

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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## Nashville Beckons!

**AMS/SMT Nashville 2008**  
**6–9 November**  
[www.ams-net.org/nashville/](http://www.ams-net.org/nashville/)

The American Musicological Society and the Society for Music Theory will hold their joint Annual Meeting 6–9 November 2008 at the Renaissance Nashville Hotel and the adjacent Nashville Convention Center in Nashville, Tennessee. Nashville, which has held the sobriquet “Music City” since the establishment of the Grand Ole Opry in 1925, is a state capital, a Civil War site, a former frontier settlement, and a historic center of both music publishing and Bible publishing. Famously home to Music Row (located on 16th and 17th Avenues South about a mile from downtown) and host to innumerable honky tonks, blues clubs, concert halls and other formal and informal music venues, the city thrives on its acoustical culture. It also has strong ties to visual culture, with the Frist Center for the Visual Arts, located just three blocks from the Renaissance Hotel, and innumerable art galleries, including one housed inside a replica of the Parthenon. With antebellum mansions and gardens, restaurants centered on the “slow food” movement, and various concerts, events and happenings, there’s plenty to see and do in and around Nashville.

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Downtown Nashville from the Shelby Street Pedestrian Bridge

## NEH / OPUS On the Road to Nashville

Since our report last February, we’ve received contributions from fifty-nine wonderful AMS donors, but we need another \$345,000 to put the last touches on our portion of the match (\$960K AMS / \$240K NEH). Yes, there’s still some distance to go!

“Challenge” is truly the operative word, so let’s take a moment to remind ourselves of what the NEH Challenge Grant will do for the AMS. First and foremost, it will boost the careers of the youngest members of the Society by providing a steady stream of subventions for their first books (the AMS 75 Publication Award for Young Scholars)—this in a publishing market that is increasingly leery of investing in specialized work. In these times, the research of our newest colleagues is particularly vulnerable, and yet these scholars represent the bright future of our field. What better centerpiece could a top-flight society envision than soaring support for its

fledglings? In addition, the NEH Grant will significantly augment both our existing AMS subvention program and the *AMS Studies in Music* series. Finally, it will create a major new prize honoring a publication in American music, the Music in American Culture Award. It’s hard to imagine pursuits more central to our mission than these.

On other fronts, the *OPUS* Campaign is happy to report that the Board of Directors has just approved creation of the Virginia and

The Box Score			
Date		Donors	\$5K \$1K
10.31.2007	\$1,477,972	1,010	65 109
2.01.2008	\$1,518,367	1,114	68 123
6.30.2008	\$1,626,159	1,173	71 203
Certified eligible for NEH:			\$615,000
<b>Still needed for full certification:</b>			<b>\$345,000</b>

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## President's Message

Last March I was invited to deliver a keynote address on "the future of musicology" to the meeting of the AMS Midwest Chapter. Inasmuch as I don't own the white-plumed red-orange turban of Johnny Carson's Karnac the Magnificent, I asked to do something more modest. The result was a talk called "Musicology Today and Tomorrow." I'm not good at making predictions, but I did discover some things in preparing for that talk that I believe may be of interest in assessing musicology today, as we approach the seventy-fifth anniversary of the Society.

In order to obtain data that might have "predictive" value for the state of the field I examined American dissertation topics from 1952 to the present, then compared those data with information from two AMS Program Committees. What I found surprised me a bit. In the 1952 edition of *Doctoral Dissertations in Musicology* (with 285 entries), dissertations on Renaissance topics led the field, at 27%. Second were topics in Music Psychology—about 75 in all—representing 26% of the total. Following those two front runners were, in descending order, Baroque (13%), Classical (9%), a virtual tie between Nineteenth-century music and American music at 7%, Medieval (6%), and Twentieth-century music (3%). By 1965, the date of the next cumulative volume of DDM (with 1,071 entries), the Renaissance continued to lead the field, with 31%, followed by Baroque with 25%. Significantly, Twentieth century topics were now in third place, with 15%, followed by Classical (12%) and Romantic (10%). The Middle Ages were now bringing up the rear, with only 6% of the total.

Starting with the 1977 volume, DDM included the international index as well, making it virtually impossible to extract data on American dissertations by themselves. That format has continued up to the present, with DDM-Online. Tom Mathiesen, the project director for DDM-Online, generously provided the following data for the years 2000 to 2007. Counting both completed dissertations and those still in progress, there was a total of 755 records in the chronological categories. They break down as follows: The Middle Ages are still in last place, but are now even farther behind, at only 3% (which is where the Twentieth century was in 1952). The next lowest category, with only 5%, is the Renaissance. Then come the Classic Era, with 7%, and the Baroque with 9%. The Nineteenth century is now the "First Runner-up," with 19%, "And the winner is": the Twentieth century, with

55%! The Twentieth century's move from last place in 1952, with only 3%, to first place in 2007, with 55% is remarkable.

As one might expect, these data are reflected in those from the Program Committee. I happened to chair the Program Committee for the Vancouver Meeting in 1985. That was a meeting of AMS, SEM, SMT, and CMS, and it featured a plenary session on "Fact and Value in Contemporary Musical Scholarship." Because the plenary session eliminated 20 slots on the program, there were only 100 openings for papers, and several of those were filled by invited speakers. We had 397 proposals for fewer than 100 open slots, so that was a very tough ticket! Relevant here, though, is the breakdown of the sessions: There were five (20%) for the Renaissance, four each for the Middle Ages, Baroque, and Nineteenth century (16% each), three each for Classical and Twentieth century (12% each), and one session on American music (4%). The number of sessions reflected fairly accurately the proportion of submissions; the acceptance rate in each of these categories was about 1 out of 4, or 25%.

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### *A tectonic shift in our discipline*

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For the meeting in Quebec City last year there were 569 abstracts submitted, to fill our now-standard 144 slots. 5 to 6% were on Medieval topics, 6 to 7% Renaissance, 9 to 10% Eighteenth century, 15 to 20% Nineteenth century—and 50% Twentieth century. It perhaps comes as no surprise that these figures mirror those for the percentages of dissertations.

As interesting as these statistics are, though, even more so is what they don't portray—namely, the virtual explosion in the types of research they represent. One look at the program book for the Quebec City meeting gives a hint at this. In addition to sessions on a diverse group of traditional musicological subjects (repertoires, text-music relationships, composers, style, etc.) there were sessions treating topics such as popular music, music in film, gender, and music and politics. This list would be expanded even further if one were to include the almost dizzying variety of papers delivered at Chapter meetings.

The evening performance at Quebec City re-creating the acoustic ambience for Haydn's keyboard music was a telling reminder of the tremendous effect that technology has had on our field. Not only are we able to gain

electronic access to myriad journals and other resources, but many libraries have made their manuscript collections available on the internet. Instead of having to travel to Europe or elsewhere to work with primary sources, we can now gain access to many of them with just a few keystrokes. True, there are many questions that one can answer only by studying the source itself in situ, but discovering what the important questions are is now much easier than it was, say, in 1958.

Clearly, there has been a tectonic shift in our discipline during the last fifty years. The information given above suggests that we are indeed "thoroughly modern" and moving confidently into the twenty-first century. (There are, by the way, already seven dissertations in progress and one now completed on twenty-first-century topics.) At the same time, the traditional areas of strength in American musicology continue to be strong, if not so dominant in a purely statistical sense. There has been and continues to be wonderful work being done in all areas of the field of musicology, and those areas are becoming ever more diverse.

Paralleling this expansion in recent years has been an increase in the number and types of journals in the field, ranging from the traditional (*Early Music History*, *The Journal of Musicology*, etc.) to the not-so-traditional (e.g., *Women & Music*, *The Journal of Film Music*). I find this a truly exciting development. Among other things it means that our students no longer have to choose research topics based on their "acceptability" in the marketplace, but can follow their own passions and interests. Of course that goes for the rest of us as well.

Something else that will work to the benefit of both junior and senior scholars in the coming years is the array of awards, scholarships, and publication subventions that will be advanced by the AMS's *OPUS* campaign. The diverse initiatives of the campaign provide support to musicologists at every stage of their careers. I see *OPUS* as a concrete embodiment of what we as a Society and as individual scholars do and aspire to do—for ourselves, our students, and our discipline. I can think of no better gift to the field than a successful realization of the goals of that campaign.

As the snapshot above suggests, I am excited by what I see happening in the field of musicology now and encouraged by what I foresee to be a very bright future.

—Charles M. Atkinson

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### The Program

This year's program reflects the diverse methods and perspectives brought by our membership. Sessions entitled "Critters and Kids" and "Haunting and Damnation" will be found, as well as sessions marking the Messiaen year, and an evening session by the Hispanic Interest Group with Stevenson Award recipients as participants. The tradition of variety continues strongly. The panels and papers were selected from an array of roughly six hundred submissions. A parallel array of offerings stem from our sister society, with over twenty panels sponsored by the Society for Music Theory and about five joint sessions. And the program continues to expand, with AMS Study Groups on the Cold War; Ecocriticism; Lesbian/Gay/Bisexual/Transsexual/Queer issues; and Pedagogy all presenting sessions or panels. The AMS program committee was chaired this year by Steven Huebner (McGill University); the SMT program committee was chaired by Gretchen Horlacher (Indiana University). The AMS Performance Committee, chaired by Christopher Smith (Texas Tech University), has selected two events from a number of strong submissions: early nineteenth century Romantic piano music



The Country Music Hall of Fame, Downtown Nashville

and early eighteenth century Baroque vocal music. See p. 4 for full details.

### Ancillary meetings

Organizations with ties to the AMS continue to participate enthusiastically during the annual meeting. This year, the Brahms Society, Early Music America, the Forum on Music and Christian Scholarship, the Haydn Society, the Lyrica Society, the Mozart Society, the North American British Music Studies

Association, the Society for Eighteenth Century Music, and the Society for Seventeenth Century Music will hold public meetings or receptions.

Additionally, of course, the standard array of receptions and parties will take place over the course of the weekend, including the *OPUS* campaign reception at the Country Music Hall of Fame, a short walk from the hotel. Details can be found on the Preliminary Program, pp. 9–20, and announcements from the membership about meeting events can be found at the meeting Web site.

One of the highlights of the conference will be a performance by the Fisk Jubilee Singers on Friday 7 November in the Fisk Memorial Chapel; ticket details are available via the Web site and conference registration form. This historic group of African-American singers was formed in 1871 to raise funds to save their financially imperiled University—a school dedicated to educating recently freed slaves. The ensemble was the first to introduce a repertoire of spirituals and ballads to such notables as Queen Victoria and President Ulysses S. Grant. They have been the subject of several documentaries (including the PBS series, "The American Experience"), and continue to be a visible musical presence with an extensive international presence.

### Concerts and Happenings

Live music opportunities in almost any genre abound in Nashville; visitors can consult [NowPlayingNashville.com](http://NowPlayingNashville.com) or [nashvillescene.com](http://nashvillescene.com) for details of area events. In addition to the many informal music opportunities supplied by the rich acoustical culture downtown,

### AMS Annual Meeting Hotel and Travel Information

The Renaissance Hotel is located in downtown Nashville, just two blocks from the Ryman Auditorium and within walking distance of Printer's Alley, the Schermerhorn Symphony Center, the Frist Center for the Visual Arts, the Country Music Hall of Fame, and the many Second Avenue/Broadway music venues. It offers all the amenities of a first-class hotel, including a 24-hour fitness center, wireless internet access, coffee & tea service in the room, and an on-site Starbucks. A block of rooms has been reserved at the hotel. The rates are \$170 for a single and \$190 for a double room per night, plus tax. Reservations may be made either through the Society's Web page or by telephone: (800) 327-6618 or (615) 255-8400. Conference rates are valid through 14 October.

#### Travel to Nashville

Nashville is served by the Nashville International Airport (BNA), which hosts all major carriers, including Southwest Airlines. For transportation from the airport, the Renaissance Hotel recommends use of the Gray Line Downtown Airport Express ([www.graylinenashville.com](http://www.graylinenashville.com)); tickets are \$12 one way or \$20 round trip. For travelers preferring to use taxi, there is a flat rate of \$25 to the downtown area. The journey from airport to downtown takes under half an hour.

**Driving directions:** from the East, West or South, take I-40 to Exit 209A (Broadway) and turn North toward downtown. Turn left on 7th Avenue, and go 1½ blocks (immediately past Commerce Street) to the Hotel's parking garage; the entrance is on the right, marked "Public Parking / Nashville Public Library." The fourth floor of the garage has a walkway to the hotel. Current parking rates are \$6 per day. From the North: at the I-24 / I-65 split, exit left onto I-24 E / I-40 E / Chattanooga / Knoxville. Continue 1.5 miles and take exit 48 (James Robertson Pkwy / State Capitol), merging onto Interstate Drive. Turn right at Woodland St., which becomes Union St. N. Turn left at 3rd Ave N., and turn right at Commerce St. For parking, drive past the hotel, turn right onto 7th Avenue, and turn into the parking garage on the right; follow parking instructions above.

## Nashville Noontime Concerts

On Friday 7 November, Susan Kagan, a musicologist and pianist specializing in the music of Beethoven and his contemporaries, will present a lecture-recital, "Ferdinand Ries (1784–1838): Herald of Romanticism," reflecting her most recent recording project: the complete works of Ries, who came to Vienna in 1801 and studied with both Beethoven and J. G. Albrechtsberger. As pupil, friend, agent, biographer, and disciple, Ries employed and extended the Beethoven compositional legacy, exerting a powerful but previously unexamined influence upon the next generation of early Romantic piano composers, including Schubert, Mendelssohn, and Chopin.

The members of Cecilia's Circle (Janet Youngdahl, soprano; Vivian Montgomery, harpsichordist; Julie Andrijeski, Baroque violin and historical dance; Ann Marie Morgan, viola da gamba & cello) have distinguished themselves not only as individual soloists in the fields of Baroque chamber, orchestral, and theatrical music, but also as proponents of an engrossing performance style melding imaginative programming, costume, staging, and recitation. The ensemble is particularly adept at evoking the contexts in which women have made and received music: salon, parlor, convent, ballroom, and singing school. Their AMS 2008 program on Saturday 8 November, "O Let Me Weep: Distressed Women in Music, 1650–1750," unpacks the complex layers of meaning attached to "ladies in distress" in the High Baroque.



Nashville's Frist Center for the Visual Arts

## AMS/SMT Nashville 2008

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the Nashville Symphony will perform Mozart's Requiem in the Robert Levin Edition, along with Arvo Pärt's *Cantus in Memory of Benjamin Britten* and Lutosławski's Concerto for Orchestra. These concerts, part of the regular season series, will be held at the not-to-be-missed Schermerhorn Symphony Center under the baton of Giancarlo Guerrero on Thursday, Friday, and Saturday evenings; tickets are available via the Web site and conference registration form. On Friday evening, Vanderbilt University's Blair String Quartet will give a free concert in the Martha Rivers Ingram Center for the Performing Arts on the Vanderbilt Campus, a concert which includes Haydn's humorous "The Frog," written in 1786; Robert Sirota's Tryptich for Quartet, commemorating the victims of September 11; and Dvořák's Quartet in F, "The American," written in Spillville, Iowa in 1893.

Daytime adventures could include a tour of the Country Music Hall of Fame or a visit to the Frist Center for the Visual Arts which will host "Rodin: A Magnificent Obsession," an exhibit of more than 60 bronzes organized by the Iris and B. Gerald Cantor Foundation. Walking maps of downtown will also be available in your registration packet. Further information on these and other area performances and happenings will be available on the registration form and the conference Web site.

**Weather:** Fall weather is generally temperate in Nashville, with temperatures ranging from the low 40s in the evenings to the 50s or low 60s in the day. Visitors will want to bring walking shoes, as many of the local sites are within walking distance of the hotel.

**Interviews:** A limited number of rooms at the Renaissance Nashville Hotel will be available for job interviews during the meeting. To reserve a room, please consult the Web site or contact the AMS office. Job candidates can sign up via the Web or (if spots are still available) at the interview desk in the hotel. AMS policy prohibits interviews in private rooms without appropriate sitting areas.

**Benefit programs:** Members of the Society are urged to support the AMS *OPUS* Campaign through the usual registration opportunities: contributions to any funds are welcome. Contributors receive complimentary beverage tickets for the Thursday evening opening reception.

**Registration:** Conference registration fees:

Early (till 5 p.m. ET 30 September): \$95 (\$40, student/retired); Regular (1 to 29 October): \$125 (\$70, student/retired); Late/Onsite: \$145 (\$80, student/retired). AMS members receive a conference registration form via US Mail; a PDF version, as well as Online registration is available at the Web site.

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

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

**Student Assistants:** The Local Arrangements Committee, chaired by Cynthia Cyrus (Vanderbilt University) and Melanie Lowe (Vanderbilt University), seeks students to help during the conference in return for free registration and \$11 per hour (six hours minimum). If this is of interest, please see the Web site or contact the AMS office.

—Cynthia J. Cyrus, *AMS Local Arrangements Chair*, with Terry Klefstad, Jim Lovensheimer and Melanie Lowe (*SMT Local Arrangements Chair*)

## AMS OPUS

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George Bozarth Fund, established to facilitate research in Austria. Along with more than a dozen other funds that have come into being since the beginning of *OPUS*, the AMS is well on its way to achieving its ambitious goal of providing major assistance for the Publications, Research and Travel, and Fellowship funds that benefit all its members.

But here's the rub: just as *OPUS* intends to reach everyone in our profession through these new initiatives, so we need the help of all of you in order to reach our goals. Following the example of our AMS forerunners (see p. 27 for a story on Manfred Bukofzer), let's work together to finish the NEH Challenge Grant by the time of the Annual Meeting in Nashville. **Please take a moment to go to [www.ams-net.org/opus](http://www.ams-net.org/opus) today and make your donation** (and peruse the updated Web pages)! Finally, we hope you'll attend the *OPUS* Reception at the Country Music Hall of Fame on Friday evening in Nashville. And do stop by the *OPUS* Table in the Exhibit Hall and say hello.

—D. Kern Holoman  
and Anne Walters Robertson

## Executive Director's Report

At its March meeting the AMS Board of Directors held a short brainstorming session to help move the *OPUS* Campaign forward. We came up with two dozen ideas, perhaps five of which may be usable. I am a firm believer in this approach to thinking about future direction. It is easy and often useful to follow cyclical patterns, but additional work must be done if the Society is to move in directions we thoughtfully choose, rather than simply be led by circumstances or faits accom-

### Brainstorm

plis. Since the Board serves time for strategic planning the more important for it to consider our desired direction over the next five to ten years. Accordingly, the Board made a commitment in March to dedicate time in future meetings to this question. I continue to find information overload to be a significant problem, and since I send a fair amount of email myself, occasionally I experience a twinge of guilt for contributing to it. As I wrote in last February's Newsletter, the AMS already functions strongly (through the articles it publishes, the books it supports, and the papers it accepts at its annual meetings) as a pathfinder through information overload. It may be that examining and refining this task will be the most important thing we do for the next ten years—but then again, perhaps not! In the spirit of brainstorming, send your thoughts for where we should be heading. The Board would be delighted to hear from you about the most important and realistic directions the Society should consider over the next five to ten years.

—Robert Judd

## News Briefs

### Report from the CMS/Juilliard Institute for Music History Pedagogy

New York City was the site of the College Music Society/Juilliard Institute for Music History Pedagogy, 4–8 June 2008, the sequel to the first such event held at Butler University in Indianapolis in 2006. The event was organized by L. Michael Griffel with the assistance of Fredric Fehleisen, Raymond Lustig, Joel Sachs, and Martin Verdrager of the Music History Department at The Juilliard School.

Sixty-seven participants came from twenty-three states, plus a significant contingent from five other countries: Brazil, Canada, Colombia, Germany, and Sweden. They represented the full range of institutions from community colleges to conservatories, liberal arts colleges, and research institutions, and they included one undergraduate student, a number of graduate students, and music faculty at all levels.

While the primary focus of the Institute was teaching music history to performance and composition students, many presentations and panels also dealt with a broader perspective of issues applicable to teaching students of all types.

James Parakilas (Bates College) began the Institute with a presentation on "Texts, Contexts, and Non-Texts in Music History Pedagogy," in which he stressed that there is more to music history than the score can tell us and urged participants to make room

for beyond-the-score issues in their courses. Discussing "How Music History Works on a Performer's Mind—or Doesn't!" Michael Beckerman (New York University) employed videos of a Juilliard-student string trio rehearsing a piece first when they knew nothing about it or the composer, then after he gave them a brief lecture on the piece, and finally when he told them the "secret message" of the composition. It was the last piece written in the Theresienstadt concentration camp in 1944 by Gideon Klein, in which Beckerman believes Klein was attempting through the inclusion of musical quotations to smuggle word out to the world of the true nature of Theresienstadt. Craig Wright (Yale University) in his "Teaching Early Music History to Performers and Composers" shared a plethora of his classroom "tricks of the trade" to make this more unfamiliar repertory relevant to performers and composers. He stresses to students that the entire musical system that we employ today was basically in full form by 1600 and that almost every musical technique in the music they commonly perform can also be found in early music. Wright emphasizes hands-on experience, including having the class sing responsorial chant, dance a pavane, and write a three-voice canon at the fourth in the style of Ockeghem. In "Selecting Dots, Connecting Dots: The Anthology

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## News from the AMS Board

The AMS Board met in Nashville in March 2008. In addition to receiving and discussing reports from the officers and committees of the Society, the Board:

- approved the Society's budget for the upcoming fiscal year
- invited Martin Fridson (Fridson Vision LLC) to serve as a pro bono advisor to the Finance Committee
- authorized funding for four AHJ AMS 50 and one Howard Mayer Brown fellowships at the increased stipend of \$19,000 for 2008–09, and amended the application for the AHJ AMS 50 fellowship to require two supporting letters of recommendation, one of which is from a member of the student's dissertation advisory committee
- passed a resolution condemning the use of music in physical or psychological torture
- approved an increase in dues for 2009
- approved the establishment of the Virginia and George Bozarth Travel Fund, supporting musicological research in Austria
- reaffirmed its commitment first made in 1976 to support the publication of the Josquin Edition

The Board also received personal reports from Steven Huebner, Program Committee chair, who reported on the committee's deliberations; and Cynthia Cyrus, Local Arrangements Committee chair, who presented plans for the fall meeting of the Society.

—Pamela F. Starr, Secretary

### AMS Board Condemns the Use of Music in Physical or Psychological Torture

Whereas, we, the Board of Directors of the American Musicological Society, join the chorus of protest and dissent against the use of physical and psychological torture, finding such torture incompatible with respect for the dignity of all persons; and

Whereas, we, as scholars and musicians who devote our lives to sustaining musical cultures throughout the world, protest the contamination of our cultures by the misappropriation of music as a weapon of psychological torture;

Now, therefore, we condemn the use of music as a weapon of torture, and we call upon members of the American Musicological Society to exercise their rights and petition their political representatives to ban this use.

*Approved 15 March 2008  
Board of Directors, American  
Musicological Society*

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## Awards, Prizes and Honors

### AMS Awards and Prizes

**AHJ AMS 50 Fellowships:** Four doctoral candidates in musicology have been selected for Alvin H. Johnson AMS 50 Dissertation Fellowship Awards for 2008–09: **Esther Criscuola de Laix** (University of California, Berkeley), “Cultures of Music Print in Hamburg, ca. 1550–1630”; **Karen Hiles** (Columbia University), “Haydn’s Heroic Decades: Music, Politics, and War, 1795–1809”; **Arman Schwartz** (University of California, Berkeley), “Modernity Sings: Rethinking Realism in Italian Opera”; and **Daniil Zavlnov** (Princeton University), “M. I. Glinka’s *A Life for the Tsar* (1836): An Historical and Analytic-Theoretical Study.”

The **Howard Mayer Brown Fellowship** is presented by the Society to a promising minority graduate student pursuing a doctoral degree in music. The 2008–09 fellowship recipient is **Ryan Bañagale** (Harvard University), whose dissertation is entitled “Rhapsodies in Blue: Alternative Interpretations of an Iconic American Composition.”

Grants from the **M. Elizabeth C. Bartlet Fund for Research in France** was awarded to **Will Gibbons** (University of North Carolina), for research on the Paris 1861 revival of Gluck’s *Alceste*, and to **Jennifer Saltzstein** (University of Oklahoma), for research on her project “Voices of Authority: Refrain Citation and the Rise of the Vernacular in Thirteenth Century France.”

The **Janet Levy Fund for Independent Scholars** supports travel and research expenses.



Arman Schwartz  
AHJ AMS 50 Fellow

In late 2007, **Peter Poulos** received a Levy Grant for travel to deliver papers at the meetings of the Italian Musicological Society and the Renaissance Society of America. In early 2008, **Robert Nosow** received a Levy Grant for travel to Belgium to work on his project “Succentors and Choirboys in the Churches of Bruges and Ghent, 1475–1525.”

A grant from the **Harold Powers World Travel Fund** was awarded to **Max Katz** (University of California, Santa Barbara) for his research project “Learning Music in India Today: Inside the Bhatkhande Music University of Lucknow.”

Grants from the **Eugene K. Wolf Travel Award** were awarded to **Adeline Mueller** (University of California, Berkeley), for work toward her dissertation, “Rearing a Nation: The German Family in Opera, 1770–1809,” and to **Amber Youell-Fingleton** (Columbia University), for her research project “Italian Opera in Maria Theresia’s Vienna.”

### Other Awards, Prizes and Honors

**Olivia Bloechl** (UCLA) has been awarded an ACLS Charles A. Ryskamp Research Fellowship for her book project “The Politics of Memory in French Baroque Opera.”

**Joy H. Calico** (Vanderbilt University) has received two fellowships to support work on her book *Musical Remigration: Schoenberg’s ‘Survivor from Warsaw’ in Postwar Europe*. She received the Howard Fellowship from the Howard Foundation for 2008–09, and an ACLS Frederick Burkhardt Residential Fellowship for Recently Tenured Scholars for 2009–10.

**Annegret Fauser** (University of North Carolina) has received an NEH Summer Stipend for her *We the People* project “Symphonies of War: Music in America during World War II.”

**Robert Gjerdingen** (Northwestern University) has received an NEH Scholarly Editions Grant (\$200,000 over three years) for “Monuments of Solfeggi,” which will provide online free access to scores and musical sound files of surviving manuscripts of eighteenth-century *solfeggi*, or vocal exercises, for voice and bass accompaniment.

**Karen Hiles** (Columbia University) has been awarded a Mellon/ACLS Dissertation completion fellowship for 2008–09 for her dissertation (see AHJ AMS 50 Fellowships).



Karen Hiles  
AHJ AMS 50 Fellow

At the annual meeting of the Renaissance Society of America last April, **Lewis Lockwood** (Harvard University) received the Paul Oskar Kristeller Award for Lifetime Achievement in scholarship. A number of his former students presented papers at the meeting.

**Noriko Manabe** (CUNY Graduate Center) won the 2007–08 Social Science Research Council / Japan Society for the Promotion of Science Fellowship for her dissertation research, “The Adaptation of Western Popular Music Genres in Japan.” She also received grants from the SSRC Japan Studies Dissertation Workshop and the Harvard-Yenching Library for the same project, and from the Díaz-Ayala Collection at the Cuban Research Institute, Florida International University, for her project “The Influence of Italian Opera on the Cuban Bolero and Canción.”



Ryan Bañagale  
Howard Mayer Brown Fellow



Esther Criscuola de Laix  
AHJ AMS 50 Fellow

**Honey Meconi** (Eastman School of Music, University of Rochester) has received an NEH Fellowship for 2008–09 for her project “A Cultural History of the Chansonnier.”

**Katherine K. Preston** (College of William & Mary) has been awarded the Walt Whitman Distinguished Chair of American Culture at the University of Leiden (Netherlands) for spring semester 2009.

**Barbara M. Reul** (University of Regina) has been elected President of the International Fasch Society ([www.fasch.net](http://www.fasch.net)).

**Jewel A. Smith** (University of Cincinnati) has received an AAUW Post-Doctoral Fellowship for the upcoming academic year for her project “Music and Liberal Arts Education in Nineteenth-Century American Female Seminars: A Neglected History.”

**Robert Walser** (UCLA) continues as project director for the third phase of the NEH-supported Critical Edition of the James Madison Carpenter Collection, which received a \$200,000 grant in June. The project is sponsored by the American Folklore Society.

**Richard Will** (University of Virginia) has been awarded an ACLS Frederick Burkhardt Residential Fellowship for Recently Tenured Scholars for his book project “Mozart Live: Performance, Media, and Reinvention in Classical Music” for 2009–10.



Daniil Zavlnov  
AHJ AMS 50 Fellow

### Guidelines for Announcements of Awards and Prizes

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

### AMS Fellowships, Awards, and Prizes

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

Publication subventions are drawn from the Anthony, Brook, Bukofzer, Hanson, Hibberd, Jackson, Kerman, Picker, Plamenac, and Reese Funds.

**Howard Mayer Brown Fellowship** for minority graduate study in musicology  
Deadline: 15 January

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

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

**M. Elizabeth C. Bartlet Fund** for research in France  
Deadline: 3 March

**Harold Powers World Travel Fund** for research anywhere  
Deadline: 3 March

**Eugene K. Wolf Travel Fund** for European research  
Deadline: 3 March

**AMS Publication Subventions**  
Deadlines: 17 March, 15 September

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

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

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

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

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

**Ruth A. Solie Award** for an outstanding collection of essays  
Deadline: 1 May

**Robert M. Stevenson Award** for outstanding scholarship in Iberian Music  
Deadline: 1 May

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

**MPD Travel Fund** to attend the Annual Meeting  
Deadline: 25 July

**Noah Greenberg Award** for outstanding performance projects  
Deadline: 15 August

**Eileen Southern Travel Fund** to attend the Annual Meeting  
Deadline: 25 September

**Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the Annual Meeting  
Deadline: 1 October



## The ACLS Annual Meeting

The annual meeting of the American Council of Learned Societies took place on 8–10 May in Pittsburgh, where participants took on a number of challenging issues. As always, AMS members were abundantly visible, from ACLS Board of Directors member **Richard Leppert** to six recipients of 2008 fellowships under the various ACLS programs and five members who served on selection committees. At this meeting the ACLS welcomed a new constituent member, the Rhetoric Society of America.

Executive Director **Bob Judd** participated in a panel discussion on “Barriers to International Scholarship,” an alarming collection of stories of academics who have been refused admission to the United States to take up teaching positions or to participate in conferences or, as in the case of AMS member **Nalini Ghuman**, detained upon their attempts to return to American positions already held. Apparently several of the constituent learned societies have dealt with such incidents and one (the American Sociological Association) is currently engaged in legal action against the federal government over one such case.

A contentious session dealt with “the internet revolution” and scholarly publishing. A panel enthusiastic about the benefits of open access and other impending changes in scholarly communication faced often skeptical audience members concerned about the financial health of academic presses and learned societies, storage and retrieval of research material, and software compatibility issues.

Attendees also heard from **Bruce Cole**, chairman of the NEH, who dismayed some by placing the burden of the humanities’ well-being on the need for scholars to “use simple, clear language” in their publications to communicate effectively with a broad public audience.

The ACLS has redesigned and enriched its website, [www.acls.org](http://www.acls.org), which is well worth a visit for information on its fellowships programs and activities and on the research projects of current and past fellows, as well as more information about the annual meeting.

—*Ruth A. Solie, AMS delegate*

## Internet Resources News

The **American Musicological Society** now publishes three RSS feeds: **New Books in Musicology**, **Musicology News**, and **AMS News**. Members with material for publication in one or more of these feeds are invited to submit material. See [www.ams-net.org](http://www.ams-net.org) for details.

The **RIPM Consortium** (**H. Robert Cohen**, Director), has received a grant of \$350,000 from the NEH for developing a system for the online retrieval of full texts of more than 500,000 scholarly articles on music from an online database that incorporates 89 journals in 13 languages and covers the period 1800 to 1950.

To mark the 250th anniversary of Handel’s death and promote further scholarship, **Ilias Chrissochoidis** has developed a **Handel Reference Database** at the Center for Computer Assisted Research in the Humanities at Stanford University. The database will include transcriptions of both known and recently-discovered sources from eighteenth-century Britain. Upon completion, HRD will be the largest online public repository of Handelian. See [ichriss.ccarh.org/HRD](http://ichriss.ccarh.org/HRD) for full details.

## Journals and Publications News

The **Journal of New Music Research** is a new journal published by Routledge which seeks to establish an interdisciplinary foundation for the creation and study of music by means of the most advanced technologies, by publishing material which is both scientifically rigorous and musically relevant. Editor: Alan Marsden, Lancaster University.  
[www.informaworld.com/nmnr](http://www.informaworld.com/nmnr)

**Jazz Perspectives**, another new music journal from Routledge, is preparing a special issue: “Rethinking Jazz Studies through the 1970s.”  
Deadline: **1 September**. Editors: Lewis Porter and John Howland.  
[www.informaworld.com/rjaz](http://www.informaworld.com/rjaz)

Routledge’s **Popular Music and Society** is preparing a special issue: “Journalism and Popular Music.”  
Deadline: **1 November**.  
Editor: Ian Inglis.  
[www.tandf.co.uk/journals/cfp/rpmscfp.pdf](http://www.tandf.co.uk/journals/cfp/rpmscfp.pdf)

## New Access for Music Manuscripts in America

Staff members of the RISM project coined the term “RISMAtic” for any music manuscript eligible for inclusion in the international RISM database, a project led in the United States by Sarah Adams (Harvard University). Under her leadership, this premier resource for music scholars, the Répertoire International des Sources Musicales (RISM), is about to be significantly enhanced through the addition of nearly seven hundred RISMAtic manuscripts. This long awaited project comes about through the support of the Mellon Foundation, the cooperation of Yale University and the Juilliard School, and the efforts of Adams, Director of the U.S. RISM Office.

The two-year project will complete a portion of the ambitious RISM database known as Series A/II: Music Manuscripts after 1600, which includes nearly 600,000 records of manuscripts by more than 19,500 composers and represents 740 archives in thirty-one countries. Missing from this series were more than 550 music manuscripts from Yale—it was the only major music manuscript collection in the U.S. not cataloged in RISM—and some 138 important and rare manuscripts from the Juilliard collection, ranging from the late seventeenth to the twentieth century.

The addition of these two collections brings the database effectively to completion.

Full details:  
[hcl.harvard.edu/libraries/loebmusic/isham/rism.html](http://hcl.harvard.edu/libraries/loebmusic/isham/rism.html)

## News from Related Societies

### Early Music America Awards

- **Robert Cole** (University of California, Berkeley) is the recipient of the **Howard Mayer Brown Award** for lifetime achievement in the field of early music.
- **Hank Knox** (McGill University) is the recipient of the **Thomas Binkley Award** for outstanding achievement in performance and scholarship by the director of a university or college Collegium Musicum.
- **Tina Chancey** is the recipient of the **Special Early Music Outreach Award** in recognition of her lifetime achievement in early music education.

Details: [www.earlymusic.org](http://www.earlymusic.org).

*continued on page 22*



# AMS/SMT ANNUAL MEETING

Nashville, 6-9 November 2008

## Preliminary Program

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### WEDNESDAY 5 November

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

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### THURSDAY 6 November

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7:30–9:00	<b>Meeting Worker Orientation</b>
8:00–12:00	<b>AMS Board of Directors Meeting</b>
8:00–12:00	<b>SMT Executive Board Meeting</b>
9:00–12:00	<b>Grove Music Advisory Panel Meeting</b>
9:00–5:00	<b>Registration</b>
11:00–1:30	<b>Society for Seventeenth-Century Music, Governing Board Meeting</b>
12:00–2:00	<b>AMS Membership and Professional Development Committee Meeting</b>
12:00–2:00	<b>SMT Officers Lunch</b>
1:00–6:00	<b>Exhibits</b>

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### THURSDAY AFTERNOON SESSIONS

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2:00–5:00

#### **Across the Nineteenth Century (SMT)**

David Kopp (Boston University), Chair

Brent Auerbach (University of Massachusetts, Amherst), “Tiered Polyphony and Its Role in the Piano Music of Johannes Brahms”

Joseph E. Morgan (Brandeis University), “Carl Maria von Weber’s Mediant Transformations”

Ben Duane (Northwestern University), “Auditory Stream Segregation and Schubert’s *Piano Sonata in B-Flat*, D.960”

Stephen Rodgers (University of Oregon), “Emotional Imitation’ and ‘Physical Imitation’ in Berlioz’s *Romeo au tombeau*”

#### **The Compass of Medieval Song (AMS)**

Emma Dillon (University of Pennsylvania), Chair

Mark Everist (University of Southampton), “Geographies of Polyphonic Song ca. 1300: Mapping Composition from Adam de la Halle to Guillaume de Machaut”

Elizabeth Aubrey (University of Iowa), “Reconsidering ‘High Style’ and ‘Low Style’ in Medieval Song”

Karl Kuegle (Universiteit Utrecht), “Civic Self-Fashioning in Late Medieval Bruges: The Oldest Layer of the Gruuthuse Manuscript (ca. 1400)”

Debra Nagy (Case Western Reserve University), “Scratched-out Notes, Erased Pieces, and Other Lacunae in the Chansonnier Nivelles de la Chaussée”

#### **Haydn (AMS)**

W. Dean Sutcliffe (University of Auckland), Chair

Elaine Sisman (Columbia University), “Haydn’s Metastasian ‘Reform’ Opera”

Sarah Day-O’Connell (Knox College), “Haydn, the Hunters, and the Anatomy of the English Canzonetta”

Peter Hoyt (University of South Carolina), “Haydn’s Vision of Saint Peter: Perceiving English Anti-Catholicism During the French Revolution”

Bryan Proksch (McNeese State University), “Vincent d’Indy as Harbinger of the ‘Haydn Revival’”

#### **Messiaen’s Language (AMS)**

Vincent Benitez (Pennsylvania State University), Chair

Robert Fallon (Bowling Green State University), “‘Irruption of the Eternal’: Rhythmic Symbolism in Messiaen, 1960–74”

Wai Ling Cheong (Chinese University of Hong Kong), “Messiaen and *Sound-Color Bedazzlement*”

Christoph Neidhöfer (McGill University), “Olivier Messiaen’s Transformations of Counterpoint”

Andrew Shenton (Boston University), “All Noise is Waste: Messiaen’s Imaginative Use of the Leitmotif”

#### **Mode and Scale (SMT)**

Alan Gosman (University of Michigan), Chair

Julie Pedneault (McGill University), “French Theory in the Age of Reason: Some Missing Links in the Evolution of the Major-Minor System”

Ian Bates (Yale University), “Modal Harmonic Cycle Direction and Vaughan Williams’ Harmonic Practice”

David Clampitt (Ohio State University) and Thomas Noll (Escola Superior de Musica de Catalunya), “Modes, the Height-Width Duality, and Divider Incidence”

Dmitri Tymoczko (Princeton University), “Scales and Macroharmonies”

#### **Music Between Men (AMS)**

Lloyd Whitesell (McGill University), Chair

Christina Gier (University of Alberta), “Music, Masculinity and ‘Whiteness’ in America during World War I”

Paul Berry (Roberts Wesleyan College), “Johannes Brahms, Julius Stockhausen, and Theodor Fontane: Lessons in the Music and Politics of Sexual Innuendo”

Rachel Mundy (New York University), “Spirituality as Sexuality in Poulenc’s *Dialogues des Carmélites*”

Michael Long (University at Buffalo), “‘We Are Romans!’: Dancing to (and with) Respighi in Kenneth Anger’s *Fireworks*”

### Music for the Million (AMS)

Larry Hamberlin (Middlebury College), Chair

Katherine Preston (College of William and Mary), “A Concentration of Talent on Our Musical Horizon’: The 1853–1854 American Tour by Julien’s Extraordinary Orchestra”

Zoltan Roman (Victoria, Canada), “*Half Hours with the Best Composers*: Karl Klauser and the Shaping of Musical Taste in Turn-of-the Twentieth-Century America”

Patrick Warfield (Georgetown University), “Amateur Music Making in Washington, D.C., 1880–1900”

Thomas Malone (Boston University), “Mr. Cagle’s Harmony Book, or ‘*music theory as I see it*’: Rediscovering a Lost Twentieth Century Treatise on Composition from within the Sacred Harp Tradition”

### Representations (SMT)

Michael Klein (Temple University), Chair

Shersten Johnson (University of St. Thomas), “Notational Systems and Conceptualizing Music: A Case Study of Print and Braille Notation”

Dora A. Hanninen (University of Maryland), “Foundations of a General Approach to Musical Form: Associative Sets, Dispositions, and Landscapes”

Mitchell Ohriner (Indiana University), “*Performance Images*: Visualizing Expressive Performance Through Altered Notation”

John Roeder (University of British Columbia), “Design Issues in Music-Analytical Animations”

### Wagner and His Uses (AMS)

David Breckbill (Doane College), Chair

Jason Geary (University of Michigan), “Wagner, Hellenism, and Historicism”

Gundula Kreuzer (Yale University), “*Wagnerdampf*: Steam in *Der Ring des Nibelungen* and Operatic Production”

Stephen McClatchie (Mount Allison University), “Mahler’s Wagner”

Silvio dos Santos (University of Florida), “Between Wagner and Schoenberg: Berg’s Crisis of Identity in the Composition of *Lulu*”

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4:00–6:00 **Mozart Society of America Board Meeting**

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

5:00–5:30 **SMT Conference Guides Meeting**

5:00–6:00 **AMS Committee on Career-Related Issues Conference Buddy Meeting**  
Darwin Scott (Brandeis University), Host

5:00–6:00 **AMS Committee on Career-Related Issues, Session I: “Work/Life Balance: How to Raise a Career without Wrecking Your Kids”**  
Rebecca Cypess (New England Conservatory) and Chuck Youmans (Pennsylvania State University), Moderators

5:30–8:00 **Opening Reception**

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

6:30–8:30 **Journal of Seventeenth-Century Music, Editorial Board**

7:00 **Nashville Symphony Orchestra Concert**, Schermerhorn Symphony Center  
Giancarlo Guerrero, conductor  
Music by Arvo Pärt, Lutoslawski, Mozart

7:00–9:00 **IMS Cantus Planus Meeting**

8:30–10:30 **AMS Committee on the Status of Women: Panel Discussion: “Gender and Gen Next: Perspectives from Early-Career Musicologists”**

9:30–11:00 **Student Reception, hosted by AMS OPUS**

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### THURSDAY EVENING SESSIONS

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8:00–10:00

**Brahms at 175: A Study Session on Current and Future Trends in Brahms Scholarship**, Sponsored by the American Brahms Society

Daniel Beller-McKenna (University of New Hampshire), Chair

Paul Berry (University of North Texas), Jacquelyn Sholes (Williams College), Ryan Minor (State University of New York at Stony Brook), Brent Auerbach (University of Massachusetts), Daniel Stevens (University of Michigan), Roger Mosely (University of Chicago), Marcia Citron (Rice University), J. Peter Burkholder (Indiana University)

**Diversity in the Music Classroom: Confronting the Politics of Inclusion and Access**

Sponsored by the SMT Diversity Committee, SMT Pedagogy Interest Group, and AMS Pedagogy Study Group

Marianne Kielian-Gilbert (Indiana University), Moderator

Elisabeth Dykens (Vanderbilt University), “Students with Williams Syndrome and Other Developmental Disabilities”

Stephanie Jensen-Moulton (Brooklyn College Conservatory of Music), “Music Fundamentals: Three Classes with Daniel Trush”

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

David Pacun (Ithaca College) and Janna Saslaw (Loyola University), “Teaching Blind: Reflections on and Recommendations for Teaching Visually Impaired Students”

8:00–11:00

**American Music in the Global Cold War: Music Crossing Borders**

Sponsored by the AMS Cold War Study Group

Peter Schmelz (Washington University in St. Louis), Moderator

Emily Abrams Ansari (University of Western Ontario), Ryan Dohoney (Columbia University), Carol Hess (Michigan State University), Danielle Fosler-Lussier (Ohio State University)

**Fisk University: On Black Musical Heritage, Leaders, and Legacies (AMS)**

Horace J. Maxile, Jr. (Center for Black Music Research), Moderator

Johann Buis (Wheaton College), Tammy Kernodle (Miami University, Ohio), Ann Hawkins (University of South Florida), Philip Ewell (North Central College)

## **Partimento, Que Me Veux Tu? (AMS)**

Robert Gjerdingen, Northwestern University, Chair

Giorgio Sanguinetti (Univ. Tor Vergata, Rome), Rosa Caferio (Univ. Sacro Cuore, Milan), Thomas Christensen (Univ. Chicago), Ludwig Holtmeier (Schola Cantorum, Basel), William Renwick (McMaster Univ., Hamilton), Johannes Menke (Hochschule, Freiburg), Gaetano Stella (Univ. Tor Vergata, Rome)

## **Publishing In Music Theory and Musicology**

Sponsored by the SMT Committee for Professional Development, jointly with the AMS

Maureen Carr (Pennsylvania State University), Moderator

Henry Klumpenhower (University of Alberta), Editor of *Music Theory Spectrum*, "How to Publish in Music Theory Spectrum"

Laura Macy (Editor-in-Chief, Grove Dictionaries of Music), "Keeping *Grove Music Online* Up-to-date: How You Can Help"

Maribeth Anderson Payne (Music Editor, W. W. Norton), "Ideas about Textbook Publishing"

Suzanne Ryan (Music Editor, Oxford University Press), "The Process of Submitting a Book Proposal"

Kate van Orden (Editor-in-Chief, *Journal of the American Musicological Society*, University of California, Berkeley), "How to Publish in the Journal of the American Musicological Society"

## **Research Directions in the Italian Cantata (AMS)**

Roger Freitas (Eastman School of Music, University of Rochester), Organizer

Margaret Murata (University of California, Irvine), Moderator

Agostino Ziino (President, Istituto Italiano per la Storia della Musica), Introduction

Teresa M. Gialdroni (Univ. Roma, Tor Vergata), "A Cantata Archive: Why and How"

Licia Sirch (Società Italiana di Musicologia), "L'Archivio della cantata: A Database"

Marco Bizzarini (Univ. Padova), "Hints of Autobiography in Cantata Texts"

Roger Freitas (Eastman School of Music, University of Rochester), "Reading the Cantata"

Ellen Harris (MIT), "Patrons and Places"

Colin Timms (Univ. of Birmingham, UK), "Accounting for Cantatas"

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## **FRIDAY 7 November**

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- 7:00–8:45 **AMS Chapter Officers' Meeting**
- 7:00–8:45 **AMS Committee on Career-Related Issues Meeting**
- 7:00–8:45 **AMS History of the Society Committee Meeting**
- 7:00–8:45 **AMS Joint Meeting of the 2008 and 2009 Annual Meeting Program Committees**
- 7:00–8:45 **Student Representatives to AMS Council Meeting**
- 7:00–8:45 **Howard Mayer Brown Award Committee Meeting**
- 7:00–8:45 **AMS Committee on Communications Meeting**

- 7:00–9:00 **SMT Breakfast Reception for Graduate Students (hosted by the SMT Professional Development Committee)**
- 7:00–9:00 **SMT Committee on the Status of Women Breakfast Meeting**
- 7:30–8:45 **Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting**
- 7:30–9:00 **American Brahms Society Board of Directors Meeting**
- 8:00–9:00 **Verdi Forum Editorial Board Meeting**
- 9:00–12:00 **SMT Graduate Student Workshop**
- 8:30–5:00 **Registration**
- 8:30–6:00 **Exhibits**

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## **FRIDAY MORNING SESSIONS**

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9:00–12:00

### **Patterns in Popular Music (SMT)**

Mark Spicer (Hunter College and the Graduate Center, CUNY), Chair

Nicole Biamonte (University of Iowa), "Pentatonic and Modal Systems in Rock Music"

Joti Rockwell (Pomona College), "Funk Drumming, Pulse Neutrality, and the 'Rhythm of the One'"

Thomas Robinson (University of Alabama), "Core Components in Jimmy Webb's 'Didn't We'"

Ben Givan (Skidmore College), "Swing Improvisation: A Schenkerian Perspective"

### **Serialism's Similarities (SMT)**

Jack Boss (University of Oregon), Chair

Lynne Rogers (William Paterson University), "Revealing Another Voice: The Bakhtinian Hybrid in Stravinsky's Late Style"

David Carson Berry (University of Cincinnati College Conservatory of Music), "What Kind of 'Patterning'? Issues of 'Thematicism' Reconsidered in Stravinsky's *Abraham and Isaac*"

Christopher M. Barry (University of Wisconsin-Madison), "Tonal Answers: Fugue and 'Tonality' in Schoenberg's 'Der neue Klassizismus'"

Tuukka Ilomäki (Sibelius Academy), "On the Similarity of Twelve-Tone Rows"

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## **FRIDAY MORNING SHORT SESSIONS**

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9:00–10:30

### **The Ballets Russes at 100 (AMS)**

Simon Morrison (Princeton University), Chair

Samuel Dorf (Northwestern University), "The Ballets Russes and the Greek Dance in Paris: Nijinsky's *Faune*, Fantasies of the Past, and the Dance of the Future"

Mary Davis (Case Western Reserve University), "The Next-to-Last Dance: Revisiting *Le Bal*"

### **Convent Music (AMS)**

Craig Monson (Washington University), Chair

Janet Page (University of Memphis), "'A Lovely and Perfect Music': Maria Anna von Raschenau and Music at the Viennese Convent of St. Jacob"

Jonathan Glixon (University of Kentucky), “*Versetti* for Venetian Virgins: An Unrecognized Genre of Eighteenth-Century Convent Music”

### Discovering Repertoires of Italian Sacred Music (AMS)

John Nadas (University of North Carolina), Chair

Michael Cuthbert (M.I.T.), “Italian Sacred Music during the Great Schism in Light of New Discoveries”

Giovanni Zanovello (Indiana University), “*Cantate Domino Canticum Novum*’: Musical Repertoires in the Florentine Convent of the Santissima Annunziata in the Late Fifteenth and Early Sixteenth Century”

### New Takes (AMS)

Michael Tusa (University of Texas at Austin), Chair

David Black (Cambridge University), “The Early History of Mozart’s Requiem”

Steven Whiting (University of Michigan), “Beethoven’s *Coriolan*: Concert Overture or *dramma per musica*?”

### Staging (AMS)

Janet Johnson (University of Southern California), Chair

Monika Hennemann (Johannes Gutenberg-Universitaet Mainz), “Oratorio and Drama: Operatic Staging of Oratorios in the Romantic Era”

Tina Huettnerrauch (Louisiana State University), “The *Mise en Scène* of Rossini’s *Le Siège de Corinthe* and the Conventions of Staging at the Paris Opéra in the 1820s”

### Tonal Voice Leading (SMT)

Jan Miyake (Oberlin College Conservatory of Music), Chair

Frank Samarotto (Indiana University), “Plays of Opposing Motion’: Contra-Structural Melodic Impulses in Voice-leading Analysis”

Timothy Cutler (Cleveland Institute of Music), “Inverted Cadential Six-Four Harmonies”

### Utopias (AMS)

Alexandra Wilson (Oxford Brookes University), Chair

Richard Leppert (University of Minnesota), “Music, Nature, and the Aesthetics of Time-Space Relations in ‘The Girl of the Golden West’”

William Quillen (University of California, Berkeley), “Scorched Earths: Aleksandr Vustin’s and Vladimir Tarnopolski’s *Chevengur* Settings, 1992–2001”

10:30–12:00

### Les Acteurs de l’Opéra (AMS)

Lois Rosow (Ohio State University), Chair

Antonia L. Banducci (University of Denver), “*Acteurs* as Lully’s Muses?: The Case for Marie Le Rochois”

Gina Rivera (Harvard University), “*Les filles de l’Opéra* in the Early Eighteenth Century”

### Collaborations (AMS)

Joseph Straus (Graduate Center, CUNY), Chair

Kimberly Francis (University of North Carolina at Chapel Hill), “‘*Il reste encore des questions*’: Nadia Boulanger and Igor Stravinsky Develop the *Symphonie de Psalmes*”

Kevin Bartig (Michigan State University), “Defining Subjectivity in Stalinist Russia: Prokofiev and Eisenstein’s *Ivan the Terrible*”

### Conservative Voices in Medieval-Renaissance Theory (AMS)

Cristle Collins Judd (Bowdoin College), Chair

George Harné (Princeton University), “Conflicting ends: Reconsidering Opposition to the *ars nova* in the *Speculum musicae*”

Chadwick Jenkins (City College of New York, CUNY), “Nothing in the Mind . . .’: Scholastic Cognitive Constraints on Musical Understanding in the Music-Theoretical Writings of Gioseffo Zarlino and Giovanni Maria Artusi”

### Instrumental Eccentricities (AMS)

Sandra Mangsen (University of Western Ontario), Chair

Gregory Barnett (Rice University), “The Violoncello da Spalla and the Eccentricities of Historical Performance Practice”

Edmond Johnson (University of California, Santa Barbara), “The Death and Second Life of the Harpsichord”



Full-scale replica of the Parthenon, Centennial State Park, Nashville

## The Lied: Interior Spaces (AMS)

Marjorie Hirsch (Williams College), Chair

Brian Hyer (University of Wisconsin-Madison), "Mimetic Failure and Moral Autonomy in Schubert's 'Die Stadt'"

Benjamin Binder (Duquesne University), "Toward an understanding of *Innigkeit* in Schumann: Robert, Clara and 'Der Nussbaum'"

## Music and Crisis (AMS)

Suzanne Cusick (New York University), Chair

Jessica Schwartz (New York University), "The Secrecy System: Silencing Life and Sounding Death in the Atomic Age"

Paul Attinello (Newcastle University), "AIDS Rage: Paranoia and Anger in Music about AIDS"

## Riemann (SMT)

Patrick McCreless (Yale University), Chair

Jeffrey DeThorne (University of Wisconsin-Madison), "*Klangvertretung*: On Riemann's Aesthetic Theory of Orchestration"

Alexander Rehding (Harvard University), "Riemann's Functions, Beethoven's Function"

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### 12:00–1:00 AMS Committee on Career-Related Issues:

**"Master Teacher Session" Speaker: Mary Natvig (Bowling Green State University)**  
Jim Davis (SUNY-Fredonia), Chair

### 12:00–1:30 AMS Committee on Cultural Diversity: Reception for Travel Fund Recipients, Associates, and Alliance Representatives

### 12:00–2:00 SMT Jazz Theory and Analysis Interest Group

### 12:00–2:00 SMT Queer Resource Group

### 12:00–2:00 SMT Scholars for Social Responsibility Meeting

### 12:15–1:30 Society for Seventeenth-Century Music, Business Meeting

### 12:15–1:45 AMS LGBTQ Study Group, Business Meeting and Program: A Graduate Student Forum for New Research

### 12:15–1:45 Mozart Society of America Meeting

### 12:15–1:45 Concert: "Ferdinand Ries (1784–1838): Herald of Romanticism," Susan Kagan (American Beethoven Society), Piano

### 12:45–1:45 Haydn Society of North America Business Meeting

### 1:00–3:00 SMT CV Review

### 1:45–2:45 Cavalli Meeting

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## FRIDAY AFTERNOON SESSIONS

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2:00–5:00

### Accent in Language, Accent in Music (Joint)

Graeme Boone (Ohio State University), Chair

Alfred W. Cramer (Pomona College), "Back to the *Grave*: Accents, Intonational Phonology and Formal Cohesion in Telemann's French Overtures"

Yonatan Malin (Wesleyan University), "From Poetic Meter to Musical Rhythm: Declamatory Schemas in the Lied"

Stephen Rice (Oxford University), "Cross-Accentuation in Mid-Sixteenth Century Sacred Music"

Keith Chapin (Fordham University), "The Rhythm of Counterpoint and the Representation of Time: Bach, Haydn, and the 'Et vitam venturi' Fugue in the *Missa in tempore belli*"

## From Broadway to the Concert Stage (AMS)

Raymond Knapp (University of California, Los Angeles), Chair

Lara E. Housez (Eastman School of Music, University of Rochester), "How a Play by Brecht Almost Became a Musical by Bernstein and Sondheim"

Jeffrey Magee (University of Illinois), "Irving Berlin, 'Annie Oakley,' and Modular Integration"

George Ferencz (University of Wisconsin, Whitewater), "*Porgy and Bess* on the Concert Stage: Gershwin's 1936 *Suite from Porgy and Bess (Catfish Row)* and the 1942 Gershwin-Bennett *Symphonic Picture*"

Aaron Ziegel (University of Illinois, Urbana-Champaign), "One Person, One Music: A Reassessment of the Duke-Dukelsky Musical Style"

## The Math Session (SMT)

Norman Carey (Graduate Center, CUNY), Chair

Rachel W. Hall (St. Joseph's University), "Neo-Riemannian Geometry"

Clifton Callender (Florida State University) and Rachel Hall (St. Joseph's University), "Crystallography and the Structure of z-Related Chords"

Rob Schultz (University of Washington), "All in the Family: A Transformational-Genealogical Theory of Musical Contour Relations"

Robert Peck (Louisiana State University), "Transformational Preservation and Set-Multiclasses"

## Musique française: Idea and Ideology (AMS)

Carlo Caballero (University of Colorado), Chair

Geoffrey Wilson (Wartburg College), "Debussy, Mallarmé, and the Musical Idea"

Andrew Deruchie (McGill University), "Form, Style, and Ideology in Vincent d'Indy's *Symphonie sur un chant montagnard français*"

Ève Poudrier (Yale University), "Vincent d'Indy's Theory of Rhythm in the *Cours de composition musicale* (1902–1950): Sources, Reception, and Legacy"

Jann Pasler (University of California, San Diego), "Music as Public Utility: A Theory of Musical Value"

## Poster Session (SMT)

Peter Silberman (Ithaca College), "Teaching Classic Era Style Through Keyboard Accompaniment"

Dariusz Terefenko (Eastman School of Music, University of Rochester), "Phrase Models and Prototypes of Form in Standard Tunes"

Crystal Peebles (Florida State University), "Editorial Decisions and their Analytical Implications in the 'Corrente' from Bach's First Violin Partita"

## Sound Effects (Joint)

David Nicholls (University of Southampton), Chair

Thomas Peattie (Boston University), "Theatricality, Programmatic Ambivalence, and the Expansion of Symphonic Space in Gustav Mahler's Wunderhorn Symphonies"

Daniel J. McConnell (University of Iowa), "Ringling Changes in Schoenberg's *Klangfarbenmetapher*: Music by Schoenberg, Arvo Pärt, and Brian Eno"

Brett Boutwell (Cornell University), "Feldman, Guston, and the Emergence of the Figure"

Joanna Demers (University of Southern California), "Noise, Silence, and the Microsound Movement"

### **Style and Symbolism in Fifteenth-Century Music (AMS)**

Paula Higgins (University of Nottingham), Chair

Anne Walters Robertson (University of Chicago), "The Man with the Pale Face, the Relic, and Du Fay's *Missa Se La Face Ay Pale*"

Keith Polk (University of New Hampshire), "Heinrich Isaac the Chameleon: Innovations in Musical Style ca. 1490"

Eric Rice (University of Connecticut), "Aspects of Netherlandish *cantare super librum* in Thomas Tzamen's *Domine Jesu Christe*"

Stephanie Schlagel (University of Cincinnati), "Josquin des Prez's *Missa L'homme armé super voces musicales* and Its Compositional Cousins"

### **Voices of Castrati (AMS)**

Roger Freitas (Eastman School of Music, University of Rochester), Chair

Richard Wistreich (Newcastle University), "Il soprano è veramente l'ornamento di tutte l'altre parte': Castratos and the Performance of Late Renaissance Italian Secular Music"

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

Martha Feldman (University of Chicago), "In Search of the Castrato Voice"

Heather Hadlock (Stanford), "The Castrato as Phallic Woman"

### **Wagner and Bruckner (SMT)**

Robert Gauldin (Eastman School of Music, University of Rochester), Chair

Boyd Pomeroy (University of Arizona), "Bruckner and the Art of Tonic Estrangement: The First Movement of the Seventh Symphony"

Steven M. Reale (University of Michigan), "Dramatic Recapitulation and the Immolation of Valhalla"

Seth Monahan (Eastman School of Music, University of Rochester), "The *Tristan* Progression as an Energetic Voice-Leading Paradigm: A Study in *Kinetic Displacement Intervals* (KDIs)"

David Smyth (Louisiana State University), "More About Wagner's Chromatic Magic"

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### **FRIDAY AFTERNOON SHORT SESSIONS**

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**2:00–3:30**

#### **Italian Opera and the Cinematic Imagination (Joint)**

David Neumeyer (University of Texas, Austin), Chair

Alessandra Campana (Tufts University), "Mascagni and 'The New Cinema-Lyric Art': *Rapsodia satanica* (1914–17)"

Deborah Burton (Boston University), "Puccini and Early Film"

**3:30–5:00**

#### **Reading Listening (AMS)**

Julie Hubbert (University of South Carolina), Chair

James Deaville (Carleton University), "The Changing Sounds of War: Listening to Television News from Vietnam to the Persian Gulf"

David Code (University of Glasgow), "Horror Film as Music Historiography: On Listening to *The Shining*"

**3:30–5:00**

**5:00–6:00**

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### **AMS/MLA Joint RISM Committee Meeting**

#### **AMS Committee on Career-Related Issues: Session III: "Technology and Research"**

Laura Dolp (Montclair State University), Virginia Lamothe (Belmont University), and Marie Sumner Lott (Pennsylvania State University), Moderators

#### **Rice University Alumni Reception**

#### **Duke University Alumni Reception**

#### **Eastman School of Music Alumni Reception**

#### **Mathematics of Music Analysis**

#### **SMT Philosophy Interest Group Meeting**

#### **University of Southampton Reception**

#### **JAMS Editorial Board Meeting**

#### **Ashgate Publishing Company Reception**

#### **Singing from Renaissance Notation, directed by Valerie Horst and hosted by Early Music America**

#### **OPUS Reception at the Country Music Hall of Fame**

#### **University of Illinois Reception for Alumni and Friends**

#### **University of North Carolina at Chapel Hill Alumni Reception**

#### **American Bach Society Editorial Board Meeting**

#### **Boston University Alumni Reception**

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

#### **W.W. Norton Reception**

#### **Oxford University Press Reception**

#### **Fisk Jubilee Singers Concert, Fisk University Chapel, Bus transportation will be provided.**

#### **Nashville Symphony Orchestra Concert, Schermerhorn Symphony Center Giancarlo Guerrero, conductor Music by Arvo Pärt, Lutoslawski, Mozart**

#### **Jazz Jam Session**

#### **University of Texas at Austin Reception**

#### **University of Chicago Alumni Reception**

#### **University of Pittsburgh Alumni and Friends Reception**

#### **Columbia University Department of Music Reception**

#### **Reception, Forum on Music and Christian Scholarship**

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## FRIDAY EVENING SESSIONS

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7:30–9:00

### **Society for Eighteenth-Century Music Meeting**

8:00–11:00

### **Addressing the Gender Imbalance**

Sponsored by the SMT Committee on the Status of Women

Sarah Reichardt (University of Oklahoma), Moderator

Brenda Ravenscroft (Queen's University), Robert Zierolf (University of Cincinnati), Sharon Krebs (Victoria, Canada), Harald Krebs (University of Victoria)

### **Allusion, Influence and the Ambiguity of Cover Songs in Popular Music (AMS)**

Mark Brill (University of Texas, San Antonio), Organizer

Kurt Mosser (University of Dayton), Paul Christiansen (University of Southern Maine), Mark Brill (University of Texas, San Antonio), Daniel Sonenberg (University of Southern Maine)

### **Ecocriticism and Musicology**

Sponsored by the AMS Ecocriticism Study Group

### **In Private, In Public, At Court: The Rise of the Prima Donna in Seventeenth and Early Eighteenth-Century Italy and Austria (AMS)**

Beth Glixon (University of Kentucky), Organizer

Amy Brosius (New York University), Valeria De Lucca (Princeton University), Janet Page (University of Memphis), Colleen Reardon (University of California, Irvine)

### **Music Theory as Sense: The Musical Philosophy of Jean-Luc Nancy (AMS/SMT)**

Sponsored by the SMT Music and Philosophy Interest Group

Joseph Dubiel (Columbia University), Chair

Brian Kane (Yale University), "Reading Nancy, Hearing Almost Nothing"  
Elizabeth Hoffman (New York University), "Nancian Sharing: Sonic Selves, Listening"

Roger Mathew Grant (University of Pennsylvania), "Jean-Luc Nancy's "I" for Rhythm"

James Wierzbicki (University of Michigan), "Beyond the Coded: Hearing the Paratactic"

### **Sacred or Profane? Popular Music and Religion in the United States (AMS)**

Pamela Potter (University of Wisconsin-Madison), Moderator

Allison Bloom (University of Wisconsin-Madison), Mellonee Burnim (Indiana University), Monique Ingalls (University of Pennsylvania), Felicia Miyakawa (Middle Tennessee State University), Anna Nekola (University of Wisconsin-Madison)

### **Scholars with Disabilities (AMS)**

Joseph N. Straus (Graduate Center, CUNY), Moderator

Paul Attinello (University of Newcastle), Samantha Bassler (Rutgers University), James Deaville (Carleton University), Jeffrey L. Gillespie (Butler University), Allen Gimbel (Lawrence University), Stefan Honisch (University of British Columbia), Timothy Jackson (University of North Texas), Jon Kochavi (Swarthmore College), Rebecca Morris (University of Southern California), Ciro Scotto (Eastman School of Music, University of Rochester)

August 2008

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## SATURDAY 8 November

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7:00–8:30

**Alexander Street Press Breakfast Reception**

7:00–8:30

**SMT Committee on Diversity Meeting**

7:00–8:30

**SMT Committee on Professional Development Meeting**

7:00–8:30

**SMT Regional and Affiliate Societies Meeting**

7:00–8:45

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

7:00–8:45

**AMS Publications Committee Meeting**

7:00–8:45

**Graduate Education Committee Open Forum: Advising Theses, Dissertations and Student Conference Papers**

7:00–9:00

**U.S. RILM Office Governing Board Meeting**

7:30–8:30

**Editorial Board of the Journal of Music Theory**

7:30–8:45

**AMS Committee on Cultural Diversity Business Meeting**

7:30–8:45

**Society for Seventeenth-Century Music: Editorial Board Meeting, Web Library of Seventeenth-Century Music**

7:30–9:00

**A-R Recent Researches Series Editors' Breakfast Meeting**

7:30–9:00

**SMT Music and Disability Interest Group Meeting**

7:30–9:00

**Society for Eighteenth-Century Music Board of Directors Meeting**

7:30–9:30

**Journal of Musicological Research Editorial Board Meeting**

8:30–5:00

**Registration**

8:30–6:00

**Exhibits**

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## SATURDAY MORNING SESSIONS

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9:00–12:00

### **Early Baroque: Time, Space, and Performance (AMS)**

Andrew Dell'Antonio (University of Texas at Austin), Chair

Kimberly Parke (Troy, Illinois), "The Clockwork of Mount Parnassus: Towards a Redefinition of Time in the Early Seventeenth Century"

Michael Markham (SUNY-Fredonia), "Caccini's Stages: Identity and Performance Space in the Late Cinquecento Court"

Emily Wilbourne (Columbia University), "*Lo Schiavetto* (1612): Commedia dell'arte, Music, and the Eloquence of the Body"

Alexander Dean (Eastman School of Music, University of Rochester), "Alfabeto Guitar Accompaniment in Print and in Practice: the Songbooks of Giovanni Stefani"

### **Haunting and Damnation (AMS)**

Michael Puri (University of Virginia), Chair

Carolyn Abbate (University of Pennsylvania), "The Damnation of Mignon"



Gascia Ouzounian (Queen's University Belfast), "History, an Exit Strategy: Race, Haunting, and Memory in Kara Lynch's 'Invisible'"

Ewelina Boczkowska (University of California, Los Angeles), "*The Structure of Crystal*: Music, Ethics, and Ideology in the Cinema of Krzysztof Zanussi"

Leslie Blasius (University of Wisconsin-Madison), "*Persepolis Revisited*"

### **Music and Commodity Culture (AMS)**

Derek Scott (University of Leeds), Chair

John Kmetz (Holtz Rubenstein Reminick, LLP), "250 Years of German Music Publishing (ca. 1500–1750): A Case for a Closed Market"

Bryan White (University of Leeds), "Henry Purcell and the Letter Book of Rowland Sherman"

Alyson McLamore (California Polytechnic State University), "'No Person admitted without a Ticket': Conflicts in an Early English Concert Series"

Harm Langenkamp (Utrecht University), "Beyond Exoticism? The Poetics, Politics, and Economics of Yo-Yo Ma's *Silk Road Project*"

### **Music and the Scientific Spirit (AMS)**

Annette Richards (Cornell University), Chair

Ruth Tatlow (Stockholms universitet), "Bach's Numbers? Proportional Parallelism and Its Implications for Musicology"

Leanne Dodge (Yale University), "'Quels sons harmonieux?' Staging Sensation in Jean-Philippe Rameau's *Pygmalion*"

Chien-Chang Yang (National Taiwan University), "Sound as Electricity of Life: Ernst Florens Chladni's Sound Figures and the Rise of Musical Modernity"

Jeffrey Kallberg (University of Pennsylvania), "Chopin's Music Box"

### **Prima Donnas at Work (AMS)**

Hilary Poriss (Northeastern University), Chair

Sean Parr (Columbia University), "Caroline Carvalho and Mid-Nineteenth-Century Coloratura"

Roberta Montemorra Marvin (University of Iowa), "Idealizing the *Prima Donna* in Mid-Victorian London"

Karen Henson (Columbia University), "Lilli Lehmann and Victor Maurel on Singing"

Todd Decker (Washington University in St. Louis), "Anderson, Price, Norman, Graves: Making Opera American and the Color-blind Double-bind"

### **Resistance, Propaganda, and Music in Uniform (AMS)**

Leta Miller (University of California, Santa Cruz), Chair

Thomas Irvine (University of Southampton), "Cooperation and Resistance: Walter Leigh's *Suite für Kleins Ochester zu Shakespeares 'Ein Sommernachtstraum'* (1936)"

Annegret Fauser (University of North Carolina), "'War's New Weapon': Music, Propaganda, and the OWI during World War II"

Claire Launchbury (Royal Holloway, University of London), "Francis Poulenc in Paris and London: The Politics of Music Presentation during World War II"

Andrew Martin (University of Minnesota), "Words of Steel: Pete Seeger and the U.S. Navy Steel Band"

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## **SATURDAY MORNING SHORT SESSIONS**

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**9:00–10:30**

### **Medieval Polyphony (SMT)**

Jennifer Bain (Dalhousie University), Chair

John Koslovsky (Eastman School of Music, University of Rochester), "Primäre Klangformen, Linearität, Auskomponierung?: The Analysis of Medieval Polyphony and the Critique of Musicology in the Early Work of Felix Salzer"

Jared C. Hartt (Oberlin College Conservatory of Music), "The Speedy Secular Tenor in Machaut's Motets"

### **Metric Problems (SMT)**

Christopher Hasty (Harvard University), Chair

Julian Hook (Indiana University), "How to Perform Impossible Rhythms"

Michael Oravitz (Ball State University), "The Interacting Formal Roles of Meter, Accentual Profile and Tonality in Debussy's Book I *Prélude* "Les sons et les parfums tournent dans l'air du soir"

### **Twentieth-Century String Quartets (SMT)**

Evan Jones (Florida State University), Chair

Denise Elshoff (Ohio State University), "A Disconcerting Striving for Cheerfulness: Ambiguities, Failures, and Cover-ups in Shostakovich's Sixth Quartet, Mvt.1"

J. Daniel Jenkins (University of South Carolina), "After the Harvest: Carter's Fifth String Quartet and the Late Late Style"

**10:30–12:00**

### **Bartók (SMT)**

José Oliveira Martins (Eastman School of Music, University of Rochester), Chair

Ed Gollin (Williams College), "Bartók, Tonality, and the Avant-Garde"

Justin Hoffman (Columbia University), "Listening with Two Ears: Conflicting Perceptions of Tonal Space in the Last Movement of Bartók's Fourth String Quartet"

### **Chromatic Extravagance (SMT)**

Thomas Christensen (University of Chicago), Chair

Jonathan Wild (McGill University), "Through 'Unknown Tracts and Precipitate Cliffs': Analysis and Performance of an Enharmonic Madrigal by Nicola Vicentino"

John Turci-Escobar (Washington University in St. Louis), "A New Approach to Chromatic Semitones in Late Sixteenth-Century Vocal Polyphony"

### **Phrase Rhythm (SMT)**

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

Jeffrey Perry (Louisiana State University), "Interpolative Strategies from Haydn to Schubert"

Danuta Mirka (University of Southampton), "Techniques of Phrase Expansion: The Case of Overridden Caesuras"

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**12:00–2:00**

**American Bach Society Advisory Board,  
Luncheon Meeting**

**12:00–2:00**

**American Handel Society, Board Meeting**

- 12:00–2:00 **SMT Committee on the Status of Women Affiliates Lunch**
- 12:00–2:00 **SMT Music Cognition Interest Group Meeting**
- 12:00–2:00 **SMT Performance and Analysis Interest Group Meeting**
- 12:00–4:00 **AMS Committee on the Publication of American Music, Luncheon Meeting**
- 12:15–1:45 **AMS Council Meeting**
- 12:15–1:45 **Concert: “O Let Me Weep: Distressed Women in Music, 1650–1750”** Cecilia’s Circle (Janet Youngdahl, soprano; Vivian Montgomery, harpsichord; Julie Andrijeski, Baroque violin and historical dance; Ann Marie Morgan, viola da gamba & cello)
- 12:15–1:45 **Early Music America Open Session for Early Music Directors**
- 12:15–1:45 **North American British Music Studies Association Meeting**
- 12:30–2:00 **Friends of Stony Brook Reception**

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#### SATURDAY AFTERNOON SESSIONS

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2:00–4:00

#### SMT Plenary Session: Popular Music and the Canon

Lori A. Burns (University of Ottawa), Moderator  
 Walter Everett (University of Michigan)  
 David Brackett (McGill University)  
 Tim Riley (NPR critic, Author, Speaker, Pianist)

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

4:15–5:00 **SMT Business Meeting**

2:00–5:00

#### Critters and Kids (AMS)

Rebecca Harris-Warrick (Cornell University), Chair

Norbert Dubowy (University of Cincinnati), “The Princess and the Owl: Bontempi’s Intermedio to *Il Paride* (1662) and its Interpretation”

Robert A. Green (Indiana University), “Aristophanes, Rameau and *Platée*”

Adeline Mueller (University of California, Berkeley), “Playing at Childhood from Rousseau’s *Emile* to Weisse’s *Emilie*”

Francesca Brittan (Queens’ College, University of Cambridge), “Miniaturism, Nostalgia, and Musical Microscopy: the Fairy Fantastic in Nineteenth-Century France”

#### Ethereal Voices, Mute Subjectivity (AMS)

Jacqueline Waeber (Duke University), Chair

Cormac Newark (University of Ulster), “In which the intelligent reader will see that he has guessed correctly, in spite of all the author’s precautions: Opera in Verne”

Stephen Smith (NYU), “‘Two will become only one’: Angelic Erotics, Ontological Erotics, and Schoenberg’s ‘Seraphita,’ Op. 22, No. 1”

Erica Scheinberg (University of California, Los Angeles), “The Voice in the Machine: Subjectivity and Technology in Max Brand’s *Maschinist Hopkins*”

Giorgio Biancorosso (University of Hong Kong), “Song of Delusion: Wong Kar Wai’s *Fallen Angels*”

#### Performing Women: Transgression and Virtuosity (AMS)

Nina Treadwell (University of California, Santa Cruz), Chair

Elizabeth Morgan (UCLA), “Battle at the Keys: Women’s Performances of Francis Kotzwara’s *Battle of Prague* at the Turn of the Nineteenth Century”

Samuel Breene (University of Pennsylvania), “Gender, Genre, and Performance: Regina Strinasacchi and Mozart’s Violin Sonata, K. 454”

Amy Brosius (New York University), “Courtesans as Courtiers: Power Politics, Political Pawns, and the Flight of Cardinal Antonio Barberini (1645)”

Elisabeth Le Guin (UCLA), “*Tono de Jácara*: Female Musical Ruffians in Early Modern Spain”



Ryman Auditorium, concert venue and home of the Grand Ole Opry from 1943 to 1974

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## SATURDAY AFTERNOON SHORT SESSIONS

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2:00–3:30

### Changing the Score (AMS)

Christina Bashford (University of Illinois, Urbana-Champaign), Chair

Christina Fuhrmann (Ashland University), “Sir Henry Rowley Bishop (1786–1855): Perverse or Prophetic?”

Drew Massey (Harvard University), “Restoring Ives’s Fractured Historiography: The Case of John Kirkpatrick’s *Concord Sonata*”

### Theology Through Song (AMS)

Lorenzo Candelaria (University of Texas, Austin), Chair

Esther Criscuola de Laix (University of California, Berkeley), “‘I Sing, I Laud, I Pray, I Teach’: Hymnbook and Catechism in Hamburg, 1558–1598”

Bernardo Illari (University of North Texas), “The Catechism as Inter-Cultural Music: The Jesuit Practice of the Catholic Doctrine in Colonial South America”

### Youthful Indiscretions: Copland and Thompson (AMS)

Sally Bick (University of Windsor), Chair

Daniel E. Mathers (University of Cincinnati), “Copland’s Earliest Score and Borrowing: ‘I’m On My Way to Mandalay’”

Carl Schmidt (Towson University), “The Unknown Randall Thompson: ‘Honkeytonk Tunesmith, Broadway Ivory-Tickler’”

3:30–5:00

### Brazil (AMS)

Malena Kuss (University of North Texas), Chair

Marcelo Campos Hazan (Columbia, South Carolina), “Race, Nation, and José Maurício Nunes Garcia”

Chris Stover (University of Washington), “Dragnets, Androids, and Cannibals: Tom Zé and the Deconstruction of Tradition”

### Indigenous Catholicism (AMS)

Jean-Pierre Noiseux (University of Quebec–Montreal), Chair

John Lazos (Université de Montréal), “Bishop Don Colina’s Musical Legacy in the Archives of San Cristóbal de Las Casas, Chiapas, México”

Katharine Ellis (Royal Holloway, University of London), “Gregorian Imprints: Solesmes, Regensburg and the Battle for a French Plainchant”

### Their Own Voices (AMS)

David Ake (University of Nevada, Reno), Chair

Phil Ford (Indiana University), “Astounding and Prophetic: Hearing Private History in the Beats’ Earliest Home Recordings”

Gayle Sherwood Magee (University of Illinois), “‘Nonmusical Actors’ and Genre in *Nashville* (1975)”

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

5:30–7:00 **SMT Sustainability Study Group Meeting**

5:30–7:30 **SMT Music Informatics Interest Group Meeting**

5:30–7:30

**SMT Music Theory Pedagogy Interest Group Meeting**

5:30–7:30

**SMT Popular Music Interest Group Meeting**

8:00

**Nashville Symphony Orchestra Concert**, Schermerhorn Symphony Center  
Giancarlo Guerrero, conductor  
Music by Arvo Pärt, Lutoslawski, Mozart

8:00–10:00

**NYU Alumni Reception**

9:00–12:00

**Indiana University Reception**

9:00–12:00

**Princeton University Department of Music Reception**

9:00–12:00

**Stanford Reception**

9:30–1:30

**UC Berkeley Alumni Reception**

10:00–11:00

**University of North Texas Alumni Reception**

10:00–12:00

**McGill University Reception**

10:00–12:00

**Ohio State Reception**

10:00–12:00

**Yale Party**

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## SATURDAY EVENING SESSIONS

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8:00–11:00

**Lyrical Paper Session: “New Perspectives on Debussy”**

**Teaching Performance Majors: Demonstrations and Discussion** (followed by AMS PSG Business Meeting)

Sponsored by the AMS Committee on Career-Related Issues and Pedagogy Study Group

Jessie Fillerup (Washburn University) and Valerie Goertzen (Loyola University), Chairs

8:00–11:00

**Archiving Schenker / Discovering Schenker (AMS)**

Chair: Ian Bent (Cambridge, UK)

Respondent: David Carson Berry (University of Cincinnati)

Timothy Jackson (University of North Texas, Denton), William Drabkin (University of Southampton, UK), Marko Deisinger (Universität für Musik und darstellende Kunst, Vienna), Christoph Hust (Johannes Gutenberg-Universität, Musikwissenschaftliches Institut, Mainz)

**Luso-Hispanic Music Research Trajectories for the Coming Twenty Years**

Sponsored by the AMS International Hispanic Music Study Group

William Summers (Dartmouth College), Moderator

Cristina Magaldi (Towson University), “Escaping Nationalism and Re-assessing Europeaness: The Case of Early Twentieth Century Music in Rio de Janeiro, Brazil”

Carol Hess (Michigan State University), “Representing American Music”

Kenneth R. Kreitner (University of Memphis), “Re-Approaching the Challenging Frontiers of Medieval Spanish Music”

Walter Clark (University of California, Riverside) “A ‘Globalized’ Approach to the Musics of Iberia and Its Former Colonies”

## **Puccini the Modernist? (AMS)**

Andrew Davis (University of Houston), Moderator

David Rosen (Cornell University), Respondent

Deborah Burton (Boston University), Nicholas Baragwanath (Royal Northern College of Music), Alexandra Wilson (Oxford Brookes University), Matteo Sansone (New York University, Florence campus)

## **Redneck Rebellion: Constructing and Deconstructing the Masculine and Feminine in Country Music (AMS/SMT)**

Jocelyn R. Neal (University of North Carolina, Chapel Hill), Moderator

Kristine McCusker (Middle Tennessee State University), Respondent

Travis D. Stimeling (Millikin University), "Vocal Staging, Genre, and the Masculinities of Outlaw Country Music"

Jocelyn R. Neal (University of North Carolina, Chapel Hill), "Blue-Blood Rednecks: Dance-Floor Politics and Gender in Country Music"

Lori Burns (University of Ottawa) and Jada Watson (Princeton University), "Gendered Perspectives through Word, Image and Sound: Temporality, Narrative Agency, and Embodiment in the Dixie Chicks' Video 'Top of the World'"

Nadine Hubbs (University of Washington), "Sounding the Virile Female: 'Redneck Woman' and the Gendered Politics of Class Rebellion"

9:00–12:00

## **Dancing Through Time (AMS)**

Marian Smith (University of Oregon), Chair

G. Yvonne Kendall (University of Houston), "Dance in the Spanish Renaissance"

Sarah Gutsche-Miller (McGill University), "Classical Ballet on the Music-Hall Stage: The Missing History of Ballet in Fin-de-Siècle Paris"

Mary Simonson (Colgate University), "Dancing the Future, Performing the Past: Isadora Duncan, American Wagnerism, and the Modern Body"

Anna Nisnevich (University of Pittsburgh), "Ballet's Familial Body or, The Codes of Terpsichore in fin-de-siècle Russia"

## **Empirical Music Theory (SMT)**

David Huron (Ohio State University), Chair

Elizabeth Hellmuth Margulis (University of Arkansas), "Musical Discourse, Musical Experience"

Johanna Devaney (McGill University), "'Tonality's Gravitational Pull': Intonation as an Empirical Measure of Melodic Attraction"

Peter A. Martens (Texas Tech University), "*Tactus* in Performance: Constraints and Possibilities"

Alan Marsden (Lancaster University), "Empirical Study of Schenkerian Analysis by Computer"

## **Liturgy, Literacy, and Chant Reform (AMS)**

Luisa Nardini (University of Texas at Austin), Chair

James Grier (University of Western Ontario), "Adémar de Chabannes (989–1034) and Musical Literacy"

James Boyce (Leonia, New Jersey), "Gregorian Chant in the Early Modern Period: The Carmelites and their Choir Books"

Peter Loewen (Rice University), "Music in Franciscan Liturgical Reforms and their Reception in Late-Medieval Europe"

Tova Leigh Choate (Yale University), "Chant and History in a Composite Office for the Feast of the *Consecratio altaris* at Saint-Denis"

## **Political Polarities in the '30s (AMS)**

Klára Mórica (Amherst College), Chair

Joan Titus (University of North Carolina, Greensboro), "A Modernist Means to a Socialist End: Dmitry Shostakovich's Score to *Odna (Alone)*, 1929–1931"

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

Douglas Shadle (University of North Carolina, Chapel Hill), "Making Music Antimodern: Arthur Lourié and the Interwar *Renouveau Catholique*"

Mark Perry (University of Kansas), "Millet-Gerhard Controversy: Roberto Gerhard and Schoenberg in Barcelona"

## **Transnational Dialogues (AMS)**

Bruce Brown (University of Southern California), Chair

Don Fader (University of Alabama), "Rethinking the *Goûts-réunis*: A Cautionary Tale of the *Cantate française*"

Emily Laurance (San Francisco Conservatory of Music), "The French Vocal *Romance* and the Sorrows of Exile in the Early American Republic"

Catherine Mayes (Cornell University), "A *Style hongrois* at the Turn of the Nineteenth Century?"

Luiz Fernando Lopes (Indiana University), "Performing Villa-Lobos Abroad: The Dissemination and Reception of His Music in the United States (1923–59)"

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# SUNDAY 9 November

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7:00–8:45	<b>AMS Board of Directors Meeting</b>
7:00–8:45	<b>AMS Joint Meeting of the 2008 and 2009 Local Arrangements Committees</b>
7:00–8:45	<b>AMS Performance Committee Meeting</b>
7:00–9:00	<b>SMT 2008/2009 Program Committees Breakfast Meeting</b>
8:15–9:00	<b>SMT Interest Group, Standing Committee, and Program Committee Chairs Meeting</b>
8:30–12:00	<b>Registration</b>
8:30–12:00	<b>Exhibits</b>

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## SUNDAY MORNING SESSIONS

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9:00–11:15

### **Nineteenth-Century Form (SMT)**

Deborah Stein (New England Conservatory), Chair

Peter H. Smith (University of Notre Dame), "Associative Harmony, Tonal Pairing, and Middleground Structure in Schumann's Sonata Expositions: The Role of the Mediant in the First Movements of the Piano Quintet, Piano Quartet, and *Rhenish* Symphony"

Samuel Ng (University of Cincinnati), "Rehabilitating Rhythm and Meter in Sonata Form"

David Byrne (University of Cincinnati), "Sonata Form and Tonal Structure in the First Movement of Bruckner's Fifth Symphony"

### **Women and Keyboards: Strategies of Subversion and Resistance (AMS)**

- Linda Austern (Northwestern University), Chair
- Yael Sela (Oxford University), “The Keyboard and the Construction of Female Domesticity in Seventeenth-Century England”
- Lauren Whitelaw (Northwestern University), “Discords of Resistance: Female Keyboardists in late Eighteenth-Century German States”
- Judith Barger (Little Rock, Arkansas), “Performers Fit for a King of Instruments: Female Organists in Nineteenth-Century England”
- Alicia Levin (University of North Carolina, Chapel Hill), “‘One Piano and One Pianist’: The Triumph of Marie Pleyel in 1840s Paris”

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### **SUNDAY MORNING SHORT SESSIONS**

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**9:00–10:30**

#### **Ligeti (SMT)**

- Jeannie Guerrero (Eastman School of Music, University of Rochester), Chair
- Jennifer Iverson (University of Texas–Austin), “Ligeti and *Jeux*: The Influence of Debussy via the Darmstadt Avant-garde”
- Benjamin R. Levy (Arizona State University), “Ligeti’s *Pièce électronique no. 3* and its Relation to Stockhausen’s Serial Practice”

### **Rural and Urban Creations (AMS)**

- Ronald Pen (University of Kentucky), Chair
- Marc Medwin (University of North Carolina), “Sound, Vision and Malleability: Bill Dixon’s Music for the Free Conservatory Orchestra of the University of the Streets”
- Stephen Shearon (Middle Tennessee State University), “Aldine Kieffer, Southern Gospel, and Hillbilly Music: The Case of ‘The Grave on the Green Hillside’”

**10:30–12:00**

#### **Generation Gaps (AMS)**

- Fred Maus (University of Virginia), Chair
- Theo Cateforis (Syracuse University), “American Nervousness, 1979: From Neurasthenia to New Wave”
- Mark Katz (University of North Carolina at Chapel Hill), “Academies of Scratch”

#### **Indeterminacy (SMT)**

- Nancy Rao (Rutgers University), Chair
- David Bernstein (Mills College), “Compositional Process in John Cage’s *Music of Changes* (1951)”
- Jonathan De Souza (University of Chicago), “Mapping the Unknown Landscape: A Theory of Indeterminate Music”

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## *Nashville Quick Info*

**Meeting dates:** Thursday, 6 November to Sunday, 9 November

**Early registration:** till 30 September

**Program & Abstracts at the Web site:** early September

**Book a room at the Renaissance Hotel:** (800) 327-6618 or (615) 255-8400

**Convention Center Location:** 601 Commerce Street

**Nearest Kinko’s:** 212 Broadway, (615) 244-1000

**Nearest convenience store:** Walgreen’s, 226 5th Ave N., (615) 256-4600

See the Web site for much more information.

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



Souvenir shops abound on Broadway near the Nashville Convention Center

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## Committee News

### Committee on Career-Related Issues

The Committee on Career-Related Issues (CRI) invites those attending the Nashville Annual Meeting to join us for a number of special sessions. On Thursday at 5 p.m. the committee will host an introductory session on the challenges of balancing work and life concerns, featuring discussion by faculty from various stages in their careers, including Walter Frisch (Columbia University), Bonnie Gordon (University of Virginia), and Wayne Heisler. We hope that this is the first in a series of presentations and activities that identify work/life issues of particular concern to musicologists. The Buddy Program mixer will also take place Thursday evening; those interested in volunteering to spend time with a new member at the meeting should contact Darwin Scott (dscott@brandeis.edu).

Mary Narvig (Bowling Green State University) will lead this year's Master Teacher session on Friday at noon. That evening at 7 p.m. a session on music and technology will consider new applications in research, including a presentation by Michael Cuthbert on the use of computer algorithms for analyzing musicological data. Saturday at 8 p.m. the CRI is sponsoring a session jointly with the AMS Pedagogy Study Group. The topic is targeting performance majors in the history classroom, and the session will include useful samples and strategies for effectively reaching performers.

—James A. Davis

### Committee on Cultural Diversity

The Committee on Cultural Diversity (CCD) continues to support its ongoing programs, the Eileen Southern Travel Fund and the Alliance for Minority Participation in Musicology, as well as work to extend its mission through new initiatives.

All AMS members are encouraged to invite their gifted undergraduates and terminal master's degree students from traditionally underrepresented minorities to apply for funding to attend the Nashville meeting. The purpose of these awards is to encourage such students to consider a career in musicology. In 2007 we were able to fund six students. At the meeting we match students with a mentor and honor them with a reception to meet faculty representatives from our Alliance institutions. Many have subsequently been accepted into excellent graduate programs. Applications, available online via the AMS Web site, are due on or before 15 September.

We would also like to encourage faculty from all music graduate programs to encourage their institutions to become Alliance members. All it takes is a commitment to diversify their graduate student population. In recognition, members will be listed in the 2008 Annual Meeting Program book. We welcome your participation in the discussion and would like to hear your suggestions as to other ways we can broaden our mission.

We are delighted to welcome George Lewis, The Edwin Case Professor of American Music at Columbia University, as incoming co-chair of the CCD. Lewis's most recent book is *Power Stronger than Itself* (University of Chicago Press, 2008), a path breaking book about Chicago's Association for the Advancement of Creative Music and its place in American experimental music. Finally, we would like to thank outgoing co-chair Jann Pasler for her devoted work for the CCD. Jann's energy, imaginative ideas, and commitment to diversity have inspired us all.

—Ingrid Monson

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## Study Group News

### AMS Ecocriticism Study Group

In Nashville, the Ecocriticism Study Group will hold a two-hour discussion on the role of ecocriticism in musicology Friday evening. Topics will range from methodologies and disciplines to scholarly activism and social engagement/relevance. The final hour of the meeting will be reserved for electing officers, approving by laws and previewing the draft of a new Web site.

—Aaron S. Allen

### AMS International Hispanic Study Group

After fifteen years as Coordinator of the Hispanic Study Group, I will be ending my tenure during the 2008 AMS National Meeting. I would be most interested in hearing from members of the Society and the Study Group who would like to serve in this capacity (send e-mail to wjmsus@dartmouth.edu, or tel. (603) 646-3310). The Study Group will hold a brief business meeting at the opening of the Saturday session in Nashville to discuss the selection of the new Coordinator.

—William Summers

### AMS Pedagogy Study Group

Pedagogy Study Group (PSG) activities for the Fall 2008 semester include sessions at the AMS/SMT annual meeting in Nashville, a study day devoted to music history teaching,

and a special project tracking trends in music history pedagogy courses.

Teaching Music History Day, held annually in the Midwest chapter, features papers, panels, and discussion forums to benefit both musicologists and those teaching music history from other fields of expertise. The event provides outreach for the latter group—which may lack the support and resources of the musicological community—while offering musicologists an opportunity to reassess pedagogical paradigms by learning from colleagues in other disciplines. This year's TMH Day will be held at Depauw University on 13 September. Chapters interested in organizing Teaching Music History Day in their area may contact Jessie Fillerup (ravel@ku.edu) for more information.

The PSG sessions in Nashville involve the cooperation of committees and interest groups whose aims converge with those of the PSG. One session, developed in conjunction with the Committee on Career-Related Issues, will explore strategies for teaching performance majors. The other—a panel session developed jointly with the SMT Disabilities and Pedagogy Interest Groups and SMT Diversity Committee—will confront issues of inclusion and access for students with diverse backgrounds and/or disabilities.

At the business meeting in Nashville, the PSG will present results from a survey of music history pedagogy courses. Matthew Balensuela collected data concerning the number of programs that offer such courses, the repertoire and teaching techniques covered, and the level of interdisciplinary and administrative participation. The survey may inform a preliminary guide for programs seeking to add or improve music history pedagogy courses.

Detailed information concerning PSG events may be found at [www.ams-net.org/psg/](http://www.ams-net.org/psg/). We look forward to seeing you in Nashville!

—Jessie Fillerup

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

Charles Atkinson  
Ohio State University  
School of Music  
1866 N. College Road  
Columbus, OH 43210-1170  
atkinson.5@osu.edu

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

### Concepts of Creativity in Seventeenth-Century England

6–7 September 2008, University of Manchester, UK

[www.manchester.ac.uk/arts/creativityconference](http://www.manchester.ac.uk/arts/creativityconference)

### “Formulate with the greatest care”: Adorno and Performance

13–14 September 2008, Royal Northern College of Music, Manchester (UK)

[www.rncm.ac.uk/content/view/134/80/](http://www.rncm.ac.uk/content/view/134/80/)

### “A Changing Profession in a Changing World,”

College Music Society  
25–28 September 2008, Atlanta, Ga.

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

### Organs in Art / Organs as Art

15–17 October 2008, City University of New York

[web.gc.cuny.edu/rcmi/11thConferenceInfo.htm](http://web.gc.cuny.edu/rcmi/11thConferenceInfo.htm)

### Ralph Vaughan Williams (1872–1958): Fifty Years On

14 November 2008, New York

[list.bowdoin.edu/pipermail/ams-announce/2008-February/000749.html](http://list.bowdoin.edu/pipermail/ams-announce/2008-February/000749.html)

### Crosscurrents: American and European Music in Interaction, 1900–2000

30 Oct.–1 Nov. 2008, Harvard University, and

7–9 May 2009, Ludwig-Maximilians-Universität, Munich

[crosscurrents08-09.org](http://crosscurrents08-09.org)

### Haydn Society of North America

27–30 May 2009, Cambridge, Mass.

[www.rit.edu/cla/haydnsociety](http://www.rit.edu/cla/haydnsociety)

## Calls for Papers

“The Train Just Don’t Stop Here Anymore”: Interdisciplinary Colloquium on the Soundscapes of Rural and Small-Town America

3–4 April 2009, Millikin Univ., Decatur, Ill.

[list.bowdoin.edu/pipermail/ams-announce/2008-March/000776.html](http://list.bowdoin.edu/pipermail/ams-announce/2008-March/000776.html)

Deadline: 1 September 2008

### Purcell, Handel, Haydn, and Mendelssohn: anniversary reflections

27–29 March 2009, New College, Oxford

[www.rma.ac.uk/conferences/event.asp?id=157](http://www.rma.ac.uk/conferences/event.asp?id=157)

asp?id=157

Deadline: 30 September 2008

### Celebrating Haydn: His Times and Legacy

6–9 August 2009, York University, Toronto

[www.brocku.ca/haydnconferenceyork/](http://www.brocku.ca/haydnconferenceyork/)

Deadline: 1 October 2008

### The Eighteenth-Century of the Nineteenth Century: Opera and Classicism in France from Auber to Massenet

6–7 November 2009, Saint-Étienne (France)

[www.musicologie.org/Colloques/2009\\_II.html](http://www.musicologie.org/Colloques/2009_II.html)

org/Colloques/2009\_II.html

Deadline: 1 October 2008

### Music: Notation and Sound

IAML-IMS Conference

5–10 July 2009, Amsterdam

[www.iamlconference2009.nl/](http://www.iamlconference2009.nl/)

Deadline: 1 October 2008

### Musicological Film Studies: Sources, Bibliography, and Editions

26–28 February 2009, Los Angeles

[list.bowdoin.edu/pipermail/ams-announce/2008-June/000921.html](http://list.bowdoin.edu/pipermail/ams-announce/2008-June/000921.html)

announce/2008-June/000921.html

Deadline: 1 October 2008

### Society for Seventeenth-Century Music

23–26 April 2009, Eastman School of Music, Rochester, N.Y.

[www.sscm-sscm.org](http://www.sscm-sscm.org)

Deadline: 1 October 2008

### Handel Festival 2009

26 Feb.–1 March 2009, Centre College, Danville, Ky.

[list.bowdoin.edu/pipermail/ams-announce/2008-June/000925.html](http://list.bowdoin.edu/pipermail/ams-announce/2008-June/000925.html)

announce/2008-June/000925.html

Deadline: 15 October 2008

### Phenomenon of Singing International Symposium

2–5 July 2009, St. John’s, Newfoundland

[www.festival500.com](http://www.festival500.com)

Deadline: 15 October 2008

### Purcell, Handel & Literature

20–21 November 2009, University of London

[list.bowdoin.edu/pipermail/ams-announce/2008-March/000790.html](http://list.bowdoin.edu/pipermail/ams-announce/2008-March/000790.html)

announce/2008-March/000790.html

Deadline: 30 October 2008

### George Enescu and his contemporaries: An Aesthetic and Stylistic Comparative Overview

5–8 September 2009, Bucharest

<http://georgeenescumusicologysymposium.blogspot.com/>

Deadline: 31 October 2008

### Contemporary and Accessible: Trends in American Composition and the Reevaluation of Audience Appreciation and Appeal

25 April 25 2009, University of Minnesota, Duluth

[www.d.umn.edu/~jrubin1/JHR%20New%20Music%20Festival.htm](http://www.d.umn.edu/~jrubin1/JHR%20New%20Music%20Festival.htm)

Deadline: 1 December 2008

### Singing Music from 1500 to 1900:

National Early Music Association

7–10 July 2009, York (UK)

[www.nema-uk.org](http://www.nema-uk.org)

Deadline: 1 January 2009

### Moving?

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

AMS

6010 College Station

Brunswick ME 04011-8451

(207) 798-4243; toll free (877) 679-7648

[ams@ams-net.org](mailto:ams@ams-net.org)

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

### Related Society News

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### Society for American Music Awards

- **Leta E. Miller** (University of California, Santa Cruz) is the recipient of the **Irving Lowens Article Award** for “Henry Cowell and John Cage: Intersections and Influences, 1933–1941,” *JAMS* 59 (2006).
- **Drew Davies** (Northwestern University) is the recipient of the **Wiley Housewright Dissertation Award** for “The Italianized Frontier: Music at Durango Cathedral, Espanol Culture, and Aesthetics of Devotion in Eighteenth-Century New Spain,” University of Chicago, 2006.
- **Loren Kajikawa** (UCLA) is the recipient of the **Mark Tucker Award** for the SAM outstanding conference paper, for “Eminem’s ‘My Name Is’: Signifyin(g) Whiteness, Rearticulating Race.”

Details: [www.american-music.org](http://www.american-music.org).



## Obituaries

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

Ruth Halle Rowen  
5 January 2007

Andrea Dykstra  
18 December 2007

Robert Campbell  
19 December 2007

Patricia P. Norwood  
22 January 2008

Mary Rasmussen  
26 January 2008

Susan T. Sommer  
4 March 2008

Gilbert Reaney  
22 March 2008

Virginia G. Haft  
4 April 2008

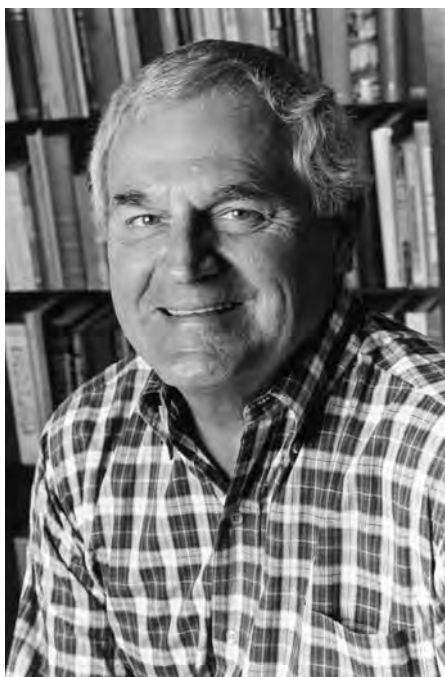
Miloš Velimirović  
18 April 2008

Hugh T. McElrath  
8 May 2008

### H. Wiley Hitchcock (1923–2007)

H(ugh) Wiley Hitchcock, born in Detroit on 28 September 1923, died in New York on 5 December 2007. A former president of the Society (1990–92), and an honorary member (1994), he was a founding member, too, of the Committee on the Publication of American Music, the editorial board for the AMS's *Music of the United States of America* series, for which, as his last two big projects, he edited *Charles Ives: 129 Songs* (2004) and, with Charles Fussell, *Virgil Thomson and Gertrude Stein: Four Saints in Three Acts* (2008).

Growing up in Birmingham, Michigan, Hitchcock studied piano and played the saxophone in his youth. He graduated from Dartmouth College (BA, 1944), where he was a member of the hockey team. After serving in the military, learning the Japanese language,



H. Wiley Hitchcock

he received an MM from the University of Michigan (1948), studied in Paris with Nadia Boulanger, and then returned to Michigan, where he earned a PhD (1954) while teaching on the music faculty (1950–61). In 1961 he moved to Hunter College, CUNY and a decade later joined the faculty of Brooklyn College, CUNY. There he served as a professor (1971–93) as well as founder and director of the Institute for Studies in American Music. CUNY named him a Distinguished Professor in 1980; in 1995 the French government designated him Chevalier of the Ordre des Arts et des Lettres.

Hitchcock deserves to be remembered as a teacher and scholar whose love of music and of words helped to make him an elegant practitioner of the musicologist's trade. He was also a natural leader (he served as president of the Music Library Association, 1966–67, and the Charles Ives Society, 1973–93, in addition to the AMS) with a talent for seeing what could be done and a legendary ability to deliver (advisor to *The New Grove* for U.S. subjects in the early 1970s; founding editor of A-R Editions' *Recent Researches in American Music*, 1976–94; author of *Les oeuvres de Marc-Antoine Charpentier: catalogue raisonné*, 1982; co-editor of *The New Grove Dictionary of American Music*, 1986).

Establishing his reputation first as a scholar of French baroque music with a dissertation on Charpentier's Latin oratorios, he branched out into the Italian baroque with an edition of Giulio Caccini's *Le nuove musiche* (1970), and also into American music, becoming an eminent scholar of Charles Ives, as well as a general historian of the subject. His influential survey, *Music in the United States*, 1969 (fourth ed., 2000), appeared in the multi-volume Prentice Hall Music History Series,

*continued on page 28*

### Leonard B. Meyer (1918–2008)

In the pages of *JAMS*, Leonard B. Meyer's name first appeared in 1951: Curt Sachs reviewed *A History of Musical Instruments in Slides*, and noted that the slides had been selected by this "Assistant Professor of Music at the University of Chicago." Age 33, B.A. from Bard (philosophy), M.A. from Columbia (music), a veteran of the Normandy invasion and the Battle of the Bulge, composition student of Stefan Wolpe and Aaron Copland, Scarsdale-raised son of a high-ranking New Deal lawyer—Meyer was not your typical graduate student. But there he was in Chicago, pursuing a doctorate in the Committee on the History of Culture. It was the year he joined the AMS, and the year the AMS joined the American Council of Learned Societies.



Leonard B. Meyer

Had the war not intervened, Meyer would likely have become a figure in, as it was called then, Modern Music. His roots in Viennese modernism were deep. He took lessons with Karl Weigl, who had studied with Zemlinsky and Guido Adler. As mentioned, he studied privately with Stefan Wolpe, student of Webern. And he corresponded with Schoenberg about becoming his student (the master was willing but hardly inviting). On the American side of the ledger, he had worked with Aaron Copland at Tanglewood. Meyer's music had been played on WQXR in New York, and his music appeared on concerts at the University of Chicago in the early 1950s.

The war, of course, did intervene. As a forward artillery observer, Meyer was well out in front of the front, and saw great battles at uncomfortably close range. The brutality and

*continued on page 24*

## Gilbert Reaney (1924–2008)

Born in Sheffield on 11 January 1924, Gilbert Reaney was a leading scholar of medieval and Renaissance music, literature and music theory, and in 1964 the first recipient of the Dent medal of the International Musicological Society. He studied Music and French at Sheffield University, from 1953 held research fellowships at the Sorbonne, Reading and Birmingham Universities, and from 1961 spent 36 years in the United States as a professor at the University of California, Los Angeles, until his retirement in 1997. He died in Reading, 22 March 2008.

His 1951 Sheffield MA dissertation on Machaut's songs formed the basis for his Machaut monograph in the Oxford composer series, and for often forward-looking and insightful articles on aspects of fourteenth-century music, including articles on chronology, counterpoint, accidentals, *musica ficta*, text underlay, use of voices and instruments. He anticipated the possibility, later widely adopted, of vocal performance of untexted lower parts, while still suggesting instrumental doubling. Most of these articles are short and concise, notable for their clarity and objectivity. In the early part of his career he organized programs for the BBC and gave concerts with his London Medieval Group, thus putting into practice the performance-related concerns of his articles, which were in turn closely related to his editorial work.

Between 1954 and 1960 he published in *Musica Disciplina* pioneering inventories of manuscripts including Chantilly, Oxford Canon. misc. 213, Paris ital. 568, London Add. 29987. He then undertook the major labour of the

RISM polyphonic volumes B IV 1-2, published 1966–69, covering sources from the eleventh to fourteenth centuries.

He worked closely with Armen Carapetyan and the American Institute of Musicology, and served as editor of *Musica Disciplina* and the Corpus Scriptorum de Musica series, in which he published nine editions, including Vitry's *Ars nova*, Franco's *Ars cantus mensuralis* and related treatises, as well as English fifteenth-century treatises by Wilelmus, Walsingham, Torkesey and Hothby.

His series of editions in seven volumes in Corpus Mensuralis Musicae II (1955–83) made much early fifteenth-century music available. The work of scholars in the late medieval period has been greatly facilitated by his catalogues and editions.

—Margaret Bent

## Miloš Velimirović (1922–2008)

The world of musicology suffered a great loss with the passing of Miloš Velimirović on 18 April 2008. Born on 10 December 1922 in Belgrade, Serbia (former Yugoslavia), Velimirović spent his youth studying the violin at the music academy of Belgrade and also received a diploma from the University of Belgrade in the history of fine arts. He came to the United States in 1952 to pursue graduate studies at Harvard, receiving the MA in 1953 and PhD in 1957. While at Harvard he studied with Piston, Gombosi, and Egon Wellesz.

Velimirović taught at Yale University from 1957 to 1969; at the University of Wisconsin-Madison from 1969 to 1973; and, from 1973 until his retirement in 1993, at the University of Virginia. He received Fulbright Fellowships to Greece and Yugoslavia. In 2003 a festschrift

for him, *Byzantium and East Europe: Liturgical and Musical Links*, was produced with contributions of scholars from nine countries. Velimirović received an honorary doctorate in 2004 from the National and Capodistriian University of Athens, Greece. In 2007 Velimirović was among nine scholars who received the International Medal of Rigas Feraios for scholarship that unified Balkan cultures.

Velimirović was an expert in the areas of Medieval Byzantine chant, Slavonic/Serbian music, Russian music, and Christian chant of Syria, Egypt, Ethiopia, and Armenia. He was also highly proficient in the history of eighteenth-century Italian opera. He was general editor of Collegium Musicum from 1958 to 1973 and edited the series Studies in Eastern Chant from 1966 to 1979.

Velimirović made many seminal contributions to the discipline. His monograph *Byzantine Elements in Early Slavic Chant* (1960) investigated the uncharted relationship and transmission of Byzantine music into Slavic chant. His article "Liturgical Drama in Byzantium and Russia," *Dumbarton Oaks Papers* 16 (1962) is a pioneering work, as are a number of articles on the research status of Byzantine and Slavic chant. At the end of his life, he prepared an edited, annotated translation of Nikolai Findeizen, *History of Music in Russia from Antiquity to 1800* (Indiana University Press, 2008). Besides his many publications, Velimirović left a legacy of scholarship with the many students from around the world that he mentored as dissertation advisor. His memory will live on in the works of these students whose lives he changed.

—Diane Touliatos-Miles

## Leonard B. Meyer

*continued from page 23*

misery of the experience seems, if anything, to have increased his love of literature and humanistic inquiry. Even while serving in France he managed to have an article published in *Colliers* magazine about the unglamorous *vie quotidienne* of a soldier. After discharge, the opportunity to teach at Chicago (suggested to him by Copland) placed him at one of the most important centers of intellectual life in the postwar era. The American philosopher and semiotician Charles Morris agreed to serve on Meyer's doctoral committee. Meyer could convey his love of music to nonmajors and perfect a method for conveying significant musical ideas without technical jargon. The students, in turn, were the subjects of his own contemplations on musical responses to European masterworks.

His 1954 dissertation became *Emotion and Meaning in Music* (1956). Its great success led to a number of Society activities: he served on the Board of Directors twice, and published a number of articles in *JAMS*.

Meyer presented the Bloch lectures at Berkeley in 1972, which became his *Explaining Music: Essays and Explorations* (1973). In 1974 he was elected to the American Academy of Arts and Sciences. A member of Saul Bellow's circle in Chicago since the 1960s, Meyer shared with him an avocational interest in the violin, a voracious appetite for life, literature, and sparkling conversation, and stature as a public intellectual. Discussions of Meyer by Winthrop Sargeant used to appear with some regularity in *The New Yorker*. Times change, of course, and an era ended when Meyer moved his domicile back to New York, with an appointment at the University of Pennsylvania (1975). In the 1980s at Penn, Meyer was instrumental in founding a tradition of

listener-oriented theory and criticism. There he did his first empirical study, co-authored with the psychologist Burton Rosner, and he taught a new course: the psychology of music. His lifelong explorations of that subject made him a hero to the emerging field of music cognition. It is a measure of the breadth of his impact that not only did the first textbook in this field, *Music Cognition* (1985), list him as one of the three great historical figures (alongside Hermann von Helmholtz and Robert Francés), but his one-time AMS program-committee partner Joseph Kerman also hailed him as "the most original and profound writer on music of the post-World War II era."

Meyer published a magisterial summa of his life's engagement with music, *Style and Music: Theory, History, and Ideology*, in 1987, the year he was made an Honorary Member of this Society. He passed away, at home in New York City, 30 December 2007.

—Robert Gjerdingen

*AMS Newsletter*

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# Annual Meeting, Philadelphia, Pennsylvania 12–15 November 2009

## Call for Papers

**Deadline: 5 p.m. EST,  
15 January 2009**

The 2009 Annual Meeting of the AMS will be held in Philadelphia, Pennsylvania from Thursday, 12 November, to Sunday, 15 November. The Program Committee welcomes proposals for individual papers, formal sessions, and evening panel discussions in all areas of scholarship on music. We will continue to follow the guidelines adopted in 2005, which permit abstracts of up to 500 words and thirty-minute papers. Please read the following guidelines carefully, as proposals that do not conform to them will not be considered.

Proposals must be received by 5 p.m., EST, Thursday, 15 January 2009. All persons submitting proposals are invited to do so by mail, addressed to AMS Philadelphia Program Committee, attn: Robert Judd, American Musicological Society, Bowdoin College, 6010 College Station, Brunswick ME 04011-8451, or on the Web at [www.ams-net.org](http://www.ams-net.org). Proposals must not exceed 500 words, but *are not required to be exactly this length*. Rather, proposals should communicate the objectives of the author in as many words as necessary **up to the limit of 500 words**. If mailed, proposals must be printed in 10- or 12-point single-spaced typeface on one 8.5 x 11-inch or A4 page. Proposals sent by regular mail must include (on a separate page): the author's name, institutional affiliation or city of residence, audio-visual requirements, and full return address, including e-mail address whenever possible. If submitting electronically, the on-screen directions should be followed carefully. Please note that proposals longer than 500 words will be automatically truncated. Only one submission per author will be considered.

No one may appear on the Philadelphia program more than twice. An individual may deliver a paper and appear one other time on the program, whether participating in an evening panel discussion, functioning as a chair-organizer of a session, or serving as a respondent, but may not deliver a lecture-recital or concert. Participation in extra-programmatic offerings such as interest-group meetings or standing committee presentations (e.g., the Committee on the Status of Women) does not count as an appearance for this purpose.

Receipts will be sent to all who submit

proposals. Those who submit proposals via mail should provide either an e-mail address or self-addressed stamped postcard for this purpose. Receipts will be sent by the beginning of February 2009.

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

**Individual proposals:** Proposals should represent the talk as fully as possible. A convincing proposal is typically creative, original, eloquent, and well-written, demonstrating passionate engagement with and intimate knowledge of its subject matter. Rather than describe or summarize a topic, authors are encouraged to articulate a *clear and convincing thesis*, demonstrating exactly how they plan to argue for it in the thirty minutes allotted to them, and communicating the context and significance of their research. Authors will be asked to revise their proposals for the book distributed at the meeting; the version read by the Program Committee can remain confidential. If a submission is not an individual proposal, it should be labeled as belonging to one of the following categories.

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

**Evening panel discussions:** Evening panel discussions are intended to accommodate proposals that are amenable to a more

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

**Program Committee procedures:** The Program Committee will evaluate and discuss all the proposals anonymously (i.e., with no knowledge of authorship) and initially choose approximately 120 papers. The authors of all proposals will then be revealed, and approximately twenty-four more papers will be selected from the remaining proposals, for a total of about 144. No paper accepted during the first round of discussion will be eliminated in the second round. The whole committee will discuss session chairs, taking into account nominations, including self-nominations, sent to the AMS office by 27 February 2009.

—Tamara Levitz  
Program Committee Chair

### Call for Nominations: Session Chairs, AMS Philadelphia 2009

Nominations are requested for Session Chairs at the AMS Annual Meeting in Philadelphia, 12–15 November 2009. 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 2009.**

## 50 Years Ago: 1958

- The American Council of Learned Societies authorized \$50,000 [more than twice the gross assets of the Society] towards the meeting of the International Musicological Society in New York in 1961.
- At the October 1958 Executive Board meeting, editor Charles Warren Fox reported that *JAMS* 10/2 (Summer 1957) was in galley proofs. "A general discussion of the serious situation accruing from *JAMS*' continuing state of arrears followed. The Secretary read a letter of protest as typical of many received, and the Board authorized the refunding of dues [as necessary]." At the business meeting of the Society later that year, Fox reported to the membership that *JAMS* had undergone a transformation: "the majority of articles no longer deal with Renaissance matters."
- Also at the business meeting, Paul Henry Lang recalled "the early and difficult days of the AMS, and nominated Otto Kinkeldey as Honorary President. The motion was carried by a rising vote of acclamation."
- New AMS Council members elected in 1958 included Aaron Copland, Howard Hanson, Helen Hewitt, Arthur Mendel, William Mitchell, Carl Parrish, and Alexander Ringer.
- At the 1958 AMS Council meeting, a resolution put forward by Joseph Kerman and seconded by Claude Palisca was passed accepting a proposal to explore jointly with the ACLS the preparation of Edward N. Waters's *New American Encyclopedia of Music*, but "certain individuals squelched the project, lest it annoy the European scholars currently working on *Die Musik in Geschichte und Gegenwart*." (Carol June Bradley, writing on Waters in *MLA Notes* 50/2 (1993).)

## 25 Years Ago: 1983

- 569 members participated in the election of officers and board members.
- The society received a bequest of \$25,000 from the estate of Dragan Plamenac.
- The Society purchased a computer for use by *JAMS* editor John Walter Hill.
- At the Fall meeting of the Society in Louisville, Treasurer Alvin Johnson outlined plans to establish the AMS 50 Endowment.

## AMS Philadelphia 2009

### Call for Performances

#### Deadline: 15 January 2009

The Performance Committee for the Annual Meeting in Philadelphia invites proposals for performances, either as strictly musical concerts or as lecture-recitals. The committee is currently reviewing its charge, and will issue a detailed set of instructions for those interested in submitting a proposal about 1 December. Please contact the AMS office or visit the AMS Web site at that time for further information.

—Ross Duffin  
Performance Committee Chair



Alan LeQuire, "Musica," near Music Row, Nashville

## AMS Forums

The AMS Web site has a new feature: forum-style communications. The idea was conceived in conversations with AMS student members as a means to develop their participation in Society activities. The AMS has about seven hundred student members (the number has been as high as nine hundred in recent times), but still has no formal structure for student activities and involvement.

If you are interested in becoming involved with the initiative, please visit the AMS Forums Web site, [forums.ams-net.org](http://forums.ams-net.org), and join in the conversation.

## AMS RSS Feeds

Also new at the Web site are three RSS (Really Simple Syndication) "feeds"—automated news-report style communications. The feeds are similar to bulletin boards, but enable monitoring of news without requiring users to visit dedicated Web sites.

The New Books in Musicology feed lists seventy-seven titles at present; if you have published a book recently, send the information for inclusion.

Other feeds include Musicology in the News, and News from the AMS. The former includes general items; the latter includes news from the office. If you've ever needed to refer to a Society email that was accidentally mislaid, the AMS News feed will come in handy.

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

## Nashville Annual Meeting Program Selection

Last January, the 2008 AMS Program Committee (Steven Huebner, chair) received about 550 proposals, from which they were mandated to choose 144 papers—about one in four. Categorization according to chronological period or rubric was self-selected by those who submitted proposals. The committee did not rely heavily on these categories when deliberating, although they strove for a healthy balance; the proposal's quality was the primary criterion for selection. Selection details follow.

Category	Received	Accepted
Medieval	15	10
Renaissance	21	10
Seventeenth century	28	9
Eighteenth century	51	16
Nineteenth century	103	27
Twentieth/Twenty-first century	190	37
North American Music	43	13
Other*	63	8
Formal sessions [sessions (papers)]	9 (34)	(14)

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

# AMS Legacy Gifts

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## Manfred Bukofzer (1910–1955)

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

Manfred Bukofzer was born in Oldenburg, Germany, in 1910. Although he studied law as an undergraduate, he soon realized that his true calling was musicology. He was a prodigious and brilliant student, completing his doctorate on medieval English polyphony in 1936 (Universität Basle, under Jacques Handschin). In spring 1939, reading the times, he left Switzerland and moved to the United States, together with his wife Ilse Kämmerer. In 1941, he took a post at the University of California, Berkeley, where he remained until his untimely death from cancer in 1955.

Bukofzer took an early interest in the American Musicological Society. His first AMS paper was given in September 1939, “The Evolution of Javanese Tone-Systems.” He first joined the Board of Directors in 1941 and was among the signers of the society’s incorporation documents in 1942. He served as the first American representative to RISM, and was the Society’s delegate to the American Council of Learned Societies. He went on to serve on the AMS Board of Directors five more times: 1944, 1948, 1949, 1952, and 1955.

Bukofzer’s research ranged broadly, from his justly-famous studies of the “Caput” melisma, to *Music in the Baroque Era* (W. W. Norton, 1947, still in print), to jazz (his first publication, prepared at age 19), to ethnomusicological interests, to conducting and performance at Berkeley. He also wrote a seminal essay on the discipline of musicology, *The Place of Musicology in American Institutions of Higher Learning* (1957; available at the AMS Web site).

The Bukofzers arranged their wills so that the estate was placed in a trust that paid an annuity to their parents until they died, then reverted to the AMS. In 1971, the Society received the estate in three parts: the royalties from two publications (*John Dunstable: Complete Works* and *Music in the Baroque Era*), and over \$71,000 in investments. This laid the foundation for the AMS Publication Fund endowment. Today the Bukofzer Endowment is valued at over \$400,000. It has supported AMS projects and publications for the past thirty-five years, and now generates about \$20,000 per year in income, used primarily for subvention of publications.



Manfred Bukofzer in the early 1950s

Courtesy The Musical Quarterly

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## Music History Pedagogy Conference

*continued from page 5*

as History,” Mark Evan Bonds (University of North Carolina at Chapel Hill) spoke about the importance of choosing pieces that exemplify multiple thematic threads not only in a music history anthology but also in one’s own courses. On the topic of “Teaching Music History through Art,” Barbara Russano Hanning (City College and Graduate School, CUNY) stressed her belief that for the new generation of students “seeing trumps hearing” and that stylistic recall is easier in the visual arts than in music. Using seeing to reinforce hearing, therefore, will make our jobs easier as music history teachers. Mark Pottinger (Manhattan College) provided a fascinating account of a summer study abroad course that he has developed in Paris, in which he teaches in situ the entire history of music from the ancient and medieval worlds through contemporary music, jazz, and world music, which presentation was accompanied by exhilarating, on-screen Google Earth visuals in which he compressed into a few minutes how his class criss-crosses Paris from one musical location to another over the span of one month. One

participant commented that Paris is probably the only city on earth where one can teach in its entirety such an all-encompassing course. In his “Rising from the Slough of Despond, or, Teaching by Context,” James Briscoe (Butler University) pointed out that the overwhelming array of facts, concepts, cross-currents, and repertoires presented in music history textbooks can ultimately leave students in a state of dismay. His approach in the classroom is to guide the student through this plethora of information by focusing on a defining aesthetic principle for each historical period. He presented a case study of how the concept of Baroque Affect can help the teacher interrelate for the students the individual compositions studied from that era. In his presentation “Decoding the Discipline of Music History,” J. Peter Burkholder (Indiana University) proposed that we should not focus just on covering course content, but also teach our students how to think as a scholar in our field does. This approach is supported by recent research in the field of discipline-centered teaching. He proceeded to divide the participants into groups of four, handed out six unidentified examples of chant genres all based on Psalm tones, and put the group

through the same paces as his beginning undergraduates in a rapid-fire contest to see who could identify most quickly the stylistic traits that distinguish one type of chant from another.

The Institute was rounded out by three panel discussions on cultural and musical literacy, on the role of performance practice in the music history curriculum, and on the changing music library, moderated by Jane Bernstein (Tufts University), Fredric Fehleisen, and George Boziwick (Music Division, New York Public Library), respectively. In addition there were tours of the Musical Instruments Collection of the Metropolitan Museum of Art, the Lila Acheson Wallace Library of The Juilliard School with its marvelous Juilliard Manuscript Collection recently donated by Bruce Kovner, and a virtual tour of the Performing Arts Library at Lincoln Center.

During the final evaluation session what became apparent was that participants especially appreciated new approaches to practical, hands-on classroom techniques, or as one presenter put it, “My dumb pet tricks.” Plans are underway for a continuation of this Institute in the summer of 2010.

—James Ladewig

## H. Wiley Hitchcock

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which he also founded and edited. While serving as the chief architect of an infrastructure for American music studies, he maintained the European interests he shared with his wife, art historian Janet Cox-Rearick. The Hitchcocks spent summers in Italy for over three decades.

Wiley was also the kind of musicologist who cultivated the company of composers. Vitaly interested in music of the twentieth century, he sought out and listened to what was new and, from the perspective of a historian with "big ears" and an open mind, wrote critically and sympathetically about what he heard.

There was more than one side to H. Wiley Hitchcock the man. For all his cosmopolitan savoir faire, he may well have viewed himself as an ExMid, described by the coiner of that term as the proverbial man from Grand Rapids who, though a stockbroker on Wall Street, "firmly believes that on the day he starts wearing Italian shoes and drinking foreign wine an old high school buddy from Grand Rapids will arrive to make fun of him for doing so."

—Richard Crawford

Visit the updated *OPUS* Web site!

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

### Meetings of AMS and Related Societies

#### 2008:

CMS: 24–28 Sept., Atlanta, Ga.  
SEM: 25–28 Oct., Middletown, Ct.  
AMS/SMT: 6–9 Nov., Nashville, Tenn.

#### 2009:

SAM: 11–15 March, Denver, Co.  
SEM: 19–22 Nov., Mexico City  
CMS: 22–25 Oct., Portland, Ore.  
SMT: 28 Oct.–2 Nov., Montreal, Canada  
AMS: 12–15 Nov., Philadelphia, Pa.

#### 2010:

SEM: Los Angeles, Ca.  
CMS: 23–26 Sept., Minneapolis, Minn.  
AMS/SMT: 4–7 Nov., Indianapolis, In.

#### 2011:

AMS: 10–13 Nov., San Francisco, Ca.

### Next Board Meetings

The next meeting of the Board of Directors will take place on 5 November 2008 in Nashville; the Spring meeting will take place 7 March 2009 in Philadelphia.

### Society Election Results

The results of the 2008 election of AMS officers and the Board of Directors:

Vice President: Honey Meconi  
Treasurer: James Ladewig

Directors-at-Large:  
Joseph H. Auner  
Marcia J. Citron  
Martha Feldman

### Newsletter Address and Deadlines

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

American Musicological Society  
6010 College Station  
Brunswick, ME 04011-8451  
fax: (207) 798-4254  
<ams@ams-net.org>

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**All back issues** of the *AMS Newsletter* are available at the AMS Web site: [www.ams-net.org](http://www.ams-net.org)

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

### American Musicological Society

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