

AMS NEWSLETTER

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AMS Quebec City 2007: OPUS CAMPAIGN WINS \$1.2 MILLION Bring your tuque! NEH CHALLENGE GRANT

www.ams-net.org/quebec

Soyez les bienvenues à Québec! The annual AMS meeting for 2007 will return to Canada from 1 to 4 November at one of the most charming and *accueillant* places in North America, Quebec City, founded in 1608 by Samuel de Champlain. Images of Canada from south of the forty-ninth parallel conjure up visions of a frozen (or Great White) North, but the reality is that winter (and it won't be winter officially anyway) is Canada's signature season. Quebec City is a lovely and warm place to visit at that time of year, with a world-famous tradition of *gastronomie*, a lively and distinct cultural scene, and lots to do with kids and families as well (I recommend dog sledding).

With the warnings about global warming becoming more credible by the day, I am wary about providing a forecast of the weather, which typically ranges from -4° to 7° C (25° to 45° F) in November. Suffice it to say that you should pack a coat, scarf, mittens, non-Italian shoes, and most importantly, your *tuque*, which is particularly evocative of French Canada and will keep you warm.

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In December 2006, the AMS was awarded a prestigious Challenge Grant from the National Endowment for the Humanities in support of our publication activities. Our application, entitled "Publishing Musical Scholarship in the Twenty-first Century," was crafted by members of the Publications and *OPUS* Campaign committees, led by Graeme Boone (see the summary at the *OPUS* Web site). The NEH deemed it "a flat-out success"; reviewers found it "compelling" and praised the Society's "outstanding endeavors in the humanities."

The choice of publication-related activities as a focus for the application underscores the central role of publications in the life of the AMS as well as challenges now affecting the publishing world. Foremost among these, of course, are increasing production costs, diversifying fields of specialization, increased pressure on younger scholars, and the advance of digital technologies. Our Challenge Grant, once fully funded, should go a long way toward alleviating these issues.

Only the second NEH Challenge Grant in the history of the AMS (the first established the Alvin H. Johnson AMS 50 Dissertation Year Fellowships in 1986), the award will help the AMS accomplish four things: 1) establish a **new subvention program**, the AMS 75 Publication Award for Younger Scholars ("AMS 75 PAYS"), to support the publication of first books by recent PhDs; 2) increase the funding for our **current subvention program**; 3) help further finance the *AMS Studies* series, allowing publication support for up to two books per year; and 4) create a **new annual prize**, the Music in American Culture Award, honoring books that illuminate some aspect of American music in its cultural context.

It will be obvious to one and all that the NEH Challenge Grant is exactly that: we are issued a challenge to match, by 4 to 1, the \$240,000 that the NEH has offered. In other

words, we must raise \$960,000 over the next three years. Of the \$1.1 million that the *OPUS* Campaign has received or been pledged to date, \$205,000 qualifies for the match. Clearly, then, we need to push that figure much higher, and to do this will require the full involvement of the entire Society.

On other important fronts in the *OPUS* Campaign, three new publication funds have been established in the last six months in honor of four outstanding scholars and publishers of music: **Barry and Claire Brook** (for publication and research on musical iconography), **John Daverio** (for book publication, unrestricted), and **Margarita Hanson** (for publication of books on music or musical culture prior to 1800). In December 2006, The **Jan LaRue** Fund (supporting musicological research) cleared its first hurdle by reaching \$10,000. The first *OPUS* Giveaway Contests were held last fall, thanks to Oxford University Press, which kindly donated copies of Richard Taruskin's *Oxford History of Western Music* and other premier publications. Inaugural winners were the Eastman School of Music/University of Rochester, Anne Dhu McLucas, and Joanne Swenson-Eldridge.

As always, the *OPUS* Committee thanks every member of the Society who has given in the past year. *Nota bene*, however: the awarding of the NEH Challenge Grant signals that *OPUS* has now entered a new phase. This exceptional opportunity will bring us rich rewards for decades to come. But the need for each and every member of the Society to embrace our common cause has never been greater. If we are to achieve the success we all hope for—if we are to live up to the confidence that the NEH has shown in us—we must all participate. Help us reach our goal by going to the Web site today and giving generously to *OPUS*!

—Anne Walters Robertson
and D. Kern Holoman

www.ams-net.org/opus

President's Message

I am confident that anyone who attended the joint meeting of AMS and SMT in Los Angeles came away from it impressed with the diversity, vitality, and dynamism of both societies. It was a model of scholarly collaboration, with a number of richly stimulating joint sessions as well as a broad array of proprietary ones, complemented by an assortment of noontime and evening concerts. The variety and quality of the papers was striking, ranging geographically from the United States to Iraq and chronologically from the Middle Ages to today, and the concerts and other performances were marked by exciting music-making. Congratulations and sincere thanks to the program committees for the AMS, chaired by Anne Shreffler, and the SMT, chaired by Henry Martin, together with the Performance Committee, chaired by Elisabeth Le Guin. We owe a special word of thanks to the UCLA Department of Ethnomusicology and its chair, Jacqueline Cogdell DjeDje, for their support of the concert "Music of the Middle East, Balkans, and Brazil," and to those institutions and individuals who made the session on "Performing Mozart" possible. These were wonderful events that helped give the meeting a distinctive flavor.

. . . a beautiful, stimulating, and exciting world of its own

The fact that the papers, concerts, and other events took place in such an elegant venue as the Hyatt Regency Century Plaza Hotel could, of course, only contribute positively to the character of the events themselves—as did the legendary southern California weather for those who journeyed outside for a trip to the Getty, the Disney, or just a drink near the pool. Although we can't credit them with the weather, we certainly can give thanks to Mitchell Morris and the Local Arrangements Committee for all they did to make our stay a pleasant one, ranging from the brief but informative restaurant guide to the complicated logistics of the evening concerts—in short, for helping us get a sense of what makes Los Angeles Los Angeles.

In addition to the papers and concerts there were two aspects of the meeting that

I found especially gratifying. One was the participation of what seemed to be a larger-than-usual number of students. At both the reception held by the Committee on Cultural Diversity and the student reception hosted by AMS *OPUS* on Thursday night, the turnout and the level of excitement were high—a far cry from the early years of formal student events at AMS meetings. Those at the student reception, organized by three of our student members, were treated to remarks by Anne Walters Robertson, Elaine Sisman, and Kern Holoman about what AMS and the *OPUS* Campaign mean to them. Anne's placing the Campaign in perspective for the students was especially memorable: AMS 50 was the Society's legacy to us (we being the "senior" members); AMS 75 is our legacy to them; AMS 100 will be their legacy to succeeding generations. Anne's invocation of the continuity of musical scholarship was brought home in a particularly beautiful way during the Business Meeting and Awards Ceremony on Saturday, when honorary membership was conferred upon Reinhold Brinkman, Frank D'Accone, Samuel Floyd, and David Hughes, and corresponding membership upon Bonnie Blackburn, Hermann Danuser, and Don Harrán, all of them giants in the field who have trained many scholars of the younger generation. For me, at least, that was a very special moment.

That was not the only one, though, in an event that seemed to contain more than its share of high points, among them Elaine Sisman's announcement of the new Ruth A. Solie Award and the Harold Powers World Travel Fund; Kern Holoman's exciting news about *OPUS*; Jim Ladewig's obvious delight in the growth of our endowment funds; and Bob Judd's report on the seamless move of the Society's business office to Bowdoin College. Of course, the conferring of the Society's various awards and prizes is an annual highlight, this year's seeming especially glittering. Sadly, this was the last Business Meeting and Awards Ceremony to be chaired by Past President Elaine Sisman. It also marked the end of the terms of Jeff Kallberg as vice president and Cristle Collins Judd, Honey Meconi, and Thomas Christensen as members of the Board, all of

whom deserve our heartfelt thanks. Finally, I take pleasure in expressing our profound gratitude to Elaine Sisman, who has provided exemplary and inspiring leadership to the Society for the past two years.

It will have become clear from the description above that the Annual Meeting, like musicology itself, is a beautiful, stimulating, and exciting world of its own. Unfortunately, we were reminded that there is a real world surrounding us that is not so bright as ours. As Elaine Sisman announced at the Business Meeting and Awards Ceremony, one of our members, a citizen of the United Kingdom, had not only been prevented from attending the Annual Meeting, where she was scheduled to read a paper, but without explanation had been refused entry into the country this past August upon returning to her teaching position in the United States. Her visa was summarily revoked and she was forced to return to the United Kingdom; to date, she has still not received any explanation for our government's actions. We on the Board were shocked by what seems to us an abrogation of individual rights and free scholarly exchange. Accordingly, on 14 November we sent a letter to the U.S. State Department, to the U.S. Consulate in London, and to the appropriate legislative representatives in Washington, expressing our profound consternation and anxiety over the treatment of one of our members. As yet no action has been taken. I am sure that I speak for all of us, though, in expressing our deep concern about the status of our colleague and our hope that this situation will be resolved as soon as possible.

On a much happier note: I have just received notice that the grant proposal submitted to the NEH by the *OPUS* Campaign Committee has been approved! (See the article on page 1 of this *Newsletter*.) Congratulations and special thanks to Anne Walters Robertson and D. Kern Holoman, co-chairs of the *OPUS* Campaign Committee, and to Graeme Boone, who drafted the proposal. This is indeed a signal accomplishment, and one that holds great promise for the *OPUS* Campaign and for the future of our Society.

—Charles M. Atkinson

Our meetings will be held in the Centre des congrès, with some sessions to be held next door in the main conference hotels, the Hilton Québec and the Delta Québec. Both are just minutes from *Vieux-Québec*, the only walled city in North America and a UNESCO World Heritage Site since 1985. Dominated by the towers of the palatial hotel Château Frontenac, built in 1893 (now a *very* expensive Fairmont property), Old Québec sits high on a bluff overlooking the St. Lawrence River and the Lower Town, which comprises the delightful Quartier Petit-Champlain, with its old residences, bistros, cobblestone streets and *marché*. The walled city offers access through four gates; within, you will discover many architectural treasures ranging from the neo-Gothic and authentic late seventeenth century, to *deuxième Empire*. Everything is accessible on foot, with passage between upper and lower towns achieved by staircase or funicular.

Since there is so much to explore in Québec City itself—culturally, gastronomically, and otherwise—and alumni receptions have turned the conference hotels into our own version of Beale Street on Friday and Saturday nights, we have decided not to plan as many formal evening events as in past gatherings. Our one mainstage event will be on Friday evening, 2 November, at the Musée national des beaux-arts de Québec, a beautiful facility located on the historic Plains of Abraham. It will feature an exquisite, catered *Festival de gastronomie*, with local specialties and fine wines, followed by an AMS cabaret featuring the best talent from all styles within our ranks, to benefit the *OPUS* Campaign. Those of you who attended the Cleveland AMS 50 benefit event in 1986 will remember the outstanding tunes played by Larry Gushée, Joshua Rifkin, and others. Since then the musical interests and diet of the AMS have expanded considerably in all directions, and this cabaret will feature a house band and a wide variety of styles, ranging from jazz and “art” styles, to techno, hip-hop, blues, and rock. There will be an additional price for this event, with details forthcoming on the AMS Web site and in the August Newsletter.

A preliminary word about travel to Québec (airport code YQB) from outside Canada. The Québec City Visitors Bureau has alerted airlines servicing YQB to our meeting to ensure adequate service. There are seven or eight flights per day from Toronto

2006 Annual Meeting: Los Angeles

The seventy-second Annual Meeting of the American Musicological Society was held jointly with the Society for Music Theory, as in all even-numbered years. First, some statistics: there were 1,808 attendees, 39 AMS sessions (including short sessions), 14 SMT sessions, 11 joint sessions, 11 evening sessions, 3 sunny days, and 1 swimming pool. Fortunately, neither the good weather nor the pool seemed to have a negative effect on session attendance (many rooms were packed full), although they did contribute positively to everyone’s mood.

I would like to thank the members of the program committee—Lawrence Earp, Daniel Melamed, Sanna Pederson, Alejandro Planchart, and Thomas Riis—who harmoniously pooled their considerable expertise and worked hard to put together a program of excellent quality. We chose 144 abstracts out of 514 submitted. The length of the abstracts was unchanged from last year; we believe the 500-word abstracts give us a much firmer basis for comparison than the shorter ones. The committee made a special effort to nominate session chairs from groups underrepresented in the field; six chairs meet this description, and twenty were women.

While it is difficult to generalize about the wide range of topics, which shows the health and breadth of our discipline, there were many more topics related to music’s intersections with the world than even ten years ago. We were able to hear papers on Trecento music, film music, medieval mysticism, politics, Berlioz, Josquin, jazz, nation building, masculinity, American music, radio, and much more. Probably not by accident, there turned out to be many excellent abstracts on topics related to Los Angeles (including a paper on Stravinsky’s arrangement of the “Star Spangled Banner” and several papers on John Cage).

The wide range of topics shows the health of our discipline

There were eleven evening panels, including two presented jointly by the AMS and SMT: “Performing Mozart” and “History of Music Theory: Past, Present, Future.” AMS evening sessions included “Visualizing *Tristan*: The Viola-Sellars Production”; “European Nations, Nationalism and the Writing of Music History”; and a session on music and politics in the turbulent years around 1968.

The performance committee (Elisabeth Le Guin, chair, James W. McCalla, and William Mahrt) put together an excellent program, which included piano music of Elgar, Lieder with harp accompaniment, and the music of AMS Honorary Member and UCLA Professor Emeritus Robert M. Stevenson. The evening excursion to Disney Hall to hear the Los Angeles Philharmonic was noteworthy for architectural as well as musical reasons.

In addition, the early morning, lunchtime, and evening hours were filled with a whirl of breakfast meetings, editorial board meetings, interest and study groups of all kinds, alumni receptions, and other festivities, musicological and otherwise. It is important not to underestimate the importance of these types of networking for our scholarly work and teaching. The *OPUS* reception was well attended; the *OPUS* Committee’s valuable fund-raising work for the Society was in evidence throughout the meeting, whether from the Naxos CDs of American music given out after the Business Meeting and Awards Ceremony or the ubiquitous *OPUS* stickers.

Special thanks should be extended to the Local Arrangements Committee, chaired by Mitchell Morris, for making sure that everything ran smoothly.

—Anne C. Shreffler, Chair, Program Committee

(Pearson), fifteen from Montreal, three from Newark (Continental), two from Detroit (Northwest), and one from Boston (Delta). Beware though: Montreal does not have many non-stop flights to the U.S. *Bref*, for many of the travelers coming from the U.S., your itinerary to YQB may include Toronto or Montreal. As for other modes of travel, my colleagues in Montreal assure me that the

train between Montreal and Québec City is *not* a viable option. We encourage you to begin planning your air travel early. Be assured that when you finally get to Québec City, you will be rewarded with an excellent conference, a beautiful city, and most of all *les douceurs québécoise*.

—Victor Coelho
Chair, Local Arrangements Committee

Executive Director's Report

The AMS office is busy these days: deadlines for conference proposal submissions and fellowship applications are around the corner; we're doing more work than ever on the Newsletter and Directory; we're processing many renewals each day; and not least, we're helping facilitate a number of initiatives for the Communications Committee, the *OPUS* Campaign, and other committees. Kristen Lavoie, who began work with the AMS in August and attended her first Annual Meeting in Los Angeles, continues to grow in her position; and, thanks to generous support from Bowdoin College, we have added one more half-time staff person, Linda Coit, who helps wherever needed most. Whenever busyness sets in, the danger of losing sight of more strategic plans arises. Writing this report is healthy for me, as it gives me the opportunity to step back briefly and consider the larger picture. Two topics continually surfaced as I mulled over our goals: the student membership of the Society, and our outreach efforts.

Nearly a thousand of the 3,600 current members of the AMS are students. They by and large take the role of apprentice or journeyman; they are preparing for full careers in academe, teaching, conducting research, writing books and articles, and so on. It is appropriate for students to take apprenticeship roles as committee members and members of AMS Council. The AMS focuses

on students in its fellowship programs, a significant activity that requires many hours of labor for all concerned. And yet... is there more to be done on this front? Would it be feasible for students to participate more in Society governance? I can think of at least five student-led musicology journals in print; if students were involved with society governance, could that quite amazing energy be coordinated and focused for even more effectiveness? Is the status quo for students in the Society the best structure? If not, how can we all, both students and non-students, work to develop better structures?

Tensions between academics and non-academics have been around at least since the time of Plato. To grossly oversimplify, academics have a tendency to think Joe or Jane Public is pretty dim-witted; and Joe and Jane might occasionally think academics are pompous and overpaid. And that's *before* we broach our research interests: many will recognize that glazed look from someone who doesn't understand the joys of academic discovery as we wax lyrical on our favorite topic. It's not easy to explain to a layperson what we do; conversely, it's very easy to avoid the situation altogether. A few columns ago I threw down the gauntlet and asked the question, how would you explain your research to the "average person"? Some think the exercise itself is misguided; I disagree. If our work is fundamentally human-

ist, we need to act human, in the best sense: we need to be willing to communicate with others. Even, indeed especially, with those very different from us. Even with those who hold prejudices against our chosen career or our favorite music.

To that end, the Communications Committee has been working on outreach goals, considering how we as a society might help to bridge the divide. Carol Oja's report (see p. 14) gives some of the plans currently afoot. One thing that encourages me is how easy we have it compared to some disciplines: music is an important part of the lives of many of our neighbors, so there's a way to connect—our work is more accessible than the work of our colleagues in theoretical mathematics. So what can and should we be doing? For one thing, we should be talking about possibilities, evaluating them, weighing best steps forward. The committee is doing this, but the conversation is large and open to many voices. Some thoughts I've been kicking around lately: developing a "speakers bureau" and promoting more community talks on music; developing, in conjunction with a campus radio station, a one-minute musicological "spot"—and not just to air on public radio or classical stations! Or how about an online database of program notes? We're already working on this. Or an online resource for performers that makes it a little easier for them to market their recordings, an iTunes-style music site for the wider world of performance beyond iTunes? Or how about connecting up more with our colleagues in English departments who are doing work in popular music? Can we liaise with that academic giant, the MLA, somehow?

Let's talk about these ideas, about your own ideas. Some may float, many will sink; but we won't find the floaters if we don't talk.

* * *

I would like to thank our colleagues in Los Angeles who worked so hard to make last fall's meeting a success: Mitchell Morris, Elisabeth Le Guin, Anne Shreffler, and their respective committees, without whom we'd have been sunk. Our exhibit area was again well-attended, and I'm continually grateful to those who commit such time and resources to making it a success. Our joint meetings with the SMT are always interesting and exciting, and I'm glad we can work so well together.

—Robert Judd



Left to right: Anne Robertson, Erika Honisch, Rob Pearson, Kern Holoman, and Ana Alonso-Minutti enjoy the *OPUS*-sponsored Friday night reception in Los Angeles

Treasurer's Report

I am very pleased to inform the membership of the continuing solid financial position of our Society and that our endowment maintains its upward course of growth. As I reported at the annual AMS Business Meeting and Awards Ceremony in Los Angeles, we are now entering our fourth consecutive year of plus signs from top to bottom in our list of investment accounts.

Our Society's endowment is invested in a balanced portfolio, split fairly evenly between bonds for safety and income and stocks for long-term growth. During the twelve-month period ending 1 October 2006 (the closing date of my report submitted to the Board of Directors in Los Angeles), our bonds yielded almost 4.5 percent. This is nicely ahead of the historical average for bonds in the 3.5 percent area. (Having a balanced portfolio with a substantial position in bonds, by the way, is what saved us during the market crash of 2000–2002.) The average return of our various stock mutual funds came in at gratifying 10.3 percent.

The total value of our endowment portfolio now stands just a shade below \$3 million, up substantially from a bit over \$2.5 million one year earlier. This increase, of course, is due both to the *OPUS* Campaign and to our good investment returns.

Regarding our *OPUS* Campaign, if you have a stock or mutual fund portfolio, one highly tax-advantaged way of giving is to donate appreciated stock. This is because you will receive a double tax saving. You get the charitable tax deduction, just as if you had given cash, and you also save by avoiding paying capital gains tax on the amount that your stock has gone up. If you would further like to remember the Society in your will or with a charitable gift annuity or a charitable trust, all of us in the Society, now and in the future, would be most grateful. Please consult your tax or financial advisor as to how these various ways of giving may apply to your particular situation.

—James Ladewig

New OPUS Funds



The **Harold Powers World Travel Fund** will assist Ph.D. candidates, post-doctoral scholars, and junior faculty to travel anywhere in pursuit of their research. It honors the polymathic scholar and distinguished longtime AMS member whose publications have ranged from music and language to medieval modes to Indian music to Puccini, and whose interests are wider still—always with the communicative aspects of music at their base. Powers retired from Princeton University in 2001 after joining that faculty in 1973.



Proceeds of the fund to honor **John Daverio** (1954–2003) will be directed toward subvention of scholarly books in fields appropriate to his interests and expertise. Daverio went to Boston University at age 16 as a violin student, subsequently earning his B.A., M.A., and Ph.D. degrees there. He served BU as teacher and administrator for more than two decades. Daverio was the 1987 winner of the Alfred Einstein Award for an article in on Schumann and Schlegel in *19th-Century Music*, and subsequently published three major volumes on German Romanticism: *Nineteenth-Century Music and the German Romantic Ideology* (1993), *Robert Schumann: Herald of a New Poetic Age* (1997), and *Crossing Paths: Schubert, Schumann and Brahms* (2002).



The **Margarita M. Hanson / Oiseau-Lyre Fund (USA)** will be to support the publication of books in any language about music or musical culture before 1800. Margarita Hanson was publisher of the Éditions de l'Oiseau-Lyre between 1971 and 1996. Under her direction was completed the 25-volume *Polyphonic Music of the Fourteenth Century*, embracing over 2,000 compositions. She was decorated by Prince Rainier III of Monaco in 1986 and by the Republic of France the following year; in 1992 she was awarded the degree Doctor of Music, *honoris causa*, by the University of Melbourne.



The **Barry & Claire Brook Fund** salutes a remarkable couple who, jointly and individually, promoted the research and publication of two generations of American musicologists. Barry Brook (1918–97) was a pioneer musicologist whose interests extended from the Classical Symphony in France to music bibliography and editorial practice to computing in music research. The Center for Music Research and Documentation at CUNY, which he founded, was renamed in his honor after his death. Claire Brook was vice president and music editor of W. W. Norton & Co. in New York, in a distinguished lineage that included Paul Henry Lang, Nathan Broder, and David Hamilton. In 1999 she was awarded the degree of Doctor of Music, *honoris causa*, by the New England Conservatory.

News from the AMS Board

The AMS Board met last November at the Annual Meeting of the Society. In addition to receiving reports from all officers and committees of the Society, the following actions were taken:

- approval for the establishment of the Bartlet, Solie, and Powers awards
- approval for the Brook, Daverio and Hanson funds
- approval for the establishment of AMS 75 PAYS (Publication Awards for Young-

er Scholars) from the prospective NEH Matching Grant

- approval of the *JAMS* editor's recommendation that the Society move to electronic submission and review of articles
- a vote to apply the Society's current surplus to cataloguing the AMS archives and transcribing oral history materials
- establishment of a formal AMS liaison with the National Association of Schools of Music

- approval of an outreach plan for a series of public musicological lectures (including webcast) at the Library of Congress on items in its music collection
- discussion of the case of an AMS member, a foreign national who teaches at an American institution, whose re-entry into the U.S. was barred by the government; resolution to send the State Department a letter of protest over the incident.

—Rufus Hallmark

Awards, Prizes, and Honors

Honorary Members

Reinhold Brinkmann is the James Edward Ditson Professor of Music, Emeritus, at Harvard University. After studies in music education, philosophy, German literature and musicology, he received his Ph.D. from the University of Freiburg in 1976. He wrote his dissertation on Schoenberg's Three Pieces for Piano, opus 11 (published in 1969; paperback edition with a new preface 2001) and taught at several German universities before coming to Harvard in 1985.



Reinhold Brinkmann
Honorary Member

His main areas of research are music, music theory, and aesthetics from the eighteenth century to the present, with emphasis on Beethoven, Schumann, Wagner, Brahms, and the second Viennese school, and a hidden love for the music of the Middle Ages. He recently published a monograph on Brahms's Symphony No. 2; a paperback on Schumann and Eichendorff; an essay on Brahms and the painters Feuerbach, Böcklin, Klinger, and Menzel; an essay brochure entitled "Schoenberg and the Angel of History"; and a study on the Lieder inserted in the first edition of Goethe's novel *Wilhelm Meister*. He co-edited a volume on the migration from Nazi Germa-

ny to the United States and a book, *Music of My Future: The Schoenberg Quartets and Trio*. He is currently working on two book projects: a history of the Lied from Schubert to Wolf, and a study on Nazi ideology and music.

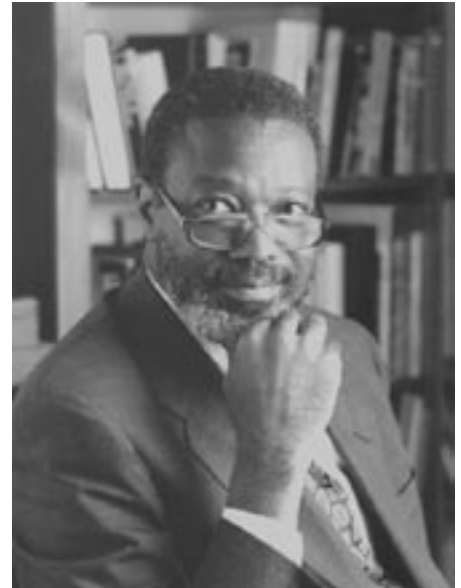
Brinkmann was awarded the Alexander von Humboldt Prize for 1998–99 and the Ernst von Siemens Music Prize in 2001. In accepting the Siemens prize, he cogently described his introduction to musicology: "Once, when I was a young student and knew nothing beyond Orff and Hindemith, I heard an American pianist play Schoenberg and Stockhausen in a village inn in the Alps. I was completely floored, and said to myself: Now I must find out more."

Frank D'Accone is professor emeritus of musicology at the University of California, Los Angeles, where he taught, and on two occasions served as department chair, from 1968 until his retirement in 1994. He also taught at the University of Buffalo (later SUNY Buffalo; 1960–68) and Yale (1972–73).

While studying for his M.B. (1952) and M.M. (1953) in music theory and composition at Boston University, he was active as a jazz pianist and soloist in and around Boston. In 1953 he enrolled at Harvard University, which granted him an M.A. (1955) and a Ph.D. (1960) in musicology. During a two-year stay in Florence, Italy, as a John Knowles Paine Traveling Fellow in Music, he did archival research on his two-volume doctoral dissertation, "A Documentary History of Music in the Florentine Cathedral and Baptistery during the Fifteenth Century."

Many of his publications since that time have been devoted to music in Florence during the medieval and Renaissance periods, and he has edited twelve volumes of sacred and secular music by Florentine composers of the fifteenth and sixteenth centuries. He edited Alessandro Scarlatti's earliest known opera, *Gli equivoci nel sembiante* (1982), and published a book on its performance history (1985). Together with Howard Mayer Brown and Jessie Ann Owens, he edited the series *Renaissance Music in Facsimile*, and from 1989 to 1997 he was co-editor, with Gilbert Reaney, of *Musica Disciplina*, as well as general editor of *Corpus Mensurabilis Musicae*.

His 1997 book, *The Civic*



Samuel Floyd Jr.
Honorary Member

Muse: Music and Musicians in Medieval and Renaissance Siena, was reviewed in the *Times Literary Supplement*, *Renaissance Quarterly*, *Early Music History*, *Plainsong and Medieval Music* and *JAMS*. He has held fellowships and awards from the Guggenheim Foundation, the American Academy in Rome, the American Council of Learned Societies, the University of California, the Gladys Krieble Delmas Foundation and the Fulbright Commission. He is a member of the American Academy of Arts and Sciences and a Cavaliere della Repubblica Italiana. In 1998 he received the Italian Rotary Club's International Galilei Prize from the University of Pisa.

Samuel A. Floyd Jr. is the founder and director emeritus of and consultant for the Center



Frank D'Accone
Honorary Member



David G. Hughes
Honorary Member

for Black Music Research at Columbia College, Chicago. He has taught at Florida A&M University, Southern Illinois University, Fisk University, and Columbia College, Chicago.

He was first inspired in his research efforts by Eileen Southern's *The Music of Black Americans*. When teaching at Southern Illinois University he wanted to introduce the music Southern wrote about to his students. "I wanted to perform it in my classes and have the students become familiar with it," he said, "but there was no body of work available anywhere, so I began my research."

Encouraged by valuable material he found at the Newberry Library in Chicago, Floyd did further research at the Library of Congress, Howard University's Moorland-Spangarn Research Center, and the New York Public Library's Schomburg Center For Research in Black Culture. A Newberry Fellowship and a grant from the National Endowment For the Humanities allowed him to devote two years to research.

He has had articles published in several scholarly journals, including the *Chronicle of Higher Education*, *Music Educators Journal*, *College Music Symposium*, *Music Journal*, and *The Black Perspective in Music*. His published books include *Black Music in the United States: An Annotated Bibliography of Selected Reference and Research Materials* (Kraus, 1983); *Black Music Biography: An Annotated Bibliography* (Kraus, 1987); *Black Music in the Harlem Renaissance* (Greenwood Press, 1990), for which he served as editor and which received the 1992 Irving Lowens Award; and *The Power of Black Music* (Oxford University Press, 1995). He served as editor-in-chief for the *International Dictionary of Black Composers* (Fitzroy Dearborn Publishers, 1999).

Of his accomplishments, he is particularly proud of the Black Music Repertory Ensemble, a small orchestra he organized to perform some of the works he discovers as well as music by living Black composers.

David G. Hughes is the Fanny B. Mason Professor of Music, Emeritus, at Harvard University. He spent his career teaching, principally at Harvard, but with a year at Yale early after his doctorate, and one much later at the University of Washington at Seattle as Brechemin Distinguished Professor of Musicology. He retired in 1994.

Hughes served in the U.S. Army during World War II. He studied Japanese at Yale, where he audited a performance seminar taught by Ralph Kirkpatrick. After his return from the service he studied music at Harvard, earning the A.B. in 1949. He spent two years in Europe, supported by the Sheldon and John Knowles Paine fellowships, returning to Harvard for graduate study. He received the Ph.D. in 1956 with a dissertation on line and counterpoint in Gothic music. He studied theory and composition with Irving Fine, Randall Thompson, and Walter Piston, and musicology with A. Tillman Merritt, Stephen Tuttle, and Otto Gombosi.

Although his dissertation concerned French and Italian secular music of the late fourteenth century, Hughes worked primarily in the areas of Gregorian and post-Gregorian chant, liturgical music and medieval polyphony, notation, and modal theory. In 1959 he edited *Instrumental Music: A Conference at Isham Memorial Library*; he served as editor-in-chief of *JAMS*, 1959-63. In collaboration with the late John Bryden, he published the two-volume *Index of Gregorian Chant* (1969). His *History of European Music* was published in 1974. The author of many articles and reviews, Hughes was honored with a *Festschrift* on his seventieth birthday, *Essays on Medieval Music in Honor of David Hughes* (1995).

Over his career, Hughes received grants from Harvard University, the American Philosophical Society, DAAD, the Medieval Academy of America, the American Council of Learned Societies, and the National Endowment for the Humanities.

Corresponding Members

Bonnie Blackburn holds a bachelor's degree from Wellesley College, and a master's and Ph.D. from the University of Chicago. She taught briefly as visiting associate professor at the University of Chicago, Northwestern University, and the State University of New York at Buffalo before moving to England in 1990, where she is a freelance editor.

She has published on aspects of music and music theory ranging from the fourteenth to



Bonnie Blackburn
Corresponding Member

the sixteenth centuries, including the *Opera omnia* of Johannes Lupi and (with Edward E. Lowinsky and Clement A. Miller) *A Correspondence of Renaissance Musicians*. A non-musicological departure was *The Oxford Companion to the Year*, which she wrote together with Leofranc Holford-Strevens. Many of her articles are concerned with music printing, lost (and found) works, performance practice, and compositional process. She is currently preparing the second of two volumes for the *New Josquin Edition*.

Since 1993 Blackburn has been general editor of the *Monuments of Renaissance Music*. She is a member of the editorial boards of *Early Music*, *Early Music History*, *Saggiatore Musicale*, and *Analysis in Context*. She received a fellowship from the Guggenheim Foundation, and in 2005 was elected a fellow of the British Academy.

Hermann Danuser is professor of music history at Humboldt University in Berlin. For many years he has also been coordinator of research at the Paul Sacher Foundation in Basel, member of the board of the Ernst von Siemens Musikstiftung in Munich, and a member of the Berlin-Brandenburg Academy of Sciences.

Danuser studied piano, oboe, musicology, philosophy, and German literature at the Zurich Conservatory and Zurich University. He holds diplomas for oboe and piano, a soloist diploma for piano, and received his Ph.D. from Zurich University in 1975. After teaching piano at the Zurich Conservatory he moved to Berlin in 1973 and continued his study of musicology with Carl Dahlhaus at the Technical University and piano with Gerhard Puchelt at the Hochschule für Musik. From 1974 to 1982 he taught musicology at the Pädagogische



Hermann Danuser
Corresponding Member

Hochschule Berlin, interrupted 1979–80 by a fellowship at Cornell University. In 1982 he finished his habilitation at the Technische Universität Berlin (*Die Musik des 20. Jahrhunderts*). He was professor of musicology at the Hochschule für Musik und Theater Hannover 1982–88, and Ordinarius für Musikwissenschaft at the Albert-Ludwigs-Universität Freiburg im Breisgau 1988–93. He held guest professorships at leading universities in Europe and the United States, including Stanford and Cornell. In 2005 he received an honorary Doctor of Music from the Royal Holloway College of the University of London.

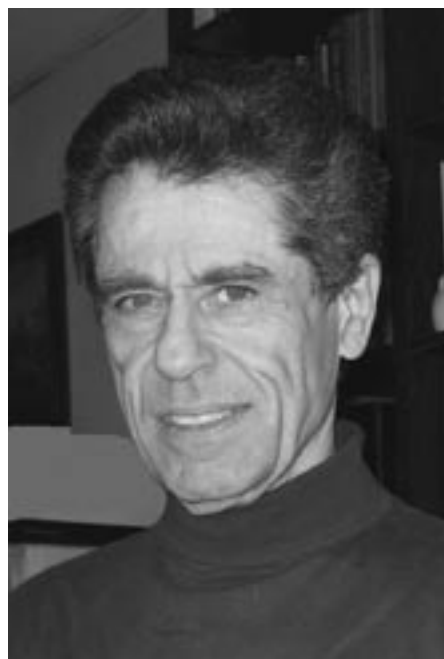
Danuser's research interests include music history from the eighteenth to twentieth centuries, the history and theory of musical performance, the history of music theory and aesthetics, and music analysis. His most recent publication is the two-volume edition *Musikalische Lyrik* in the series *Handbuch der musikalischen Gattungen*. Once the edition *Carl Dahlhaus: Gesammelte Schriften in 10 Bänden* is completed, he will prepare an international symposium on Dahlhaus to take place in Berlin in June 2008.

Don Harrán is Artur Rubinstein Professor Emeritus of Musicology at Hebrew University of Jerusalem. He studied at Yale, majoring in French literature (B.A., 1957), and continued in musicology at the University of California, Berkeley (M.A., 1959; Ph.D., 1963), mainly under Edward Lowinsky and his dissertation advisor Joseph Kerman, to both of whom he dedicated his first book, *Musicology: Areas and Aims* (in Hebrew; 1975).

He has served as head of the Department

of Musicology at Hebrew University, chaired the Israel Musicological Society, and served as vice president of the International Musicological Society. He has received fellowships from the Israel National Academy of Arts and Sciences, American Philosophical Society, Memorial Foundation for Jewish Culture, American Council of Learned Societies, Newberry Library, Folger Shakespeare Library, and the Institute for Advanced Study. He was a visiting scholar at the Center for Medieval and Renaissance Studies at UCLA, guest lecturer at the Salzburg Seminar, and visiting professor at Villa I Tatti. Honors include a medal of the city of Tours in conjunction with its Centre d'Études Supérieures de la Renaissance; the Michael Landau Prize for Scholarly Achievement in the Arts; honorary foreign membership in the American Academy of Arts and Sciences; and appointment as *cavaliere* in the Order of the Star of Italian Solidarity.

Principal areas of his research are word-tone relations in the Renaissance, rhetoric and music, instrumental music in the early Baroque, Jewish musicians in sixteenth- and seventeenth-century Italy, and the beginnings of Hebrew musical historiography. His books and editions include *Word-Tone Relations in Musical Thought: From Antiquity to the Seventeenth Century*; *In Search of Harmony: Hebrew and Humanist Elements in Sixteenth-Century Musical Thought*; *In Defense of Music: The Case for Music as Argued by a Singer and Scholar of the Late Fifteenth Century*; *Salamone Rossi, Jewish Musician in Late Renaissance Mantua; "Maniera" e il madrigale*; *The Anthologies of Black-Note Madrigals*; *Hubert Naich: Collected*



Don Harrán
Corresponding Member

Works; and Rossi's *Complete Works* (thirteen volumes). His articles have been published in leading musicological and interdisciplinary journals.

AMS Awards and Prizes

The Otto Kinkeldey Award is presented annually by the Society to honor an outstanding book by a senior scholar. This year's award went to Richard Taruskin (Class of 1955 Chair, University of California, Berkeley) for *The Oxford History of Western Music* (Oxford University Press).

The Lewis Lockwood Award for an outstanding book by a scholar in the early stages



Richard Taruskin
Kinkeldey Award winner

of his or her career was inaugurated in 2005. This year's award went to Kate van Orden (University of California, Berkeley) for *Music, Discipline, and Arms in Early Modern France* (University of Chicago Press).

The Society also named James K. Wright (Carleton University) as a finalist for the Lockwood Award, for *Schoenberg, Wittgenstein and the Vienna Circle* (Peter Lang Publishing Group).

Another award in its second year, the H. Colin Slim Award for an outstanding article by a senior scholar, was awarded to Ralph P. Locke (Eastman School of Music, University of Rochester) for "Beyond the Exotic: How 'Eastern' is *Aida*?" *The Cambridge Opera Journal* 17 (2005).

The Alfred Einstein Award, given annually for an outstanding musicological article by a scholar in the early stages of his or her career, was given to Gundula Kreuzer (Yale University) for "*Oper im Kirchengewande? Verdi's Requiem and the Anxieties of the Young Ger-*



Kate van Orden
Lockwood Award winner

man Empire,” *JAMS* 58 (2005).

The Robert M. Stevenson Award is given in recognition of outstanding scholarship in Iberian music. This year’s Stevenson Award was given to Walter Aaron Clark (University of California, Riverside) for *Enrique Granados: Poet of the Piano* (Oxford University Press, 2005).

The Claude V. Palisca Award for an outstanding edition or translation is another award in its second year. This year’s winner was David Lawton (Stony Brook University) for his edition of Verdi’s *Macbeth* (University of Chicago Press, 2005).

The Society posthumously named M. Elizabeth C. Bartlet (Duke University) as a finalist for the Palisca Award for her last completed work, an edition of Rameau’s *Platée* (Fondazi-



Walter Aaron Clark
Stevenson Award winner



Ralph Locke
Slim Award winner

one Rossini, 2005).

The Paul A. Pisk Prize for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to Jesse Rodin (Harvard University) for “‘When in Rome...’: What Josquin Learned in the Sistine Chapel.”

The Noah Greenberg Award recognizes outstanding contributions to historically aware performance and the study of historical performing practices. This year’s Greenberg Award went to Christopher Wolverton (artistic director, Vox Early Music Ensemble) and Honey Meconi (Eastman School of Music) for “Extreme Singing: Very Low Music of the Renaissance.”



Jesse Rodin
Pisk Award winner



David Lawton
Palisca Award winner



M. Elizabeth C. Bartlet
Palisca Award finalist



Gundula Kreuzer
Einstein Award winner



Nadine Hubbs
Brett Award winner



Sherry Lee
Brett Award winner



Christopher Wolverton, Director, Vox Ensemble
Greenberg Award winner

Other Awards, Prizes and Honors

The Philip Brett Award is presented by the LG-BTQ Study Group of the AMS for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies. Two winners were announced for 2005: Nadine Hubbs (University of Michigan) for *The Queer Composition of America's Sound* (University of California Press, 2004); and Sherry Lee (University of Toronto) for "A Florentine Tragedy, Or Woman as Mirrot," *Cambridge Opera Journal* 18 (2006).

Ralph P. Locke (Eastman School of Music, University of Rochester) received a National Endowment for the Humanities fellowship for 2006–07 for the topic "Exotic Lands and Peoples in Western Music."

The NEH also gave a two-year \$100,000 grant to support the completion of *The Eighteenth Century Symphony*, Volume I of *The Symphonic Repertoire*, a planned five-volume series begun by A. Peter Brown and published by Indiana University Press, and its accompanying CD recording. Editor of the volume and project director is Mary Sue Morrow (University of Cincinnati), with co-editor Bathia Churgin (Bar-Ilan University); contributing writers include Joanna Cobb Biermann (University of Alabama), Bertil van Boer (Western Washington University), Sterling Murray (West Chester University of Pennsylvania), and Robert Gjerdingen (Northwestern University); analytical essay authors include Peter Alexander (University of Iowa), Paul Bryan (Duke University), Suzanne Forsberg (St. Francis College), Marita McClymonds (University of Virginia), Jeannette Morgenroth (South Bend, Indiana), Timothy Noonan (University of Wisconsin, Milwaukee), Adena Portowitz (Bar-Ilan University), René M. Ramos (La Sierra University),

R. Todd Rober (Kutztown University), Michael Ruhling (Rochester Institute of Technology), Judith Schwartz (Northwestern University), Richard Will (University of Virginia), and Jean K. Wolf (Ardmore, Pennsylvania); and Massimo Ossi (Indiana University).

Elizabeth Aubrey has been awarded an NEH Fellowship for research on her book *The Music of Old French Song*.

Martha Feldman (University of Chicago) received a Guggenheim Fellowship, which she will devote together with a fellowship from the American Council of Learned Societies to the study "The Castrato as Myth."

Benjamin M. Korstvedt has been appointed a Senior Fellow at the Internationales Forschungszentrum Kulturwissenschaften in Vienna, Austria, where he will be in residence March–June 2007. His fellowship project will be "Rhetorical Excess and the Cultural Unconscious in Viennese Music Criticism."

Katherine L. Axtell (University of Rochester) has been awarded an American Dissertation Fellowship for 2006–07 by the American Association of University Women, to work on her dissertation, "Show Boat and the Landscape of the American Musical, 1926–1997."

The Directorium of the International Musicological Society has elected Robert M. Stevenson (University of California, Los Angeles, emeritus) as an honorary member, the first person to be so honored since 1992.

Jelena Milojkovic-Djuric was elected a corresponding member of the Serbian Academy of Sciences and Arts.

The thirty-ninth Annual ASCAP Deems Taylor Awards for outstanding print, broadcast and new media coverage of music, announced 16 October 2006, included the following members of the Society:

- Anna Marie Busse Berger (University of California, Davis) for *Medieval Music and the Art of Memory* (University of California Press), which also won the Wallace Berry Award for the best book in music theory;
- Michael V. Pisani (Vassar College) for *Imag-*



Honey Meconi
Greenberg Award winner

ining Native America in Music (Yale University Press);

• Michael Beckerman (New York University) and Jan Vogler for their liner notes for *The Secrets of Dvořák's Cello Concerto* (Sony Classical, Sony/BMG Entertainment);

• Sally Bick (University of Windsor) for her article "Of Mice and Men: Copland, Hollywood, and American Musical Modernism," *American Music*; and

• W. Anthony Sheppard (Williams College) for his article "Cinematic Realism, Reflexivity and the American 'Madame Butterfly' Narratives," *Cambridge Opera Journal*.

In addition, ASCAP Deems Taylor Special Recognition Awards were presented to:

• Vivian Perlis for her contributions to the series *An Oral History of American Music* (Yale University Press); and

In addition, an ASCAP Deems Taylor Special Recognition Award was given to the Bard Music Festival Princeton Paperbacks series, many of which were written by AMS members over the past fifteen years.

AMS Elections 2007

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

You may vote electronically at the Web site, or by using the paper ballot included in the AMS Newsletter mailing; if you lose it, a replacement may be obtained at the AMS Web site. Please follow the instructions found on the ballot carefully. Ballots not conforming to the instructions are rendered invalid.

Detailed descriptions of the three offices are found in the AMS Bylaws, available in the AMS Directory and at the Web site.

Candidates for the Office of President

JANE A. BERNSTEIN

Austin B. Fletcher Professor of Music, Tufts University

Degrees: PhD, UC Berkeley, 1974; MMus, UMass, 1968; BA, City College CUNY, 1967

Research areas: Renaissance; women's studies; nineteenth-century opera

Publications: Editor, *Women's Voices across Musical Worlds*, (Northeastern, 2004); *Print Culture and Music in Sixteenth-Century Venice* (Oxford, 2002); "Bewitched, Bothered and Bewildered": Lady Macbeth, Sleepwalking and the Demonic in Verdi's Scottish Opera," *COJ* (2002); *Music Printing in Renaissance Venice: The Scotto Press (1539–1572)* (Oxford, 1998); Editor, *Sixteenth-Century Chanson from the Ateliers of Le Roy and Ballard, Moderne, Susato, and Waerant and de Laet*, 30 vols (Garland, 1987–95)

Awards: Fellow of the American Academy of Arts and Sciences, 2005; Kinkeldey Award, 1999; Guggenheim Fellowship, 2000–01; Distinguished Scholar Award, Tufts University, 2002; Distinguished Alumna Citation of Excellence, UMass, 1990; NEH Fellowship, 1987–88; Gladys Kriebel Delmas Fellowship, 1982–83; ACLS grant, 1995; American Philo-

sophical Society grant, 1986

Administrative experience: Co-Chair, Opera Seminar, Humanities Center, Harvard University, 2005–present; Director of Graduate Studies, 1980–90; 1994–2001; 2004–06; Chair, Boston Area Seminar on Gender and Music, 2001–04; Chair, Tufts University Music Dept, 1980–81; 1988–94; Chair, Tufts University Committee on Committees, 1981–86
AMS activities: Kinkeldey Award Committee, 2003–2006; *JAMS* Editorial Board, 2001–2006; AHJ AMS 50 Fellowship Committee, 1999–2003; Program Committee, 1994; Board of Directors, 1986–88; Einstein Award Committee, 1986–88; Local Arrangements Committee, 1981; Committee on the Status of Women, Chair, 1977–80; Council Nominating Committee, 1979; Board of Directors Nominating Committee, 1976

MARY HUNTER

Leroy Greason Professor Music, Bowdoin College

Degrees: MA, PhD, Cornell, 1976, 1982; BA, University of Sussex (UK), 1974

Research areas: Late-eighteenth-century opera; Mozart and Haydn; performance studies

Publications:

"To Play as if from the Soul of The Composer: The Idea of the Performer in Early Romantic Aesthetics," *JAMS* (2005); "The Quartets" in *The Cambridge Companion to Haydn*, ed. Caryl Clark (Cambridge, 2005); *The Culture of Opera Buffa in Mozart's Vienna* (Princeton, 1999); Ed., with James Webster, *Opera Buffa in Mozart's Vienna* (Cambridge, 1997); "Haydn's London Piano Trios and His Salomon String Quartets: Private vs. Public?" in *Haydn and his World*, ed. Elaine Sisman (Princeton, 1997)

Awards: Kinkeldey Award, 2000; NEH fellowships, 1983, 1991; National Humanities Center, 1991–2; American Philosophical Society, 1986–87

Administrative experience: Chair, Music

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AMS Calendar of Deadlines

See the AMS Directory and Web site for full details.

15 January:

- **Howard Mayer Brown Fellowship** for minority graduate study in musicology
- **Alvin H. Johnson AMS 50** Dissertation-year Fellowships

25 January:

- **Janet Levy Travel and Research Fund** for independent scholars

1 March:

- **M. Elizabeth C. Bartlet Fund** for research in France
- **Harold Powers World Travel Fund** for research on music
- **Eugene K. Wolf Travel Fund** for European research

15 March:

- **AMS Publication Subventions**

1 May:

- **Alfred Einstein Award** for an outstanding article by a scholar in the early stages of her or his career
- **Otto Kinkeldey Award** for an outstanding book by a senior scholar
- **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of her or his career
- **Claude V. Palisca Award** for an outstanding edition or translation
- **H. Colin Slim Award** for an outstanding article by a senior scholar
- **Ruth A. Solie Award** for an outstanding collection of musicological essays
- **Robert M. Stevenson Award** for outstanding scholarship in Iberian Music

1 July:

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

25 July:

- **MPD Travel Fund** to attend the Annual Meeting
- **Janet Levy Travel and Research Fund** for independent scholars

15 August:

- **Noah Greenberg Award** for outstanding performance projects

15 September:

- **AMS Publication Subventions**

25 September:

- **CCD Travel Fund** to attend the Annual Meeting

1 October:

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

Guidelines for Announcements of Awards and Prizes

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

AMS Elections 2007

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Dept, Bowdoin College, 1997–2004; Editor, *Cambridge Opera Journal*, 1998–2003; Co-editor, *Journal of Musicological Research*, 1994–97

AMS activities: Publication Committee, 2004–present; Editor, *AMS Studies in Music* 2003–present; Board of Directors, 2002–2004; Board Nominating Committee, 2000; Einstein Award Committee, 1996–97

Candidates for the Office of Secretary

PAMELA F. STARR

Professor of Music History, University of Nebraska

Degrees: PhD, music history, Yale, 1987; MLS, Columbia; BA, voice, Harpur College

Research areas: Music and music patronage at the papal court and other fifteenth-century court institutions; music and music patronage in sixteenth- and seventeenth-century England

Publications: “Musical Entrepreneurship in Fifteenth-Century Europe,” *EM* (2004); “Teaching Music History in the Centrifugal Classroom,” in *Teaching Music History*, ed. Mary Natvig (Ashgate, 2002); “Josquin, Rome, and a Case of Mistaken Identity,” *JM* (1997); “Rome as the Centre of the Universe: Papal Grace and Music Patronage,” *EMH* (1992); “The Ferrara Connection,” *Studi musicali* (1989); “A Great Ornament and Pleasure: the Place of Music in the Educational Formation of Early Modern English Society,” in *Education Most Sovereign: The Teaching and Learning of Music in the Renaissance* (in press); “Music at the Margins in Early Modern England” (in preparation)

Awards: Fellow of the American Academy in Rome; Fulbright, NEH, ACLS, APS fellowships

Administrative experience: Chair, Music History Search Committee, 2005–06; Chair, Academic Rights and Responsibilities Committee, University of Nebraska-Lincoln, 1998–99; Executive Committee, College of Fine and Performing Arts; School of Music Executive Committee

AMS activities: Board of Directors, 2005–07; Membership and Professional Development Committee, 2005–07; AHJ AMS 50 Fellowship Committee, 2004–06; Review Editor, *JAMS* (2001–04); *JAMS* Editorial Board, 2000–01; History of the Society committee, 1997–2001; Program Committee, 1998; Chapter Fund committee 1994–1997

RICHARD WILL

Associate Professor of Music, University of Virginia

Degrees: PhD, Cornell, 1994; MA, Cornell, 1989; BA, UC Santa Cruz, 1986

Research areas: eighteenth-century music; Beethoven; American popular and folk music; bluegrass

Publications: “Reason and Revelation in C. P. E. Bach’s Resurrection Oratorio,” in Annette Richards, ed., *C.P.E. Bach Studies* (Cambridge, 2006); “Pergolesi’s *Stabat Mater* and the Politics of Feminine Virtue,” *MQ* (2004); *The Characteristic Symphony in the Age of Haydn and Beethoven* (Cambridge, 2002); “Time, Morality, and Humanity in Beethoven’s *Pastoral* Symphony,” *JAMS* (1997); “When God Met the Sinner, and Other Dramatic Confrontations in Eighteenth-Century Instrumental Music,” *M&L* (1997).

Awards: American Philosophical Society Sabbatical Fellowship, 2002–03; DAAD Fellowships, 1990–91 and 1997; AMS 50 Fellow, 1992–93

Administrative experience: Interim Department Chair, 2006–07; Director of Graduate Studies, 2004–06; Reviews Editor, *Beethoven Forum*, vols. 10–12 (2003–05)

AMS activities: Committee on the Status of Women, 2005–07; Program Committee, 2004; AHJ AMS 50 Fellowship Committee, 1999–2004

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

KAROL BERGER

Professor of Music, Stanford University

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

Research areas: History of music aesthetics and theory; Austro-German music 1700–1900; Vocal polyphony 1400–1600

Publications:

Ed., with Anthony Newcomb, *Music and the Aesthetics of Modernity: Essays* (Harvard, 2005); *A Theory of Art* (Oxford, 2000); *Musica Ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge, 1987); *Theories of Chromatic and Enharmonic Music in Late Sixteenth-Century Italy*, (Ann Arbor, 1980); *Bach’s Cycle, Mozart’s Arrow: An Essay on the Origins of Musical Modernity* (California, forthcoming)

Awards: Residency, Rockefeller Foundation Bellagio Center, 2005; ACLS Fellowship, 2003–04, 1992–93; Donald Andrews Whittier Fellowship, Stanford Humanities Center, 2003; Alfred Jurzykowski Foundation Award, 1995; Alexander von Humboldt Foundation Fellowship, 1988–89; Kinkeldey Award, 1988; NEH Fellowship, 1980–81

Administrative experience: Chair, Department of Music, Stanford University, 1987–93 **AMS activities:** Board of Directors Nominating Committee, 1996; Chair, Program Committee, North California Chapter, 1994–96; Kinkeldey Award Committee, 1989–91; Committee on Honorary and Corresponding Members, 1985

SUZANNE G. CUSICK

Associate Professor of Music, New York University

Degrees: PhD, University of North Carolina, Chapel Hill, 1975; BFA, Newcomb College, 1969

Research areas: Early modern Italian music; gender, sexuality and embodiment; performance and performativity; music and twentieth-century U.S. means of waging war

Publications: “Gender, musicology and feminism”, *Rethinking Music*, ed. Cook and Everist (Oxford, 1999); “Feminist theory, music theory and the mind-body problem”, *Perspectives of New Music* 34 (1994); “On a lesbian relation with music: a serious effort not to think straight,” *Queering the Pitch*, ed. Brett et al. (Routledge, 1994); “Gendering Modern Music: thoughts on the Monteverdi-Artusi controversy”, *JAMS* (1993); *Francesca Caccini: Womanhood, Musicality and Power in Early Seventeenth-Century Florence* (Chicago, in press)

Awards: Fellow, Charles Warren Center for Studies in American History, Harvard University, 2006–07; Frederick Burkhardt Residential Fellow, Villa I Tatti, 2001–02; Alumni Board of Trustees Teaching Award, University of Virginia, 1994; awards from NEH, ACLS, Terza Università di Roma.

Administrative experience: Editor-in-chief, *Women and Music*, 2003–present; Director of Graduate Studies, NYU, 2004–06, and University of Virginia, 1997–2001; Co-chair, *feminist theory and music* 4, 1997, and 8, 2005; RILM Commission Mixte, 2004–09; President, Elizabeth Cady Stanton Foundation, 1986–88

AMS Activities: Publications Committee, 2003–present; *JAMS* Editorial Board, 1997–2000; Chair, Gay and Lesbian Study Group, 1996–2000; Chair, Capital Chapter, 1997–99

PATRICK MACEY

Professor of Musicology, Eastman School of Music, University of Rochester

Degrees: MA, 1978, PhD, 1985, UC Berkeley; BA, Occidental College, 1973

Research areas: Civic and courtly culture in Italy and France; Josquin and contemporaries; the motet; music and rhetoric; music in convents

Publications: "An Expressive Detail in Josquin's *Nimphes, nappés*," *EM* (2003); "Josquin and Musical Rhetoric," *The Josquin Companion*, ed. Richard Sherr (Oxford, 2000); *Bonfire Songs: Savonarola's Musical Legacy* (Oxford, 1998); "Frescobaldi's Musical Tributes to Ferrara," *The Organist as Scholar*, ed. Kerala Snyder (Stuyvesant, NY, 1994); "Josquin's *Misericordias Domini* and Louis XI," *EM* (1991)

Awards: NEH Fellowship, 2004–05; Gordan Book Prize for *Bonfire Songs*, Renaissance Society of America, 2000; Nelson Prize for article in *Renaissance Quarterly*, 1993; Eisenhart Award for distinguished teaching, Eastman School of Music, 1991; Fellow, Villa I Tatti, 1987–88

Administrative experience: Renaissance Society of America, council, 2003–6; Acting Associate Dean of Graduate Studies, Eastman School of Music, 2001–02; Editorial Boards: *New Josquin Edition*, Eastman Studies in Music, *Early Music History*, *Renaissance Quarterly*, Villa I Tatti Advisory Council

AMS activities: Eugene K. Wolf Travel Grant Committee, 2004–05; Program Committee, 2002; Chair, New York State-St. Lawrence Chapter, 1999–2001; Committee on Cultural Diversity, 1989–95

SUSAN MCCLARY

Professor of Musicology, University of California, Los Angeles

Degrees: MA, PhD, Harvard University, 1976; B Mus (piano), Southern Illinois University, 1968

Research areas: Renaissance and Baroque music; cultural criticism; feminist theory; popular music

Publications: *Modal Subjectivities: Self-Fashioning in the Italian Madrigal* (California, 2004); *Conventional Wisdom: The Content of Musical Form* (California, 2000); *Georges Bizet: Carmen* (Cambridge, 1992); *Feminine Endings: Music, Gender, and Sexuality* (Minnesota, 1991); Ed., with Richard Leppert, *Music and Society: The Politics of Composition, Performance and Reception* (Cambridge, 1987)

Awards: Kinkeldey Award, 2005; university-wide teaching awards, University of Minnesota, 1987, UCLA, 1997; MacArthur Fellow, 1995

Administrative experience: ACLS Board of Directors, 1996–2006, Chair, 2003–06; UCLA Council on Academic Personnel, 2003–06, Chair, 2005–06; editorial boards of *Signs*, *Perspectives of New Music*, *Black Music Research Journal*, *Women and Music*, *ECHO*, and *Music and the Moving Image*.

AMS activities: Kinkeldey Award Committee, 2001–04; AMS 50 Fellowship Committee, 1996–2000

ANNE C. SHREFFLER

James Edward Ditson Professor of Music, Harvard University

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

Research areas: Music and politics in the twentieth century; historiography; twentieth-century opera; the Second Viennese school: sources, analysis, and reception

Publications: "Ideologies of Serialism: Stravinsky's *Threni* and the Congress for Cultural Freedom," in *Music and The Aesthetics of Modernity*, ed. Karol Berger and Anthony Newcomb (Harvard, 2005); "Berlin Walls: Dahlhaus, Knepler, and Ideologies of Music History," *JM* (2003); "Phantoms at the Opera: *The Ghosts of Versailles* by John Corigliano and William Hoffman," *CMR* 21 (2001); "Mein Weg geht jetzt vorüber": The Vocal Origins of Webern's Twelve-Tone Composition," *JAMS* (1994); *Webern and the Lyric Impulse: Songs and Fragments on Poems by Georg Trakl* (Oxford, 1994)

Awards: Fellowships from the ACLS, American Philosophical Society, Paul Sacher Foundation, and Chicago Humanities Institute; AMS Alfred Einstein Award, 1995

Administrative experience: Director of Graduate Studies, Harvard Department of Music; editorial board of the *Journal of Musicology*; organizer of seminar for doctoral students in musicology offered jointly by the Universities of Basel, Bern, Fribourg, and Zurich (in Blonay, Switzerland); International Musicological Society, program committee; member of the Board and the scholarly advisory committee of the Paul Sacher Stiftung, Basel

AMS activities: Program Committee, 2005–06; AHJ AMS 50 Dissertation Fellowship committee, 2001–04

JUDY TSOU

Head, Music Library, and Lecturer, Music History, University of Washington

Degrees: MILS, University of Michigan, 1987; MA, Columbia University, 1977; BA, Skidmore College, 1975

Research Areas: Gender and race in music;

American popular music; archives and manuscripts

Publications: "Gendering Race: Stereotypes of Chinese Americans in Popular Sheet Music" in *Repercussions* (1997 [2001]); articles in *New Grove Dictionary of Music and Musicians*, 2d ed. (Macmillan, 2001), and *The New Grove Dictionary of Women Composers* (Norton, 1994); *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* (Illinois, 1994); numerous book reviews in *Fontes Artis Musicae*, *Notes*, and *JAMS* (forthcoming)

Awards: Fellow, Leadership and Career Development Program, 2001–02 (Association of Research Libraries); Fellow, Doreen B. Townsend Humanities Center, University of California, Berkeley (1996–97); Susan B. Koppelman Award (Popular Culture Association and the American Culture Association) for *Cecilia Reclaimed*, 1996; Outstanding Academic Book (CHOICE Magazine) for *Cecilia Reclaimed*, 1995

Administrative experience: Contributing Editor, *New Grove Dictionary of American Music*, 2d edition (2006–2009); Lowens Book Award Committee, SAM, 2006–2007; Chair, Strategic Planning Team, University of Washington Libraries, 2003–present; Program Chair, SAM, 2003–04; Chair, Archives and documentation Centres Branch, International Association of Music Libraries, 1999–2005; Board of Trustees, SAM, 1998–2001; Long Range Planning Team, SAM, 1999–2000; Advisory Board, Dave Brubeck Archive, 1999–2000; Board of directors, Music Library Association, 1994–96

AMS activities: *JAMS* Editorial Board, 2004–2007; Membership and Professional Development Committee, Chair, 2003–2006; Committee on the Status of Women, 1998–2003, 1993–98

Naxos supports AMS OPUS

Naxos of America has agreed to play a leadership role in the *OPUS* Campaign. Many attendees at the Los Angeles Annual Meeting received a complimentary CD, *The American Journey*, thanks to their generous contribution, and many members will have taken advantage of the three-month free trial of the Naxos Music Library and NML Jazz Collection available through our members-only Web site. Naxos and the AMS are currently discussing further ways the two organizations can work together toward their mutual goals. We hope to provide further details in the August AMS Newsletter.

Committee Reports

Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) was pleased to sponsor a number of useful and entertaining sessions at the Annual Meeting in Los Angeles. The activities began on Thursday with a session on teaching in different disciplinary frameworks hosted by Kathryn Lowerre, followed by a valuable session sponsored by our student members (Kate Dacey-Tsuei and Jennifer Wilson) on enhancing courses through technology. The following day continued the successful Master Teacher Series begun in Washington with an engaging and informative presentation by Edward Nowacki (University of Cincinnati College-Conservatory of Music). Melissa Goldsmith and Darwin Scott then chaired a session on current issues in the electronic access to scholarship. Our final session considered opportunities for musicologists in pre-collegiate teaching and was hosted by Eftychia Papanikolaou.

Next year's meeting will feature a panel jointly sponsored with the Publications Committee plus a session on teaching with technology. There will also be a workshop where graduates students can have their CVs and cover letters critiqued. Since the conference will take place in Quebec City, we are hosting a panel to discuss opportunities and difficulties when navigating professional boundaries in a global market. There will be another master teacher presentation and the thriving buddy program will once again allow newcomers to the Society an opportunity to spend time with current members.

The CCRI continues to develop a Web page detailing the committee's activities while offering links and information on career-related issues. We also continue to work in conjunction with the new Pedagogy Study Group to provide sessions of particular interest to teachers. The CCRI is dedicated to offering presentations and materials of interest to the AMS membership, and we encourage ideas and recommendations for future activities.

—James A. Davis

Committee on Communications

The AMS Committee on Communications exists to facilitate the flow of information among AMS members, as well as to the many related constituencies with connections to musicology. Our goal is outreach. Among changes that are afoot: the AMS-List has successfully split into AMS-L and AMS-Announce, with the latter devised as a vehicle for announcements; and editing of the AMS

Newsletter is gradually shifting to the AMS office. Once that process has been completed (following Peter Alexander's final issue, August 2007), conference announcements will be moved entirely to the AMS Web site. All conference listings are now posted there. Initiatives the committee is considering for the future include a lecture series at the Library of Congress (LC), to be co-sponsored by AMS and LC and focus on research in LC's music collections; a Web-based database for program notes (and for information about program-note writers); and strategies for informing colleagues on home campuses and in sister societies about musicology.

—Carol J. Oja

Committee on Cultural Diversity

The Committee on Cultural Diversity (CCD) held a well attended reception for Travel Fund (TF) recipients at the Annual Meeting in Los Angeles, where representatives of schools in the Alliance for Minority Participation in Musicology (Alliance) made presentations on their respective programs. Rae Linda Brown, Samuel Floyd, and Carol Oja, whose work was vital in the creation of this committee and its work, were in attendance. It is indicative of these programs' success that 90 percent of 2005 TF participants are now attending Alliance schools.

We are proud to report that New York University, University of North Carolina, Chapel Hill, and University of Southern California have joined the Alliance, bringing the total membership to twenty-four universities.

Susan Taffe, a TF recipient in 2005 and now a Ph.D. candidate at Cornell, wrote, "My attendance at the AMS meeting played a considerable role in my acceptances, as it gave me the opportunity to meet and speak with representatives from many of these [Alliance] institutions."

While maintaining our commitment to diversifying the graduate student population, the CCD also plans to devote more time to the part of musicology that occurs after the doctorate. As our earliest TF recipients advance in their careers, tenure, promotion, changing institutions, and career balance are among the issues to be addressed. A roundtable held Friday evening at the Annual Meeting dealt with career trajectories, including a discussion on how careers can be determined by the type of institution you serve.

As outgoing co-chair, I speak for the other outgoing members, Willa Collins and Mina Yang, in expressing my gratitude for the op-

portunity to serve on this productive committee. We wish ongoing co-chair Jann Pasler and committee members well in continuing the flourishing work that has begun.

—G. Yvonne Kendall

Committee on the History of the Society

Among the ongoing tasks of the Committee on the History of the Society (CHS) is an oral history of the Society featuring recorded interviews with distinguished members. The CHS is renewing efforts to fulfill this mandate, commissioning new interviews and arranging for the transcription of the recordings.

With financial support from the Board of Directors, the committee will implement an updating of the catalog of the AMS archives in the Annenberg Rare Book and Manuscript Library at the University of Pennsylvania.

The committee is developing a major project to help commemorate the seventy-fifth anniversary of the Society in 2009. This project will make use of written, audio, and visual items from the archives. Members of the Society can look forward to getting a glimpse into the wealth of the materials that have been collected over the years.

Of special note, all members of the Society are invited to consider donating materials to the archives that pertain to the Society and the development of musicology in the United States and Canada. These could include photographs, videos, audio materials, and writings such as memoirs, papers, and correspondence. Contact the chair of the CHS, Elizabeth Aubrey (elizabeth-aubrey@uiowa.edu), if you have such materials to donate.

—Elizabeth Aubrey

Committee on Membership and Professional Development

As incoming Chair of the Committee on Membership and Professional Development (CMPD) I look forward to working with our several constituent groups (the Committee on Career-Related Issues, the Committee on the Status of Women, the Committee on Cultural Diversity, and the Graduate Education Steering Committee) in order to coordinate our various initiatives. Among the areas of shared interest identified during our recent conversations in Los Angeles are: continued work with the Board and administrative office as we interpret the results of the recent demographic survey of AMS members; promotion of the various travel grants administered by

the CMPD and its related committees; and exploration of ways for the AMS to extend access to electronic and other research resources to the full range of our membership, regardless of institutional affiliation. The CMPD is also keen to hear your questions and concerns about intersections between our professional lives as scholars and the particular circumstances of local institutions. Individuals are welcome to bring their thoughts on these and other matters to the attention of the CMPD through the AMS Web site (www.ams-net.org/mpd). We also hope to hold an open session of the CMPD at an upcoming Annual Meeting in order to hear your views on how we might be of service.

—Richard Freedman

Committee on the Publication of American Music

The committee is pleased to announce the publication of the sixteenth volume in Music of the United States of America (MUSA), the national series of scholarly editions sponsored by the AMS with support from the National Endowment for the Humanities and the American Music Institute of the University of Michigan School of Music.

MUSA 16 is Nola Read Knouse's edition of the complete wind chamber music of David Moritz Michael, Moravian-American composer (1751–1827). The volume includes fourteen *parthien*—three- to five-movement suites for various small wind ensembles—plus two large programmatic suites, each containing more than a dozen movements. Michael, who was born and died in Germany, wrote these works between 1795 and 1815, while working in Nazareth and Bethlehem, Pennsylvania. Dr. Knouse, director of the Moravian Music Foundation in Winston-Salem, North Carolina, has contributed an essay locating the Moravians in the world of American music making, and this “secular” repertory in the life of a religiously inspired, German-speaking society. The volume is MUSA's first to offer chamber music for wind instruments.

The next two volumes on the MUSA docket will offer another pair of firsts. H. Wiley Hitchcock and Charles Fussell's edition of Gertrude Stein and Virgil Thomson's opera *Four Saints in Three Acts* will make available the first opera in the series. And Joanne Swenson-Eldridge's edition of orchestra works by the Philadelphia native Charles Hommann (1803–72) includes the earliest symphony by an American-born composer.

Inquiries about the MUSA series may be directed to executive editor James Wierzbicki at the University of Michigan through the following avenues: tel. 734.647.4580; fax

734.647.1897; musa-info@umich.edu; or www.umich.edu/~musausa.

—Richard Crawford

Pedagogy Study Group

The Pedagogy Study Group (PSG), currently numbering fifty-two members, received official recognition from the Board of the Society in March 2006. The PSG, which first organized at the 2005 Annual Meeting in Washington, D.C., was conceived with three primary goals:

- To foster discussion among AMS members about issues related to teaching 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.

In its second meeting, held 4 November 2006 in Los Angeles, the PSG approved by-laws and a mission statement, held elections, discussed the features of its Web site, and considered options for pedagogy sessions at the 2007 Annual Meeting in Quebec City. The PSG offered its first session at the 2006 Annual Meeting: poster presentations featuring creative approaches to large lecture courses. Presenters discussed music appreciation courses, interdisciplinary studies, intersections with popular culture, and applications for pedagogical research in the classroom, providing attendees with ideas and materials to try out in their own classes.

Starting in 2007 the PSG and the Society's Midwest Chapter will sponsor the annual Teaching Music History Day, tentatively scheduled at Baldwin-Wallace College in Spring 2007. The PSG also maintains a Web site (www.ams-net.org/psg) that includes information about the group, archives of materials from past sessions, resources for teachers, and a discussion forum. For more information, please contact Chair Jessie Fillerup at ravel@ku.edu.

—Jessie Fillerup

Publications Committee

The Publications Committee has made a few changes to the procedures and requirements for our subvention programs. Please consult the relevant Web pages (www.ams-net.org/subvention.php) before submitting an application, and please be sure to note the differences between the subvention program for individuals and the program for presses.

The committee has been able to support eleven books with AMS subventions during the past year. According to the Society's pro-

cedures, this funding was recommended by the Publications Committee and approved by the Board. The books are:

Nicholas Cook, *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (Oxford University Press)

Mary Davis, *Classic Chic: Music, Fashion, and Transatlantic Modernism* (University of California Press)

Heidi Carolyn Feldman, *Black Rhythms of Peru* (Wesleyan University Press)

Martha Feldman, *Opera and Sovereignty: Sentiment, Myth, and Modernity in Eighteenth-Century Italy* (University of Chicago Press)

Danielle Fosler-Lussier, *Music Divided: Bartók's Legacy in Cold War Culture* (University of California Press)

Scott Messing, *Schubert in the European Imagination* (University of Rochester Press)

Ingrid Monson, *Freedom Sounds: Jazz, Civil Rights, and Africa, 1950–1967* (Oxford University Press)

Howard Pollack, *George Gershwin: His Life and Work* (University of California Press)

Jonathan Shannon, *Among the Jasmine Trees: Music, Modernity, and the Aesthetics of Authenticity in Contemporary Syria* (Wesleyan University Press)

Jeremy Wallach, *Modern Noise, Contested Genres: Popular Music in Indonesia, 1997–2000* (University of Wisconsin Press)

Steven Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Work* (Oxford University Press)

Special event: at the Annual Meeting in Quebec City, the Publications Committee, jointly with the Committee on Career-Related Issues, will sponsor a talk by Lynne Withney, director of the University of California Press, on the present and future of academic publishing.

—Ruth A. Solie

RILM News

RILM (Répertoire International de Littérature Musicale), the comprehensive database of international scholarly literature about music, is supported by contributions from several societies, including the AMS, as well as by grants and donors. At the Los Angeles RILM meeting, Bonna J. Boettcher, Chair of the RILM National Committee of the U.S., reported that RILM recently received a major grant from the National Endowment for the Humanities to index articles published in *Festschriften* before 1967. Julie Schnepel, new to the RILM staff, will be responsible for the *Festschriften*. RILM has also received a substantial bequest from the late Lenore Coral, former chair of the U.S. office.

—Anne C. Shreffler, for Josephine Wright

Conferences

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

Midwest Graduate Music Consortium

23–24 February 2007, University of Chicago. humanities.uchicago.edu/orgs/mgmc

Vagantes Graduate Medieval Conference,

1–4 March 2007, Loyola University, Chicago. cfp.english.upenn.edu/archive/Graduate/0484.html

Performance Practice: Issues and Approaches,

4–6 March 2007, Rhodes College, Memphis, Tenn.

www.rhodes.edu/4296.htm

Forum on Music and Christian Scholarship

Annual Meeting, 9–10 March 2007, Yale Institute of Sacred Music, New Haven, Conn. www.fmcs.us

4es Rencontres Interartistiques de

l'Observatoire Musical Français,

19–22 March 2007, Université de Paris-Sorbonne. www.omf.paris4.sorbonne.fr/article.php3?id_article=553

Music Theory Society of the Mid-Atlantic,

23–24 March 2007, Catholic University of America: <http://mto.societymusictheory.org/mto-events.html?id=78>

On the relationship of imitation and text treatment: The Motet around 1500,

29 March–1 April 2007, University of Wales, Bangor. www.rhul.ac.uk/Music/Golden-pages/Conferences/2007/07-4-itt.html

Methods for Analysing Recordings,

12–14 April 2007, University of London. www.charm.rhul.ac.uk/content/events/symp4.html

Music Theory Midwest,

13–14 April 2007, University of Kansas. www.wmich.edu/mus-theo/mtmw/2007/

Lyrical Society for Word-Music Relations,

at the American Comparative Literature Association, 19–22 April 2007, Puebla, Mexico. <http://dev.cdh.ucla.edu/acla2007/?p=134>

Society for Seventeenth-Century Music,

19–22 April 2007, University of Notre Dame. www.rhul.ac.uk/Music/Golden-pages/Conferences/2007/07-4-ssc.html

Waking Up From History: Music, Time, and Place,

19–22 April 2007, Seattle.

www.mediaactioncenter.org/?q=node/825

International Conference on the Henry Wood Promenade Concerts,

23–25 April, The British Library, London. www.kcl.ac.uk/kis/schools/hums/music/news/npmus.pdf

IASPM Canada and IASPM-US 2007 Joint Conference, Boundaries, Blockades and Bridges,

26–29 April 2007, Northeastern University. www.iaspm-us.net/conferences/

Music and the Moving Image,

18–20 May 2007, New York University, Steinhardt. www.steinhardt.nyu.edu/music/page.php?page_id=1035

Musical Meaning and Human Values,

4–5 May 2007, Fordham University, Lincoln Center Campus. www.fordham.edu/musiccolloquium

Feminist Theory & Music 9,

6–10 June 2007, Schulich School of Music, McGill University, Montreal. www.music.mcgill.ca/ftm9/contact.html

Music and Evolutionary Thought,

22–23 June 2007, Durham University. www.dur.ac.uk/music.evolution/

American Musical Instrument Society,

27 June–1 July 2007, Yale University Collection of Musical Instruments, New Haven, Conn. www.amis.org/meetings/2007/

Music in Nineteenth-Century Britain,

5–8 July 2007, University of Birmingham. www.music.bham.ac.uk/mnbc/

Music, cultural history and the Wesleys,

9–11 July 2007, Centre for the History of Music in Britain, the Empire and the Commonwealth, Bristol. www.bris.ac.uk/music/wesleyconference2007/

Fifth Biennial International Conference on

Music Since 1900, 5–8 July 2007, University of York.

music.york.ac.uk/news/2006_2007/article_022.shtml

Congress of the International Musicological Society,

10–15 July, University of Zurich. www.musik.unizh.ch/ims2007/

IMS Study Group 'Cantus Planus,'

12–16 July 2007, with the IMS.

Historic Brass Society Early Brass Festival,

"Paris: the factory of ideas—The influence of

Paris on brass instruments c. 1840–1930," 3–5 August 2007, Converse College. www.historicbrass.org

Centre for the History and Analysis of Recorded Music (CHARM)/Royal Music Association annual conference, Musicology and Recordings,

13–15 September 2007, Royal Holloway, University of London. www.charm.rhul.ac.uk/print/p7_7.html

New Music and the Musical Canon: A Symposium on Composition in the Twenty-first Century,

26–30 November 2007, Hong Kong. mto.societymusictheory.org/mto-events.html?id=87

Germany's Reception of the Broadway

Musical, 7–9 March 2008, Kurt-Weill-Gesellschaft, Dessau, Germany.

www.rhul.ac.uk/Music/Golden-pages/Conferences/2008/08-3-grb.html

News Briefs

Cantus Planus Web site

The International Musicological Society Study Group Cantus Planus, chaired by AMS member Barbara Hagg-Huglo, has a Web site (www.cantusplanus.org). The site, which was set up by Robert Klugseder at the University of Regensburg, has information about the study group's activities and links to other sites of value for research on chant. Members can also post news for the benefit of other members.

Jazz Perspectives

Routledge announces *Jazz Perspectives*, a peer-reviewed journal entirely devoted to jazz scholarship. As an international, cross-disciplinary platform for jazz studies, the journal will consider all articles reporting on original research and analysis (musical, historical, cultural, or otherwise). The journal also welcomes articles on topics in biography, oral history, discography, and primary source studies. Starting in January 2007, *Jazz Perspectives* will be published biannually with issues released each April and October. For further information on submission guidelines, see the journal's Web site: www.tandf.co.uk/journals/titles/17494060.asp.

Music and Politics

The editors of *Music and Politics*, a new peer-reviewed electronic journal (www.music.ucsb.edu/projects/musicandpolitics/), invite submissions of any length that explore the interaction of music and politics. Areas of interest include the impact of politics on the

continued on page 21

Papers Read at Chapter Meetings, 2005–06

Allegheny Chapter

8 October 2005

Marshall University

Judy Taylor (Huntington, West Virginia), “‘Loe, heere I end fare well’: John Baldwin’s Commonplace Book Revisited”

Robert Copeland (Geneva College), “The Apotheosis of Musicology: from Victim to Master”

Reed David (University of Kentucky), “Jazz Influences in Two Concertos of Aaron Copland”

Theodore Albrecht (Kent State University), “Qui venit in nomine Domini: Ignaz Schuppanzigh’s Return from Russia and the Benedictus of Beethoven’s *Missa solemnis*”

William Grim (Columbus, Ohio), “The Darwinian Origins of Busoni’s *Sketch of a New Esthetic of Music*”

Kathy Guffey (University of Pittsburgh), “Pittsburgh Music Societies 1800–1860”

Vicki Stroehrer (Marshall University), “Writing ‘For Peter’: An Examination of the Composition Draft of Benjamin Britten’s *Seven Sonnets of Michelangelo*”

Alan Krueck (California, Pennsylvania), “Alfred Stelzner: New Revelations about the Instrument Designer as Composer”

8 April 2006

Kent State University

Robert Simon (Baldwin-Wallace College), “Nineteenth-Century Wind Bands in Cleveland”

Brandi A. Neal (University of Pittsburgh), “Preference or Reverence? Gombert’s Multi-voice Motets and the *Regina caeli* Antiphon”

Timothy J. McGee (University of Toronto), “The Sound of Early Chant”

Federico Garcia (University of Pittsburgh), “A Fragment From the History of the Musical ‘Period’: Invention and Discovery, the Natural and the Artificial”

Vicki Stroehrer (Marshall University), “Britten as Interpreter: Form and Meaning in his *Seven Sonnets of Michelangelo*”

Michael Strasser (Baldwin-Wallace College), “Grieg, the Société Nationale, and the Origins of Debussy’s String Quartet”

Theodore Albrecht (Kent State University), “‘Martern aller Arten’: Mozart’s Sinfonia Concertante Movement for Flute, Oboe, Violin, Violoncello, and One-eyed Soprano”

Capital Chapter

1 October 2005

George Washington University

Ryan P. Jones (Sunderman Conservatory of Music), “Outlining a Jazz Pedagogy: Reconsidering

the Career of Julian ‘Cannonball’ Adderley”

Michael Boyd (University of Maryland, College Park), “Merging the Classroom and Hallway: My Predilection for The Afghan Whigs’ ‘My Curse’”

Richard Wexler (University of Maryland, College Park), “Bruhier, Isaac, and Josquin: A Lost Mass Recovered”

Andrew H. Weaver (The Catholic University of America), “The Politics of Printing: Reflections of War in a Motet Print from the Habsburg Court of Ferdinand III (1637–57)”

Anna Harwell Celenza (Peabody Institute and Johns Hopkins University), “*Kampf ums Dasein*: The Impact of Popular Darwinism on Music Aesthetics in fin-de-siècle Vienna”

Jennifer DeLapp (University of Maryland, College Park), “Music, Imagination, and Serialism in the U.S. and Britain, 1946–60”

22 April 2006

College of William and Mary

Jason Stell (Princeton University), “The Flat-7th Scale Degree and the Rhetoric of Beginning”

Beth Bullard (George Mason University), “The Gralla—Barcelona’s Shawm with Nationalistic Overtones”

Christina Taylor Gibson (University of Maryland, College Park), “Ponce’s Music in New York, 1925–1932”

Elizabeth Yackley (University of Maryland, College Park), “Mrs. MacDowell and Financing the MacDowell Colony: ‘Concertizing’ for a Purpose”

Loren Ludwig (University of Virginia), “Did Simeon Play the Viol?: Robert White, Music for Voices and Viols, and a New Look at the Music of the Chester Mystery Plays”

Greater New York Chapter

1 October 2005

Yale University

Joint meeting with New England Chapter

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

Carolyn Guzski (New York, New York), “Progressive-Era Rivalry for American Opera and Opera in America”

Joel Haney (Yale University), “Hindemith’s French Connection—An Alliance Made in Wartime”

Benjamin Binder (Princeton University), “Introversion, Intimacy and the Strophic Song:

Schumann’s Critique of Expressive Subjectivity in the Kerner *Liederreihe*, op. 35”

Roundtable discussion by Carolyn Abbate (Harvard University), Suzanne Cusick (New York University), and Lydia Goehr (Columbia University): “Music—Drastic or Gnostic?”

Midwest Chapter

1–2 October 2005

National-Louis University

Randy Goldberg (Indiana University), “David Krakauer’s ‘Klezmer Madness!’: Ethnic Identity in the ‘Downtown’ Scene”

Joshua S. Duchan (University of Michigan), “Emulation, Originality, and the Aesthetics of Collegiate A Cappella”

Theodore Albrecht (Kent State University), “Beethoven’s Portrait of the Theater an der Wien’s Orchestra in his *Choral Fantasy*, op. 80”

Mark Mazullo (Macalester College), “On the Ritenuto in Shostakovich’s Preludes and Fugues”

Timothy M. Crain (Indiana State University), “Uncovering Instrumentation Practices in the Eighteenth-Century Charleston Musical Theater”

Hans Tischler (Indiana University), “A Report on a New Edition of the Earliest Two-part Music”

Michael Alan Anderson (University of Chicago), “The Hymn Complexes of Bologna Q15”

Peter Loewen (Eastern Illinois University), “David of Augsburg and the Franciscan Voice of Praise in Munich Clm 16072”

Jennifer Ward (University of Wisconsin, Madison), “Double entendres in German Renaissance secular polyphony”

Vasso Koutsobina (University of Cincinnati College-Conservatory of Music), “Intertextuality in Josquin’s Five- and Six-Voice Chansons: A Study in Poetic and Musical Relationships”

Anya Holland (University of Cincinnati College-Conservatory of Music), “Blurring Boundaries: Libby Larsen’s Opera *Mrs. Dalloway*”

Joseph E. Jones (University of Illinois, Urbana-Champaign), “The Woodbird’s Song in Act III of *Götterdämmerung*: Recapitulatory Transformations of the Wondrous”

Mary Natvig (Bowling Green State University), “Samuel ‘Golden Rule’ Jones and the Place of Music in Urban Reform”

Samuel N. Dorf (Northwestern University), “*Étrange n’est-ce pas?*” The Princesse Edmond de Polignac, Erik Satie’s *Socrate*, and a ‘Lesbian Aesthetic of Music’”

Michelle Davidson (University of Cincinnati), “Michael Moore’s Republican Rhetoric: The Politics of Music in *Fahrenheit 9/11*”

Eftychia Papanikolaou (Miami University of Ohio), “Brahms, Böcklin, and the *Gesang der Parzen*”

Bethany Jo Smith (Cincinnati, Ohio), “Unlearn: Musical Representations of Gender, Sexuality, and Rape in John Singleton’s *Higher Learning*”

8–9 April 2006
Butler University

David Carson Berry, “Early Schenker Reception through English-Language Writings Prior to the Mid-1950s”

Jennifer Hambrick (Columbus, Ohio), “Cyclic Integration in the Classical String Quartet: Haydn’s op. 20 no. 2 Reconsidered”

Carey Campbell (University of Minnesota), “The Soloist’s Role During Tutti Sections of Mozart’s Concerti for Violin and Woodwinds: a Reevaluation”

Sara B. Adams (Madisonville Community College), “Berg Before Berg: Romanticism in the *Jugendlieder* (1901-1904)”

Julia Randel (Hope College), “Voice and Illusion: Strauss, Falla, and the Quixotic Search for Musical Language”

Jerry M. Cain (University of Iowa), “*Ursprung ist das Ziel*: Anton Webern’s Reception of Karl Kraus”

Lisa Hooper (Indiana University), “Expressions of power and meaning in *Jacob et Rachel* by Jacques de la Guerre”

Nicole Ottjes (University of Minnesota, Twin Cities), “Music (Un)maketh the (Wo)man: Anne Boleyn’s Musical Reputation from the Scepter to the Scaffold”

Andrew R. Martin (University of Minnesota), “Marching to the Beat of a Different Drummer: An Ethnographic History of Timpanists in Early Modern England, 1542–1660”

Sin-yan Hedy Law (University of Chicago), “*Tout, dans ses charmes, est dangereux*: Physical and Musical Gestures in French Pantomime, 1748–1773”

Kevin Burke (University of Cincinnati), “Conceiving a National Opera: Weber as Novelist and Critic”

Francesco Dalla Vecchia (University of Iowa), “Viezzler’s *Passio*: an Example of Self-produced Oratorio in Late Twentieth-century Italy”

James D. Leach (Boston University), “‘Into my Blood’: Louis Armstrong the Singer”

Katherine Spring (University of Wisconsin, Madison), “The Evolution of Hollywood’s Earliest Soundtracks”

Albrecht Gaub (A-R Editions), “Walter Kaufmann and the Winnipeg Ballet: A Fruitful Collaboration Quickly Forgotten”

Luis Fernando Lopes (Indiana University), “‘Even Uncle Sam Has His Little Heart and Can Produce Good Artists’: An Unsung American Opera Pioneer”

Marie Elizabeth Labonville (Illinois State University), “Juan Bautista Plaza, Venezuelan Musicological Pioneer”

New England Chapter
1 October 2005, Yale University:
Joint with Greater New York
Chapter (see above)

28 January 2006
Tufts University

Stephen Fisher (The Packard Humanities Institute), “C.P.E. Bach’s Sonatinas for Keyboard(s) and Orchestra”

Joseph E. Morgan (Brandeis University), “Weber, Nationalism, and the *Kampf und Sieg* Cantata (1815)”

Nathan Martin (McGill University), “The Tristan Chord Resolved”

Shuann Chai (Brandeis University), “A New Perspective on the *Lied der Lulu*”

Panel discussion by Claire Fontijn (Wellesley College), Lewis Lockwood (Harvard University), Jan Swafford (Tufts University), Judith Tick (Northeastern University), and Michael Ullman (Tufts University); Jane Bernstein (Tufts University), moderator: “Music Biography”

22 April 2006
University of Massachusetts, Amherst

Amy Herrboldt (University of Missouri, Kansas City Conservatory of Music), “Where’s the Money? Antoine Brumel and the Economics of Humanism”

Richard Giarusso (Harvard University), “Sonority and Subjectivity: The Lyric in the Adagio of Bruckner’s Seventh Symphony”

Joshua Rifkin (Boston University), “Bach’s Struggle ... and Mine”

Drew Massey (Harvard University), “The Parlor Songs of *Uncle Tom’s Cabin*”

John L. Clark Jr. (Connecticut College), “Archie Bleyer and the Art of Arrangement”

Andrew Shenton (Boston University), “Observations of Time in Olivier Messiaen’s *Traité*”

Ayden Adler (Eastman School of Music), “‘Stooping to Jazz’: The Repertory of the Boston Pops Orchestra and Perceptions of Race in the Classical Concert Hall, 1930–1950”

New York State—
St. Lawrence Chapter
8–9 April 2006
Syracuse University

Phillip Gareau (Rochester, New York), “Time set Free: The Music of Morton Feldman”

Kirsten Yri (Wilfred Laurier University), “Noah Greenberg and the New York Pro Musica: Medievalism and the Cultural Front”

Alex Dean (Eastman School of Music), “*Scale per Musica* and Incipient Functional Harmony in Seventeenth-century Italian Guitar Sources”

Alexis Luko (McGill University), “Tinctoris on *Varietas*”

Jamie Younkun (University of Toronto), “The ‘Romanization’ of Ambrosian Song and the Significance of Notational Style in Thirteenth-century Milan: Twin Offices for St. Ursula in Milan’s Metropolitan Codex II.F.2.1”

Tekla Babyak (Cornell University), “Music is a Woman: Gender in Nietzsche’s Musical Aesthetics”

Lydia Hamessley (Hamilton College), “Banos and Bicycles: The New Woman as Viewed Through the Stereograph”

Anita Hardeman (University of Western Ontario), “*Les plus puissants des Dieux se déclarent pour vous*: Allegory and the Spanish Succession in *Hésione* (1700)”

Marie-Noëlle Lavoie (Université de Montréal), “Régionalisme, emprunts et identité: Judaïcité dans les œuvres de Milhaud durant l’entre-deux-guerres”

Christopher Moore (McGill University), “From ‘Lifestyle Modernism’ to ‘Populist Modernism’: The Musical Evolution of the ‘Everyday’ in Interwar France”

Marie Sumner-Lott (Eastman School of Music), “Must Louise Farrenc’s Chamber Music Be French?: The Piano Quintets opp. 30 and 31 (1839–40)”

David Rosen (Cornell University), “The Sounds of Music and War: Humphrey Jennings’s and Stewart McAllister’s film *Listen to Britain* (1942)”

Ralph Locke (Eastman School of Music), “Opera and Exoticism”

Northern California Chapter
6–7 May 2006

University of California, Berkeley
Joint with Pacific Southwest Chapter

Sarah Williams (Women’s History Museum and Educational Center), “Representing Witches in the Seventeenth Century: English Popular Music and Broadside Ballads”

Elisabeth Kotzakidou Pace (Washington University), “*Ut Dialectica Musica*: Artificial and Natural Category Structures in Musical Treatises of the German Renaissance”

John Lutterman (University of California, Davis), “Works in Progress: The Scheibe-Birnbaum Controversy and Bach’s Notational Practice”

Michael H. Arshagouni (Los Angeles Valley College), “Mozart, Donna Elvira and the ‘Modern Woman’”

Catherine Cooper (University of Southern California), “The Sound of the Seven Seas: Genre,

Spectatorship, and the Music of Captain Blood”

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

Lisa Musca (University of California, Los Angeles), “All Disorder and Wild Confusion: The Chopin Preludes and the Dialectic of Tonality”

Jonathan G. Secora Pearl (University of California, Santa Barbara), “Not Awaiting Dolly: Louis Armstrong’s speaking style”

Marie-Raymonde Lejeune Loeffler (Sunnyvale, California), “Aesthetic Aspects of Words and Music Relationships in Toshio Hosokawa’s Requiem”

Ilias Chrissochoidis (Stanford University), “A ‘New-Fashioned Martyr’: Handel, Lady Brown, and Baby-Boomer Musicology”

William Cheng (Stanford University), “Aesthetics of Evil in Liszt’s Music: Perverting the Trajectory of Redemption in ‘Mephisto Waltz No. 1,’ S514, from *Zwei Episoden aus Lenau’s Faust*”

Pacific Northwest Chapter

31 March–2 April 2006

University of Lethbridge

Evan Cortens (University of Calgary), “Theological Allegory in the Cantatas of J. S. Bach”

Emily Grieve (University of Lethbridge), “The Dona nobis of J. S. Bach’s B-Minor Mass: Discussion of the Added Significance of Musical Parody”

Barbara Reul (Martin Luther College, University of Regina), “Business as Usual? Musical Performances at the German Court of Anhalt-Zerbst after 1756”

Anthony Radford (University of Lethbridge), “Mozart’s First Figaro: A Vocal Profile of Francesco Benucci”

Bertil van Boer (Western Washington University), “Comedy, Ambition, and Blasphemy: The Rise of the Swedish Comic Theatre under Carl Stenborg”

Kat Hammer (Independent Scholar), “Composers in Alberta from 1900–1950”

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

Sophie Bouffard (University of Regina), “Music for a Cold Land: Translating the Qualities of Snow into Canadian Compositions for Choir”

Jamie Lynn Webster (University of Oregon), “Politics of Passion and Purity: Cultural Idealism and the Choreography of Crypt Scenes from Prokofiev’s *Romeo and Juliet*”

Thérèse Hurley (University of Oregon), “The Key to a Magical World: Tchaikovsky’s Use of the Harp in his Ballets”

Michelle Fillion (University of Victoria), “Tchai-

kovsky’s ‘Pathétique’ and ‘Masculine Love’ in E. M. Forster’s *Maurice*”

Jennifer Paulson (University of British Columbia), “Eclecticism *ad absurdum*: Chabrier’s *Le roi malgré lui* and the Aesthetic of Contradiction”

Sharon Krebs (University of Victoria), “Eisler’s *Genauigkeit*: Justification for Brecht’s Praise”

Nicholas Lockey (University of Victoria), “Schubert’s Fifth Symphony: A Milestone in the Evolution of Schubert’s Symphonic Openings”

Harald Krebs (University of Victoria), “Josephine Lang’s Scheffel Settings: A Reassessment of her Late Songs”

Kenneth DeLong (University of Calgary), “Sullivan and the ‘Litemotif’: Reflections on the Incidental Music to *Macbeth*”

Pacific Southwest Chapter

4 March 2006

California State University, Long Beach

William F. Prizer (University of California, Santa Barbara), “Courtesans and Cardinals: Secular Music in Rome Around 1500”

Marcie Ray (University of California, Los Angeles), “The Problem of Aesthetics: Musical Comedy and Polite Discourse”

Denise M. Odello (University of California, Santa Barbara), “Musical Sportsmanship: Brass Band Contests of the Late Nineteenth- and Early Twentieth-Century Britain”

Enrique C. Cainglet (Los Angeles, California), “Spain’s Cante Jondo music in the Philippines”

Russ Knight (University of California, Santa Barbara), “Genre, Law, Violence”

Kathryn Pisaro, (California Institute of the Arts), “Transcendental Logic: Deleuzian concepts of rhizome and memory in Ives’s Concord Sonata”

6–7 May 2006

University of California, Berkeley

Joint with Northern California

Chapter (see above)

Rocky Mountain Chapter

31 March–1 April 2006

University of Denver

Kristen LaRue (Arizona State University), “*Stond wel, moder, under roode*: A New Perspective on Marian Worship and the Feminine”

John T. Brobeck (University of Arizona), “A Missing Portrait and Mathieu Gascongne’s Canonic Motet *Ista est speciosa*: New Evidence for a Reinterpretation of the Origins of MS Pepys 1760”

Deborah Kauffman (University of Northern Colorado), “*Lauda filia Sion*: Investiture Ceremonies during the Ancien régime”

Hidemi Matsushita (Arapahoe Community College), “Twenty-one Years Later: Paradise’s Sicilienne—Is It Still Spurious or Authentic?”

Bruce Quaglia (University of Utah), “Schoenberg’s ‘Idea’ in op. 20 *Herzgewachse*”

Stan Kleppinger (Butler University), “Copland’s Fifths”

Richard Hermann (University of New Mexico), “Becoming Berio: Evidence From his First Three String Quartets”

Stuart Deaver (University of Kansas), “Musical Equivalency of Alphabetical Order in Torke’s *Telephone Book*”

Harrison Powley (Brigham Young University), “*Die Zauberflöte*: Mozart’s Magical Musical Instruments”

Sarah Kleinstreiber (University of Denver), “Antonio the Alcoholic? Musical Depictions of Intoxication in Mozart’s Operas”

Cathryn Clayton (University of Arizona), “The Composer John Parry and His Collection of Welsh, English, and Scotch Airs”

Amy Holbrook (Arizona State University), “Off-Tonic Returns in the Music of Mozart”

Mustafa Bor (University of British Columbia), “Sonata Rhetoric and Transformational Processes in the First Movement of Rochberg’s String Quartet No. 6”

Richard von Foerster (University of Denver), “DSCH as the Composer’s Voice: Shostakovich’s String Quartet No. 8”

Clare Sher Ling Eng (Yale University), “Three Cadences and a Linear Diatonic Trichord: A Story of Ravel’s *Pavane pour une infante défunte*”

J. Richard Haefer (Arizona State University), “O’odham Song Language: Song Texts and Ritual Spoken Texts”

Hendrik van der Werf (Tucson, Arizona), “The Origin of the Thirteenth-Century Motet: A Second Look at Traditional Theories”

Joelle Welling (University of Calgary), “Irony and the ‘Composer’s Voice’ in Wolf’s Mignon II”

Carla Colletti (University of Iowa), “Behind and Beyond: Threads of Meaning in Poulenc’s *Tel jour telle nuit*”

Hee Seung Lee (University of Denver), “Beethoven’s Folksong Settings and the *Bildungsmusik* Tradition”

John Brackett (University of Utah), “Magick and Mysticism in John Zorn’s Recent Music”

Janet Sturman (University of Arizona), “Orchestra as Cultural Embassy: An Integrative Central American Response to Globalism”

- Luke Howard (Brigham Young University), "The Bolero Cliché: A Reinterpretation"
- Jared Hartt (Washington University), "Rehearing Machaut's Motets: Taking the Next Step in Understanding Sonority"
- Katherine Schroeder (University of California at Santa Barbara), "Half Revealed and Half Concealed: Contrapuntal Structure in the Music of Heinrich Schütz"
- Ted Solis (Arizona State University), "Javanese and Balinese Gamelans: Relative Popularity and Mutual Perceptions"
- Jessica Gneiting (Albertson College of Idaho), "The Music and Aesthetic Theory of Friedrich Nietzsche"
- Jill Rogers (University of Denver), "Reception to Reminiscence: The Transition to the Valved Horn in the Works of Wagner and Strauss"
- John K. Galm (University of Colorado), "Dancing with American Sufis"
- Aaron Einbond (University of California, Berkeley), "Timbre as a Psychoacoustic Parameter for Harmonic Analysis"
- Russell Knight (University of California, Santa Barbara), "Introduction to Operand Set Analysis"
- Paul Lombardi (University of New Mexico), "A Four-Dimensional Cube in Boulez's 'Structures 1a'"

South-Central Chapter

24–25 March

University of Memphis

- Jeremiah Davenport (University of Tennessee), "Unsung Predicaments: The Failure of Cas-trati in the Eighteenth Century"
- Kenneth D. Disney (University of Tennessee), "Redefining Exotic Standards: Aspects of Orientalism in Bizet's *Les Pêcheurs de Perles*"
- Larry Bomback (City University of New York), "The New York *Faust* Obsession of 1864"
- Terry L. Dean (University of Georgia), "Prokofyev's *War and Peace* and Tchaikovsky's *Eugene Onegin*: A Case of Intentional Style Intersections"
- Jeremy Tubbs (University of Memphis), "Things Behind the Sun: The Use of Nick Drake's Music in Recent Films"
- Paul Miller (University of Georgia), "'Bugs Bunny Rides Again': A Closer Look at Carl Stalling's 'Score'"
- Stan Link (Vanderbilt University), "The Monster and the Music Box: Endangered Children in the Film Score"
- Mary E. Wolinski (Western Kentucky University), "Music-Making at the Court of Flanders in the Thirteenth Century"
- Stephen M. Morris (Decatur, Georgia), "*Trois*

- Fois 'Mille Regretz': A Darkling Constellation of Works for Charles V"*
- Jane Riegel Ferencz (University of Wisconsin, Whitewater), "From 'Failed Experiment' to 'Something New': Context and Chronology of Beethoven's Triple Concerto, op. 56"
- Laura Pita (University of Kentucky), "Teresa Carreño's Championing of Edward MacDowell's Piano Music"

Southeast Chapter

7–8 October 2005

Converse College

- Candace Bailey (North Carolina Central University), "Becoming Useful: Confederate Women's Music"
- Siegwart Reichwald (Converse College), "The Cantor's Last Lesson: 'Color Outside the Lines' Fanny Hensel's Piano Trio, op. 11, and Felix Mendelssohn's String Quartet, op. 80"
- Keynote Speaker: Marcia Citron (Rice University), "A Bicentennial Reflection: Twenty-five Years With Fanny Hensel"
- Irina Iliescu (University of North Carolina, Chapel Hill), "The Decameron Ballatas and Authorial Imagination"
- Seth Coluzzi (University of North Carolina, Chapel Hill), "The Black Sheep: Finding a Normative Structural Model for the Phrygian Mode"
- Tim Carter (University of North Carolina, Chapel Hill): "The First Edition of Monteverdi's *Orfeo*: A Bibliographical Conundrum"
- Francesco Izzo (East Carolina University), "Figaro after Rossini: The Case of Luigi Ricci's *Le nozze di Figaro*"

18 February 2006

Davidson College

- Kimberly Francis (University of North Carolina, Chapel Hill), "Nadia Boulanger and Hébé: The Composition of the Feminine"
- Annegret Fauser (University of North Carolina, Chapel Hill), "'Mon cher Copland': Reading the Correspondence Between Nadia Boulanger and Aaron Copland"
- Michael Broyles (Pennsylvania State University), "Revisiting and Reassessing American Musical Modernism"
- Clyde Brockett (Christopher Newport University), "The *Descensus* into Hell: Two Processional Antiphons"
- Marie-Louise Catsalis (North Carolina Central University), "Preluding by Example: Alessandro Scarlatti's *Varie introduzioni*"
- Ethan Lechner (University of North Carolina, Chapel Hill): "'The Absolute Music of Bali': Gamelan, Modernism, and Colin McPhee"

- Patricia Moss (Louisiana State University), "Volkish Thought: The Ideology of Musicology in the Nazi Regime"
- Kevin Moll (East Carolina University), "Prolegomena to any Future 'Great Books of Music'"

Southern Chapter

3–4 February 2006

University of Central Florida

- David Z. Kushner (University of Florida), "Reflections on the State Songs of Florida"
- Timothy Bengford (Florida State University), "Political Dimensions in the Songs of Charles E. Ives"
- Charles S. Freeman (Palm Beach Atlantic College), "'L'Affaire Kunwald' and American Composers at the Cincinnati Symphony Orchestra"
- Aaron Keebaugh (University of Florida), "'A Window to the Past': Revisiting Aaron Copland's *Hear Ye! Hear Ye!*"
- David R. Fisher (Florida State University), "'To Here Knows When': An Excursion into the Lush Soundscape of *My Bloody Valentine*"
- Scott Warfield (University of Central Florida), "The 'Rock Musical': Some Observations on Terminology"
- John D. Spilker (Florida State University), "The Context and Traditions of David's Lamentations from the Middle Ages to the Late Renaissance"
- Charles Mueller (Florida State University), "Galant Aesthetics in Late Seventeenth- and Early Eighteenth-Century French Guitar Repertoire"
- John Latartara (University of Mississippi), "Cage and Time: Temporality in Early and Late Works"
- Kathleen Sewright (Winter Springs, Florida), "An Introduction to the British Library MS Lansdowne 380"
- Stephen Thursby (Florida State University), "'Bewailing His Loss': Music and Mourning within the Lawes Circle"
- Charles E. Brewer (Florida State University), "*Harmonia Romano*: Moravian Evidence for the Italian Concerto Grosso in the 1660s"
- Matthew McAllister (Valencia Community College, Orlando), "The Model Student: A Study of Thomas Erskine's Modeling of Symphonies by Johann Stamitz"
- Marian Wilson Kimber (University of Iowa), "Fanny Hensel Meets the Boys in the Band: the Brass Arrangements of *Gartenlieder*, op. 3"
- Douglass Seaton (Florida State University), "'Voice' and the Virtuoso/a in Romantic Instrumental Opera Variations"

Joanna Carter Hunt (Florida State University), "All Who Like Me Are So Mad to Believe": Explorations of Gender, Madness, and Persona in a Restoration Masque"

Margaret Butler (University of Alabama), "Traetta, Gluck, and the Operatic Chorus in Parma, 1759–1769"

Andreas Giger (Louisiana State University), "Staging and Form in Giuseppe Verdi's *Otello*"

Southwest Chapter

8 October 2005

Baylor University

Robert Nosow (University of North Texas), "Ockeghem's Musical Eclipse"

Sheryl Murphy-Manley (Sam Houston State University), "Gian Francesco de Majo (1732–1770) and His Forgotten *bellissima Musica*"

Drew Stephen (University of Texas, San Antonio), "The Hunting Motif in the Fontainebleau Scene of Verdi's *Don Carlos*"

Stuart Cheney (Southern Methodist University), "From the Grandiose to the Intimate: Transcriptions of Lully for Unaccompanied Viol"

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

Lewis Pilot (University of Colorado, Boulder), "Charles Ives and Music as Representation: An Exploration of Themes in *Essays Before a Sonata*"

Greg Straughn (Abilene Christian University), "*Per Beethovenium Ad Astra*: Sci-Fi Themes in a World After Beethoven"

25 March 2006

Texas A&M University

Laurel Zeiss (Baylor University), "The Final Scene of Mozart's *Die Entführung aus dem Serail*: Egalitarian? Absolutist? Or Pragmatic?"

Jane Dahlenburg (University of Central Arkansas), "Allegoric Narrative in Severo Bonini's *Affetti Spirituali*"

Seth Nelson (University of Michigan), "The Pipe Organ Controversy Among the Puritans of New England in the Eighteenth Century"

Alexander Silbiger (Duke University), Keynote address: "Frescobaldi's Two Books of Toccatas: Monuments of Art or Student Exercises"

Mary Heiden (University of North Texas), "Musical-Rhetorical Language and Girolamo Frescobaldi's *Tocatta I* (1627)"

Lenora McCroskey (University of North Texas), "The Alternatim Tradition in France: What Did the Singers Sing?"

News Briefs

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lives of musicians, music as a form of political discourse, and the influences of ideology on musical historiography. The editors also welcome suggestions and/or submissions of articles on music and politics that have already been published in another language and that would benefit from dissemination in English translation. Because *Music and Politics* is an on-line journal, authors are welcome to take advantage of the media capabilities of the web (sound files, hyperlinks, color images, and video). The first issue of *Music and Politics* appeared in January 2007.

Music and Society in East Europe

The first issue of a new peer-reviewed journal, *Music and Society in East Europe*, has been recently released by its publisher Charles Schlacks with Jelena Milojkovic-Djuric as the founding editor. *Music and Society* is a bilingual journal, with articles in English and German, and is published annually. Inquires should be mailed to Charles Schlacks, Publisher, P.O. Box 1256, Idyllwild, CA 92549-1256.

Boccherini Edition

The Complete Works of Luigi Boccherini has been designated the Italian National Edition. Under the direction of Christian Speck, the project is promoted by the Centro Studi Opera omnia Luigi Boccherini-Onlus of Lucca, the Stichting-Fondazione P. A. Locatelli of Amsterdam/Lucca and Ut Orpheus Edizioni of Bologna. Boccherini's *Opera Omnia* is projected to extend to thirty-two volumes of music. Performance editions will also be produced, each including score and parts, and piano reductions of concertos for solo instrument and orchestra. For further details, see www.luigiboccherini.org.

Schoenberg and his Legacy

The Mannes Institute has announced its seventh annual Institute, to be held 24–27 June 2007 at Mannes College of Music in New York City on the topic "Arnold Schoenberg and his Legacy." Program details and applications are available at the Web site, at www.mannes.edu/mi. Qualified musicologists and theorists are urged to apply, especially those who have never attended before. The Mannes Institute also continues its annual Musical Essay Award honoring an outstanding creative essay on the topic of the institute. Applications are accepted via the Web site through 1 March 2007.

The forty-five fellows of the institute attend all plenary sessions and enroll in one morning and one afternoon workshop. Each workshop

of fifteen scholars meets for three 3-hour sessions. Prior preparation and active participation are essential. You may direct all inquiries to Wayne Alpern, director of the Mannes Institute, at mannesinstitute@aol.com.

Operatic States

"Operatic States: Imagining Community in Music-drama," a DAAD summer seminar, will be held 11 June–20 July 2007 at Cornell University. The program is open to recent recipients of the Ph.D. and faculty members of accredited U.S. and Canadian institutions of higher education.

"Operatic States" will explore how states and communities are represented across more than two centuries of European music theater, from the eighteenth century to the end of World War II. The seminar is intended to be interdisciplinary, engaging systems of text, music, staging, and reception, and inviting participation from scholars in fields ranging from German studies, music, and theater to history and political science.

The application deadline is 1 March 2007. Twelve \$3,200 grants are available. For more information, see: www.daad.org/?p=48512.

Yale Summer Program Abroad

"Four Preeminent Austrian Composers, 1860–1945," the Yale Summer Program Abroad, will be taught by Allen Forte 9 July–10 August 2007 in Vienna, Austria. An introduction to the music of Mahler, Schoenberg, Berg, and Webern, the course is open to students 18 years of age or older. Students are responsible for all travel expenses to and from Vienna, costs of room and board, and all other expenses beyond tuition. The deadline for applications is 2 April 2007. Information is available through the Yale Summer Program Web page, www.yale.edu/summer/.

American Wind Band Series

The American Wind Band Series, a new series from the Scarecrow Press, is devoted to research in all aspects of the American wind band and wind music, including waits (stadtpfeifer), hautboys, *Harmoniemusik*, Janissary music, brass, concert, marching, circus, military, and symphonic bands, symphonic wind ensembles, wind orchestras, and wind symphonies. Raoul Camus will serve as series editor. Proposal submissions, including revised dissertations, are welcome for any topics related to this area of study. Submission guidelines can be found on the Scarecrow Press Web site (www.scarecrowpress.com); inquiries should be addressed to Raoul F. Camus (rffcamus@verizon.net, 14-34 155 Street, Whitestone, NY 11357) or to Renée Camus, (rcamus@scarecrowpress.com), music editor at the Scarecrow Press, Inc.

50 years ago: 1956–57

- In the Spring 1957 issue of *JAMS*:
 - Jan LaRue’s article “A System of Symbols for Formal Analysis” was published.
 - Helen Hewitt presented a supplemental report of doctoral dissertations: sixty completed dissertations were included, from twenty institutions (including ten from Indiana University). Notable authors were Bruce Benward, Carol MacClintock, Kenneth Levy, W. Thomas Marrocco, Alfred Mann, Reinhard G. Pauly, Alexander Ringer, and Ethel Thurston.
 - Among “Books received” was the first edition of Joseph Machlis’s *The Enjoyment of Music* (W. W. Norton, 1955).
 - The UC Berkeley library announced the acquisition of Manfred Bukofzer’s music library.
- The 1956 Annual Meeting of the AMS in Urbana, December 1956, was omitted from *JAMS*. The *Journal* was a year behind schedule. At the December 1956 meeting of the Board of Directors in Urbana, Editor-in-Chief Charles Warren Fox reported that “preparation of the three numbers of Vol. IX [1956] of the *Journal* was progressing satisfactorily. He requested that the task of editing Vol. X No. 1 be assigned to some other person, as a means of bringing the *Journal* up-to-date. Mr. [Gustave] Reese volunteered to undertake this work.” At the March 1957 board meeting, “the Editor [Fox] reported progress on Volumes IX Nos. 2 and 3 and X No. 1.”
- The Society’s edition of the Ockeghem Masses Book I (ed. Dragan Plamenac) was in preparation. Publications Committee chair Gustave Reese reported in March that the MS would be ready in May 1957.

25 years ago: 1981–82

- Howard Mayer Brown’s article “Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance” was published (*JAMS* Spring 1982).
- Secretary Frank Trafficante reported on the election procedure: 586 of 3,600 members voted, down from a high of 621 in 1978. “I would be happy to hear from anyone having suggestions for improving the level of participation. Perhaps some members feel that their votes really do not matter. If there are two such persons reading these words who failed to vote, they should know that they could have altered the outcome of [the 1981] election.”
- The International Association for the Study of Popular Music was founded.
- The first volume of the Society’s edition of the complete works of William Billings was published (Fall 1981).

American Musicological Society, Inc.

Statement of Activities for the Fiscal Year Ending June 30, 2006

	Current operations	Publications	Fellowships & Awards	TOTALS
Revenue				
<i>Dues & subscriptions</i>	\$ 326,747			\$ 326,747
<i>Annual meeting</i>	\$ 140,167			\$ 140,167
<i>Sales/Royalties</i>	\$ 36,746	\$ 12,242		\$ 48,988
<i>Government grants</i>		\$ 48,333		\$ 48,333
<i>Contributions</i>		\$ 430	\$ 275,489	\$ 275,919
<i>Investment income</i>	\$ 1,120	\$ 32,378	\$ 79,500	\$ 112,998
<i>Unrealized gain in investment</i>			\$ 41,018	\$ 41,018
Total revenue	\$ 504,780	\$ 93,383	\$ 396,007	\$ 994,170
Expenses				
<i>Salaries & benefits</i>	\$ 115,140			\$ 115,140
<i>Fellowships & awards</i>	\$ 14,687	\$ 39,820	\$ 80,000	\$ 134,507
<i>Dues & subscriptions</i>	\$ 2,607			\$ 2,607
<i>Publications</i>	\$ 93,151			\$ 93,151
<i>Professional fees</i>	\$ 79,729	\$ 67,798		\$ 147,527
<i>Annual meeting</i>	\$ 94,320		\$ 20,157	\$ 114,477
<i>Chapters</i>	\$ 5,434			\$ 5,434
<i>Office expense</i>	\$ 49,310	\$ 3,539		\$ 52,849
<i>Unrealized loss in investment</i>		\$ 690		\$ 690
Total expenses	\$ 454,378	\$ 111,847	\$ 100,157	\$ 666,382
Change in Net Assets	\$ 50,401	\$ (18,464)	295,850	\$ 327,788

Statement of Financial Position June 30, 2006

	Current Operations	Publications	Fellowships & Awards	TOTALS
Assets				
<i>Cash</i>	\$ 35,015			\$ 35,015
<i>Accounts receivable</i>	\$ 2,508			\$ 2,508
<i>Investments</i>	\$ 11,673	\$ 750,063	\$ 2,039,088	\$ 2,800,824
<i>Equipment</i>		\$ 18,477		\$ 18,477
<i>Funds held in trust</i>	\$ 13,863		\$ 8,374	\$ 22,237
Total assets	\$ 63,059	\$ 768,540	\$ 2,047,462	\$ 2,879,061
Liabilities				
<i>Accounts payable</i>	\$ 140			\$ 140
<i>Accrued expenses</i>	\$ (3,288)			\$ (3,288)
<i>Payroll taxes payable</i>	\$ (1,006)			\$ (1,006)
<i>Deferred Income</i>	\$ 16,160			\$ 16,160
<i>Funds held in trust</i>	\$ 15,755		\$ 8,374	\$ 24,129
Total Liabilities	\$ 27,761		\$ 8,374	\$ 36,135
Net assets	\$ 35,298	\$ 768,540	\$ 2,039,088	\$ 2,842,926
Total Liabilities & Net assets	\$ 63,059	\$ 768,540	\$ 2,047,462	\$ 2,879,061
Total Liabilities & Net Assets, June 30, 2005:				\$ 2,545,446

Obituaries

The Society regrets to inform its members of the deaths of the following members and other individuals who have contributed to the discipline of musicology:

Howard S. Shanet
19 June 2006

Dika Newlin
22 July 2006

W. T. Atcherson
25 August 2006

Ira F. Brilliant
10 September 2006

Alfred Mann
21 September 2006

Sheldon Meyer
9 October 2006

Ursula Günther
20 November 2006

Irving Godt
5 December 2006

Alfred Mann (1917–2006)

Alfred Mann died in Fort Wayne, Indiana, on September 21, 2006 in his ninetieth year. Born in Hamburg, Germany, on April 28, 1917, he studied briefly at the Hochschule für Musik Berlin, but was forced to leave Germany when the racial policies of that country in the 1930s made life more and more difficult for citizens with a Jewish ancestry. After settling for two years in Milan, he came to the United States where he studied and taught at the Curtis Institute (1939–42) and earned a Ph.D. in musicology with Paul Henry Lang at Columbia (1955). In 1947 he joined the faculty of Rutgers University, where he taught for more than thirty years. In 1980 a new and fruitful chapter in his life opened up for him at the University of Rochester's Eastman School of Music, where he taught through the musicology department and also contributed generously, in word and deed, to the school's choral program. He left Rochester in 1999 but stayed in touch with friends by mail (always handwritten) or, as long as his hearing permitted it, by phone, and some of us visited him in his abode in the Midwest. He remained active as a writer on matters musical until the very end. (His "opus ultimum," as he called it, was the English version of Hans-Joachim Schulze's little book on Bach's Coffee Cantata.)

Mann was widely respected for his research and writing on the history of music theory. His translations into German (1938) and English (1943) of Fux's *Gradus ad Parnassum* became staples in the curriculum of numerous music schools. Books such as *The Study of Fugue* (1958), *Theory and Practice: The Great Composers as Teachers and Students* (1987), and *Bach and Handel: Choral Performance Practice* (1992) as well as contributions to the Fux, Handel, Mozart

and Schubert Collected Works Editions enhanced his reputation as an authority on the teaching of composition and the relation between scholarship and performance. In 1997 he was made an honorary member of the International Bach Society—only the third American to be so honored.

Mann was also a choral conductor of considerable renown. In 1954 he succeeded Arthur Mendel as conductor of the Cantata Singers in New York, and from 1970 to 1980 he directed the Bach Choir of Bethlehem, Pennsylvania. His recordings of Handel's *Chandos Anthems* for Vanguard Classics in the 1960s were acclaimed by critics and reissued on CD in 1998. He conducted widely in North America and Germany. In 1961 he became the director of the publications of the American Choral Foundation, editing *American Choral Review* from 1962 to 1999.

—Jürgen Thym

Irving Godt (1923–2006)

Irving Godt died 5 December 2006 in Indiana, Pennsylvania. He had retired in 2003 from the Music Department of Indiana University of Pennsylvania, where he had taught music history since 1970. His studies in chemical engineering at City College, New York, were interrupted in 1943 by three years of service in the U.S. Army. When he returned he switched to music, receiving a B.A. degree from Brooklyn College (1960), an M.A. and Ph.D. from NYU (1963, 1969), where he studied with Martin Bernstein, Jan LaRue, and Gustave Reese. Along the way he studied voice, composition, and choral conducting, and continued an active interest in vocal performance throughout his life, serving as conductor of the Pittsburgh Madrigal Singers from 1973 to 2006. In the 1950s and '60s he studied conducting with Noah Greenberg and sang in a workshop ensemble

for the New York Pro Musica. Even closer to Irving's heart were the theater works of Gilbert & Sullivan, having taken his first G&S role at summer camp at age 9. In 1948 he was part of a company assembled to present several G&S operettas on the then-fledgling NBC television network, playing Porter in *HMS Pinafore*, Koko in *The Mikado*, and other roles.

His scholarly work was first concentrated in the Renaissance, but his musical and research interests were broad and resulted in publications and scholarly papers on a variety of historical, theoretical, and performance topics in every period. In the late 1980s, Irving found himself almost by accident interested in the works of Marianna von Martines (1744–1812). A quest for her manuscripts led him beyond his beloved Italy to Germany, Austria, Slovakia, and Russia, in search of new works and documents pertaining to her life. By the time of his death he had collected copies of some sixty-five works by Martines, as well as a multitude of heretofore unknown documents. Many AMS members will recall his presentation of Martines' "Dixit Dominus" at the 1992 annual meeting in Pittsburgh (published in 1997 by A-R Editions).

For more than three decades Irving was a fixture of the Allegheny Chapter, presenting a paper at virtually every meeting. A major driving force for the chapter, he served as program chair, president, representative to Council, and local-arrangements chair. At age 82 he was again elected program chair, an office that he regretfully relinquished only at the onset of his final illness.

—Timothy McGee, with Judy Taylor, Vicki Strober, Alan Krueck, and Theodore Albrecht

Ursula Günther (1927–2006)

Ursula Günther died 20 November 2006 in Ahrensburg, near Hamburg, Germany. Born in 1927, she studied piano at the Hamburg Schule für Musik und Theater, and musicology under Heinrich Husmann at Hamburg University, receiving the doctorate in 1957 with a dissertation on stylistic developments in late fourteenth-century French song. Unable as a woman in postwar Germany to obtain support for the habilitation, she continued as an independent scholar, first with research grants from the German government, then at the CNRS in Paris.

In a series of ground-breaking articles, she set forth the conceptual foundations of late fourteenth-century French notation,

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Ursula Günther

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established a stylistic chronology for the music of Machaut, explored the careers of late medieval musicians, and was one of the first to uncover chains of citation in the works of Machaut and his followers. Her edition of the Chantilly and Modena motets (CMM 39, 1964) clarified their numerical structure and provided extensive documentation on the allegorical texts. In her 1963 *Musikforschung* article "Das Ende der Ars nova," she coined the term *Ars subtilior* for the complex textual, rhythmic, and polyphonic style that arose in France and northern Italy in the late fourteenth century; although subject to revision, the concept is still widely accepted.

On the basis of these publications, she received the habilitation at Göttingen University in 1976 and was appointed professor a year later. She was a visiting professor at New York University in 1970, and in 1972 began teaching at the Free University of Brussels. She continued teaching and advising at Brussels after taking up the appointment at Göttingen, where she supervised dissertations by students from the United States, Spain, and Greece, as well as Germany.

In Paris she earned the *doctorat d'état* for her work on Verdi's years in France. She was co-editor of the piano-vocal score of the French and Italian versions of *Don Carlos* published in 1980, and served on the editorial board of the new critical edition of Verdi's operas. After retiring in 1992, when she was made a corresponding member of the AMS, she continued research and writing and in 1994 organized a conference in Cyprus on the manuscript Torino, J.II.9. Those fortunate enough to attend the ongoing triannual summer conferences on fourteenth- and fifteenth-century polyphony at Kloster Neustift (Novacella) in the South Tyrol, which she initiated in 1981, will remember "Camp Ursula" with affection.

—Virginia Newes

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.

Meetings of AMS and Related Societies

2007:

AMS: 1–4 Nov., Quebec City, Canada

CMS: 15–18 Nov., 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: 12–15 Nov., Philadelphia, Pa.

Interested in AMS Committees?

The president would be pleased to hear from members of the Society who wish to volunteer for assignments to committees. Those interested should write Charles M. Atkinson, School of Music, Ohio State University, 1866 N. College Road, Columbus, OH 43210-1170, atkinson.5@osu.edu; and are asked to enclose a curriculum vitae and identify their area(s) of interest.

Policy on Obituaries

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

1. The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the Newsletter.

2. Obituaries will normally not exceed 400 words and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society.

3. The Society requests that colleagues, friends, or family of a deceased member who wish to see him or her recognized by an obituary communicate that desire to the editor of the Newsletter. The editor, in consultation with the advisory committee named below, will select the author of the obituary and edit the text for publication.

4. A committee has been appointed to oversee and evaluate this policy, to commission or write additional obituaries as necessary, and to report to the Board of Directors. The committee comprises the executive director (chair), the secretary of the Council, and one other member.

Membership Dues

Calendar year 2007

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.

Next Board Meetings

The next meeting of the Board of Directors will take place on 17–18 March 2007 in Quebec City; the Fall meeting will take place 31 October–4 November 2007 in Quebec City.

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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AMS Newsletter Address and Deadlines

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