net.org/opus

Student members Ana Alonso-Minutti, Erika Honisch, and Rob Pearson answered the call to gather that constituency into a potent force in the campaign, to which end students attending the Annual Meeting in Los Angeles are invited to meet each other Thursday evening at the Student Reception. Plans for a *soirée amicale et fiscale* for all donors are

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President's Message

Does musicology matter? A recent article by Alan Kozinn in the *New York Times*, "This is the Golden Age," asserted that the classical music scene is more vibrant than ever, but flourishes in hitherto unforeseen ways:

Woody Allen's "Annie Hall" observation about relationships and sharks—that both must either move forward or die—also works for culture. In classical music, lots of people really just want the dead shark. They pine for the days when Bernstein, Reiner, Szell and Toscanini stood on the podium, with Heifetz fiddling, Horowitz at the piano and Callas and Tebaldi locked in a perpetual diva war. Most of all they want their repertoires set between 1785 and 1920.

You can send those people your condolences.

For the rest of us, the shark is still moving. We're getting our revivals of Machaut and Rameau along with vigorous reconsiderations of Bach, Mozart, Beethoven and Mahler and a varied gallery of contemporary composers. We may be hearing much of this in small, hi-tech halls instead of cavernous temples of the arts or finding it online instead of in shops or on the radio. But it's all there, constantly renewing itself. You just have to grab onto the dorsal fin.

Letters did not pour in after this article appeared, and the few that did were more pessimistic; one said, simply, that appearances are deceiving because classical music doesn't *matter* any more. This struck me as a problematic but resonant assertion. I am privileged to teach at a university that still requires its undergraduates to acquire listening literacy in classical music, so I can watch the development of a community of interest in a non-self-selected population. I've also noticed, in conversations with friends, colleagues, and graduate students, that the scholarly directions in which people are heading seem motivated by passion rather than duty, that we're working not on What Needs Doing, but on what we love. In some cases, that means putting oneself in the picture; I think the current popularity of reception studies reflects our interest in imagining audiences and contexts because of identification with our own emplacements. For others, what matters emerges from signs of political engagement in music and text, in imagining a place for music in the contested ground beyond the rarefied precincts of high culture.

As AMS members, we stand at any moment in varying relation to the field of musicology and its disciplines, to the academy and its departments, to the humanities and their divi-

sion of knowledge, to the reading or listening public, and to the Society itself. At the annual meeting of the American Council of Learned Societies, we were enjoined to make a public case for the importance of the humanities and not to be trapped in the terms set by the attackers ("impractical"). Don Randel, incoming president of the Mellon Foundation, quoted William Carlos Williams: "It is difficult/ to get the news from poems/ yet men die miserably every day/ for lack/ of what is found there."

The AMS at Bowdoin College. Fortunately, there are leaders in higher education who recognize the importance of the humanities and of musicology in particular. One is President Barry Mills of Bowdoin College, who has welcomed the AMS to its new home. (Perhaps the shark metaphor is less appropriate here, but I consider this moving forward.) Last May, when Bob Judd and I had lunch with him at lovely Cleaveland House, he was eloquent in declaring the AMS an asset to his campus, now in the midst of an arts initiative. Immediate tangible benefits for the Society, in addition to welcoming and well-equipped quarters, will be high-quality tech support for the AMS Web site, increased support staff for the office, and a high campus profile. The communication and outreach aspects of our mission are likely to flourish in Brunswick, Maine. That Bowdoin musicologists Mary Hunter and James McCalla have long been deeply involved with the AMS is a matter for rejoicing too. (Indeed, I owe Jim belated thanks for his noble service as chair of the Performance Committee last year, culminating in the brilliant musical events at the Annual Meeting in Washington.) The AMS will be well placed as an exemplar of a tangible commitment. I thank President Mills for his compelling vision for Bowdoin and for his wisdom in recognizing the value of the AMS to his institution.

Board Retreat. The near-midpoint of the *OPUS* Campaign afforded the Board a good opportunity for reflection on the state of the Society. Thus, just before its regular March meeting, the Board arrived in Los Angeles for a retreat, our first since Columbus in 2002. We successfully disregarded the blandishments of Beverly Hills and Santa Monica (wine tasting? tango lessons? skeeball?), avoided bureaucratic "retreat-speak," and worked on making AMS structures transparent and useful to the membership. (See the new feature, "News from the Board," p. 5.)

Governance. The Administrative Handbook on the Web site describes the structures

of the Society. Our by-laws established standing committees, annual committees, Council committees, and fellowship and award committees. The 2002 retreat proposed Board committees, established at the Columbus meeting, to improve the functioning of the Society. The 2006 retreat evaluated the workings of the three C's—Committees, Council, Chapters—and considered ways to streamline, expand, or coordinate them. Our Board committees focus on the Annual Meeting, on career development issues (which we examined at length), on communication within the Society and as the "public face of musicology," and on keeping committees well-stocked. I am deeply grateful to the hard-working chairs and their members on all of our committees. In conjunction with Council Secretary Andrew Dell'Antonio, we are exploring ways to increase communication and collaboration with the Council, an advisory body so crucial to the Board that its secretary participates in all Board meetings. It meets with the president at the Annual Meeting and as of 2005, those minutes form part of the Board's agenda. Key aspects of the Society and our musicological lives in general take place in the chapters, most of which hold at least two big meetings per year and send officers and representatives to the Annual Meeting and to Council. Jim Briscoe is bringing welcome energy to the Chapter Activities Committee, which has a new name and Board-approved mandate.

OPUS. Discussion of the *OPUS* Campaign with D. Kern Holomon took up a large part of the retreat (see the *OPUS* report, p. 1). I am deeply grateful to Kern and to Anne Walters Robertson, campaign co-chairs, who have thrown themselves into the job with extraordinary commitment. And I continue to be awed at the generosity of our members and other donors.

Seventy-fifth Anniversary. We have been in conversation with Council, with the Committee on the History of the Society, with the chapter officers, and with the *OPUS* chairs about ways to celebrate the Society's seventy-fifth anniversary in 2009 together with the end of the campaign at the Annual Meeting in Philadelphia. We are planning a chain of events, something to read, and something to look at. Mum's the word.

This is a time of achievement and promise for the AMS, and we can take pride in the work of our members and of our organization. My term ends after the Los Angeles meeting, and for the peroration of my valedictory message

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AMS Los Angeles 2006

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mixed descents. During its long history under colonial, Mexican, and finally U.S. governance, the city has welcomed immigrants from all over the globe. Visitors will find constant reminders of LA's extraordinary variety in the assortment of restaurants, stores, and cultural sites all over town, not to mention in the vibrant mix of its citizenry.

LA offers a remarkable banquet of the visual arts in a variety of museums, including the Los Angeles County Museum of Art (LACMA), the Museum of Contemporary Art—Los Angeles, the Norton Simon Museum of Art in Pasadena, the Armand Hammer Museum at UCLA, and the Getty Center. Simon Wiesenthal's powerful Museum of Tolerance is within walking distance. The George C. Page Museum, right beside the LACMA, features the Pleistocene fossils recovered from the Rancho La Brea Tar Pits. Of course there is classical, jazz, pop, and a wide variety of other musics to be found in the area. The



The Getty Museum

LA Opera performs at the Dorothy Chandler Pavilion and the LA Philharmonic at Frank Gehry's astonishing Walt Disney Concert Hall, completed in 2003. Popular music is easy to sample along Sunset Strip and at many other venues around the city.

The Century City Shopping Center, adjacent

to the Century Plaza, features an upscale—but still reasonably affordable—food court, as well as a number of fine restaurants. The famous shopping district of Rodeo Drive in Beverly Hills is a walkable mile away, and there are numerous restaurants within two or three miles serving quite a few cuisines and catering to all price ranges.

With so many attractions for visitors to Los Angeles, there are two problems—what to see

and how to get there. The local arrangements committee will provide an extensive list of activities that may be of interest to AMS members, and offer help with directions. Travel is a more uncertain proposition. Public transportation is practical only for trips of short duration; (almost) nobody walks in LA, but many do take

the bus from Century City to neighborhoods that are close by. If AMS members wish to do any extended travel within LA, they may want to consider splitting the costs of a rental car with others attending the conference. Parking at the hotel is \$15 per day, and there are few other ways to store a car close by. If you don't wish to venture farther than downtown, taxis are a good way to go, especially if you can share. It is safe to budget \$6 for the first mile, \$3 per additional mile, not including tip. There is no charge for extra passengers. You'll probably want to use your cell phones to order a ride, though, since free-range cabs can be hard to find.

Program: The Los Angeles program, found in its entirety on pp. 9–18, includes an impressive array of presentations, including an exciting session devoted to newly-discovered *trecento* sources, presentations by honorary members Harold Powers, H. Colin Slim, and Lewis Lockwood, sessions devoted to music and politics, music and the occult, dreams and fantasies, manly music, and so on.

Conference Concerts:

The Performance Committee, chaired by Elisabeth Le Guin (UCLA), has selected three highly interesting events. In an elegant international gesture, Justo Sanz Hermida, clarinet, and Sebastián Mariné, piano, from the Real Conservatorio Superior de Música de Madrid, Spain, will present a concert entitled “Homenaje a Robert Stevenson,” to celebrate the compositional legacy of the great scholar of Hispanic musicology, long-time professor at UCLA and resident of Los Angeles.

In his lecture recital “Elgar at the piano,” David Owen Norris of the University of Southampton, England, will present his unique reconstructions of Elgar's own 1929 piano improvisations, as well as the rarely-heard “Concert Allegro.”

Finally, DoubleAction, consisting of Tomas Gregg, tenor, and Emily Laurance, pedal harp, of the Boston Conservatory of Music, will offer an eclectic program entitled “Songs of the Harper: Early Lieder with Harp Accompaniment.”

These programs were chosen from a number of excellent proposals, for which the Program

AMS/SMT Annual Meeting Hotel Information

A block of rooms is being held for the Los Angeles conference attendees at the conference hotel: the Hyatt Regency Century Plaza Hotel, 2025 Avenue of the Stars, Los Angeles CA 90067; tel. (310) 228-1234; toll-free reservations (888) 591-1234; centuryplaza.hyatt.com. A link from the AMS Web site dedicated to room reservations is also available. We have reserved a block of rooms at the Hyatt Regency Century Plaza Hotel at the special rate of \$167 (single), \$187 (double), \$207 (triple), \$227 (quad), per night for reservations received no later than 5 p.m. PDT 5 October 2006. In order to qualify for the conference rate, you must quote the AMS/SMT Annual Meeting reservation code, G-MUSC, when making reservations. Budget 14.045% additional for city hotel tax.

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 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.

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Committee is very grateful. We hope to see large and eager audiences for all these events.

Other Performances: On Thursday and Friday 2 and 3 November at 8 p.m., and Sunday 5 November at 2 p.m., the LA Philharmonic will perform in Disney Hall. The program will feature Henze's *Erkönig*, Brahms's Violin Concerto with Joshua Bell as soloist, and (except for Friday) Schubert's Symphony No. 6. Jonathan Nott conducts. Also at Disney Hall, on Wednesday night, 1 November, Joshua Bell will join members of the Philharmonic in a chamber music concert. Tickets go fast; see wdch.laphil.com. On Saturday 4 November, the concert series Jacaranda (www.jacarandamusic.org) will hold a marathon, "Twentieth-Century Music of the Americas," presented by some of the best performers in the West. The three concerts begin at 4 p.m. (Golijov, Varèse, Ginastera, Ives, and Copland), 7:30 p.m. (Varèse, Revueltas, Ginastera, Adams, and Harrison), and 10 p.m. (Reich, Cage, and Riley). The concerts will be held in a 1938 WPA theater in Streamline-Art Deco style, with a noted fire curtain mural and mosaic in the hall.

Other concerts being planned include a program of music by composers interned in the Nazi concentration camps, to be presented at nearby Beverly Hills Presbyterian Church on Thursday night; the Department of Ethnomusicology and Systematic Musicology at UCLA will also sponsor a concert of music from the Near East, the Balkans, and Brazil.

Further information will be available on the registration form and the conference Web site.

Travel to Los Angeles: Of the several Los Angeles area airports, Los Angeles International Airport (LAX) is much the closest—about 11

miles from the conference hotel. Super Shuttle (1-800-BLUE VAN) and Prime Time Limousine (1-800-RED-VANS) offer shared shuttle service for \$13 or \$15 one-way per passenger (look for the orange "Shared Ride Vans" signs outside the terminal). Taxi fare to the hotel is on the order of \$30 and may be shared by up to four passengers. Public transportation between airport and hotel is not reasonably possible. Shared shuttles from Burbank (BUR) are \$28 and from Long Beach (LGB) \$38. Orange County (SNA) and Ontario (ONT) Airports are both about 50 miles away, hence not recommended.

The most practical solution may be to rent a

"A remarkable banquet of the visual arts and music from classical to pop"

car (consider sharing!) to help get around town in addition to traveling to and from the airport. The Century Plaza is easily reached from LAX: Take Century Boulevard East to the San Diego Freeway (Interstate 405) North, proceed 6 miles, and exit at Santa Monica Boulevard. Turn right onto Santa Monica Boulevard, proceed 2 miles, and turn right onto Avenue of the Stars. The hotel is located 2 blocks ahead on the right.

Weather: Weather in Southern California is mild year-round, and particularly so during the fall. Daytime temperatures average in the low 70s, and drop down to the 50s at night. No one from Southern California will admit to the possibility of rain, although weathermen claim that it occasionally happens.

Interviews: A limited number of rooms at the Century Plaza 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 Committee on Cultural Diversity Travel Fund, the Howard Mayer Brown endowment, and the AHJ AMS 50 endowment by contributing \$50 or more to these worthy causes. All members who contribute on their registration forms will receive complimentary beverage tickets at the Thursday evening reception. If you contribute \$100 or more, you will receive five tickets to share with your friends.

Registration: A registration form will be mailed to all members in early August. All members registering on or before 5 p.m. EDT 30 September will 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 with arrangements. 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 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.

Los Angeles Annual Meeting Program Selection

Last January, the 2006 AMS program committee (Anne Shreffler, chair) received five hundred proposals, from which they were mandated to choose 144 papers. Most submitted proposals using the online form; ten used U.S. Mail. Categorization according to chronological period or rubric was self-selected by those who submitted proposals. The committee did not rely heavily on these categories when deliberating, although they strove for a healthy balance. Selection details follow.

Category	Received	Accepted
Medieval	17	6
Renaissance	27	13
Seventeenth century	16	4
Eighteenth century	49	11
Nineteenth century	104	26
Twentieth/Twenty-First century	126	32
North American Music	45	17
Other*	59	14
Formal sessions [sessions (papers)]	15 (53)	1 (20)

*Popular musics, world musical cultures, film music, interdisciplinary topics, etc.

President's Message

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I turn to Joshua Chamberlain, the rhetoric professor turned Civil War general, Maine governor, and Bowdoin president (movingly portrayed in Michael Shaara's famous novel *The Killer Angels*): "Men reach their completest development, not in isolation nor working within narrow bounds, but through membership and participation in life of largest scope and fullness." As I think of the superb Board members I've worked with, of tireless secretary Rufus Hallmark and gold-thumbed treasurer Jim Ladewig, of the incomparable Bob Judd, and of those in editorial positions and on committees, all of whom give so much time to the workings and well-being of the Society, I realize what a privilege and honor it has been to serve the Society as president. I look forward to seeing you in Los Angeles.

—Elaine Sisman

Executive Director's Report

As I write, the AMS is packing up books and files in preparation for the move to Bowdoin College. We have had a moving sale and divested ourselves of significant back stock from the basement. It's a bittersweet time, as the University of Pennsylvania's Music Department has been such a generous host to our society since 1959. As the AMS draws to a close this chapter of its history, marked by the leadership of Otto Albrecht and Alvin Johnson, we express our deep gratitude to the faculty, staff, and entire university community for their support of our activities the past fifty years. Maryellen Malek, Jeff Kallberg, Gary Tomlinson, Larry Bernstein, Marjorie Hassen, and many others have been outstanding to work with. John Bailey has been a lifesaver in the office the past six months, as we go through the transition. Speaking personally, I'll miss the hospitable digs at Penn very much—thanks to all at Penn who have worked with the AMS!

At the AMS Board retreat in Los Angeles last March we strategized about the future and worked on *OPUS* planning, with a view toward the 2009 culmination of the campaign. I won't repeat the news on *OPUS* you'll find sprinkled elsewhere in the Newsletter; suffice it to say that the campaign goals of opening up new avenues and means to accomplish our goals are in the forefront of most of the office activities. I am in the enviable position of processing the many generous contributions and gestures of support. It is most gratifying to see so many members working so selflessly toward these worthy goals.

With the move to Bowdoin, the AMS office will change significantly. We are pleased to welcome to the office Kristen Lavoie, who becomes the office's executive assistant in August. In September, we will also be hiring another administrative assistant half time, thanks to the generous support of Bowdoin College. I am looking forward to seeing more of AMS members Mary Hunter and Jim McCalla, both of whom are on the faculty at Bowdoin College, as well as the many colleagues in the area who gather at New England Chapter meetings.

—Robert Judd

AMS OPUS

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currently in preparation.

As we await word on various grant funding for which the *OPUS* Campaign has applied, the campaign committee, with very generous support from Oxford University Press (OUP) and the *Grove* dictionaries, challenges members to join with their institutional colleagues in reaching substantial levels of commitment to the goals of the campaign. awards in four categories (see the insert at the center of this Newsletter) range from gift certificates for OUP products to several multi-volume sets, including *The New Grove* and Richard Taruskin's *New Oxford History of Music*. The deadline for the prizes is 15 October 2006; the challenge awards are expected to continue in future years.

The campaign is now in what Anne Robertson calls the "hearts-and-minds phase." Some light math will suggest that the pace of the endeavor will need to advance in all the important categories—number of donors, level of giving, and percentage of the membership involved—if we are to reach our ambitious goal of \$3,500,000 in the 40 months remaining. That level of endowed funding will secure in perpetuity an array of programs we all

hold dear: subventions for publication, notably including first books, funding for research travel and other research expenses for every category of membership, and recognition of leaders in music scholarship, from dissertation writers to lifetime achievements.

Every member stands to profit—intellectually, morally, financially—from these efforts on behalf of our profession's good health. Hence every member needs a stake in *Opening Paths to Unlimited Scholarship*. If you haven't yet made your pledge and contribution, now's the time to visit the Web site, think about the campaign goals and what they will mean to the discipline and you personally, and join the effort. You'll be glad you did.

—D. Kern Holoman and
Anne Walters Robertson

AMS Web site

With the AMS move to Bowdoin College, the AMS office plans to revamp the Web site. On the table for inclusion are facilities like calendars, colloquy spaces, and even a means for real-time online discussion at the Annual Meeting. Suggestions are welcome: send them to ams@ams-net.org.

News from the AMS Board

The March 2006 AMS Board meeting included a time of retreat similar to its first-ever retreat in March 2002. We discussed strategic aspects of the Society including:

- Activities and initiatives of the Board committees established in 2002;
- The *OPUS* Campaign (D. Kern Holoman, campaign co-chair, leading the discussion); and
- Plans for celebrating the completion of the campaign at the Society's seventy-fifth anniversary (2009, Philadelphia).

Following the retreat, the Board met for ten hours to conduct its normal business stemming from reports from all officers and committees of the Society. Among its actions, the Board:

- approved the Society's budget for the upcoming year;
- authorized funding for four AHS-AMS 50 Fellowships and one Howard Mayer Brown Fellowship @ \$17,000 for 2006–07, and accepted the award recommendations presented by the respective committees;
- approved the slate of candidates for election to Council;
- approved the slate of candidates for Honorary and Corresponding Members;
- approved the formation of two new study groups: Pedagogy and Cold War and Music;
- approved the Communications Committee's proposals (see their report, p. 8); and
- agreed to rename the Chapter Fund Committee the Chapter Activities Committee, in recognition of its expanded role in the Society.

The Board also received personal reports from Anne Shreffler, Los Angeles Program Committee chair, who reported on that committee's deliberations, and Mitchell Morris, AMS Los Angeles Local Arrangements Committee chair, who presented plans for the fall meeting of the Society.

—Rufus Hallmark, Secretary

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 2006–07. In alphabetical order they are: Todd R. Decker (University of Michigan), “Black/White Encounters on the American Musical Stage and Screen, 1924–2005”; Margaret Martin (Stony Brook University), “Cultivating the Vernacular: Bang on a Can and the New American Avant-Garde”; Lisa Musca (University of California, Los Angeles), “The Piano Fragment and the Decomposing of the Musical Subject from the Romantic to the Postmodern”; and Jesse D. Rodin (Harvard University), “Josquin and the Polyphonic Mass in the Sistine Chapel.”

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 2006-07 fellowship is awarded to Charles Carson from the University of Pennsylvania.

Wolf Travel Award: Two doctoral candidates in musicology have been selected to receive awards from the Eugene K. Wolf Travel Fund for European Research. Amy Brosius (New York University) will travel to Paris to examine the correspondence of Cardinal Jules Mazarin held at the Ministère des Affaires d'Étrangers in Paris for her dissertation on the political aspects of singing culture in mid-seventeenth-century Rome; and Michael Eisenberg (City

University of New York) will travel to Rome to look at sources related to his dissertation, “Keyboard *Seconda Pratica* in Transmission: The Copper-Engraved Toccata Publications of Girolamo Frescobaldi.”

All AMS award recipients will be officially honored at the AMS Annual Business Meeting and Awards Presentation in Los Angeles, 3 November 2006.

Other Awards, Prizes and Honors

National Endowment for the Humanities (NEH) fellowships have been given to: **Olivia Mattis** (Salt Lake City, Utah) for “Edgar Varèse and the Liberation of Sound”; **Barbara Heyman** (SUNY, Brooklyn College) for “A Comprehensive Thematic Catalog of the Complete Works of the American Composer Samuel Barber”; **Bonnie Gordon** (SUNY, Stony Brook) for “Voice Machines: The Castrato, the Cat Piano, and Other Strange Sounds”; **Ellen Harris** (M.I.T) for “Mr. Handel and His Friends: Music in the Context of 18th-Century London Life”; and **Barbara Mackenzie** (CUNY Research Foundation), for “Abstracts of Music Literature: pre-1967 *Festschriften*.”

NEH Summer Stipends have been awarded to: **Gregory Barnett** (Rice University) for “Music and the Courtly in Early Modern Bologna”; **Susan Boynton** (Columbia University) for “Cultural Nationalism and the Study of Liturgy in Eighteenth-Century Spain”; and **Pierpaolo Polzonetti** (University of North Carolina, Greensboro) for “Italian Opera in the Age of the American Revolution.”

The American Council of Learned Societies has awarded fellowships to **Rachel Golden Carlson** (University of Tennessee, Knoxville) for “Medieval Identities in Occitanian Crusade Song”; to **Martha Feldman** (University of Chicago) for “The Castrato as Myth: A Study of Virtuosity and Abjection, Money and Blood”; to **Bryan Gilliam** (Duke University) for “Rounding Wagner’s Mountain: Richard Strauss’s Search for Modern German Opera”; and (under the Frederick Burkhardt Residential Fellowship Program for Recently Tenured Scholars) to **Wendy Heller** (Princeton University) for “Pan Pipes and the Triumph of Bacchus: Baroque Dramatic Music and the Uses of Antiquity.”

The Society for American Music presented the Wiley Housewright Dissertation Award for the best dissertation in the field of American music to **Charles Hiroshi Garrett** for



Todd Decker
AHJ AMS 50 Fellow

“Struggling to Define a Nation: American Music in the Twentieth Century” (University of California, Los Angeles, 2004).

The Music Library Association has awarded the following awards to AMS members:

- The Richard S. Hill Award for the best article of a music-bibliographic nature: **Kiri Miller** for “‘First Sing the Notes’: Oral and Written Traditions in Sacred Harp Transmission,” *American Music* 22 (2004): 475-501.
- The Eva Judd O’Meara Award for the best review published in *Notes*: **Mary Sue Morrow**, for her review of Daniel Heartz, *Music*



Charles Carson
Howard Mayer Brown Fellow



Margaret Martin
AHJ AMS 50 Fellow



Jesse Rodin
AHJ AMS 50 Fellow



Lisa Musca
AHJ AMS 50 Fellow

in *European Capitals: The Galant Style, 1720-1780*, in *Notes* 60 (2004): 958-961.

Anne Walters Robertson received the Haskins Medal of the Medieval Academy of America for her Kinkeldey-award-winning book *Guil-laume de Machaut and Reims: Context and Meaning in his Musical Works* (Cambridge: Cambridge University Press, 2002).

Laurence Libin has been named honorary curator of Steinway & Sons, a new title created for him, and has been awarded the Anthony

Baines Prize by the Galpin Society (UK) for contributions to organology.

Ilias Chrissochoidis (Stanford University) has received the John M. Ward Fellowship in Dance and Music for the Theatre at the Houghton Library, Harvard University, and a fellowship at the Folger Shakespeare Library for research on the British reception of Handel's oratorios.

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: 1 October

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: 25 September

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.

ACLS Activities

The American Council of Learned Societies (ACLS) met jointly with the Association of American Universities in Philadelphia last May, and offered an opportunity for humanities scholars to consider issues currently facing our disciplines. A dozen musicologists participated in the meetings, including ACLS chair Susan McClary. AMS Board member Thomas Christensen served on the ACLS Ryskamp Fellowship award committee, and Thomas J. Mathiesen, director of AMS *Doctoral Dissertations in Musicology*, served on the ACLS Digital Innovation Fellowship award committee. Five musicologists were among the sixty recipients of full-year ACLS fellowships in the past round (see p. 6), which garnered 878 applicants (see the AMS Web site for more statistics). As culmination of the meeting, the ACLS announced the commencement of a new program of ninety fellowships for dissertation-year and post-dissertation work. This program, funded by the Mellon Foundation (now directed by musicologist Don Randel), nearly doubles the number of fellowships awarded by the ACLS.

Committee Reports

Committee on Cultural Diversity

The Committee on Cultural Diversity (CCD) continues in its role of ensuring the vitality and diversity of musicology. The Travel Fund program (CCDTF), which brings gifted undergraduates from traditionally underrepresented minorities to AMS meetings in order to encourage them to consider a career in musicology, continues to attract extremely talented and qualified applicants. I urge everyone to make their promising undergraduate and terminal master's degree students aware that they may be eligible for a free trip to the 2006 Annual Meeting in Los Angeles. Students chosen to attend the meeting will be matched with a mentor and will be honored at a reception where they will be introduced to faculty representatives of music graduate programs.

The CCDTF application form is available online. Applications are due on or before 15 September 2006. Students will be chosen by a three-member panel including the committee co-chairs and one additional committee member. For further information, please contact CCD co-chair Yvonne Kendall (ykendall@earthlink.net).

I am proud to report that the Alliance for Minority Participation in Musicology (Alliance) has twenty member schools, seventy percent of whom had representatives at the 2005 CCDTF reception. Universities with graduate programs in music history or musicology who want to make a commitment to diversify their graduate student population are urged to contact the CCD about joining the Alliance. Exciting new plans are in store.

The CCD welcomes Jann Pasler, professor of music at the University of California, San Diego, as incoming co-chair. In 2005 she gained distinction as the first recipient of the H. Colin Slim Award for her article on musical instruments, race, and French colonialism (*Journal of the Royal Musical Association* 129, 1994).

Finally, I am pleased to recognize the long-standing service of outgoing co-chair Naomi André. Through incisive intelligence, kind inclusiveness, and effective leadership, she has built upon the work of her predecessors to continue the process of raising awareness of the CCD's important goals. Naomi, we thank you.

—G. Yvonne Kendall

Committee on the Publication of American Music

The Music of the United States of American (MUSA) series continues to make progress. The year began with the publication of MUSA 15, Jeffrey Taylor's edition of *Earl "Fatha" Hines, Selected Piano Solos, 1928-1941*, our second volume of transcriptions from phonograph recordings. Not only capturing in notation the playing of one of the most rhythmically venturesome of all jazz pianists, the volume also includes a highly original essay that makes a case for the jazz piano solo as a musical genre in its own right, with Hines one of the prime movers in that direction.

At this writing, MUSA 16 is in production: Nola Read Knouse's edition of *The Complete Wind Chamber Music of David Moritz Michael*, Moravian-American composer of the early nineteenth century. Included are more than a dozen "parthien"—three- to five-movement works for small wind ensembles—plus two large programmatic suites of up to fifteen movements. Rouse, director of the Moravian Music Foundation in Winston-Salem, North Carolina, locates the Moravians in the world of American music, and this "secular" music in the life of a religiously inspired, German-speaking society. This volume should appear in time to be unveiled at the Annual Meeting in Los Angeles.

Four more MUSA projects are nearing completion. It is impossible to predict the order in which these volumes will appear, since work remains to be completed on at least one aspect of each:

- Gertrude Stein and Virgil Thomson's *Four Saints in Three Acts*, edited by H. Wiley Hitchcock and Charles Fussell;
- Charles Homann's orchestral works, edited by Joanne Swenson-Eldridge;
- Florence Price, Symphonies Nos. 1 and 3, edited by Rae Linda Brown and Wayne Shirley; and
- *Machito and his Afro-Cubans*, edited by Paul Austerlitz.

When these four volumes are published the MUSA series will be halfway home, with twenty of the projected forty volumes in print. Seventeen further volumes have been commissioned, making thirty-seven MUSA volumes in print, in production, or commissioned and being worked on by volume editors. At its March meeting the Committee on the Publication of American Music discussed the possibilities for filling out the few remain-

ing slots.

MUSA is generously supported by grants from the National Endowment for the Humanities and the University of Michigan's American Music Institute. Day-to-day operations of MUSA (www.umich.edu/~musausa) lie in the hands of James Wierzbicki, musa-info@umich.edu, who will gladly respond to anyone contemplating an editorial project in American music.

—Richard Crawford

Committee on Career-Related Issues

The Committee on Career-related Issues (CRI) will host several sessions at the Los Angeles Annual Meeting as well as the Conference Buddy program managed by Darwin Scott. Professor Edward Nowacki of the Cincinnati College Conservatory of Music is our "Master Teacher" presenter this year.

The master teacher for AMS Quebec City 2007 will be selected from nominations submitted to the CCRI before 1 November 2006. Please contact Jim Davis (davisj@fredonia.edu) if you have any questions about the "Master Teacher" sessions or would like to nominate an inspiring teacher. The committee would be grateful for multiple nominations of one candidate by AMS members at different stages in their careers, such as students, former students now teaching, and current and former colleagues.

The CRI is particularly excited to see the latest AMS demographic survey come to fruition (see the MPD report). Please participate in the survey and in later survey modules to follow. Accurate and complete collective information about who we are and the kinds of work we do helps the committee plan our future activities, both at the Annual Meeting and in other venues.

For further information on these and all CCRI activities, visit the committee's web site, www.ams-net.org/cri/.

—Kathryn Lowerre

Committee on Communications

The Board Committee on Communications has implemented a number of changes in the way the Society communicates electronically with members and the public. Increasingly, our Web site serves as the public face of musicology and one of our most effective means of public outreach; its redesign is now in progress. The committee wants to include at the Web site materials that serve as a broad

continued on page 19

AMS/SMT ANNUAL MEETING

Los Angeles, 2-5 November 2006

Preliminary Program

WEDNESDAY 1 November

- 2:00–6:00 SMT Executive Board Meeting
2:00–8:00 AMS Board of Directors Meeting
6:00–7:00 SMT Executive Board, Networking, Publications, and Awards Committees Dinner
7:00–10:00 SMT Networking Committee Meeting
7:00–11:00 SMT Awards Committee Meeting
7:00–11:00 SMT Publications Committee Meeting

THURSDAY 2 November

- 7:30–9:00 Meeting Worker Orientation
8:00–12:00 AMS Board of Directors Meeting
8:00–12:00 SMT Executive Board Meeting
9:00–5:00 Registration
11:00–1:00 Society for Seventeenth-Century Music, Governing Board Meeting
12:00–1:45 Showing of the Viola-Sellars Production (2005) of *Tristan und Isolde*
12:00–2:00 AMS Membership and Professional Development Committee Meeting
12:00–2:00 SMT Officers Lunch
12:30–1:45 Lecture-Recital (sponsored by the AMS Performance Committee): “Elgar at the Piano,” David Owen Norris (University of Southampton), piano
1:00–6:00 Exhibits

THURSDAY AFTERNOON SESSIONS

2:00–5:00

Beethoven (AMS)

- Hans-Joachim Hinrichsen (University of Zurich), Chair
Benjamin Walton (University of Bristol), “Rehearing Beethoven in Paris”
Ryan Minor (Stony Brook University), “Choral Fantasies: Beethoven, von Schwind, and the Aesthetics of Choral Participation”
Michael Spitzer (University of Durham), “Beethoven-Hölderlin”
David Levy (Wake Forest University), “‘Ma però beschleunigend’: Notation and Meaning in Beethoven’s Op. 133/134”

Chopin and Brahms (Joint)

- Kevin Korsyn (University of Michigan), Chair
Jonathan Bellman (University of Northern Colorado), “Toward a Well-Tempered Chopin”
Halina Goldberg (Indiana University), “Phrase Structure of Chopin’s Early Works in Light of Józef Elsner’s Instruction”
Peter H. Smith (University of Notre Dame), “New Perspectives on Brahms’s Linkage Technique”
Daniel Stevens (University of Michigan), “Brahms’s Op. 70 ‘Song-Bouquet’ as Critique of Romantic Ideology”

Jazz (AMS)

- Charles Hiroshi Garrett (University of Michigan), Chair
Brian Harker (Brigham Young University), “Trumpeters and Dancers in Early Jazz: A Forgotten Partnership”
David Ake (University of Nevada, Reno), “The Emergence of the Rural American Ideal in Jazz”
Paul S. Machlin (Colby College), “Teddy Wilson’s ‘China Boy’”
Frank Tirro (Yale University), “The Metamorphosis of ‘Anthropology’: Gil Evans’ Arrangements for Claude Thornhill and Miles Davis”

Judaism (AMS)

- Philip Bohlman (University of Chicago), Chair
Lily E. Hirsch (Duke University), “The Jewish Culture League Conference (September 5–7, 1936): Ernest Bloch, Arnold Schoenberg, and ‘Jewish Music’ in Nazi Germany”
Joy Calico (Vanderbilt University), “‘A Survivor from Warsaw’ and Schoenberg Reception in West Germany in the 1950s”
Benita Wolters-Fredlund (Calvin College), “Judas Maccabaeus As Revolutionary Jewish Hero: Progressive Jewish Readings of Handel’s Oratorio during the Holocaust”
Michael Marissen (Swarthmore College), “Rejoicing against Judaism in Handel’s *Messiah*”

Networks And Transformations (SMT)

- Shaughn O’Donnell (City College and Graduate Center, CUNY), Chair
Lawrence B. Shuster (Graduate Center, CUNY) and Jerry G. Ianni (LaGuardia Community College/CUNY), “Subgroup Relations among Pitch-Class Sets within Tetrachordal K-Families”
Michael Buchler (Florida State University), “Reconsidering Klumpenhouwer Networks”
Julian Hook (Indiana University), “An Integrated Transformational Theory of Diatonic and Chromatic Harmony”
Michael Callahan (Eastman School of Music), “Measuring K-Net Distance: Parallels Between Perle and Lewin, and a Generalized Representation of Sum-and-Difference Space”

Representation, Ethics, and Illusion in the Nineteenth and Twentieth Centuries (AMS)

Katharine Ellis (Royal Holloway, University of London), Chair

Peter Lamothe (University of North Carolina, Chapel Hill), “Quite Far from That State of Grace: Debussy’s Score for *Le Martyre de Saint Sébastien* As Incidental Music”

Nanette Nielsen (University of East Anglia), “Ethical Encounters: Voice and Freedom in Bekker and Krenek”

Derek Katz (University of California, Santa Barbara), “Busoni’s Magic Mirrors: Puppets, Magic and Representation in *Doktor Faust*”

Glenn Stanley (University of Connecticut), “Rescuing *Fidelio*: Radical Interventions in German Productions c. 1968 and their Aesthetic and Political Foundations”

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Animation and Imagination (AMS)

Neil Lerner (Davidson College), Chair

Nancy Newman (University at Albany, State University of New York), “Tingel-Tangel Cabaret Meets Dr. Seuss in Hollywood: Frederick Hollander’s Music for *The 5000 Fingers of Dr. T*”

Daniel Goldmark (Case Western Reserve University), “Make Mine Music: Music, Culture, and Disney, 1935–1955”

Medieval Beauty (AMS)

Anna Maria Busse Berger (University of California, Davis), Chair

Erinn Losness (Stanford University), “Ars Antiqua versus Ars Nova: A Rash or a Real Debate?”

Gabriela Ilnitchi (Eastman School of Music, University of Rochester), “On the Generation of Beautiful Sounds: The Science of Sound in the Fourteenth Century”

Re-Cycling Berg (SMT)

Philip Lambert (Baruch College and Graduate Center, CUNY), Chair

Vasili Byros (Yale University), “‘Tonal oder Atonal?’: Interval Cycles, Whole-Tone Tonality, and the Dialectics of Musical Process in Berg’s Piano Sonata, Op. 1”

Patricia Hall (University of California, Santa Barbara), “Berg’s Interval Cycles: A Theoretical Trifle?”

3:30–5:00

Chansons and Attributions (AMS)

Christopher Reynolds (University of California, Davis), Chair

Adam Gilbert (University of Southern California), “Motives of Allusion and Attribution in the Anonymous Chansons (The Case of the Manuscript Bologna, Qr6)”

Louise Litterick (Mount Holyoke College), “Implications of Florence 2442 for the History of the French Chanson”

The Search for Origins (AMS)

Katherine Bergeron (Brown University), Chair

Susan Neimoyer (Okemos, Michigan), “The Kilenyi / Schoenberg Connection: New Insights into George Gershwin’s Early Musical Education”

Catrina Flint de Médicis (McGill University/Vanier College), “Reading Beneath Vincent d’Indy’s Palimpsest: Sacred Rhythm as Key to Music Drama in the *Cours de Composition Musicale* (vol. 1)”

Sketch Studies (SMT)

David Smyth (Louisiana State University), Chair

Alan Gosman (Michigan State University), “Committing to Opening Theme Possibilities: How Beethoven’s Sketchbook Struggles are Reflected in Two Recapitulations”

Don Traut (University of Arizona), “Bach’s Tetrachords and Stravinsky’s Blocks: The Sketches for the ‘Grand Chorale’”

4:30–5:30

AMS Development Committee Meeting

5:00–5:30

SMT Conference Guides Meeting

5:00–5:30

**AMS Committee on Career-Related Issues
Conference Buddy Meeting**

5:30–8:00

No-Host Reception

5:15–6:15

**AMS Committee on Career-Related Issues,
“Crossing Over: Teaching in Different
Disciplinary Frameworks,”** Kathryn Lowerre
(Michigan State University), Chair

6:00–7:30

**Journal of Musicology Editorial Board
Meeting**

6:00–8:00

**Florida State University School of Music
Alumni Reception**

6:30–8:30

**Journal of Seventeenth-Century Music,
Editorial Board**

7:00–11:00

Lyrca Society Paper Session

8:00–10:00

**AMS Committee on Career-Related Issues,
Student Session: “Enhancing Your Course
Through Technology: Inside and Outside
the Classroom,”** Kate Dacey-Tsuei (Columbia
University) and Jennifer Wilson (CUNY), Co-
chairs

8:30–10:00

**AMS Committee on the Status of Women,
Open Meeting**

9:30–11:00

Student Reception, hosted by AMS *OPUS*

THURSDAY EVENING SESSIONS

8:00–11:00

AMS Panel: Visualizing *Tristan*: The Viola-Sellars Production (2005)

Beate Perrey (University of Liverpool) Chair
Lawrence Kramer (Fordham University), Simon Williams
(University of California, Santa Barbara), Esteban Buch
(École des Hautes Études en Sciences Sociales)

AMS Panel: “Art is in the streets”: Music and Politics around 1968

Amy Beal (University of California, Santa Cruz/Princeton
University), Chair
Robert Adlington (University of Nottingham), Eric Drott
(University of Texas at Austin), Sumanth Gopinath (University
of Minnesota), Beate Kutschke (Universität der Künste, Berlin)

SMT Committee for Professional Development: Mid-Career Renewal

John Cuciurean (University of Western Ontario), Moderator
Maureen Carr (Pennsylvania State University), Steve Larson (University of Oregon), Elizabeth West Marvin (Eastman School of Music), Joel Lester (Mannes College of Music), Severine Neff (University of North Carolina, Chapel Hill)

SMT Music Informatics Special Session: Music Databases, Music Analysis, and The Discipline of Music Theory

Eric J. Isaacson (Indiana University, Bloomington), Moderator
David Huron (Ohio State University), Respondent

Eleanor Selfridge-Field (Center for Computer-Assisted Research in the Humanities, Stanford University), "Challenges from Music Query to Music Theory"

Leigh VanHandel (Michigan State University), "Trends in/over Time: Rhythm in Speech and Melody in Nineteenth-Century Art Song"

Cory McKay and Ichiro Fujinaga (Schulich School of Music, McGill University), "Style-Independent Computer-Assisted Exploratory Analysis of Large Music Collections"

FRIDAY 3 November

7:00–8:30	SMT Committee on the Status of Women Breakfast Meeting
7:00–8:30	SMT Breakfast Reception for Graduate Students (hosted by the SMT Professional Development Committee)
7:00–8:45	Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting
7:00–8:45	AMS Chapter Officers' Meeting
7:00–8:45	AMS Committee on Career-Related Issues Meeting
7:00–8:45	AMS History of the Society Committee Meeting
7:00–8:45	AMS Joint Meeting of the 2006 and 2007 Annual Meeting Program Committees
7:00–8:45	Student Representatives to AMS Council Meeting
7:00–8:45	AMS Howard Mayer Brown Award Committee Meeting
7:00–8:45	AMS Committee on Communications Meeting
7:30–9:00	American Brahms Society Board of Directors Meeting
7:30–9:00	Society for Eighteenth-Century Music Board of Directors Meeting
9:00–12:00	SMT Graduate Student Workshop
8:30–5:00	Registration
8:30–6:00	Exhibits

FRIDAY MORNING SESSIONS

9:00–12:00

American Popular Music and Our Brains (AMS)

Felicia Miyakawa (Middle Tennessee State University), Chair

Andrew Flory (University of North Carolina, Chapel Hill), "Motown and the Middle Class"

David Brackett (McGill University), "Improvisation and Value in Rock, 1966"

Rebekah Ahrendt (UC Berkeley), "Celts, Crusaders, and Clerics: The 'Medieval' in Gothic Music"

Robert Walser (UCLA), "Learning From Our Brains: A Humanist Cogitates"

Medieval and Renaissance Sources (AMS)

Margot Fassler (Yale University), Chair

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

Travis Yeager (Indiana University), "The Old Office of St. Emmeram: A New Source Recovered"

Jan Herlinger (Louisiana State University), "Singing Exercises from a Medieval Convent"

Matthew Peattie (Harvard University), "Beneventan Music and Gregorian Modality: Evidence of Modal Change in the Melodic Fund of the Old Beneventan Chant"

Mozart and Haydn (AMS)

Neal Zaslaw (Cornell University), Chair

Mark Evan Bonds (University of North Carolina, Chapel Hill), "Replacing Haydn: Mozart's 'Pleyel' Quartets"

Edward Green (Manhattan School of Music), "Haydn's 'Secret Dodeca-phonic Art'"

Carey Campbell (University of Minnesota), "The Soloist's Role During Tutti Sections of Mozart's Concerti for Violin and Woodwinds: A Re-evaluation"

Jason Britton (University of Oregon), "What's in a Name? The 'Scherzo' in Haydn's Op. 33 Quartets"

Post-War Pluralities (SMT)

John Rahn (University of Washington), Chair

Aaminah Durrani (University of Houston), "Symmetrical Constructions in the Fourth Movement of Alfred Schnittke's String Quartet No. 4"

Michael Klein (Temple University), "Lutoslawski, Bergsonian Temporality, and the Narratives of Transcendence"

Matthew BaileyShea (University of Rochester), "Alberich after the Apocalypse: Christopher Rouse's Sequel to Wagner's 'Ring'"

Paul Miller (Eastman School of Music), "A Theory for the Analysis of Spatial Music Derived from Stockhausen's *Lichter-Wasser!* (1999)"

Tonal and Formal Processes (Joint)

James Hepokoski (Yale University), Chair

Michael Dodds (North Carolina School of the Arts), "Key Signatures, Fugal Answer, and the Emergence of the Major Mode: A Case Study in G Major"

Boyd Pomeroy (Georgia State University), "Formal Fusion and Its Effect on Voice-Leading Structure: Beethoven's Op. 132/I Revisited"

Brian Black (University of Lethbridge), "The Functions of Harmonic Motives in Schubert's Sonata Forms"

L. Poundie Burstein (Hunter College and Graduate Center, CUNY), "The Trimodular Block, the Three-Part Exposition, and the Classical Transition Section"

FRIDAY MORNING SHORT SESSIONS

9:00–10:30

Ives (Joint)

Carol Baron (Stony Brook University), Chair

Tom Owens (George Mason University), "Concord and Dissonance: The Relationship of Peter Yates and Charles Ives and the Role of Los Angeles in the Reception of Ives's Music"

Jennifer Iverson (University of Texas, Austin), "Spatial Structures of the Collage: The Case of Charles Ives's *Putnam's Camp*"

Music in the German Democratic Republic (AMS)

Matthias Tischer (Berlin / Harvard University), Chair

Laura Silverberg (University of Pennsylvania), "New Music and Musical Tradition in the German Democratic Republic"

Elaine Kelly (University of Edinburgh), "Ideology versus Pragmatism: The Politicization of the Nineteenth-Century Musical Canon in the German Democratic Republic"

Nineteenth-Century Nation Building (AMS)

Naomi André (University of Michigan), Chair

Mary Ann Smart (University of California, Berkeley), "Donizetti's 'Philosophical' Opera: *Marino Faliero* and Giuseppe Mazzini's *Filosofia della musica*"

Karen Ahlquist (George Washington University), "Anglo-Conformity and the 'German Element' at the Cincinnati Sängerfest, 1879"

Shall We Dance? (Joint)

Gayle Murchison (College of William and Mary), Chair

Eric McKee (Pennsylvania State University), "Watching Waltzers Waltz: The Musical Visions of Lanner, Strauss, and Chopin"

James Deaville (Carleton University), "Cakewalk contra Walzer: Negotiating Modernity and Identity in *Jahrhundertwende* Vienna through African-American Music and Dance"

10:30–12:00

American Modernism (SMT)

Ellie Hisama (Columbia University), Chair

Ronald Squibbs (University of Connecticut), "'Syntony' and Harmonic Transformation in the Music of Dane Rudhyar"

Stanley V. Kleppinger (Butler University), "An Analytic Approach for Post-Tonal Pitch-Centric Music Demonstrated in Two Works by Copland"

Between the Wars in France and Czechoslovakia (AMS)

Tamara Levitz (UCLA), Chair

Christopher Moore (Eastman School of Music, University of Rochester), "From 'Lifestyle Modernism' to 'Populist Modernism': The Musical Evolution of the 'Everyday' in Interwar France"

Hana Vlhová-Wörner (Duke University) and Felix Wörner (University of North Carolina, Chapel Hill), "Through Musical Education To Democracy? The International 'Society for Musical Education' (1934–38) between Idealism and Politics"

English National Identity (AMS)

Byron Adams (University of California, Riverside), Chair

Alain Frogley (University of Connecticut), "'Dancing in the 'City of Dreadful Night': Paris, Vienna and St. Petersburg in the 1914 Scherzo-Nocturne of Vaughan Williams's *A London Symphony*"

Nalini Ghuman Gwynne (Mills College), "Elephants and Moghuls, Contraltos and G-strings: How Elgar Got His Englishness"

Opera (SMT)

Deborah Burton (Boston University), Chair

Matthew Shaftel (Florida State University), "Semiotics, Pragmatics, and Iconology: An Interdisciplinary Model for the Investigation of Opera"

Jamuna Samuel (Wellesley College), "Text and Twelve-Tone Process in Dallapiccola's *The Prisoner*"

12:00–12:30

AMS Pedagogy Study Group Meeting

12:00–1:00

AMS Committee on Career-Related Issues: "Master Teacher Session" Speaker: Edward Nowacki (Cincinnati College-Conservatory of Music); Chair: James A. Davis (SUNY-Fredonia)

12:00–1:15

Society for Seventeenth-Century Music, Business Meeting

12:00–1:30

AMS Committee on Cultural Diversity: Reception for Travel Fund Recipients, Associates, and Alliance Representatives

12:30–1:45

Concert (sponsored by the AMS Performance Committee): "Homenaje a Dr. Robert Stevenson," works of Robert Stevenson, played by Justo Sanz Hermida, clarinet, and Sebastián Mariné, piano (Real Conservatorio Superior de Música de Madrid)

12:00–2:00

SMT Committee on the Status of Women Affiliates Lunch

12:00–2:00

SMT Philosophy Interest Group Meeting

12:00–2:00

SMT Scholars for Social Responsibility Meeting

12:00–2:00

Mozart Society of America Meeting

1:00–2:00

AMS Pedagogy Study Group Poster Session

12:15–1:45

SMT Jazz Theory and Analysis Interest Group Meeting

12:15–1:45

AMS LGBTQ Study Group, Program and Business Meeting

1:00–3:00

SMT CV Review

2:00–2:45

Naxos Demo Sessions

FRIDAY AFTERNOON SESSIONS

2:00–5:00

Composing and Teaching in Early Modern Italy (AMS)

Massimo Ossi (Indiana University), Chair

Beth Glixon (University of Kentucky), "Pupil, Apprentice, Disciple: Students and Teachers of Music in Venice During the Age of Francesco Cavalli"

Giuseppe Gerbino (Columbia University), “Luca Marenzio’s Musical Hedonism”

Claire Fontijn (Wellesley College), “‘Sotto la disciplina del Signor Cavalli’: Vocal Music by Strozzi and Bembo”

Mauro Calcagno (Harvard University), “Petrarchan Desire and Musical Subjectivity: the Madrigal Book as *Canzoniere*”

Film Music (AMS)

Jeongwon Joe (University of Cincinnati), Chair

Miguel Mera (Royal College of Music), “The Evolution of the Score for *The Ice Storm*”

Lawrence Kramer (Fordham University), “Melodic Trains: Music in Polanski’s *The Pianist*”

Mark Clague (University of Michigan), “Live Music, Living Meaning: Philip Glass’s Film Scores to the *Qatsi Trilogy*—*Koyaanisqatsi* (1982), *Powaqqatsi* (1992), and *Naqoyqatsi* (1999)”

Kate McQuiston (Fordham University), “The *Lolita* Effect: Leitmotifs in Overdrive in Nelson Riddle’s Score for Kubrick’s Film”

Italian Opera (AMS)

Alessandra Campana (Tufts University), Chair

Harold Powers (Princeton University), “Metastasio into Melodrama: Act One”

Gregory Bloch (University of California, Berkeley), “Manrico’s Manhood”

Denise Gallo (Library of Congress), “*Falstaff*’s Sonnet and the Petrarchan Voice”

Roger Parker (St. John’s College, Cambridge), “*Manon Lescaut*: La Scala, 1930”

John Cage and Friends (AMS)

David Nicholls (University of Southampton), Chair

Michael Hicks (Brigham Young University), “‘Our Webern’: Cage and Feldman’s Devotion to Christian Wolff”

Jeremy Grimshaw (Denison University), “‘Opposite Sides of the Same Coin’: John Cage and La Monte Young”

Rob Haskins (University of New Hampshire), “‘Living within Discipline’: John Cage’s Music in the Context of Anarchism”

David W. Bernstein (Mills College), “John Cage’s *Cartridge Music* (1960): ‘A Galaxy Reconsidered’”

Music and the State (AMS)

Susan McClary (UCLA), Chair

Elizabeth B. Crist (Princeton University), “Cold War Politics in Aaron Copland’s *The Tender Land* and Leonard Bernstein’s *Candide*”

YouYoung Kang (Scripps College), “Educating the Musical Consciousness of a Nation: The WPA Federal Music Project”

Jennifer Campbell (University of Connecticut), “On Being a ‘Good Neighbor’: Roosevelt, Rockefeller, and the Exportation of ‘American’ Musical Identity”

Suzanne G. Cusick (New York University), “Music as Torture, Music as Weapon”

Nineteenth-Century Chromaticism (Joint)

Kevin Swinden (Wilfrid Laurier University), Chair

Robert Gauldin (Eastman School of Music), “Wagner’s Neighboring Gesture: The Origins and Evolution of a Romantic Schema”

Jill T. Brasky (American University), “Recognizing the Unrecognized: Uncovering the Provenance of Functional Half-Diminished Seventh-Chords on 4”

Ramon Satyendra (University of Michigan), “Liszt’s Second Diatonicism”

Nicholas Attfield (University of Oxford), “Bruckner’s ‘Farewell to Life’?: *Auflösung* and the Absolute in Ernst Kurth’s Reading of the Adagio of the Ninth Symphony”

Poster Session (SMT)

John MacCallum and Aaron Einbond (Center for New Music and Audio Technologies [CNMAT], University of California, Berkeley), “Timbre as a Psychoacoustic Parameter for Harmonic Analysis”

Clifton Callender and Nancy Rogers (Florida State University), “More than Parsimonious Voice Leading: A Perceptual Study of Trichordal Distance”

Tuukka Ilomäki (Sibelius Academy, Finland), “Isographies of Pitch-Class Sets and Set-Classes”

David Temperley and Elizabeth West Marvin (Eastman School of Music, University of Rochester), “Pitch-class Distribution and the Perception of Key”

John Roeder, Scott Cook, Stephanie Lind, and Mustafa Bor (University of British Columbia), “Animating the ‘Inside’: How Musical Spaces Shape Transformational Signification”

Steven J. Cahn (University of Cincinnati, College-Conservatory of Music), Sinisa Pajevic (MSCL/DCB/CIT National Institutes of Health [NIH]), Gustavo Kunde-Rohde (Laboratory of Integrative and Medical Biophysics [LIMB], NIH), Peter J. Basser (LIMB, NIH), “Imaging the Performance: Analyzing Music with a Similarity Matrix”

Samples, Grooves, Mixes (Joint)

Adam Krims (University of Nottingham), Chair

Jocelyn R. Neal (University of North Carolina, Chapel Hill), “Musical Style vs. Musical Structure: Shania Twain’s Songwriting Strategies”

Matthew Butterfield (Franklin & Marshall University), “The Power of Anacrusis: Engendered Feeling in Groove-Based Musics”

Joanna Demers (University of Southern California), “Second-Order Simulation in Sample-Based Pop”

Brent Auerbach (University of Massachusetts, Amherst), “Pedagogical Applications of the Video Game *Dance Dance Revolution* to the Aural Skills Classroom”

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Eighteenth-Century Literature and Music (AMS)

Ayana Smith (Indiana University), Chair

Zachariah Victor (Yale University), “Love, Beauty, and the Eternal One: Neoplatonism and the Cantatas of the Early Arcadian Academy”

JoAnn Taricani (University of Washington), “Henry Fielding: Provocateur of Music as Metaphor and Contrivance”

Schenker (SMT)

David Gagné (Queens College and Graduate Center, CUNY), Chair

Peter Franck (Eastman School of Music), “‘A Fallacious Concept’: The Role of Invertible Counterpoint within the *Ursatz*”

Wayne Petty (University of Michigan), “Reconstructing Schenker’s Unpublished Analysis of Beethoven’s Op. 106, First Movement”

3:30–5:00

Eighteenth-Century Berlin (AMS)

Paul Corneilson (Packard Humanities Institute), Chair

Mary Oleskiewicz (University of Massachusetts, Boston), “Rewriting the Recent Past: Icons, Anecdotes, and the Music of Eighteenth-Century Berlin”

James Parsons (Missouri State University), “Our mother’s tender voice in the far-away, foreign country of art’: Reichardt, Schiller, and the Eighteenth-Century Lied”

Schoenberg as Teacher and Theorist (SMT)

Severine Neff (University of North Carolina, Chapel Hill), Chair

Colleen Conlon (University of North Texas), “Teaching the ‘Musical Idea’: An Examination of the Unpublished Lectures of Arnold Schoenberg from the University of California, Los Angeles, 1936–1944”

Áine Heneghan (University of Washington), “The Theorizing Composer: Revisiting Schoenberg’s Theory of Form”

3:30–5:00	AMS/MLA Joint <i>RISM</i> Committee Meeting
5:00–6:00	SMT Music Theory Pedagogy Interest Group Meeting
5:00–7:00	SMT Queer Resource Interest Group Meeting
5:00–7:00	SMT Music Cognition Interest Group Meeting
5:00–7:00	Rice University Alumni Reception
5:15–6:15	AMS Committee on Career-Related Issues: Presentation “Opening Doors: Exploring Issues about Electronic Access to Music Scholarship,” Melissa Ursula Dawn Goldsmith (Louisiana State University) and Darwin Scott (Brandeis University), Co-chairs
5:15–6:30	JAMS Editorial Board Meeting
5:30–6:30	“Singing from Renaissance Notation,” directed by Valerie Horst and hosted by Early Music America
5:30–7:30	University of North Carolina at Chapel Hill Alumni Reception
6:00–7:00	American Bach Society Editorial Board Meeting
6:00–8:00	Boston University Alumni Reception
6:30–8:00	Oxford University Press Reception
8:00–9:30	AMS Committee on Cultural Diversity Session
9:00–12:00	University of Pittsburgh Alumni and Friends Reception
9:00–12:00	University of Chicago Alumni Reception
10:00–12:00	Harvard Music Reception
10:00–12:00	Reception, Forum on Music and Christian Scholarship
10:00–12:00	AMS LGBTQ Study Group Party
10:00–12:00	Columbia University Department of Music Reception

FRIDAY EVENING SESSIONS

8:00–11:00

Joint Special Session: SMT Performance and Analysis Interest Group: Performing Mozart

William Rothstein (Queens College and Graduate Center, CUNY), Moderator

Jaap Schröder, “Mozart Performance with Classical String Instruments: Appropriate Bows, Discoveries, and Consequences, with Reference to Mozart’s String Quartet in D Minor, K.421”

Joel Lester (Mannes College of Music), “Analysis and Performing Mozart”

Robert Levin (Harvard University), “Mozart and Improvisation”

SMT Committee on the Status of Women: The Subject of Musical Inquiry

Lori Burns (University of Ottawa), Chair

Naomi André (University of Michigan), Respondent

Sue-Ellen Case (UCLA), Respondent

Karen Fournier (University of Michigan), “Subjectivity As an Agent of Disciplinary Change”

Marianne Tatom Letts (University of Texas at Austin), “I’m not here, this isn’t happening’: Ambivalence in Radiohead’s *Kid A* and *Amnesiac*”

Daniel J. McConnell (University of Wisconsin-Madison), “Alternative’ Lifestyles and Alternative Music Theories: Reconsidering How We Teach One Another to Mind Music and the Social World”

Heather Laurel (City University of New York), “Subjectivity in Ani DiFranco’s Political Music”

Emily Willbourne (New York University), “Hearing Writing; Reading Listening”

AMS Hispanic Music Interest Group Panel: The Music of Hispanic Film

Mark Brill (University of Dayton), Chair

Deborah Schwartz-Kates (University of Kansas), Rosa-

Mireya Obregon-Mercado (Stanford University), Héctor

Julio Pérez López (Universidad Politécnica de Valencia)

AMS Panel: European Nations, Nationalism, and the Writing of Music Histories

Pamela M. Potter (University of Wisconsin-Madison), Chair

Richard Taruskin (University of California, Berkeley), respondent

Celia Applegate (University of Rochester), Michael Beckerman

(New York University), Philip Bohlman (University of

Chicago), Jane Fulcher (Indiana University), William

Weber (California State University, Long Beach)

SATURDAY 4 November

7:00–8:30 **SMT Regional and Affiliate Societies Meeting**

7:00–8:30 **SMT Committee on Professional Development Meeting**

7:00–8:30 **SMT Committee on Diversity Meeting**

7:00–8:45 **AMS Committee on Cultural Diversity Business 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	Society for Seventeenth-Century Music: Editorial Board Meeting, Web Library of Seventeenth-Century Music
7:30–9:00	SMT Music and Disability Interest Group Organizational Meeting
7:30–9:00	A-R Recent Researches Series Editors' Meeting
7:30–9:30	<i>Journal of Musicological Research</i> Editorial Board Meeting
8:00–9:00	<i>Beethoven Forum</i> Editorial Board Meeting
8:00–9:00	<i>Verdi Forum</i> Editorial Board Meeting
8:30–5:00	Registration
8:30–6:00	Exhibits

SATURDAY MORNING SESSIONS

9:00–12:00

Exoticism (Joint)

Joseph Auner (Tufts University), Chair

Taylor A. Greer (Pennsylvania State University), “Griffes’s White Peacock: An Unfolding Tale of Paradox”

Jeremy Day-O’Connell (Knox College), “Debussy and the Pentatonic Tradition”

David J. Code (University of Glasgow), “Carnival and Ceremony: Rehearing the Festivities in Debussy’s *Fêtes*”

Ralph Locke (Eastman School of Music, University of Rochester), “Musical Exoticism: Toward a Second Paradigm”

From Modal Jazz To Post-Bop (SMT)

Steven Strunk (Catholic University), Chair

Jason Titus (Eastman School of Music, University of Rochester), “Toward a Modal Jazz Common Practice: ‘So What’ as Case Study”

Robert Wason (Eastman School of Music, University of Rochester), “Bill Evans’s Entrée into Modal Jazz Composition (1962)”

Keith Waters (University of Colorado, Boulder), “Formal Processes in the Miles Davis Quintet 1963–68”

Ben Givan (Skidmore College), “Gunther Schuller and the Challenge of Sonny Rollins: Musical Context, Intentionality, and Jazz Analysis”

Intellectual History (Joint)

Brian Hyer (University of Wisconsin-Madison), Chair

Thomas Christensen (University of Chicago), “*Harmonia Temporis*: Calvinius and Musical Chronology”

Nathan Martin (Schulich School of Music, McGill University), “Reappraising Rousseau”

Maryam Moshaver (University of Alberta), “Structure as Process: Music Theory and Organicist Aesthetics”

Judith Lochhead (State University of New York, Stony Brook), “Modern Music Analysis”

Modern Opera, Musical Theater, and Film (AMS)

Geoffrey Block (University of Puget Sound), Chair

Carolyn Guzski (Hunter College, CUNY), “Progressive Era Rivalry for American Opera and Opera in America”

Todd Decker (University of Michigan), “Five Draft Librettos for *Show Boat* (1927): Race and Showmanship in the Making of a Twenties Musical”

Raymond Knapp (UCLA), “Marking Time in *Pacific Overtures*: Reconciling East, West, and History within the Theatrical Now of a Broadway Musical”

Richard Leppert (University of Minnesota), “Opera, Aesthetic Violence, and the Imposition of Modernity: Herzog’s *Fitzcarraldo*”

Music in Sixteenth-Century Italy (AMS)

Ruth DeFord (Hunter College, CUNY), Chair

John Walter Hill (University of Illinois, Urbana-Champaign), “Two Reflections of Sixteenth-Century Italian Solo Singing in Luca Marenzio’s Villanelle (1584–87)”

Frank D’Accone (UCLA), “Politics and Musical Renewal in Two Tuscan Chapels of the Late Sixteenth Century”

Davitt Moroney (University of California), “The Rediscovery of Alessandro Striggio’s Forty-Part Mass (1566?)”

Philippe Canguilhem (Université de Toulouse Le Mirail), “On the Origins of Aristocratic Connoisseurship in Sixteenth-Century Florence”

Nineteenth-Century Dreams and Fantasies (AMS)

Thomas Grey (Stanford University), Chair

Jonathan Gregor (Harvard University), “The Work of Art before the Age of Mechanical Reproduction: A Reconsideration of the Nineteenth-Century Piano Transcription”

Reeves Shulstad (Salem College), “Franz Liszt’s *Orpheus*: le caractère sereinément civilisateur”

Adeline Mueller (University of California, Berkeley), “The Land That Went Forth to Learn Fear: *Schaueroper* and the Politics of Staging Horror”

Gabriela Cruz (Princeton University), “The Diva as Phantasmagoria”

Ravel, Messiaen, and Beyond (SMT)

Tim Koozin (University of Houston), Chair

Michael Puri (University of Virginia), “Sublimation of Desire in Maurice Ravel’s *Daphnis et Chloé*”

Carissa Reddick (University of Connecticut), “Bass-Line Conjuring: How Ravel Invokes the Gods in *Daphnis et Chloé*”

Rebecca Simpson-Litke (University of British Columbia), “Olivier Messiaen’s ‘Alléluias sereins d’une âme qui desire le ciel’: A Neo-Riemannian Transformational Analysis and Exploration of the Enneadic Mode”

Philip Duker (University of Michigan), “The Visual Impact of Performance: Integrating Gestures and the Body into Music Analysis”

Stravinsky in Los Angeles (AMS)

Mark Swed (*The Los Angeles Times*), Chair

Craig Parker (Kansas State University), “Franz Waxman’s Los Angeles Music Festival: A Forgotten Forum for New Music”

Julia Randel (Hope College), “Stravinsky Agonistes: Classical Ballet and Stravinsky’s Second ‘Change of Life’”

Mary Davis (Case Western Reserve University), “Stravinsky in *Vogue*: Neoclassicism and the Fashion Press”

H. Colin Slim (University of California, Irvine), “Made in Los Angeles, 1939–41: Stravinsky’s First Settings in English and His *Star-Spangled Banner*”

Trecento Sources (AMS)

John Nádas (University of North Carolina, Chapel Hill), Chair

Michael Scott Cuthbert (Harvard University), "A New Source and a Reassessment of the Paduan Fragments and their Context"

Francesco Zimei (Istituto Abruzzese di Storia Musicale), "Music in Small Italian Villages: A New Source of Fifteenth-Century Polyphony from Rocca di Botte"

Marco Gozzi (Università degli studi di Lecce) and Agostino Ziino (University of Rome), "The Oldest Source of the Italian *Ars Nova*: the Newly Discovered 'Mischiati Fragment'"

Oliver Huck (University of Jena), "The Oldest Manuscript of the Italian *Ars Nova*? New Light on Perugia Inv. 15755 N.F."

12:00–1:00 **AMS Committee on Career-Related Issues: "Musicologists and Pre-Collegiate Teaching,"** Eftychia Papanikolaou (Miami University), Chair

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

12:00–1:30 **SMT Performance and Analysis Interest Group Meeting**

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

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

12:00–2:00 **American Musical Instrument Society Study Session**

12:00–2:00 **AMS Cold War and Music Study Group Meeting**

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 **Concert (sponsored by the AMS Performance Committee): "Songs of the Harper: early Lieder with Harp Accompaniment,"** DoubleAction: Tomas Gregg, tenor, Emily Laurance, pedal harp (Boston Conservatory of Music)

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

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

SATURDAY AFTERNOON SESSIONS

2:00–4:00

SMT Plenary Session: Mozart and Modes of Analysis

Janet Schmalfeldt (Tufts University), Moderator

Kofi Agawu (Princeton University)

Robert Gjerdingen (Northwestern University)

James Webster (Cornell University)

4:00–4:15 **SMT Awards Presentations**

4:15–5:15 **SMT Business Meeting**

2:00–5:00

Americans of Influence and Impact (AMS)

Carol Oja (Harvard University), Chair

Beth Levy (University of California, Davis), "Arthur Farwell's West"

Nancy Rao (Rutgers University), "Ruth Crawford's Influence on American Composers"

Suzanne Robinson (University of Melbourne), "Discursive Acts: Virgil Thomson on Cage (1942–54)"

Eric Smigel (Utah State University), "'I am of New York': The Heroic Myth of the New York School of Painting, Poetry, and Music"

Ethereal Voices and Occult Presences (AMS)

Elizabeth Randell Upton (UCLA), Chair

Kevin N. Moll (East Carolina University), "Translating Late Medieval Mysticism into Music"

Emily I. Dolan (University of Pennsylvania), "Ethereal Voices and the Alternative 'Absolute' Music of the Early Nineteenth Century"

Luciano Chessa (San Francisco Conservatory of Music), "Music the Dead Can Hear: Occult Presences in the Art of Noises"

Laura Dolp (Montclair State University), "Popular Transformation and the Orthodox Ethos: The Case of John Tavener and Arvo Pärt"

Fin de siècle Vienna and After (AMS)

Thomas Peattie (Boston University), Chair

Sheryl Zukowski (Indiana University), "Fantasy of Modernism: Mahler's Conflicted Hermeneutics and Contemporary Musical Understanding"

Christian Thorau (Hochschule für Musik und Darstellende Kunst Frankfurt am Main), "Guided Listening: The Emergence of 'Musical Baedekers'"

Anna Celenza (Johns Hopkins University), "Popular Darwinism and Music Aesthetics in Fin de siècle Vienna"

Lap Kwan Kam (Taipei Municipal University of Education), "The Musicologist as Historian and Patriot: Imagining National Identity with the Musical Past in Modern Austria"

Josquin in Context (AMS)

Joshua Rifkin (The Bach Ensemble/Boston University), Chair

David J. Rothenberg (Case Western Reserve University), "The Antiphon *Virgo prudentissima* and Isaac's Music for Emperor Maximilian I"

Richard Wexler (University of Maryland), "Bruhier, Isaac, and Josquin: A Lost Mass Recovered"

Lewis Lockwood (Harvard University), "'It's true that Josquin composes better...': The Short Unhappy Life of Gian de Artiganova"

Jesse Rodin (Harvard University), "'When in Rome...': What Josquin Learned in the Sistine Chapel"

Romantic Song (AMS)

Susan Youens (University of Notre Dame), Chair

T. K. Nelson (Deer Lake Academy), "Mignon and Her Arcadian Dragons"

Laura Tunbridge (University of Manchester), "'Forbidden Chambers': Schumann at a Romantic Distance"

Jon Finson (University of North Carolina, Chapel Hill), "Glance and Word: Of Distichs, Poets, and the Literary Source for Schumann's 'Nur ein lächelnder Blick'"

Marjorie Hirsch (Williams College), "Reanimating Antiquity: Wolf, Goethe, and 'Anakreons Grab'"

Russian Twentieth-Century Music (AMS)

Simon Morrison (Princeton University), Chair

Nathan Seinen (Clare College, University of Cambridge), "Kutuzov's Victory, Prokofiev's Defeat: The Revised *War and Peace*"

Kevin Bartig (University of North Carolina, Chapel Hill), "Sounds for a 'Glorious Russian Past': Soviet Commemoration and Prokofiev's *Queen of Spades*"

Francis Maes (University of Ghent), "Interpreting the Songs of Shostakovich"

Klára Mórícz (Amherst College), "Shadows of the Past: Lourié's *Incantations* and Akhmatova's *Poem without a Hero*"

5:30–7:00	AMS Business Meeting
5:30–7:30	SMT Music Informatics Interest Group Meeting
5:30–7:30	SMT Popular Music Interest Group Meeting
8:00–11:00	<i>Perspectives of New Music</i> Coordination Meeting
8:00–01:30	UCLA Alumni Reception
9:00–12:00	Cornell Reception
9:00–11:00	University of Texas at Austin Reception
9:00–11:00	Ohio State Reception
9:00–12:00	Princeton University Department of Music Reception
9:00–12:00	Stanford Reception
9:00–12:00	Indiana University Musicology Reception
9:30–12:00	UC Berkeley Alumni Reception
10:00–12:00	Yale Party
10:00–12:00	McGill University Reception
10:00–12:00	University of North Texas Alumni Reception

SATURDAY EVENING SESSIONS

8:00–11:00

AMS Panel: The Transformation of Musical Culture in the Nineteenth Century

William Weber (California State University, Long Beach) Chair
Adrienne Fried Block (CUNY), Derek Scott (University of Salford), John Spitzer (San Francisco Conservatory)

SMT Committee on Diversity: Collisions, Mashups, and Trajectories: New Intersections in the Analytic Landscape

Philip Ewell (University of Tennessee, Knoxville), Chair
Adam Krims (University of Nottingham), Respondent

Nina Sun Eidsheim (University of California, San Diego), "Mapping the Space Between Musical Sound and the Listener: An Analytical Framework to Understanding Vocal Timbre"

Philip Ewell (University of Tennessee, Knoxville), "Collision in Time: Musical Changes in Reality Rap"

Wayne Marshall (University of Wisconsin-Madison), "Mashup Poetics as Pedagogical Practice"

Yayoi Uno Everett (Emory University), "'Screaming Against the Sky': Avant-garde Music in Japan, 1961–1964"

Joint Special Session: History of Music Theory: Past, Present, Future

Cristle Collins Judd (Bowdoin College), Moderator
Scott Burnham (Princeton University), Thomas Christensen (University of Chicago), Alexander Rehding (Harvard University), Brian Hyer (University of Wisconsin-Madison), David Cohen (Columbia University)

SUNDAY 5 November

7:00–8:15	SMT 2006/2007 Program Committees Meeting
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 2006 and 2007 Local Arrangements Committees
7:00–8:45	AMS Performance Committee Meeting
8:00–10:00	American Musical Instrument Society Board of Governors Meeting
8:15–9:00	SMT Interest Group, Standing Committee, and Program Committee Chairs Meeting
8:30–12:00	Registration
8:30–12:00	Exhibits

SUNDAY MORNING SESSIONS

9:00–12:00

Berlioz and Wagner (AMS)

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

Julian Rushton (University of Leeds), "Berlioz and the Mezzo-Soprano Voice"

Stephen Rodgers (University of Oregon), "Berlioz and the Nineteenth-Century French Romance: Convention, Ingenuity, and Autobiography in His Late Songs, 1842–50"

Francesca Brittan (Cambridge University), "Beyond Berlioz: The Other Fantastic Symphonies and the 'Genre fantastique'"

David Kasunic (Haverford College), "Wagner's 'Träume' and the Rise of the Orchestral Lied"

Dufay in His Time (AMS)

Craig Wright (Yale University), Chair

Elizabeth Randell Upton (UCLA), "Dufay the Singer"

Michael Phelps (New York University), "Guillaume Du Fay's *Salve flos tuscae gentes* Reconsidered"

Warwick Edwards (University of Glasgow), "Intuitive Syllable Deployment: The Case of Brussels 5557 and Its Concordant Sources"

Sean Gallagher (Harvard University), "The Berlin Chansonnier and French Song in Florence, 1450–1490: A New Dating and Its Implications"

Radio and Politics (AMS)

Michael Beckerman (New York University), Chair

Erica Scheinberg (UCLA), "Kurt Weill's Radio Style: 'Listening In' to *Lindbergh's Flight* in the Weimar Republic"

Christina Baade (McMaster University), "Defining 'Enemy Music' at the BBC, 1940-45"

Claire Launchbury (Royal Holloway, University of London), "Programming Repertoire for Wartime Broadcasts at the BBC: the Case of *le quatorze juillet*, 1940-44"

Jenny Doctor (University of York), "The Politics of Entertainment: Allied Music in the Proms"

Set Theory and Serialism (SMT)

Dora Hanninen (University of Maryland), Chair

Catherine Losada (College-Conservatory of Music, University of Cincinnati), "Simplifying Complex Multiplication"

Christoph Neidhöfer (Schulich School of Music, McGill University), "Composing with Magic Squares"

Thomas Robinson (City University of New York), "On Multisets"

David Carson Berry (College-Conservatory of Music, University of Cincinnati), "Stravinsky's Array-Pathway Analogues in Context: The Concept of an 'Anasystemic Variation Procedure'"

Syncopation, Meter, Hypermeter (SMT)

Justin London (Carleton College), Chair

Samuel Ng (Louisiana State University), "Reinterpreting Metrical Reinterpretation"

Daphne Leong (University of Colorado, Boulder), "The Problem with Syncopation"

Scott Murphy (University of Kansas), "Metric Cubes and Metric Transformations in Some Music of Brahms"

Frank Samarotto (Indiana University, Bloomington), "Fluidities of Phrase and Form in the 'Intermezzo' from Brahms's First Symphony"

SUNDAY MORNING SHORT SESSIONS

9:00-10:30

Baroque Programmatic Keyboard Music (AMS)

Deborah Kauffman (University of Northern Colorado), Chair

David Schulenberg (Wagner College), "Traveling With Froberger: His Programmatic Keyboard Pieces in the Light of Seventeenth- and Eighteenth-Century Aesthetics"

Sara Gross (UCLA), "'Les folies françaises': François Couperin and the Idea of *Caractère*"

Bach and Telemann (AMS)

Jeanne Swack (University of Wisconsin-Madison), Chair

Rebecca Lloyd (King's College, London), "Bach: Luther's Musical Prophet?"

Steven Zohn (Temple University), "Telemann's Polish Style and the 'True Barbaric Beauty' of the Musical Other"

Process Music (SMT)

Rebecca Jemian (Ithaca College), Chair

Alexander Sanchez-Behar (Florida State University), "Dovetailing in John Adams's 'Chain to the Rhythm'"

Kathleen Biddick Smith (Florida State University), "Form and Musical Process in Michael Torke's 'The Blue Pages'"

Real Men in World War I (AMS)

John Graziano (Graduate Center, CUNY), Chair

Wayne Alpern (Mannes Institute for Advanced Studies in Music), "Hellfighter: The Legacy of James Reese Europe"

Christina Gier (University of Alberta), "American Masculinity and the Fighting Soldier's Song in World War I"

10:30-12:00

Manly Men (AMS)

Howard Pollack (University of Houston), Chair

Carol Hess (Michigan State University), "'Find Me a Primitive Man': Masculinist Discourse, Primitivism, and the Music of Carlos Chávez in the United States"

Patrick Warfield (Georgetown University), "Where 'a man was a man even though he played a saxophone': The Musical Community of Washington, D.C.'s Navy Yard"

Partimento (Joint)

Bertil von Boer (Western Washington University), Chair

Giorgio Sanguinetti (University of Rome—Tor Vergata), "Partimento, Fugue, and Improvisation in Late Eighteenth-Century Naples"

Judith L. Schwartz (Northwestern University), "*Galant* Musical Gestures in Early French Symphonies: *Partimento Schemata* in Gossec's Op. 5"

Seventeenth-Century Composition and Sources (AMS)

Elisabeth LeGuin (UCLA), Chair

Marc Vanscheeuwijck (University of Oregon), "G. B. Degli Antonii's Twelve *Ricerche sopra il violoncello o clavicembalo* (1687): Solos or Duets?"

Rebecca Herissone (University of Manchester), "'Fowle Originalls' and 'Fayre Writing': Reconsidering Purcell's Compositional Process"

Program and Abstracts Book at the Web site

The final program and abstracts book will be available in PDF format at the Web site mid-September.

Call for Nominations:

Session Chairs, AMS Quebec

2007

Nominations are requested for Session Chairs at the AMS Annual Meeting in Quebec, 1-4 November 2007. Please send nominations via mail, fax, or e-mail to the office of the AMS, including name, contact information, and area of expertise. Self-nominations are welcome. Deadline: 10 March 2007.

Interested in AMS Committees?

The president would be pleased to hear from members of the Society who wish to volunteer for assignments to committees. Those interested should write 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.

Membership Dues

Calendar year 2006

Regular member	\$85
Salary less than \$30,000	\$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.



The Board of Directors takes a break at its March 2006 retreat

AMS Committees

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introduction to musicology, information and links for prospective graduate students in the discipline of musicology, musicology resources for K-12 teachers, and resources for scholars in other disciplines. If you are aware of such resources (or have been involved in creating them for your institution or community) please contact the committee chair (cjudd@bowdoin.edu).

The society's electronic mailing list, AMS-L, offers a vibrant and important forum for the exchange of information for musicologists and currently serves 1,225 subscribers. We are grateful to Indiana University for hosting this list. Recent threads have ranged from practical matters such as techniques for computer video-editing in teaching and professional presentations, to an extended debate around issues of intertextuality, narrative in music, and semiotics. Thanks are due to the moderating team: Scott Warfield (lead moderator), Murray Steib (assistant moderator), and James Parsons (backup moderator). They have given tireless service over the past year behind the scenes to keep the list up and running.

As the AMS office moves to Bowdoin College, the Board of Directors has authorized moving mundane aspects of the list management into the Society office. This fall, AMS-L will become a discussion-only list and a new announcement-only list, AMS-Announce, will be created. A moderating team will continue to oversee AMS-L while the office will manage subscriptions and announce-

ments. Current subscribers will automatically be subscribed to both lists when the split is made. Details on subscribing and guidelines for posting to the lists may be found on the AMS Web site.

—Cristle Collins Judd

Committee on Membership and Professional Development

The The Committee on Membership and Professional Development (CMPD) has recently completed, with the assistance of a professional sociologist, a Web-based demographic survey instrument that will help track vital statistics of the AMS. As a follow-up to the 2002 demographic survey, it is designed to gather basic information about who we are in a systematic way. The survey should be available in early August. Please help us monitor this data by taking a few minutes to respond.

Last year the committee continued its Annual Meeting travel grant program; grants were awarded to eleven AMS members to help them attend the Annual Meeting. The deadline to apply for the Los Angeles meeting has passed. See the CMPD Web page (www.theams.us/mpd) for more details.

The CMPD has plans to work with the Committee on Career-Related Issues and the Committee on the Status of Women to develop its Web site to include more resources for career-related issues, information on issues such as glass ceilings in promotion for women, and information on women as mentors. Your suggestions and comments are always welcome: jtsou@u.washington.edu.

—Judy Tsou

Conferences

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

Shostakovich and Weinberg: An Artistic Dialogue, 15–17 September, Eastman School of Music, Rochester, New York.
www.esm.rochester.edu/shostakovich/

New Paths: Robert Schumann, 1848–1856, 22–24 September 2006, McGill University, Montreal, Canada.
www2.rhbc.ac.uk/Music/Conferences/o6-9-nps.html

The thirtieth annual conference of the **German Studies Association**, 28 September–1 October, Pittsburgh, Pennsylvania.
www.thegsa.org/

“Music as Local Tradition and Local Practice,” the twenty-ninth national conference of the **Musicological Society of Australia**, 27 September–1 October 2006, University of New England, Armidale, Australia.
www.une.edu.au/music/MSAconf/

Schumann Perspectives: A View Across the Disciplines, 29–30 September, Texas Tech University, Lubbock.
www.depts.ttu.edu/music/

International Shostakovich Centenary Conference, 29 September–1 October 2006 at the University of Bristol, England.
www.bris.ac.uk/arts/birtha/conferences/shostakovich/

Thirteenth Annual Conference of the **Italian Musicological Society**, 20–22 October, Turin, Italy.
www.sidm.it/

Leonard Bernstein, Boston to Broadway, 12–14 October, Harvard University.
www.bernsteinatharvard.org/

Domenico Scarlatti in Spain: The Neapolitan Connection, The 7th International Symposium on Spanish Keyboard Music “Diego Fernández,” 12–14 October, Mojácar-Almería, Andalusia, Spain
www.fimte.org/

Rock and Roll Culture, Mid-Atlantic Popular and American Culture Association, 26–28

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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 August issue.

American Council of Learned Societies:

Various research fellowships. Information: www.acls.org/fel-dead.htm. Deadlines: from 28 September 2006 through 17 January 2007.

National Endowment for the Humanities:

Summer Stipends for 2007. Information: www.neh.gov/grants/guidelines/stipends.html. Deadline: 2 October 2006.

Guggenheim Fellowships: Fellowships for research in any field of knowledge and creation in any of the arts. Information: www.gf.org. Deadline: 1 October 2006.

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 2007–08. Information: www.columbia.edu/cu/societyof-fellows. Deadline: 2 October 2006.

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 2006.

Harvard University Center for Italian Renaissance Studies:

Post-doctoral fellowships for independent study of the Italian Renaissance. Information: www.itatti.it. Deadline: 15 October 2006.

American Antiquarian Society Mellon post-dissertation fellowships,

to extend research and/or to revise the dissertation for publication. Information: www.americanantiquarian.org/longterm.htm. Deadline: 15 October 2006.

American Academy in Berlin:

Post-doctoral semester- or year-long resident fellowships in a variety of academic and creative fields. Information: www.americanacademy.de. Deadline: 16 October 2006.

American Academy in Rome: Rome Prize fellowships for artists and scholars in the early or middle stages of their careers. Information: www.aarome.org/prize.htm. Deadline: 1 November 2006.

Berlin Program for Advanced German and European Studies:

Residential fellowships for doctoral candidates and recent PhDs at the Freie Universität Berlin. Information: userpage.fu-berlin.de/~bprogram. Deadline: 1 December 2006.

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 2006.

Newberry Library Fellowships:

Both short-term (one week to two months) and long-term (six to eleven months) fellowships for research at the library. Information: www.newberry.org. Deadlines from 6 January to 1 March.

American Antiquarian Society-National Endowment for the Humanities Fellowships:

Short-term fellowships for one to three months, and long-term fellowships for four to twelve months. Information: www.americanantiquarian.org/fellowships.htm. Deadline: 15 January 2007.

Camargo Foundation:

Residency program for scholars and artists in Cassis, France. Information: www.camargofoundation.org. Deadline: 12 January 2007.

French Ministry of Foreign Affairs Chateaubriand Scholarship:

Residency at a French research institution for doctoral candidates. Information: www.frenchculture.org/education/support. Deadline: 11 January 2007.

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.

October, Baltimore, Maryland.

www2.rhbnc.ac.uk/Music/Conferences/o6-ar-rar.html

Fiftieth Annual Meeting, **Canadian Society for Traditional Music**, 3–5 November, Carleton University, Ottawa, Ontario, and the Canadian Museum of Civilization, Gatineau, Quebec.

www.yorku.ca/cstm/conferences.htm

One Ring: Wagner in the 21st Century, Midwest Modern Language Association, 9–12 November, Chicago, Illinois.

www2.rhbnc.ac.uk/Music/Conferences/o6-b-wag.html

The Many Worlds of Vicente Martin y Soler, 14–18 November, Valencia, Spain.

www2.rhbnc.ac.uk/Music/Conferences/o6-b-sol.html

Decolonizing Ethnomusicology, The Society for Ethnomusicology 2006 Annual Meeting, 16–19 November, Honolulu, Hawaii.

www.indiana.edu/~semhome/2006/index.shtml

Music and Postmodern Cultural Theory, 5–6 December, University of Melbourne, Australia.

www2.rhbnc.ac.uk/Music/Conferences/o6-c-pom.html

Fifth Annual **Hawaii International Conference on Arts and Humanities**, 12–15 January 2007, Honolulu, Hawaii.

www.hichumanities.org

Joint meeting of the **Music Library Association** and the **Society for American Music**, 25 February–3 March 2007, Pittsburgh, Pennsylvania.

www.musiclibraryassoc.org/

www.american-music.org/

Performance Practice: Issues and Approaches, 4–6 March 2007, Rhodes College, Memphis, Tennessee.

www2.rhbnc.ac.uk/Music/Conferences/o7-3-ppr.html

Victorian Soundscapes, Eighteenth Northern Victorian Studies Colloquium, 17 March 2007, Trinity and All Saints, Leeds, England.

www2.rhbnc.ac.uk/Music/Conferences/o7-3-vss.html

The Eighteenth International Congress of the **International Musicological Society**, 10–15

July 2007 at the University of Zürich Switzerland.
www.musik.unizh.ch/html/ims_2007.html

Calls for Papers

Fifteenth Annual Conference of the **Society for Seventeenth-Century Music**, 19–22 April 2007, University of Notre Dame, South Bend, Indiana. Send proposals or requests for information to carter@wfu.edu.
Deadline: **1 October, 2006**

Music in the World of Islam, organized by the Assilah Forum Foundation and the Maison des Cultures du Monde, 7–11 August, 2007, Assilah, Morocco
www.mcm.asso.fr/site02/music-w-islam/congresen.htm
Deadline: **15 October, 2006**

Third Conference on Interdisciplinary Musicology (CIMo7), 15–19 August, 2007, Tallinn, Estonia
www-gewi.uni-graz.at/cimo7/
Deadline: **31 October, 2006**

American Handel Society/American Handel Festival, 19–21 April 2007, Princeton University
www2.rhbc.ac.uk/Music/Conferences/07-4-ahs.html
Deadline: **15 December, 2006**

Feminist Theory and Music 9, 6–10 June, 2007, McGill University, Montréal, Canada.
Contact: lisa.barg@mcgill.ca

Sound, Music and the Moving Image, 10–12 September 2007, Institute of Musical Research, University of London, England
www.sas.ac.uk/imr_event.html?id=1290

CHARM (Centre for the History and Analysis of Recorded Music) and Royal Musical Association, 13–15 September, 2007, Royal Holloway, University of London, England.
www.charm.rhul.ac.uk/content/events/2007conference.html

News Briefs

Two new **AMS Study Groups** were approved by the Board of Directors at its March meeting.

The **AMS Pedagogy Study Group's** goals are to foster discussion among AMS mem-

bers about issues related to teaching music history at all levels, from non-major courses to graduate seminars; to share resources and strategies for courses taught by musicologists; and to provide a forum within the AMS for considering the role of teaching in our work as musicologists. Those interested are invited to attend the group's meeting in Los Angeles, which will include elections for officers and preparation of the coming year's agenda. Questions about the Pedagogy Study Group may be addressed to Jessie Fillerup, ravel@ku.edu.

The **AMS Cold War and Music Study Group's** goals are to discuss, present, and encourage new and recent research that considers the music of the Cold War (about 1945 to 1991) from a global perspective. The study group intends to meet at AMS Annual Meetings, hold independent conferences, and set up a Web page and e-mail discussion list. Those interested are invited to attend the group's meeting in Los Angeles. Questions about the Cold War and Music Study Group may be addressed to Peter J. Schmelz, pschmelz@buffalo.edu.

Claremont Graduate University is resuming publication of the refereed music journal *Performance Practice Review*. *PPR* was published from 1988 to 1997, and all past issues are now available at the journal's home page, cdl.libraries.claremont.edu/col/ppr. *PPR* will appear exclusively online and new items will be posted on a continuous basis. The scope of the journal is not confined to any historical period. Submissions are now being accepted. Submission guidelines and further information are found at the Web site.

TRANS: Transcultural Music Review is now managed by SIbE, the Sociedad de Etnomusicología (Spain). It is a refereed on-line journal founded by Ramon Pelinski in 1995. See www.sibetrans.com/trans/ for further information.

The Music Department at the University of California, Santa Cruz, recently announced **the establishment of a Ph.D. in Music** with an emphasis in cross-cultural studies. The program aims to provide doctoral students with an integrative framework for music scholarship, emphasizing the ways in which musicology and ethnomusicology interact with and complement one another. The new program will encourage the integration of scholarly research with musical performance. The department will accept applications in fall 2006

for studies beginning in fall 2007. Further information is available at music.ucsc.edu/grad/doctorofphilosophy.html.

The **Schubert Society of the USA** seeks a part-time editor for *Arpeggione: Journal of the Schubert Society of the USA*. Further information: Dr. Janet I. Wasserman, Executive Director, Schubert Society of the USA, 752 West End Avenue #5H, New York, NY 10035-6231.

The **2005 Hollace Anne Schafer Award** for the best student paper read at an AMS New England Chapter meeting during the 2005–2006 academic year has been awarded jointly to Bruno Gingras for “German *Partimento* Fugue in the First Half of the Eighteenth Century: A Budding Composer’s *Gradus ad Parnassum*, from Thoroughbass Exercises to Complete Fugues,” and to Anna Zayaruzny for “Lies, Damned Lies, and Hockets: Words and Music in Machaut’s Motet 14.”

25 Years Ago: 1981

- 1,200 people attended the AMS meeting in Boston, 1981. “All agreed that this was one of the finest meetings in recent memory; it had excitement, content, variety and comfort.” The sessions most heavily attended were those on Bach, chaired by Robert Marshall; Beethoven, chaired by Lewis Lockwood; Current Methodology in Musicology, chaired by Claude Palisca; Studies in the Italian Renaissance, chaired by Leeman Perkins; and Notre Dame Music and Theory, chaired by Rebecca Baltzer.
- President Ronald Reagan initially recommended that the budget for the National Endowment for the Humanities be cut by 47 percent, but came around to funding the NEH fully, thanks to the efforts of the National Humanities Alliance.

50 Years Ago: 1956

- The Society purchased an addressograph; “the early use of this machine should greatly facilitate the sending out of materials,” advised Secretary Luise Cuyler.
- *JAMS* was over a year behind schedule.
- The Annual Meeting, held at the University of Illinois, consisted of fifteen papers in five sessions.

Annual Meeting, Quebec City

1-4 November 2007

Call for Papers

**Deadline: 5 p.m. EST,
16 January 2007**

The Annual Meeting of the AMS will be held in Quebec City, Canada, from Thursday, 1 November, to Sunday, 4 November. 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 guidelines adopted in 2005, 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., EST, Monday, 15 January 2007. All persons submitting proposals are invited to do so by mail, addressed to AMS Quebec City Program Committee, attn: Robert Judd, American Musicological Society, Bowdoin College, 6010 College Station, Brunswick ME 04011-8451, 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.

No one may appear on the Quebec City 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 2007.

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 book 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 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 2007.

Call for Performances

Deadline: 16 January 2007

The Performance Committee for the 2007 Annual Meeting in Quebec City 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 William P. Mahrt, Stanford University, Braun Music Center, 541 Lasuen Mall, Stanford, CA,

94305-3076; mahrt@stanford.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.

Meetings of AMS and Related Societies

2006:

AMS/SMT: 2–5 Nov., Los Angeles, Calif.

CMS: 13–17 Sep., San Antonio, Texas

SEM: 15–19 Nov., Honolulu, Hawai'i

2007:

AMS: 1–4 Nov., Quebec City, Canada

CMS: 15–18 November, Salt Lake City

SAM: 1–4 March, 2007, Pittsburgh, Pa.

SEM: Columbus, Ohio

SMT: 15–18 Nov., Baltimore, Md.

2008:

SAM: San Antonio, Texas

AMS/SMT: 6–9 Nov., Nashville, Tenn.

SEM: Middletown, Conn.

2009:

AMS: 5–8 Nov., Philadelphia, Pa.

Obituaries

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

Peter J. Davies

16 July 2005

Eleanor M. Stull

23 July 2005

Beekman C. Cannon

19 October 2005

Conrad H. Rawski

25 October 2005

Abraham Veinus

22 November 2005

Mary Beeson Ellison

4 December 2005

Ethel Thurston

4 January 2006

Elliot Forbes

9 January 2006

Audrey E. Davidson

11 June 2006

Stuart Feder (1930–2005)

Stuart Feder died 29 July 2005 in New York. Born 7 May 1930, he received his B.A. from Johns Hopkins University, and his M.A. from Harvard University. He earned his medical degree from Albert Einstein College of Medicine and completed a residency in psychiatry at Mt. Sinai Medical Center. After graduating from the New York Psychoanalytic Institute, he became a member of their faculty. At the time of his death Feder was also a clinical associate professor of psychiatry at Albert Einstein College of Medicine, a faculty member at the Juilliard School, and an attending psychiatrist at Beth Israel Hospital. Colleagues at Beth Israel praised Feder in the *New York Times* "for his extraordinary contributions to the field of psychiatric medicine."

Society members will remember Stuart for his insights into the psychological complexities of Charles Ives and Gustav Mahler. In His book *Charles Ives: "My Father's Song": A Psychoanalytic Biography* (1992), which received the Society for American Music's Irving Lowens Award, Feder applied his psychiatric expertise to support the thesis that Ives's music served as an "ongoing intrapsychic collaboration" between Ives and his father, teacher, and mentor George Ives, who died in 1894. In *Gustav Mahler: A Life in Crisis* (2004), Feder explored the four crises that marked Mahler's productive but stressful life. Feder offered documentary and psychological evidence to aid an imaginative reconstruction of Mahler's famous meeting with Freud the same year (1910) and presented a plausible psychiatric theory that emotional strains paved the way for Mahler's death in 1911.

Throughout his varied career he made a significant contribution to both psychiatric medicine and the art of musical biography and ably demonstrated their compatibility.

—Geoffrey Block

Audrey E. Davidson (1930–2006)

Audrey Ekdahl Davidson died 11 June 2006. She was born in Willmar, Minnesota, on 7 August 1930, and attended Bethel College, St. Cloud State University, and Wayne State University. She received her Ph.D. in musicology in 1975 from the University of Minnesota.

In 1965 she began teaching at Western Michigan University, and the next year she founded the Society for Old Music, which for a quarter of a century under her direction had a distinguished record of performances, including frequent concerts of early music for the International Congress on Medieval Studies. Her efforts and the efforts of her colleagues in this conference helped to establish "Kalamazoo" as the largest annual gathering of medievalists in the world.

Her publications include an edition of Hildegard of Bingen's *Ordo Virtutum* which has been used widely as a basis for performance. Her most recent book is *Olivier Messiaen and the Tristan Myth* (2001).

An activist for the rights of the disabled, she never allowed her hereditary bone disease to impede her many musicological activities.

—Clyde Brockett

Eva Einstein (1910–2005)

Eva Einstein, daughter of musicologist and AMS member Alfred Einstein, died on 23 November 2005. Eva often reminded me that her birth in 1910 was on the one-hundred-nineteenth anniversary of Mozart's death on December 5. She died just two weeks short of her ninety-fourth birthday.

I lived near Eva and was a friend for some thirty years. For much of the time that I knew her, she lived in a house in El Cerrito that her father had bought in anticipation of joining the faculty at the University of California, Berkeley. Unfortunately, his failing health prevented him from actually teaching there. Eva

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Eva Einstein

continued from page 23

kept the house as a shrine to her father's work. She donated her father's entire estate to U.C. Berkeley and spent years organizing the mate-



Eva Einstein

rial and making it accessible to scholars.

It is because Eva devoted her entire life to her father's work that we have the benefit of his magnificent *Nachlass*, still used frequently at U.C. Berkeley. She was also her father's secretary during the years of creation of the third edition of the Köchel catalogue, and while Eva claimed to know nothing about Mozart, she had absorbed more in her years of work on K₃ than most of us will ever know.

Eva Einstein's legacy also includes the establishment of the AMS Alfred Einstein Award, instituted in 1967 to recognize outstanding journal articles in musicology written by a scholar in the early stages of her or his career.

After an accident in her home, she moved into a retirement community where I would often go to take her out to lunch. She enjoyed getting out, though she had to use a walker. Her mornings were often spent, as a member of "Grannies Against War," publicly protesting on street corners. She was a typically feisty Berkeley resident.

—Daniel Leeson

Next Board Meetings

The next meeting of the Board of Directors will take place on 1 November 2006 in Los Angeles; the Spring meeting will take place 17–18 March 2007 in Quebec.

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>

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

Society Election Results

The results of the 2006 election of AMS officers and the Board of Directors:

Vice President: Walter Frisch

Treasurer: James Ladewig

Directors-at-Large:

Michael Beckerman

Tim Carter

Judith Tick

Moving?

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

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