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AMS/SEM/SMT New Orleans 2012: "Do You Know What it Means to Miss New Orleans?"

2011 Annual Meeting: San Francisco

AMS New Orleans 2012
1–4 November
www.ams-net.org/neworleans

Apparently many of you do know what it means to miss New Orleans: I've heard that, after the 1987 meeting, some began to question why the Annual Meeting needed to be held in a different city each year. In any case, those of you who have been awaiting a return to the Crescent City and those who missed that meeting now have your chance! (By the way, locals don't actually call it "new or-LEANS," except if they're singing that song; it's "or-LEANS" parish but "new OR-leans," often slurred into the two-syllable "N'AW-lins.") The capital of French colonial Louisiana, New Orleans is a cultural crossroads, with musical traditions going back to the eighteenth century. It was the first city in North America to boast a permanent opera company, and it is well known as the birthplace of jazz. More recently, it is home to the first musician-owned full-time orchestra in the U.S. But life itself in

New Orleans can be a performance: from jazz funerals to Mardi Gras parades, brass bands to zydeco to bounce, music is in the very air of the city. As a port city with a multicultural heritage, New Orleans is a perfect place to have a joint meeting with our colleagues in the Society for Music Theory and the Society for Ethnomusicology. You should be aware that Halloween is a major holiday for some New Orleanians, so, if you're planning to come a day or more ahead, book early!

November is a terrific time to visit southern Louisiana: the heat has broken, and the peak of hurricane season is past. (One local meteorologist emphasizes that no hurricane has ever struck Louisiana in November, so there should be no reason to worry on that score.) Average highs are around 70, lows around 50, but the weather may go through wide mood swings; last November ranged between 85 and 30. We'll be based at the Sheraton on Canal Street (www.sheratonneworleans.com), but you'll want to get out: the river levee is just a few blocks away, and the French Quarter is right across the street. Early arrivers may want to take a wetlands tour or another trip with the AMS Ecocriticism Study Group (www.ams-esg.org), or participate in SEM's pre-conference symposium "Crisis and Creativity" (www.indiana.edu/~semhome/2012/special.shtml). Individual tourists can visit the National World War II Museum (www.nationalww2museum.org) or the Ogden Museum of Southern Art (www.ogdenmuseum.org), both within a short streetcar ride from the Sheraton. Of course, you can also simply stroll through the Quarter, people-watch over café au lait and beignets at Café du Monde, take the streetcar through the Garden District, or just sit on the levee and watch the river go by. Those who are interested in assisting with the continued recovery of the city may also

By all reports, the meeting of the AMS in "the city" was a huge success. 1,563 delegates converged on San Francisco from 10 to 13 November for the annual event, greeted by fabulous weather, a friendly youthful vibe, and a range of world-class culinary and cultural opportunities to choose from. We were grateful that threats of labor unrest at the hotel did not materialize, allowing us to enjoy a luxurious facility replete with a grand "city of lights" lobby familiar from the Mel Brooks parody *High Anxiety*. Even the nearby Occupy San Francisco site was peaceful.

I'm exceedingly grateful for all the hard work that members of the Program Committee—David Brackett, Andrew Dell'Antonio, Emma Dillon (2012 Chair), Judy Lochhead, Michael Marissen, and Roberta Marvin—put into evaluating the record number of submissions we received. When we met in April 2011 for our marathon committee meeting, excitement was high as we began the final task of assembling the raw data into workable sessions. During this crucial stage, David's wry interjections added a regular dose of levity. Amid intense concentration leavened with laughter, such session title names as "Mad, Bad, and Lewd on the Seventeenth-Century Italian Stage," "Mourning and Purging in the Renaissance," "Also Sprach Weber und Riemann," "Highbrow/Nobrow," and "Hip Hop to Honky Tonk" began to emerge, all calculated to draw members to sessions in spite of the enticements of the host city.

Once the sessions and chairs were lined up, the delicate balance of programming the four-day meeting commenced. Which panels to program up against one another? Which ought to be in a larger venue versus a smaller one? How to accommodate the various needs and wishes of individuals against those of

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President's Message: Covering the AMS

As I reflect with great satisfaction on our rich and stimulating meeting in San Francisco, I'm struck by a rare occurrence: The gathering was covered in the media. This captured my attention, not least because one of the important questions for the Board at its upcoming retreat in March 2012 is how the AMS can reach out to non-specialists who love music, want to learn more about it, and are interested (although they may not know it) in the questions that we consider daily. In short, how can we do "public musicology" better? Although press coverage is by no means the only gauge for this issue, the reporting in San Francisco was noteworthy because it happens infrequently. A brief look back on four instances of media notice, spanning more than seven decades, is both interesting and instructive.

Heralding the International Congress of the AMS (11–16 September 1939) on the eve of its opening, music critic Noel Straus published a substantial piece about the upcoming activities in the *New York Times*. What caught my eye is what Straus chose to discuss: the music. In particular, he describes an upcoming concert of then-unpublished works by Handel, including "four vocal cantatas, three sonatas for various combinations of instruments, two arias and an operatic duet, all of which were unearthed by Dr. [J. M.] Coopersmith." Announcing the Handel concert was more important to Straus than detailing the paper sessions that would also be presented, although he acknowledged the research that Coopersmith had carried out in "some fifty libraries" to prepare scores for the collected works of the composer. Only in a follow-up article on 14 September did Straus (I assume it was Straus, although the article is unattributed) talk about one of the paper sessions, "Primitive and Folk Music in North America," focusing on George Herzog's and George Pullen Jackson's presentations, respectively, on African influence in Negro spirituals and "American Indian" music, and on American folk song. He then turned to the remaining musical performances of the conference: demonstrations of indigenous and folk music, and John Kirkpatrick's recital of piano music by American composers.

For Straus, performance was his entrée—and, through him, his readers' introduction—to the field of musicology that was quickly gaining a foothold in America.

Fast-forward almost sixty years. When James R. Oestreich attended our Boston meeting in 1998, he fully expected to witness an academic "donnybrook" on several fronts (*NYT*, 2 November). After describing the skirmish between Joshua Rifkin and Robert Marshall over whether or not Bach's works were performed with one singer to a part, he turned to the session "most likely to explode." The papers here centered on music and politics, as engaged through Solomon Volkov's *Testimony* (1979), the purported memoir of Shostakovich. Allan B. Ho and Dimitry Feofanov spoke for the missing Volkov, while Richard Taruskin and David Fanning represented the absent Malcolm H. Brown and Laurel Fay, author of *Shostakovich: A Life* (2000). This was

How can we do "public musicology" better?

gloves-off musicology at its best, although, as Oestreich remarked—with a bit of regret, I think—"no blows were struck."

At the joint meeting of the AMS, SMT, and SEM, *inter alia*, in Toronto in 2000, Edward Rothstein (*NYT*, 11 November) detected a "four-line counterpoint" of themes, consisting of "politics, art music, ethnomusicology and pop." Recalling that the previous AMS conferences that he had covered in New York and Chicago revolved around debating the "new musicology" (*NYT*, 26 November 1995 and 17 November 1991), Rothstein noted that in Toronto, "it was as if the struggle had ended." He remarked especially on the freer boundary-crossing between fields that he witnessed. For Rothstein, the meeting was something akin to a "meta-composition, an impressionist portrait of intertwining tastes and talents."

In San Francisco, print media gave way to web posting. Even as our sessions were taking place, Stephen Smoliar, a San Francisco-based writer and classical music reporter for *Examiner.com*, was blogging about the papers he heard (see www.ams-net.org/feeds/news for links).

Fascinated by the concept of "music in society," Smoliar attended our Thursday session on "Institutionalizing Music." Here, Leta Miller's paper on Ernest Bloch's years at the San Francisco Conservatory led Smoliar to recall the composer's works that are most closely associated with this institution. On the same session, Smoliar was intrigued by Michael Mauskapf's discussion of the reorganization of the New York Philharmonic in light of the rise of the city's elite class in the early twentieth century, which helped to align the orchestra's musical and economic objectives. And the John Cage session on Friday morning elicited both praise from Smoliar for the "theorizing [that is] now taking place around the work of Cage and his colleagues," and lament about the dearth of performances of Cage's music these days. For Smoliar, music in its social context is a compelling paradigm, and he found much at our meeting to nourish his interest.

Music performance, music and politics, music in society and culture: the press coverage of AMS meetings, not surprisingly, parallels the trajectory of our work as a Society over almost eighty years. If our primary purpose is cutting-edge research, then understanding music in all its contexts follows on immediately. This comes as no surprise, but it is worth noting as we embark on a process of strategic thinking that will, in part, include raising the profile of public musicology.

The reporting in San Francisco is just one of the many reasons for the success of our meeting. The superb papers that I heard, the scholarly interaction I witnessed, the hard work of our Board and committees, and the outstanding musical performances truly inspired me. What's more, the city lived up to everything that the Society has waited so many years to enjoy. I'm enormously grateful to you all for your enthusiastic participation. Most of all, I thank the Local Arrangements Committee and Alexandra Amati-Camperi, Chair; the Program Committee and Caryl Clark, Chair; and the Performance Committee and Jeffery Kite-Powell, Chair, for their dedication in planning such a rewarding event.

—Anne Walters Robertson

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the society at large? And what to do with all those opera sessions—fifteen in total?! With nine simultaneous sessions to be accommodated, and with four large and five smaller venues available during each slot in the program, scheduling and other conflicts were inevitable. On two occasions I must confess I was shut out of a paper I wanted to hear, turned back by the crowds at the door and not the pleasant student assistant whose task it was to respond to immediate needs and distribute the inevitable handouts. Thankfully, I could visit and revisit some of the presentations I missed or heard only in part by consulting the online repository of papers and handouts. Is a paperless AMS looming on the horizon?

The Performance Committee (Jeffery Kite-Powell, Chair, assisted by Alexandra Amati-Camperi, David Schulenberg, and Steve Swayne) scheduled four fine noontime concerts; evening panels and other special events featured a wide range of topics, methodologies, and intergenerational participation. Of particular interest were the presentations by guests from Beijing and Shanghai on “Teaching Western Music in China Today.” These and other participants from the Pacific Rim provided further international perspectives to an already very international gathering. Not one complaint was heard about compressing evening events into the first two days of the conference, leaving delegates “free” on Saturday night.

According to the word on the street, alternative-format daytime sessions are a welcome change to “business as usual.” Topical, flexible, and engaging, these self-designed sessions permit examination of a subject from multiple perspectives while allowing ample time for sustained discussion with a large and animated audience. In some situations, they even bring classroom pedagogical techniques into the conference setting, enacting a kind of “musicology of presence” for presenters and audience members alike. They attest to the vibrancy, creativity, and intellectual richness of the AMS, and to the commitment of all to the broader mission of the society. Whereas “diversity” was the buzzword heard most often at the Indianapolis meeting in 2010, the terms voiced frequently to me this year were “youthfulness” and “vitality.” With matters of social ethics and efficacy uppermost in many of our minds, the next generation is enthusiastically leading the way.

—Caryl Clark

The Ora Frishberg Saloman Endowment

Ora Frishberg Saloman (1938–2011; see her obituary on p. 27), professor of music at Baruch College and the Graduate Center, CUNY, contacted the Society in early July 2011 to discuss her intent to endow a fund to support research in music criticism and reception history, hoping, in her words, “to encourage young scholars to pursue worthy projects in these fields.” The language establishing the endowment, which was fully funded by her gift, was agreed upon by the donor and the Board of Directors within a matter of days. The Ora Frishberg Saloman Fund was announced at the General Meeting in San Francisco, and a video clip of President Robertson’s remarks reached her household shortly before her death on 25 November.

“We in the AMS remain deeply touched that Ora thought of the Society in what turned out to be the final months of her exceptional life,” Robertson wrote. “The award in her name is all the more precious to us because of this. But it is also testimony to a life well lived, recognizing an esteemed and productive scholar, and a cherished colleague at Baruch and the CUNY Graduate Center.” D. Kern Holoman, chair of the Development Committee, noted the active role she had already played in both the AMS 50 and *OPUS* campaigns, twenty-five years apart.

The Ora Frishberg Saloman Fund supports musicological research oriented toward music criticism and reception history. It encourages work in areas where Prof. Saloman herself did path-breaking scholarship and graduate teaching, notably research in nineteenth-century

trans-Atlantic connections between European and American music criticism and reception history. Saloman’s books include *Beethoven’s Symphonies and J. S. Dwight: The Birth of American Music Criticism* (1995) and *Listening Well: On Beethoven, Berlioz, and Other Music Criticism in Paris, Boston, and New York, 1764–1890* (2009); among her many scholarly articles are studies of the Leopold Damrosch Orchestra, Beethoven’s Ninth in Paris, and the music of Berlioz in New York.

The first award will be given during 2012. The maximum award at present is \$2,000. Eligible applicants must currently attend or have graduated from a doctoral program in a North American university. Full instructions for applying are found at www.ams-net.org/grants/saloman.php.



Ora Frishberg Saloman

AMS New Orleans 2012

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want to come early and spend a day working with Habitat for Humanity or another similar group; such pre-conference volunteerism has become a common part of life for post-Katrina visitors, and I’d be glad to help make arrangements for anyone who’s interested.

Beyond the conference program, which will be assembled by the Program Committee (Emma Dillon, chair), there will be opportunities to hear live music, including a performance of Tchaikovsky’s Sixth Symphony along with Schnittke’s Viola Concerto and Shchedrin’s *Naughty Limericks* by the Louisiana Philharmonic (www.lpomusic.com). The AMS Performance Committee (Steve Swayne, chair) will assemble the usual array of noon-time and evening concerts as well. The Local Arrangements Committee, in conjunction with our counterparts from SEM and SMT,

plan also to create a list of clubs and other music venues in the Quarter and on Frenchmen Street for informal entertainment.

And then there are the restaurants! New Orleans is well known as a food-lover’s paradise, so bring a good appetite! Gulf seafood is legendary, and numerous tests since the oil spill show there’s no reason to be concerned about eating plenty of it. There’s something for all tastes and all budgets: From muffalettas at Central Grocery to upscale dinners at Commander’s Palace, it’s hard not to eat well in New Orleans.

Further information about the meeting will appear on the Society’s web site (www.ams-net.org/neworleans) as it becomes available. Program and registration information will be posted in August as usual. Whether you fly or drive, or even find yourself walkin’ to New Orleans along with Fats Domino, we look forward to seeing you here.

—Alice V. Clark

Treasurer's Message

I am pleased to report that as I write this in December our AMS endowment stands above \$4.3 million. Also, the recent reporting year ending 30 June 2011 showed an investment return of 20.3% and numbers among our very best during the time that I have served as your Treasurer. Since June the markets have been buffeted by the shock waves from the European financial crisis. Nonetheless, our endowment has given up only a third of its gains and remains up 14%, which by itself would be an extremely strong return in any year, especially for a conservative, balanced portfolio such as ours.

In order to put our 20.3% gain for the fiscal year in context, it is helpful to compare us, as I did last year, to the Ivy League endowments. I single them out because, at this point in the yearly cycle, they are the endowments that as a group report earliest and are covered most thoroughly in the press. This year we stand right in the middle of the eight Ivies, which are clustered within an unusually narrow range from up 18 to 23%. Coming in first, for the second year in a row, is Columbia, followed by Princeton and Yale (tied), Harvard, the AMS, and the other four. What is impressive is that all of the Ivy endowments posted very strong results.

When one calculates the cumulative performance of these endowments over the past three fiscal years since the financial crisis of 2008, there emerges something of which the AMS can be very proud. Columbia ranks first, up 21.6%, with the AMS in second place, up 17.7%. The other seven endowments span a range from +12.6% to -5.2%.

It is heartening that our investments have performed so well. What is more important, however, is what we as a Society are doing with most of our profits, which is reinvesting them to advance the careers of the younger generation among us. Fully 59% of our \$4.3 million endowment is targeted toward scholars in the early stages of their careers, through our AHJ AMS 50 and Howard Mayer Brown graduate fellowships, our AMS 75 PAYS book subventions, and ten other award and grant programs. Only 1% is earmarked for more senior scholars through the Kinkeldey and Slim awards, and the remaining 40% is available to anyone.

One of my greatest pleasures as your treasurer is participating in these efforts that benefit all of us, but especially our younger members, not just of the present generation but of all generations to come, as long as our society remains. So let us all rejoice in the financial success of the AMS and hope that 2012 will be another good year for our endowment.

—James Ladewig

News from the AMS Board

The AMS Board met in San Francisco in November 2011. In addition to reviewing reports from the officers and committees of the Society and reviewing nominations and appointments to committees and Society positions, the Board:

- Approved the establishment of the Music and Disability Study Group.
- Approved a work-study position to maintain and update the Doctoral Dissertations in Musicology database.
- Emended Board Nominating Committee procedures to incorporate the rubric that the President and Vice President may not be from the same institution.
- Accepted recommendations from the Ad-Hoc Committee on Study Groups to regularize procedures with regard to AMS Study Groups.

Executive Director's Message

I would like to share with you some of the more salient aspects of my activities of late; the common thread will be clear by the end, I think.

As Anne Walters Robertson hinted in her February 2011 *AMS Newsletter* message, the AMS is working on a **new online member directory** that will increase the information members share with each other. It will include a section for uploading documents such as CVs and syllabi, as well as providing for additional “basic” information such as members’ research interests, publications, departmental web sites, connections to social media, and so forth. We hope to unveil the new directory by the end of May. It will contain plenty of member options, including complete control of what information is for members only and what (if any) information is available to non-members. For those who like the paper directory: we do not have plans to discontinue that publication at this time, although you may opt out of receiving a paper directory (see the AMS Members Home web site after logging in at www.ams-net.org).

This time last year, **Doctoral Dissertations in Musicology** (DDM) had just migrated to the AMS web site. It has proven to be the most popular page of the site, with about 1,100 searches conducted each month. Accordingly, the Board of Directors agreed to hire a student worker to assist with database maintenance, and I’ll report on DDM progress in August. Meanwhile, if you haven’t yet done so, please ensure that your own doctoral dissertation is correctly presented in DDM (www.ams-net.org/ddm/). After doing your search, choose the “update my entry” or “add a new dissertation” link if necessary. DDM now has an RSS feed, so you can see the most recent additions to the database.

The Communications Committee has collected several **videos** in which musicologists describe their work, answering the question “what do musicologists do?” With Phil Ford’s assistance, the AMS has created a YouTube account and channel for these videos as well as others that are of interest to the musicological community. We’re feeling our way forward here, to some degree, but the committee is excited about the potential that the medium has for engaging both musicologists and the general public.

I’ve been using **Twitter** to get AMS news and announcements to the public square. The AMS has set up automatic forwarding for its three main RSS news feeds (AMS announcements, New Books in Musicology, and Musicology in the News), which generate three or four tweets a day. The AMS Twitter account has about 650 followers. But I have shied away from Facebook, and I would be interested in hearing your thoughts on whether, or how, the AMS ought to appear on that social media site.

The AMS Board of Directors will soon be holding a retreat, as Anne Walters Robertson announced in her August 2011 *AMS Newsletter* message. The four electronically-based AMS developments I’ve described here may not be strategically significant enough for the Board to discuss at length, but I think the indications are clear: the Society is moving toward more, and improved, electronic communication in a big way. I welcome your thoughts and ideas for helping direct this movement in the most effective way possible.

—Robert Judd

Next AMS Board Meetings

3–4 March, New Orleans
31 October–1 November, New Orleans

Rock and Roll Hall of Fame and Museum Lecture Series

The next AMS / Rock and Roll Hall of Fame and Museum (RRHOFM) Lecture will take place on Wednesday 25 April at 7:00 p.m. in the Foster Theater of the RRHOFM, Cleveland, Ohio. David Brackett, Professor of Musicology at McGill University, will present “Fox Trots, Hillbillies, and the Classic Blues’: Categorizing the 1920s.” Brackett describes his lecture as follows: “From radio formats and record store bins to the graphic interface for iTunes and the way musicians and fans talk about music, categories play a central role in the production and consumption of popular music. Many of these categories—for example, R&B and country—connote a demographic group usually assumed to be the primary audience for that type of music. My talk will explore the relationship between categories of music and people in popular music by focusing on the 1920s, the period that saw the establishment of the three main categories for popular music that have subsequently dominated the U.S. popular music industry in one form or another. These categories, known as ‘popular,’ ‘race,’ and ‘old time tunes’ at the time, implied a connection between an audience and a type of music: middle-class, bourgeois, urban, northern, and white for popular; African American for race; and southern, rural, working-class, white for hillbilly. Yet the use of these categories, then and now, highlights numerous contradictions, foremost of which is their inconsistency in musical terms, as many recordings/songs that are similar musically are classified differently. Furthermore, the audiences for a given category often do not match its demographic connotations, and members of a given demographic group often have divergent musical tastes. In other words, categories of music (and people, for that matter) are neither true nor false, but rather ‘ideological’ in that they speak to a shared, tacit understanding of which, and how, these differences are meaningful.”



David Brackett
AMS / RRHOFM Lecturer

“My discussion of this period will compare recordings at the boundaries of categories, such as those by Marion Harris—a singer singled out by W. C. Handy as the only white musician who understood the blues—with those by African American artists, such as Mamie Smith, who helped establish the then new category of race music. This analysis has implications for our current understanding of the fluid nature of popular music categories, and emphasizes how the etching of their boundaries is related to musical sound and technological developments as well as to the circulation of discourses about music and identity.”

The AMS/RRHOFM Lecture Series continues in Fall 2012 with a lecture by Andy Flory (Carleton College) entitled “Reissuing Marvin: Musicology and the Modern Expanded Edition.”

Webcasts of the lectures are available at the AMS web site. The AMS is grateful to the RRHOFM’s Jason Hanley, Director of Education, for helping to organize this series. The Communications Committee is happy to receive proposals from those interested in giving a lecture as part of this series; see www.ams-net.org/RRHOFM-lectures/ for full details.

Library of Congress Lecture Series

The next AMS / Library of Congress Lecture will take place in the Coolidge Auditorium at noon on Thursday 29 March. Thomas Brothers, Professor of Music at Duke University, will present a lecture entitled “Louis Armstrong, the Making of a Great Melodist.” He describes the lecture as follows: “Louis Armstrong was a great trumpeter, a great singer, a great jazz innovator, and a great entertainer. But the main reason he is still known today is that he was a great melodist. We are not used to thinking of him in this way, but that is the main reason why musicians memorized his solos, imitated them, and have never gotten tired of hearing them.

This paper explains the training and practice that brought him to that lofty height. I trace his mastery of melodic styles from blues journeyman through apprentice with King Oliver, from lessons with classical musicians in Chicago to composer of notated tunes for copyright, from hot soloist with Fletcher Henderson to featured act at the Vendome Theater, and from paraphrasing singer of popular songs to best seller among white record buyers in the early 1930s. His flexible musical mind made it possible to learn from, transform, and synthesize this daunting variety of melodic idioms, which were conditioned by social forces as diverse as the Great Migration and the patronage of white primitivists.” Thomas Brothers is the author of *Louis Armstrong’s New Orleans* (Norton, 2007) and the editor of *Louis Armstrong in His Own Words* (Oxford, 1999). His forthcoming book from W. W. Norton is entitled *Louis Armstrong: Master of Modernism*.

The Communications Committee welcomes proposals from AMS members interested in giving a lecture as part of this distinguished series, which is intended to showcase research conducted using the extraordinary resources of the Library of Congress Music Division. All lectures are available as webcasts. Links to the webcasts and application information can be found at www.ams-net.org/LC-lectures. The application deadline for the Fall 2013–Spring 2014 series is 1 December 2012.



Thomas Brothers
AMS / Library of Congress Lecturer

Ongoing Grants and Fellowships

Grants and fellowships that recur on annual cycles are listed at the AMS web site. Granting agencies include the following:

- American Academy in Berlin
- American Academy in Rome
- American Council of Learned Societies
- Guggenheim Foundation
- Humboldt Foundation
- International Research and Exchanges Board
- National Endowment for the Humanities
- National Humanities Center
- Newberry Library Fellowships

Details: www.ams-net.org/grants.php

Awards, Prizes, and Honors

Honorary Members

Ellen Harris

Ellen T. Harris is Class of 1949 Professor Emeritus at MIT. She received her B.A. in music (1967) from Brown University and an M.A. (1970) and Ph.D. (1976) in musicology from the University of Chicago. Harris taught at Chicago (1980–89) and at Columbia University (1977–80). She was Associate Provost for the Arts at MIT (1989–96) and chaired the music departments at both Chicago and MIT.

Harris has published extensively on the music of George Frideric Handel and baroque opera. Her first book, *Handel and the Pastoral Tradition* (Oxford, 1980), examined the influence of national styles of pastoral drama on Handel's theatrical and dramatic works.

Her continuing interest in Handel's texts led to the thirteen-volume facsimile edition, *The Librettos of Handel's Operas* (Garland, 1989), while her further exploration of English operatic traditions resulted in her edition of Purcell's *Dido and Aeneas* for Oxford University Press (1987), and in the monograph *Henry Purcell's Dido and Aeneas* (Oxford, 1987).

The cantatas of Handel have been an important focus of Harris's work since her first article, "The Italian in Handel" (*JAMS* 1980). This research culminated in the publication of *Handel as Orpheus: Voice and Desire in the Chamber Cantatas* (Harvard, 2001), in which Harris discussed the cantatas and examined



Ellen T. Harris
Honorary Member

the influence of homosexual culture on their texts and musical settings. The book won the Kinkeldey Award from the AMS, as well as the Louis Gottschalk Prize from the American Society for Eighteenth Century Studies.

As a musicologist-singer, Harris served as consultant to Renée Fleming on her recording of Handel arias and to Santa Fe Opera on their production of Mozart's *Mitridate*. She also served as musicological advisor to the complete recording of Handel's Italian instrumental cantatas by the group *La Risonanza* and has given joint presentations with its musical director Fabio Bonizzoni. She has performed twice with John Williams and the Boston Pops.

Harris's current research toward a book on Handel in London society includes investigation of the composer's will, his bank accounts, and the influence of British international trade in his dramatic works. Her article "Handel the Investor" (*Music & Letters*, 2004) was winner of the Westrup Prize.

Harris has received fellowships and grants from the ACLS and NEH. She was a Fellow at the Bunting Institute of Radcliffe College at Harvard (1995–96) and at the Institute for Advanced Study in Princeton (2004). She was elected Fellow of the American Academy of Arts and Sciences in 1998. She has served the AMS on the Board; as chair of the Howard Mayer Brown Fellowship and the Kinkeldey Award Committees; and twice as a member of the Board of *JAMS*.

Elaine Sisman

Elaine Sisman is the Anne Parsons Bender Professor of Music at Columbia University, where she has taught since 1982. After studying piano and modern dance at the Juilliard School of Music's pre-college division, she received her B.A. from Cornell University, where she studied with Malcolm Bilson. In 1978, she became the first woman to receive a Ph.D. in musicology from Princeton University.

Sisman's studies of Haydn, Mozart, and Beethoven interweave music with history, biography, aesthetics, and analysis. Her *Haydn and the Classical Variation* (Harvard, 1993) demonstrates the centrality of variation as a vehicle of musical discourse, complementing her book-length survey of the genre of variation for *New Grove*. Her *Mozart: The 'Jupiter' Symphony* (Cambridge, 1993) places one of the best-known works of the Classical repertory in contexts of musical topics, rhetoric, and the sublime. Her essays have examined a wide



Elaine Sisman
Honorary Member

range of subjects, including the opus concept in the eighteenth century, Haydn's theater symphonies, *Die Schöpfung*, Mozart's string quartets, *Don Giovanni*, ideas of *pathétique* and *fantasia* around 1800, Haydn's Metastasian opera, the role of memory and invention in the late works of Beethoven, and Brahms's variations and slow movements. For her essay on Heinrich Christoph Koch's formal theories and the music of Haydn, she received the Society's Alfred Einstein Award in 1983.

Sisman is editor of *Haydn and His World* (Princeton, 1997). She is currently at work on two major projects: *Don Giovanni: Of Marriages, Mourning, and Mythology*; and *The Music of Illumination: Haydn, Mozart, and Beethoven in the Era of Enlightenment*, which considers scientific knowledge, astronomical observation, and art and melancholy within musical conceptions of shadow and light.

In addition to serving both as Vice-President and President of the American Musicological Society (2001–02, 2005–06), Sisman has chaired the Kinkeldey Award Committee, and is the current AMS delegate to the American Council of Learned Societies. She is also an elected member to the boards of the Joseph Haydn-Institut, Cologne, and the Akademie für Mozartforschung, Salzburg, and has received fellowships from the NEH and the ACLS.

Sisman chaired the Music Department at Columbia for six years and is the recipient of the university's Great Teacher Award as well as its award for Distinguished Service to the Core Curriculum. She has also held teaching appointments at the University of Michigan and at Harvard University.

Active in public outreach, Sisman has been interviewed on multiple occasions by NPR and WQXR and has been a consultant to the Mostly Mozart Festival and PBS. She has

lectured to general audiences at such venues as Lincoln Center, the Bard Festival, Carnegie Hall, and the Orchestre National de Lyon.

Corresponding Members

Ruth Katz

Ruth Katz, Professor emeritus of the Hebrew University in Jerusalem, is one of the founding figures of musicology in Israel. She emigrated to Palestine in 1934, where she studied piano with E. Rudiakoff and music theory with P. Ben-Haim in Tel Aviv. After completing her Ph.D. at Columbia University with a dissertation on early opera (1963), Katz joined the newly created department of musicology at Hebrew University in 1964, where she remained until her retirement in 1995, serving as head of the School of Graduate Studies, (1983–87) and chair of the University's interdisciplinary Excellence Program (1989–1995). Katz was a fellow of the Institute of Advanced Studies in Berlin (1986–87), the Center for Judaic Studies at the University of Pennsylvania (1995), the Bellagio Study Center of the Rockefeller Foundation (1997), and the Liguria Center for Arts and Letters of the Bogliasco Foundation (1999).

Katz's work is distinguished by its broadly interdisciplinary purview. Throughout her career, she has endeavored to give musicology the rigors of science without ever forgetting the rich complexity of the intellectual heritage of our field. Her research on the origins of opera sought to view it, like science, as collective problem-solving, culminating in her book, *Divining the Powers of Music: Aesthetic Theory and the Origins of Opera* (1986). Katz's study of music and language, which

exemplifies the "cognitive turn" in epistemology, made an early contribution to the field of cognitive science. Together with Ruth HaCohen, she published *Tuning the Mind: Connecting Aesthetics to Cognitive Science* (2003) and *The Arts in Mind* (2003). Among Katz's best-known works is her four-volume anthology of writings on music aesthetics, which she edited with Carl Dahlhaus, *Contemplating Music: Source Readings in the Aesthetics of Music* (1988–1992). Her most recent book, *A Language of Its Own: Sense and Meaning in the Making of Western Art Music* (2009), relates the development of music to the history of Western ideas.

Contributions to non-Western traditions are likewise far-reaching in Katz's scholarship. In 1957 she developed, along with Dalia Cohen, the Jerusalem Melograph—an instrument for the continuous graphic representation of melody or any monophonic vocal expression. The melograph is used for analyzing melodic elements that cannot be expressed precisely in traditional Western notation. This method was applied by Katz in her studies of "musical acculturation" (1968), "the reliability of oral transmission" (1974), and "oral group notation" (1974). The Cohen-Katz melograph forged the basic methodology and interpretative approach that is still in use today as in their major joint publication, *Palestinian Arab Music: A Maqam Tradition in Practice* (2005). Notable also is Katz's *The Lachmann Problem: An Unsung Chapter in Comparative Musicology* (2003), which explores the work of an emigre scholar caught in the turmoil of World War II.

Albrecht Riethmüller

Born in 1947, Albrecht Riethmüller studied at the Universität Freiburg, completing his *Habilitation* in 1984. He served as visiting professor at the Universität Heidelberg and the University of Illinois (Urbana-Champaign). He achieved the rank of full professor at the Universität Frankfurt am Main (1986–92) and has taught in the Seminar für Musikwissenschaft of the Freie Universität in Berlin since 1992. Riethmüller is an affiliated member of the Canada Centre for German and European Studies at York University in Toronto.

The editor of *Archiv für Musikwissenschaft* and of the invaluable *Handbuch für musikalische Terminologie* (2000–06), Riethmüller stands as one of the most important German musicologists of the post-war generation. At the same time, as a member of the generation of 1968, he has never given the musicological establishment an easy time: he is a pioneer in examining the institutional history of the discipline during the National Socialist era,

as seen in his *Deutsche Leitkultur Musik? Zur Musikgeschichte nach dem Holocaust* (2006) and his *Music and Nazism: Art under Tyranny* (with Michael Kater, 2003). He has tirelessly exhorted his colleagues not to equate the German musical tradition with "Die Musik." In his astute awareness of the political dimension of music, and in his willingness to look outside the German musical tradition, Riethmüller is a veritable internationalist and an intellectual leader of German musicology.



Albrecht Riethmüller
Corresponding Member

Riethmüller's many other publications range widely from studies of music from the earliest to recent times: he edited *Die Musik des Altertums* (with Frieder Zaminer, 1989) and authored *Geschichte der Musik im 20. Jahrhundert: 1925–1945* (2006). His foundational and prolific work on music aesthetics and criticism includes *Die Musik als Abbild der Realität: Zur dialektischen Widerspiegelungstheorie in der Ästhetik* (1976), *Die Walhalla und ihre Musiker* (1993), *Gedichte über Musik: Quellen ästhetischer Einsicht* (1996), *Interpretation* (with Gerhard Funke and Otto Zwierlein, 1998), and *Annäherung an Musik: Studien und Essays* (2007). Riethmüller's research on individual composers includes his major study of Busoni, *Ferruccio Busonis Poetik* (1988); as well as his editorship of volumes on Busoni and Beethoven, especially *Busoni in Berlin: Facetten eines kosmopolitischen Komponisten* (with Hyesu Shin, 2004), *Das Beethoven-Handbuch* (2008), and *Beethoven: Interpretationen seiner Werke* (with Carl Dahlhaus and Alexander L. Ringer, 1994).

Among his many honors, Riethmüller was elected to the Academy of Sciences and



Ruth Katz
Corresponding Member

Awards, Honors, Prizes

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Literature (Mainz) in 1991. He garnered the John Diefenbaker Award of the Canada Council for the Arts in 1999.

AMS Awards and Prizes

The **Otto Kinkeldey Award** for a book of exceptional merit by a scholar beyond the early stages of her or his career was presented to **Katherine Bergeron** (Brown University) for *Voice Lessons: French Mélodie in the Belle Époque* (Oxford University Press).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of her or his career was presented to **Gundula Kreuzer** (Yale University) for *Verdi and the Germans: From Unification to the Third Reich* (Cambridge University Press).

The **H. Colin Slim Award** for an outstanding article by a scholar beyond the early stages of her or his career was presented to **Mark Everist** (University of Southampton) for “Grand Opéra–Petit Opéra: Parisian Opera and Ballet from the Restoration to the Second Empire,” *19th-Century Music*.

The **Alfred Einstein Award** for an article of exceptional merit by a scholar in the early stages of her or his career was given to **Jama Stilwell** (Cornell College) for “A New View of the Eighteenth-Century ‘Abduction’ Opera: Edification and Escape at the Parisian ‘Théâtres de la Foire,’” *Music & Letters*.

The **Robert M. Stevenson Award** for outstanding scholarship in Iberian music, including music created or descended from

musical cultures of Spain, Portugal, and all Latin American areas, was presented to **Susan Thomas** (University of Georgia), for *Cuban Zarzuela: Performing Race and Gender on Havana’s Lyric Stage* (University of Illinois Press).

The **Claude V. Palisca Award** for an outstanding edition or translation was given to **Magnus Williamson** (University of Newcastle) for the edition: *The Eton Choirbook: Facsimile and Introductory Study* (DIAMM Publications).

The **Music in American Culture Award** for a book of exceptional merit that both illuminates some important aspect of the music of the United States and places that music in a rich cultural context was presented to **Albin J. Zak III** (SUNY, Albany) for *I Don’t Sound Like Nobody: Remaking Music in 1950s America* (University of Michigan Press).



Albin Zak
MAC Award Winner

The **Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **Mark Ferraguto** (Cornell University) for “Beethoven à la moujik: Russianness and Learned Style in the ‘Rasumovsky’ String Quartets.”

The **Noah Greenberg Award** for outstanding contributions to historically aware performance and the study of historical performing practices was presented to **Philip V. Bohlman** and the **New Budapest Orpheum Society** for “Representing the Holocaust, Resounding Terezín.”

The **Ruth A. Solie Award** for a collection of essays of exceptional merit was presented to **Amanda Bayley** (University of Wolverhampton), ed., for *Recorded Music: Performance, Culture and Technology* (Cambridge University Press).

The **Thomas Hampson Award** supporting research and publication in classic song was presented to **Rufus Hallmark** (Rutgers University) for the forthcoming book *Frauenliebe und Leben: Chamisso’s Poems and Schumann’s Music* (Cambridge University Press).

Other Awards, Prizes and Honors

The **Philip Brett Award**, presented by the LGBTQ Study Group of the AMS for exceptional musicological work in the field of gay,



Mark Everist
Slim Award Winner

lesbian, bisexual, and transgender/transsexual studies, was given to **Emily Wilbourne** (Queens College, CUNY) for “*Amor nello specchio* (1622): Mirroring, Masturbation, and Same-Sex Love,” *Women and Music*, and **William Cheng** (Harvard University) for “Acoustemologies of the Closet,” *The Oxford Handbook of Virtuality* (Oxford University Press).

Rebekah Ahrendt (Tufts University) received a Cultural Grant from the Netherlands-America Foundation for her project “The Musical World of Pieter Teding van Berkhout, 1669–1712.”

Karol Berger (Stanford University) received the 2011 Glarean Award for musical research from the Swiss Musicological Society.

Katherine Bergeron (Brown University) received an ASCAP Deems Taylor Award for *Voice Lessons: French Mélodie in the Belle Époque* (Oxford University Press, 2009).



Gundula Kreuzer
Lockwood Award Winner



Katherine Bergeron
Kinkeldey Award Winner



Susan Thomas
Stevenson Award Winner

Mauro Calcagno (Stony Brook University) was awarded a Scholarly Editions Grant of \$125,000 from the NEH for an online edition of the secular music of Luca Marenzio.

Sarah Day-O’Connell (Knox College) has received the Pauline Alderman Award for outstanding scholarship on women and music from the International Alliance for Women in Music for her article “The Composer, the Surgeon, His Wife, and Her Poems: Haydn and the Anatomy of the English Canzonetta,” *Eighteenth-Century Music* (2009).

Margot E. Fassler was awarded the 2011 ACE Mercers’ International Book Award for *The Virgin of Chartres: Making History through Liturgy and the Arts* (Yale University Press, 2010).

Annegret Fauser (University of North Carolina, Chapel Hill) was awarded the 2011 Dent Medal of the Royal Musical Association.

Richard Freedman (Haverford College) was awarded a Scholarly Editions Grant of \$150,000 from the NEH for “Recovering Lost Voices: A Digital Workshop for the Restoration of Renaissance Polyphony,” which will offer digital facsimiles, editions, and reconstructions of sixteenth-century chansons.

Albrecht Gaub (Madison, Wisc.) received a *Music & Letters* award to present a paper at the conference “Music in Russia and the Former Soviet Union: Reappraisal and Re-discovery” in Durham, England, in July 2011.

Charlotte Greenspan (Cornell University) received an ASCAP Deems Taylor Award for *Pick Yourself Up: Dorothy Fields and the American Musical* (Oxford University Press, 2010).

Teri A. Herron (Delta State University) received a 2011 Blackboard Catalyst Award for Exemplary Course Program for her online course *Music in American Culture*.

Elizabeth L. Keathley (University of North Carolina, Greensboro) received an NEH Fellowship for her project “The Feminine Face of Musical Modernism: Women as Collaborators in Arnold Schoenberg’s Musical Networks.”

John Koegel (California State University, Fullerton) was awarded the 2011 Irving Lowens Book Award of the Society for American Music for *Music in German Immigrant Theater: New York City, 1840–1940* (University of Rochester Press, 2009), which was also a Finalist for the 2010 George Freedley Memorial Award of the Theatre Library Association.

Sherry D. Lee (University of Toronto) was awarded the 2010 Westrup Prize for an article of particular distinction published in



Mark Ferraguto
Pisk Prize Winner

Music & Letters for “The Other in the Mirror, or, Recognizing the Self: Wilde’s and Zemlinsky’s Dwarf.”

Wm. A. Little (University of Virginia) was awarded the 2010 John Ogasapian Book Prize from the Organ Historical Society for *Mendelssohn and the Organ* (Oxford University Press, 2010).

Sarah A. Long (Katholieke Universiteit Leuven) received a 2011–12 Marie Curie Intra-European Fellowship from the European Commission for her book project *Salva nos, Domine: A Study of Chanted Confraternity Liturgies and Their Social Contexts in the Southern Low Countries, 1300–1550*.

Simon Morrison (Princeton University) received a 2011–12 Guggenheim Foundation Fellowship for his project “The Secret Archive of Prokofiev.”

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Magnus Williamson
Palisca Award Winner



Amanda Bayley
Solie Award Winner



Jama Stilwell
Einstein Award Winner

Awards, Honors, Prizes

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Edgardo Salinas (Columbia University) was appointed a Mellon Postdoctoral Research Fellow at Columbia University for the period 2010–13 for his project “Beethoven’s Piano Sonatas and the Music of the Literary.” In 2010 he was also awarded (but declined) an ACLS Recent Doctoral Recipients Fellowship for the same project.

Peter J. Schmelz (Washington University in St. Louis) received an NEH Fellowship for his project “Russian Composers Alfred Schnittke and Valentin Silvestrov and the End of Soviet Music.”

Louise K. Stein (University of Michigan) received a 2011 Franklin Research Grant from the American Philosophical Society, as well as an NEH Fellowship for her project “Opera and the Transformation of Naples under the Marquis del Carpio, 1683–1687.”

R. Larry Todd (Duke University) received an ASCAP Deems Taylor Award for *Fanny Hensel: The Other Mendelssohn* (Oxford University Press, 2009).

Leo Treitler (CUNY Graduate Center) was awarded an honorary Doctor of Music degree by the New England Conservatory of Music in May 2011.

Elizabeth A. Wells (Mount Allison University) was awarded the 3M Teaching Fellowship for exceptional contribution to teaching

and learning at Canadian universities. She is the first musicologist to win this award in its twenty-five-year history.

Amy Lynn Wlodarski (Dickinson College) has been named a 2012–13 Harry Starr Fellow in Judaica at the Center for Jewish Studies at Harvard University. Her research project is entitled “Musical Witness: Postwar Holocaust Representation.”

Peter Wright (University of Nottingham) was awarded a Visiting Fellowship at All Souls College, Oxford, for Michaelmas Term in the academic year 2012–13.

Giovanni Zanovello (Indiana University) received the Jacques-Handschin Award from the Swiss Musicological Society.



Philip Bohlman and the New Budapest Orpheum Society
Greenberg Award Winner



Rufus Hallmark
Hampson Award Winner



Emily Wilbourne
Brett Award Winner



William Cheng
Brett Award Winner

Nomination Requirements and Application Deadlines

Please note that all AMS awards **require nominations**; award committees will not consider work that has not been nominated. See the individual award guidelines, available in the *AMS Directory* and at the AMS web site, for full details.

Application deadlines for AMS publication subventions are:

15 February
15 August

See the AMS web site for details:

www.ams-net.org

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.

Message from the New Editor of AMS Studies in Music

The AMS Studies in Music, published by Oxford University Press, would like to issue the finest work in current musicology, building on its roster of distinguished publications, some of which have won major awards. Every book in the series involves a careful editorial review and receives a subsidy from the AMS Publications Committee to help make it more affordable. As outgoing editor Christopher Reynolds has pointed out, what has characterized these books is “quality and variety.”

The series welcomes submissions in a broad range of scholarly areas, particularly original approaches to traditional subjects, path-breaking perspectives leading to new micro- or macro-histories, and innovative methodologies drawing on related disciplines—ethnomusicology, music theory, music education, music performance, performance studies, and sound studies—as well as other disciplines in the arts, humanities, and social sciences. We are looking for books that represent the breadth of research conducted by AMS members from all periods, places, and musical traditions, and books whose structure and writing are as carefully considered and well-crafted as their arguments. As a series, we

wish to underline, powerfully and convincingly, the many ways music study—both of the past and the present—can contribute to the important critical, cultural, historical, social, and political questions of our time.

As editor, I would also like to encourage critical methods and revisionist histories that question the national contexts with which studies in our discipline began. How might a trans-national or cosmopolitan perspective on the emergence of musical genres and musical taste unsettle assumptions about national identity? How have trans-cultural or multi-ethnic forces underlying various traditions—such as Ancient Greek tuning systems, opera reception, or listening to music today on mobile media—helped shape Western music, its composition, theory, performance, and reception? How does our understanding of music change when we confront center and periphery, “North” and “South,” “East” and “West,” when we interrogate both cultural imperialism and cultural diplomacy?

Authors should submit a detailed proposal explaining the substance and importance of their work and providing an outline, the

content of each chapter, the current status of the study, and a projected date for completion of the manuscript. Along with the proposal they should send one or more sample chapters. I welcome recommendations from colleagues and mentors of prospective authors and would be grateful for your help in identifying worthy books. An electronic copy of the proposal and sample chapters should be sent to Jann Pasler, Editor, AMS Studies in Music, jpasler@ucsd.edu.

The membership of the AMS Publications Committee for 2012 is Elliott Antokoletz, Victor Coelho, Richard Crawford, Julie Cummings, Annegret Fauser, Ellie Hisama, Robert Judd, Susan McClary, Jann Pasler, Judith Peraino, Tom Riis, Anne Walters Robertson, Kay Shelemay, Robin Wallace, and Susan Youens. Financial support for AMS Studies is provided by the National Endowment for the Humanities, the Andrew W. Mellon Foundation, The Gladys Kriebel Delmas Foundation, and the generous contributions of many individual donors. New contributions are always welcome.

—Jann Pasler

AMS Fellowships, Awards, and Prizes

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

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

Janet Levy Travel and Research Fund

for independent scholars
Deadlines: 25 January, 25 July

M. Elizabeth C. Bartlet Fund

for research in France
Deadline: 1 March

Jan LaRue Travel Fund

for European research
Deadline: 1 March

Harold Powers World Travel Fund

for research anywhere
Deadline: 1 March

Ora Frishberg Saloman Fund

for European research
Deadline: 1 March

Teaching Fund

for innovative teaching projects
Deadline: 1 March

Eugene K. Wolf Travel Fund

for European research
Deadline: 1 March

AMS Publication Subventions

Deadlines: 15 February, 15 August

Alfred Einstein Award

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

Otto Kinkeldey Award

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

Lewis Lockwood Award

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

Music in American Culture Award

for outstanding scholarship in music of the United States
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

Thomas Hampson Fund

for research and publication in classic song
Deadline: 15 August

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AMS Elections 2012

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

You may vote electronically at the web site, or by using the paper ballot sent to members under separate cover; if you lose it, a replacement may be obtained at the web site. Please follow the instructions found on the ballot carefully. Ballots not conforming to the instructions are rendered invalid.

Detailed descriptions of the three offices are found in the AMS By-laws, available in the *AMS Directory* and at the web site.

Candidates for the Office of Vice President

JOSEPH H. AUNER

Professor of Music, Tufts University

Degrees: PhD, Chicago, 1991; MMus, Chicago, 1987; BA, Colorado College, 1981

Research Areas: 20th- and 21st-century music; Second Viennese School; Weimar Republic; music and technology; popular music

Publications: "Wanted Dead and Alive: Historical Performance Practice and Electro-Acoustic Music from Abbey Road to IR-CAM," in *Communicating About Music: A Festschrift for Jane Bernstein*, ed. Roberta Marvin and Craig Monson (Rochester, 2012); *The Cambridge Companion to Schoenberg*, co-ed. Jennifer Shaw (Cambridge, 2010); "Composing on Stage: Schoenberg and the Creative Process as Public Performance," *19CM* (2005); "Sing it for me': Posthuman Ventriloquism in Recent Popular Music," *JRMA* (2003); *Music of the 20th and 21st Centuries*, Vol. VI of *Western Music in Context: A Norton History*, ed. Walter Frisch (Norton, forthcoming)

Awards: Endowed Professorship, University of Alabama (2007); Academy of Teacher-Scholars, Stony Brook University (1998–2001); Humboldt Fellowship (1996–97); NEH grant (1994); Pre-Doctoral Fellowship, Getty Center (1988–89)

Administrative Experience: Chair, Tufts Music Dept. (2006–12); Conference Co-Chair, *Music, Language, and the Mind*, Tufts (2008); Associate Provost, Stony Brook University (2004–06); Review committees, Yale, UNC, Bowdoin, UCLA; Acting Director, Stony Brook Humanities Institute (1999)

AMS Activities: Director-at-Large (2009–10); Chair, Communications Committee

(2009–10); Chair, Board Nominating Committee (2006–07); Editor-in-Chief, *JAMS* (2001–04); Council (2001–03); Chair, Greater New York Chapter (1998–2000); AMS 50 Committee (1995–99)

CRAIG A. MONSON

Professor of Music and Women, Gender, and Sexuality Studies, Washington University, St. Louis

Degrees: PhD, UC Berkeley, 1974; MA, BA, Oxford, 1974, 1969; BA, Yale, 1966

Research Areas: English and Italian Renaissance and Baroque; convent music; Native American music

Publications: *Divas in the Convent: Nuns, Music, & Defiance in 17th-Century Italy* (Chicago, 2012); *Nuns Behaving Badly: Tales of Music, Magic, Art, & Arson in the Convents of Italy* (Chicago, 2010); *Disembodied Voices: Music & Culture in an Early Modern Italian Convent* (California, 1995); editor, *The Cran-nied Wall: Women, Religion, & the Arts in Early Modern Europe* (Michigan, 1992); editor, *The Byrd Edition*, 11, 10a, 10b, 1 (Stainer & Bell, 1983–77)

Awards: NEH subvention (1995); NEH Fellowship (1992–93); NEH grant (1991); ACLS recent PhD Fellowship (1977); ACLS grant (1974)

Administrative Experience: Washington University: Chair, Music Dept. (1993–96, 1989); DGS, Music Dept. (2011, 2002–08, 1984–92); Graduate Council (2011, 2002–08, 1984–92); Committee on Fac. Personnel Procedures (1991–1994). DUS, Yale Music Dept. (1982–84)

AMS Activities: Committee on Committees (2010–11); Einstein Committee (2008–10); Kinkeldey Committee (1998–2000); Editorial Board, *JAMS* (1995–97); Director-at-Large (1994–95); Council (1980–82)

Candidate for the Office of Treasurer

JAMES LADEWIG

Professor of Music, University of Rhode Island

Degrees: PhD, UC Berkeley, 1978; MA, UC Berkeley, 1973; BM, Northwestern, 1971

Research Areas: Frescobaldi; Italian instrumental and keyboard music of the 16th and 17th centuries; early keyboard notations

Publications: "The Use of Open Score as a Solo Keyboard Notation in Italy, ca.

1530–1714," in *A Compendium of American Musicology* (Northwestern, 2001); Editor, 19 vols., *Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries* (Garland, 1987–95); "Bach and the *Prima prattica*: The Influence of Frescobaldi on a Fugue from the *WTC*," *JM* (1991); "The Origins of Frescobaldi's Variation Canzonas Reappraised," in *Frescobaldi Studies* (Duke, 1987); "Luzzaschi as Frescobaldi's Teacher: A Little-Known *Ricercare*," *Studi Musicali* (1981)

Awards: ACLS grant (1986); ACLS fellowship (1982)

Administrative Experience: Chair, various search committees, University of Rhode Island Dept. of Music (1990–2010); General Editor, *Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries* (30 vols., Garland, 1987–95). Has maintained an interest in the financial world for over twenty-five years; as an active investor monitors the markets on a daily basis.

AMS Activities: Treasurer (2000–12); Chair, Finance Committee (2000–12); Editor, *AMS Newsletter* (1987–90); President, New England Chapter (1986–88); Council (1982)

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

KATHERINE BERGERON

Dean of the College, Professor of Music, Brown University

Degrees: PhD, Cornell, 1989; MA, Cornell, 1985; BA, Wesleyan, 1980

Research Areas: *fin-de-siècle* France; the discipline of musicology; song; opera; film

Publications: *Voice Lessons: French Mélodie in the Belle Epoque* (Oxford, 2010); "The Monotone of Sarah Bernhardt: Performing Sincerity in Republican France," in *The Rhetoric of Sincerity* (Stanford, 2009); *Music, Rhythm, Language* (special edition *Representations*, 2004); *Decadent Enchantments: The Revival of Gregorian Chant at Solesmes* (Berkeley, 1998); *Disciplining Music: Musicology and Its Canons*, with Philip Bohlman (Chicago, 1992)

Awards: Otto Kinkeldey Award (2011); ASCAP Deems Taylor Award (2011); ACLS Burkhardt Fellowship (2002); ASCAP Deems Taylor Award (1998); NEH Fellowship (1995)

Administrative Experience: Brown University: Dean of the College (2006–present); Chair, Music Dept. (2005–06); Tenure

& Promotions Committee (2005). Editorial Board, *Representations* (1997–2005); DGS, UC Berkeley Music Dept. (1994–95, 1998–2001)

AMS Activities: Thomas Hampson Award Committee (2009–11); Committee on Committees (2008–10); Lockwood Award Committee (2006); Board Nominating Committee (2002); Council (1997–99); Program committee (1998)

GRAEME M. BOONE

Professor of Music, Ohio State University

Degrees: PhD and MA, Harvard, 1987; Premier Prix, Conservatoire de Paris 1979; BA, UC Berkeley, 1976

Research Areas: Medieval music; early Renaissance music; twentieth-century American traditional and popular music

Publications: “Prolegomena to Emotion in the Songs of Dufay,” in *Smiles and Laughter in the Late Middle Ages* (Notre Dame, 2012); “ Mandalas and the Dead,” in *The Grateful Dead in Concert*, ed. Tuedio and Spector (McFarland, 2009); “Marking Mensural Time,” *MTS* (2000); *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay* (Nebraska, 1999); *Understanding Rock: Essays in Musical Analysis*, co-ed. John Covach (Oxford, 1997)

Awards: Arts and Humanities Collaborative Research Grant (2009); four Medieval and Renaissance Studies Research grants (1998–2006); Ohio State University Distinguished Scholar Award (1999); Harvard University, Phi Beta Kappa Award for Teaching (1995); Leopold Schepp Foundation and Villa I Tatti Fellowships (1989)

Administrative Experience: Ohio State University: conference organizer, “Music in the Carolingian World” (2011); Committee on Academic Freedom and Responsibility (chair, 2004–07); University Senate, Faculty Council, and Executive Committee (2003–06); School of Music Faculty Committee (chair, 1999–2004); Advisory Committee, Center for Medieval and Renaissance Studies (1998–present).

AMS Activities: Chair, Board Nominating Committee (2010); Publications Committee (2005–9, acting chair 2009); writer of AMS *OPUS* Campaign NEH Challenge Grant (2006); Chair, Council Committee on Honorary and Corresponding Members (2001); Council (2000–02)

JOHANN S. BUIS

Associate Professor of Musicology, Wheaton College

Degrees: Doctor of Arts, Musicology, Ball State, 1991; MMus, Ball State, 1983; BEd, Western Cape, 1979; BM, Cape Town, 1976

Research Areas: Performance history of early music; aesthetics and reception history of black music in U.S. and Africa

Publications: “The Student is the Father,” *The Cresset: A Review of Literature, The Arts, and Public Affairs* (2004); “Black Music Research and Musicology: Some Problems and Solutions Considered,” *Musikkonzepte—Konzepte der Musikwissenschaft*, ed. Wolfgang Ruf and Katrin Eberle (Bärenreiter, 2001); *Shout Because You’re Free! The Ring Shout Tradition in Coastal Georgia*, with Art Rosenbaum and Margo Newmark Rosenbaum (Georgia, 1998); “Early Music and Paul Hindemith (1895–1963) in the United States: A Centenary Evaluation,” *College Music Symposium* (1996); “Black American Music and the Civilized-Uncivilized Matrix in South Africa,” *Issue: A Journal of Opinion* (1996)

Awards: Recipient and team member, Calvin College Center for Christian Scholarship Major Grant study on “Christian Voices in Musicology: Crisis, Justice, Peace” (2009–2010); Rockefeller Research Fellowship (1995–6); Northwestern University, Visiting Scholar (1995–96); University of Chicago, Visiting Scholar (1995–96); Yale University, Associate Fellow (1988, 1991); Pi Kappa Lambda National Honors Society, Music (1989); Fulbright Fellowship (1982–3)

Administrative Experience: President, Forum on Music in Christian Scholarship (2011–13); Wheaton College: Music History Area Chair (2005–present); Faculty Personnel Committee (2011–14); Educational Policies and Procedures Committee (2005–08); College Life and Enrollment Committee (2009–12). University of Georgia: Director of African Studies (1996–97). Program Committee Chair, Society for American Music (2001)

AMS Activities: Council Nominating Committee (2008); Howard Mayer Brown Committee (2006–09); Committee on the Publication of American Music (2003–06); Committee on Cultural Diversity (1996–2003, Chair, 2002–03)

KELLEY HARNES

Associate Professor of Music, University of Minnesota

Degrees: PhD, Illinois, 1996; MMus, Illinois, 1989; BM, Lewis & Clark, 1982

Research Areas: 17th-century opera; 16th- and 17th-century theatrical genres; patronage; gender studies

Publications: “Judith, Music, and Female Patrons in Early Modern Italy,” in *The Sword of Judith: Judith Studies across the Disciplines*, ed. Kevin Brine et al. (Open Book, 2010); *Echoes of Women’s Voices: Music, Art, and Female Patronage in Early Modern Florence*

(Chicago, 2006); “Habsburgs, Heretics, and Horses: Equestrian Ballets and Other Staged Battles in Florence During the First Decade of the Thirty Years War,” in *L’arme e gli amori: Ariosto, Tasso and Guarini in Late Renaissance Florence*, ed. Masimiliano Rossi and Fiorella Giffredi Superbi (Olschki, 2004); “Le tre Euridici: Characterization and Allegory in the *Euridici* of Peri and Caccini,” *JSCM* (2003); “*La Flora* and the End of Female Rule in Tuscany,” *JAMS* (1998)

Awards: Brine Family Charitable Trust research grant (2008); AMS Publication Subvention (2006); Roger Weiss/Howard Mayer Brown Publication Subvention, Newberry Library (2005); Paul A. Pisk Prize (1994); Woodrow Wilson Dissertation Grant in Women’s Studies (1993–94); Fulbright Dissertation Grant, Italy (1991–92)

Administrative Experience: Local Arrangements Chair, Society for Seventeenth-Century Music (2011); Editor-in-Chief, *Journal of Seventeenth-Century Music* (2010–present). University of Minnesota: Area Coordinator, Musicology/ethnomusicology, Theory, Composition, Music Education (2000–02, 2008–09); Musicology/ethnomusicology division head (2005–07, 2011–present); DGS (2002–03)

AMS Activities: Committee on Women and Gender (2009–11); Solie Award Committee (2007); Council Committee on Honorary and Corresponding Members (2004–05); Council (2002–04); Co-chair, Gay and Lesbian Study Group (2000–02)

KATE VAN ORDEN

Professor of Music, University of California, Berkeley

Degrees: PhD, Chicago, 1996; MA, Northwestern, 1988; Performance Certificate, Sweelinck Cons. Amsterdam, 1986; BA, Iowa, 1983

Research Areas: Cultural history; Renaissance France and Italy

Publications: “Josquin, Renaissance Historiography, and the Cultures of Print,” in *The Oxford Handbook to the New Cultural History of Music* (Oxford, 2011); “Padre Martini, Gaetano Gaspari, and the ‘Pagliarini Collection’: A Renaissance Music Library Rediscovered,” with Alfredo Vitolo, *EMH* (2010); *Music, Discipline, and Arms in Early Modern France* (Chicago, 2005); editor, *Music and the Cultures of Print* (Garland, 2000); *Materialities: Books, Readers, and the Chanson in 16th-Century Europe* (forthcoming)

Awards: ACLS fellowship (2010–11); Lewis Lockwood Award (2006); CNRS Studium Fellowship (2003–05); Nancy Lyman Roelker

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AMS Elections 2012

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Prize (2002); AAUW Fellowships (1999–2000; 1994–95)

Administrative Experience: UC Berkeley Academic Senate committees: Chair, University Library Committee (2005–06); member, Committee on Academic Planning and Resource Allocation (ex officio 2005–06); Student Affairs Committee (2002–04); Special Campus-wide Committee on Arts Faculty Advancement (2005–06). Renaissance Society of America Discipline Representative (2012–14)

AMS Activities: Editor-in-chief, *JAMS* (2008–10); Noah Greenberg Award Committee (2002–05, chair 2005); Co-chair, AMS Council Outreach Committee (1999–2001);

Chair, Program Committee, Northern California Chapter (1998–2001)

JAMES L. ZYCHOWICZ

Independent Scholar, Madison, Wisc.

Degrees: PhD, Cincinnati, 1988; MMus, Bowling Green, 1981; BM, Toledo, 1977

Research Areas: Music of Gustav Mahler; music in the late 19th and early 20th centuries; sketch and manuscript study; late 19th-century opera and opera performance

Publications: “Gustav Mahler’s Second Century: Achievements in Scholarship and Challenges in Research,” *Notes* (2011); “Mieczysław Karłowicz, the New Symphony, and His Innovative Symphonic Style,” in *European Fin-de-siècle and Polish Modernism: The Music of Mieczysław Karłowicz* (Ut Orpheus, 2010); “‘They Only Give Rise to Misunderstandings’: Mahler’s Sketches in Context,”

in *Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theater* (Rochester, 2009); *Gustav Mahler: Die drei Pintos: Based on Sketches and Original Music by Carl Maria von Weber* (A-R, 2000); *Gustav Mahler’s Fourth Symphony* (Oxford, 2000)

Awards: Newberry Library Scholar-in-Residence (2011–present, 2010–11); Outstanding Alumnus, Bowling Green State University (2005); Fulbright Award (1986–87)

Administrative Experience: Editorial Board, Oxford Bibliographies Online: Music (2011–present); President, Mahler Society of Chicago (1998–99, 2008–present); President, Tristan Society (2007–present)

AMS Activities: Committee on Career-Related Issues (chair, 1996–99, 2011–present); AMS-L moderator (2007–10); Council (2006–08); Treasurer, AMS Midwest Chapter (1995–99)

News Briefs

In 2010, the AMS Council formed an ad hoc subcommittee to consider adding a reference to teaching to the Object Statement of the Society (By-laws, Article II). The committee made a recommendation to the AMS Council in 2011. The proposed amendment was approved by Council. Per the By-laws, Article XII, a discussion regarding the proposed amendment will take place at the AMS Annual Meeting in New Orleans. The entire membership will vote on the amendment through a paper or email ballot following the Annual Meeting. The proposed amendment is as follows:

CURRENT AMS BY-LAWS (Article II): The object of the Society shall be the advancement of research in the various fields of music as a branch of learning and scholarship.

PROPOSED AMENDMENT: The object of the Society shall be the advancement of scholarship in the various fields of music through research, learning, and teaching.

Details: www.ams-net.org/council/Bylaws-amendment.php.

The University of Rhode Island’s **German Summer School** Program continues its one-credit course “German for Musicians” (15 July–3 August 2012). This specialist course, taught by Monika Hennemann for a number of years, trains musicians, musicologists, and theorists in the language skills for the study of German music and its associated literature. **Details:** www.uri.edu/iep/dssa.

The American Handel Society invites applications for the **J. Merrill Knapp Research Fellowship** (\$2,000). Deadline: 1 March 2012. **Details:** www.americanhandelsociety.org.

The **Vancouver International Song Institute** (VISI) will convene its third annual Song Scholarship and Performance Program, 4–18 June 2012, for graduate and advanced undergraduate students. Faculty include musicologists Susan Youens, Michael Musgrave, and Benjamin Binder; music theorists Deborah Stein, Harald Krebs, and Richard Kurth; and pianist/vocal coach Cameron Stowe. **Details:** www.songinstitute.ca/songmusicology.html.

The 2006 Noah Greenberg Award recording is now available. “**Extreme Singing: La Rue Requiem and Other Low Masterpieces of the Renaissance**” is performed by Vox Early Music Ensemble, Christopher Wolverson, director, with commentary by Honey Meconi (University of Rochester). The CD includes the first performance of La Rue’s mass at written pitch as well as other first recordings. **Details:** www.voxannarbor.org.

Internet Resources News

The **Early Music Online** project has digitized and made available on the internet many of the British Library’s rare and unique sixteenth-century music editions, thanks to a partnership between Royal Holloway, University of London, the British Library, and JISC.

The project includes more than 320 anthologies of printed music, including over 9,000 individual compositions. **Details:** www.early-musiconline.org.

The **National Early Music Association’s** proceedings of the conference “Singing Music from 1500 to 1900” at the University of York, 7–10 July 2009, are now available online. **Details:** www.york.ac.uk/music/conferences/nema.

Oxford University Press launched **Oxford Bibliographies Online: Music** at the AMS San Francisco Annual Meeting. **Details:** www.oxfordbibliographies.com.

“**Recovering Lost Voices: A Digital Workshop for the Restoration of Renaissance Polyphony**” will offer digital facsimiles, editions, and reconstructions of sixteenth-century chansons. Richard Freedman (Haverford College) and Philippe Vendrix (CESR) are directors. **Details:** duchemin.haverford.edu.

Conferences

This is a highly selective listing; comprehensive and up-to-date listings of conferences in musicology are posted online. See the AMS web site (www.ams-net.org/announce.php) for full details.

Brahms in the New Century

21–23 March 2012

New York

brahms.unh.edu/ny2012/ny2012.htm

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Committee News

AMS-Music Library Association Joint RISM Committee

Late this fall, the Joint RISM Committee and the U.S. RISM Office launched its survey of U.S. libraries to update their holdings in RISM series A/II: Manuscripts after 1600, an online inventory of music manuscripts primarily of the seventeenth and eighteenth centuries. The goal is both to update the holdings of libraries currently represented in the freely accessible, web-based RISM A/II database (opac.rism.info) and to add new libraries with appropriate collections and manuscripts not presently included in the resource. Because the RISM database welcomes music manuscripts dating beyond the parameters of previous U.S. projects, we are expanding the scope of this survey to include manuscripts of composers active in the first half of the nineteenth century. Information gathered in 2012 will be used to seek grant funding for the cataloging and digitization of these manuscripts. Survey guidelines and more information about the project are available at the U.S. RISM Office web site (hcl.harvard.edu/libraries/loebmusic/isham/rism.cfm).

For the first time the complete RISM A/I series, *Einzeldrucke vor 1800* (Individual Prints before 1800), published by Bärenreiter between 1971 and 2003 in fourteen print volumes, is digitally available as a CD-ROM database (see *Bärenreiter News* 12 December 2011, www.baerenreiter.com/en/aktuelles). Libraries with standing orders to the RISM series will automatically receive copies of this CD-ROM from their respective subscription vendors.

The U.S. RISM Office plans to have an online form available by mid-2012 for libraries to submit their music imprint holdings dating 1501–1800 that are currently absent from the CD-ROM release of RISM A/I, as well as corrections and updates for publications already inventoried in the database. We encourage scholars using this new resource also to report errors and additional details on U.S. holdings. The Joint RISM Committee continues to advocate for release of this CD-ROM data and subsequently reported additions and revisions into a dynamic, web-based resource as soon as such an integration becomes feasible.

—*Darwin F. Scott*

Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) hosted a number of exciting and productive events in San Francisco. The committee's Buddy Program, which links new

conference attendees with experienced society members, once again drew record numbers as over seventy-five new members participated. At the Master Teacher Session, Marian Wilson Kimber (University of Iowa) gave an inspiring presentation entitled "Teaching Music History and Local Culture" to an enthusiastic audience. The presentation began with observations on interactive and dramatic techniques to draw students into learning music history, but the specific focus of Kimber's presentation was how to introduce students to using primary research materials from archives and other repositories to change their ideas of what "then" was like. In her experience, this never fails to be an eye-opening experience for her students. The committee's session on grant writing for music faculty and the session on how to secure a tenure-track position in musicology—cosponsored with the Committee on Women and Gender and the Committee on Cultural Diversity—offered solid advice and practical applications for audience members to use in their careers. The CV/Cover Letter Workshop that took place again this year in the registration area of the conference was also very successful. Many of our students and colleagues took advantage of signing up for a one-on-one consultation, although walk-in consultations were also supported.

Planning for the committee's offerings next year in New Orleans is already underway. Among the ideas under discussion are sessions devoted to careers as an adjunct faculty member, putting your Ph.D. to work in jobs outside of academia, how to strike the right work-life balance, and a student session that looks at the issue of post-docs as a stepping stone to a tenure-track position. The Master Teacher session will be a panel discussion on teaching the discipline and disciplining the teacher. In addition to these offerings, the committee will again sponsor its very successful Buddy Program. There was one mentor for every three mentees in San Francisco, so if you are willing to act as a mentor to a young colleague or graduate student, we encourage you to respond when the call goes out for participants in the program. This is an opportunity to assist younger professionals in maneuvering through the Society's structure, as well as to offer advice about jobs, publications, and other career-related issues.

—*James P. Cassaro*

Committee on Membership and Professional Development

The Committee on Membership and Professional Development (CMPD) is happy to

announce that it was able to offer thirty-six Professional Development Travel Grants in 2011. Ranging from \$100 to \$250, those grants were awarded to graduate students, part-time faculty, and independent scholars to attend the Annual Meeting in San Francisco. Last year the CMPD received a record number of forty-eight applications (almost double those received in previous years). Please consult the Committee's web page (www.ams-net.org/committees/mpd) for this year's updated procedures and new application form; the application deadline for Travel Grants to the 2012 Annual Meeting in New Orleans is Monday 4 May 2012.

At the AMS Annual Meeting in San Francisco, the Committee continued to explore initiatives that involve the Society's membership in collaboration with its constituent committees. Further information will soon be available on our web site. The Committee is happy to receive questions and concerns about how it can best serve its membership. Your suggestions and comments are always welcome: papane@bgsu.edu.

—*Efychia Papanikolaou*

Committee for the Publication of American Music

Partway through the summer of 2011, the society was informed by the National Endowment for the Humanities that our request for renewed funding for the Music of the United States of America (MUSA) project had been approved at a level of \$110,000 in outright funds and \$25,000 in matching. The renewal is the project's eleventh.

Thanks to the efforts of volume editor Katherine K. Preston, her edition of *Symphony No. 2 ("Jullien")* by George Frederick Bristow (1825–98), MUSA 23, published in the spring of 2011, received a public reading at the society's annual meeting on Friday 11 November 2011 by the San Francisco Conservatory *Just-in-Time* Orchestra. By all indications, it was the work's first performance since the 1850s.

The next MUSA project to appear will be a set of transcriptions: the complete recorded work—just eight numbers from 1927—of an obscure but significant New Orleans jazz ensemble led by trumpeter Sam Morgan. Flourishing as a hotbed of musical originality during the 1910s, the city of New Orleans by the early 1920s was experiencing an exodus of many of its star performers and composers, including Joe "King" Oliver, Ferd "Jelly Roll" Morton, Edward "Kid" Ory, and Louis Armstrong, who became national figures. Among

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Committee News

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those who remained in the city, Sam Morgan and his musicians are said to have preserved an earlier local tradition. This MUSA volume, edited by Anthony M. Cummings, Bruce Boyd Raeburn, and John J. Joyce, Jr., offers transcriptions of the Morgan ensemble's work. Raeburn's essay makes use of the city's rich archival material, including interviews, systematically gathered since the 1950s. The critical notes supplied by Joyce, the transcriber, do much to illuminate a style of improvised performance that, ruled only intermittently by standard notions of voice-leading, makes wide use of heterophony. The volume illuminates a local community of musicians, black, white, and mixed race, in action. A-R Editions plans to publish this volume as MUSA 24 in May 2012: an apt way to mark the society's annual meeting in November.

—Richard Crawford

Publications Committee

In Fall 2011, the Publications Committee was able to award subventions for twenty books and one scholarly article for a total of \$52,000. In accordance with the Society's procedures, these awards were recommended by the Publications Committee and approved by the Board of Directors. They include the following:

Wye Jamison Allanbrook, *The Secular Commedia: Comic Mimesis in Late Eighteenth-Century Instrumental Music* (University of California Press); supported by the Kinkeldey endowment

Andrew Berish, *Lonesome Roads and Streets of Dreams: Place, Mobility, and Race in Jazz of the 1930s and 40s* (University of Chicago Press); supported by the AMS 75 PAYS endowment

Jeanice Brooks, *The Musical Work of Nadia Boulanger: Performing Past and Future Between the Wars* (Cambridge University Press); supported by the Hibberd endowment

Rachel Cowgill and Hillary Poriss, eds., *The Arts of the Prima Donna in the Long Nineteenth Century: 1800–1920* (Oxford University Press); supported by the Plamenac endowment

Emma Dillon, *The Sense of Sound: Musical Meaning in France, 1260–1330* (Oxford University Press); supported by the Hanson endowment

Lynn Hooker, *Redefining Hungarian Music from Liszt to Bartók* (Oxford University Press); supported by the AMS 75 PAYS endowment

Maureen Jackson, *Mixing Musics: Turkish Jewry and the Urban Landscape of a Sacred*

Song (Stanford University Press); supported by the AMS 75 PAYS endowment

Travis Jackson, *Blowin' the Blues Away: Performance and Meaning in the New York Jazz Scene* (University of California Press); supported by the AMS 75 PAYS endowment

Mark Katz, *Groove Music: The Art and Culture of the Hip-Hop DJ* (Oxford University Press); supported by the Reese endowment

Beth Lee-De Amici, "'Et le moyen plain de paine et tristesse': Solution, Symbology, and Context in Ockeghem's 'Prenez sur moi'" (*Journal of Musicology*); supported by the Brook endowment

Lewis Lockwood and Alan Gosman, *Beethoven's "Eroica" Sketchbook* (University of Illinois Press); supported by the Bukofzer endowment

Shay Loya, *Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition* (Boydell & Brewer); supported by the AMS 75 PAYS endowment

Dominic McHugh, *Loverly: The Life and Times of My Fair Lady* (Oxford University Press); supported by the AMS 75 PAYS endowment

Luisa Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts* (Pontifical Institute); supported by the AMS 75 PAYS endowment

Vivian Perlis, *The Complete Copland* (Pendragon Press); supported by the Kinkeldey endowment

Howard Pollack, *Marc Blitzstein: His Life, His Work, His World* (Oxford University Press); supported by the Hibberd endowment

Ellen Rosand, *Cavalli's Operas on the Modern Stage: Manuscript, Edition, Production* (Ashgate Publishing); supported by the Hanson endowment

Anna Schultz, *Singing the Hindu Nation: Religion, Nationalism, and Music in Western India* (Oxford University Press); supported by the AMS 75 PAYS endowment

Benjamin Steege, *Helmholtz and the Modern Listener* (Cambridge University Press); supported by the AMS 75 PAYS endowment

Pieter van den Toorn and John McGinness, *Stravinsky and the Russian Period: Sound and Legacy of a Musical Idiom* (Cambridge University Press); supported by the Plamenac endowment

Andrew G. Wood, *Agustín Lara: A Cultural Biography* (Oxford University Press); supported by the Reese endowment

Those interested in applying for AMS publication subventions are encouraged to do so. See the program descriptions for full details (www.ams-net.org/pubs/subvention.php).

Next deadlines: 15 August 2012, 15 February 2013.

—Susan Youens

Study Group News

Cold War and Music Study Group

The Cold War and Music Study Group (CWMSG) sponsored an alternative-format daytime session in San Francisco entitled "Local Musics and Global Perspectives: Reimagining Eastern Europe in Post-Cold-War Musicology." Kevin Bartig and Lisa Jakelski introduced new research on the roles of international music festivals in cultural diplomacy and regional integration in Eastern Europe, focusing on the Zagreb Biennale and Warsaw Autumn Festival respectively; Kevin Karnes presented his work on Latvian musicians' efforts to collect and memorialize Jewish folk musics throughout the Baltic republics; and Andrea Bohlman made the case that Soviet popular song provided models for anti-Soviet political singing in Solidarity-era Poland. Respondent Michael Beckerman delivered two insightful and provocative commentaries, and Lynn Hooker presided over a discussion that revealed keen interest in the methodologies used in the study of music and/in the Cold War. The CWMSG hopes to build on this momentum with a session on methodology at the 2012 meeting in New Orleans that will include colleagues from SEM and SMT as well.

After many years as webmaster and listserv administrator, Erin Sullivan resigned from those duties in December. We are grateful to Erin for her dedication to the study group and wish her well. Our new CWMSG webmaster and listserv administrator is Kevin Bartig. To join the CWMSG, view a directory of current members, or learn more about our activities past, present, and future, please visit our website: www.ams-net.org/cwmsg.

—Joy H. Calico

Ecocriticism Study Group

News from the Ecocriticism Study Group (ESG) includes both reports of and plans for outings, scholarly panels, and elections.

At the Annual Meeting in San Francisco, eighteen AMS members spent Thursday morning at Lands End, enjoying an unusually clear day of fresh air, beautiful vistas, collegial camaraderie, and sonic stimulation. We took a sound walk, led by ESG member Tyler Kinnear, which began on our tour bus, continued to a resonant cave at the water's edge, and finished along a path overlooking the Golden Gate Bridge and overhearing the local foghorns. In our post-sound walk debriefing, the discussion was wide ranging, but for most in attendance the experience was a series of firsts: doing a sound walk, spending time

listening to one's surroundings (sans human music) while amongst musicologists yet not talking, and starting a weekend of busy conference going with a calm and relaxing overture. It may be only a slight exaggeration to say that it was a simultaneously relaxing and stimulating experience that we all wanted to bottle and maintain throughout the weekend! The ESG will be sure to sponsor similar adventures at future meetings.

In addition to our outing, and as an excellent complement, the ESG sponsored a panel discussion Thursday evening entitled "Composing Ecology: The Art of Soundscape and the Science of Field Recording." In addition to contributions from members Tyler Kinnear, Naomi Perley, and panel organizer Rachel Mundy, we were joined by San Francisco-based field recordist and composer Aaron Ximm, who discussed his own complex, artistic, and intellectual approaches to soundscape art. Planning is already underway for a collaborative session at the joint Annual Meeting in New Orleans.

Finally, at our business meeting in San Francisco I was re-elected for another two-year term as chair (2011–13). Due to term limitations in our by-laws, this will be my final term as chair. The 2012 election will be for the office of secretary-treasurer.

The ESG maintains an open door policy, and all are welcome to attend our sessions, join our email list, and visit our web site (www.ams-esg.org), which provides archives of our activities (including our outing and panel from San Francisco), news of interest, and resources such as a dynamic ecomusicology bibliography. There are numerous opportunities for involvement, from organizing outings to planning panels.

—Aaron S. Allen

Music and Philosophy Study Group

The Music and Philosophy Study Group (MPSG) held two events at this year's Annual Meeting of the AMS. In our business meeting, we held a discussion of Alain Badiou's recent *Five Lessons on Wagner*, and in our evening session, we presented a panel entitled "The Ethics of Musical Labor." This latter event was a collaboration with the newly founded Music and Philosophy Study Group of the Royal Musical Association (RMA), which held its first annual conference on music and philosophy in July 2011 at King's College London. This year's AMS also included a session on music and philosophy assembled by the AMS Program Committee.

We're excited to call your attention to several forthcoming publications, as well as a

major event devoted to the study of music and philosophy. Last year's MPSG special evening session on Vladimir Jankélévitch has led to a colloquy on Jankélévitch appearing in issue 65/1 of *JAMS*. A forthcoming issue of *Contemporary Music Review* will be devoted entirely to music and philosophy and will present work by several scholars active within the MPSG. The RMA MPSG is planning a special issue of a major journal; we'll circulate details of this publication as they are finalized. And this summer, the RMA MPSG will hold its second annual conference on music and philosophy. This event is being planned in collaboration with the AMS MPSG and will take place on Friday and Saturday 20–21 July at King's College London. Some funding will be available to help American scholars with travel, and the RMA MPSG has reserved very reasonable accommodations in London for conference participants. For further information on this conference, please visit the website of the RMA MPSG at www.musicandphilosophy.ac.uk, or contact Tomas McAuley, Chair of the RMA MPSG, tomas.mcauley@kcl.ac.uk.

As our organization grows, we're thrilled to hear from new voices, and especially to hear new suggestions for topics at our upcoming events. If you're interested in joining the group or learning more about its activities, please email me at Stephen.Smith@nyu.edu.

—Stephen Decatur Smith

Pedagogy Study Group

There were exciting developments for the scholarship of pedagogy at the San Francisco meeting. After several months of study, a subcommittee of the AMS Council proposed a revision to the Object of the Society to better reflect the central importance of teaching (see also the story in News Briefs, p. 14). Council members voted overwhelmingly to accept the new language, which would read, "The object of the Society shall be the advancement of scholarship in the various fields of music through research, learning, and teaching." From the Council the proposed change goes to the AMS Board for discussion and a positive or negative recommendation, followed by a broader discussion at the next Business Meeting. The final step is to put the change to a vote of the full membership, which we hope will occur sometime in early 2013.

Pedagogical themes were very well represented in San Francisco, beginning with the annual Master Teacher session featuring Marion Wilson Kimber and a ground-breaking

session on "Teaching Western Music in China Today" featuring scholars from major Chinese institutions. The Pedagogy Study Group (PSG) sponsored a session on "Reconsidering Narrative in the Music History Survey" on Friday evening, and on Saturday afternoon there was a session on "Twenty-First-Century Methodologies for Teaching Music History."

The PSG is pleased to announce the next Teaching Music History Day, which will be hosted by the AMS Greater New York Chapter on 31 March at Rider University in Lawrenceville, NJ. Look for the full program on the PSG website, www.ams-net.org/study-groups/psg. Featured themes for this conference will be the music history curriculum, "public musicology," and new technologies/new pedagogies. All who have an interest in teaching music history are invited, including colleagues whose specialty lies outside of musicology.

The *Journal of Music History Pedagogy* (JMHP) continues to grow, with three issues now available via the PSG website. JMHP has added two new sections, "Reports and Practices" and "Roundtables." In 2012 the JMHP Editorial Board plans to invite applications for the next Editor-in-Chief, who would initially serve for a year or two as Assistant Editor. We encourage AMS members to consider adding their voices to the growing dialogue on music history pedagogy in the journal and at conferences. On a final note, I thank my PSG colleagues for re-electing me to a second (and final) two-year term as Chair of the PSG.

—Matthew Baumer

RILM News

The AMS web site has a direct link, under Publications, to RILM (Répertoire International de Littérature Musicale) to assist members in submitting abstracts and bibliographic records of their publications. Authors are strongly encouraged to do so: www.ams-net.org/RILM.php.

RILM is one of the very best ways to direct readers to our work, and abstracts are best prepared by authors themselves. Take time now to make sure that all your publications are listed in this invaluable resource. Please let me know if you have RILM-related questions or comments: honey.meconi@rochester.edu.

—Honey Meconi

RILM-U.S. Governing Board Delegate

AMS San Francisco 2011 Post-Conference Survey

We received 759 responses to the survey sent to attendees following the San Francisco Annual Meeting. Details that flesh out this summary are at the AMS web site (www.ams-net.org/sanfrancisco/survey/).

Demographics. **Age:** over 50% of respondents are 40 or younger. **Gender:** 48.5% female, 49.3% male. **Residence:** 85.8% of respondents are from the U.S., 5.4% from Canada, and 4.2% from the U.K. or Ireland. **Prior meetings:** 16.1% said it was their first meeting; for those who had been to earlier AMS meetings, 34.3% had been to ten or more; 27.9% had been to four to nine; and 21.5% had been to one, two, or three meetings. **Employment:** 51.8% of attendees are employed full-time at educational institutions; 29.3% are students; 6.6% are retired; 2.5% are fully employed but not by an educational institution. **Registration:** 92.4% registered for the meeting online.

Responses to the question about having nine **simultaneous sessions** were mixed, but more favorable than last year. Over 14% did not respond; 55% said “it was about right”; 13% said even more would be acceptable; and 18% preferred fewer.

About 31.5% of respondents were in favor of holding **two-hour paper sessions** with twenty-minute papers; 53% favored keeping the present schedule (three-hour sessions,

thirty-minute papers), and 16% gave no response.

Respondents were negative regarding **poster sessions**; only 7% said they would be interested in submitting a poster session proposal. 29% did not answer the question.

Forty-two comments from those attending **committees** were received. Five requested better communication regarding the committee meeting; four requested a meeting time change from 7 a.m.

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

234 respondents had suggestions regarding holding “**green**” meetings. Many responded favorably to removing paper flyers and brochures from the conference tote bag, and making the bag and the program book optional. Several respondents pointed to the environmental impact of air travel. Some also cautioned against relying too much on electronic activities. Many respondents were not sufficiently aware of electronically-available handouts.

162 respondents commented on making the meeting more **accessible** for those with disabilities. Eighteen were concerned that

balancing the efforts required to make accommodations for the disabled conflicted with “green” efforts. Few presenters spoke favorably regarding large-print handouts. A number of respondents observed that it was difficult to access the registration and exhibit area.

259 **general comments** were received. Eighty offered favorable reactions. Over thirty respondents expressed concern over the high costs involved with the meeting. Several pointed out the sound bleed problem at the hotel. Misconceptions were revealed, suggesting that better communication with attendees would be helpful: some were unaware of the wi-fi; some were unaware that free beverages were served in the exhibit hall.

The Committee on the Annual Meeting and the Board of Directors will take responses into consideration for future meetings. (Change may be slow, since meeting venues are now booked through 2015.) The Committee on Communications will also consider how to continue the conversation regarding the best ways to move forward with the Society’s Annual Meeting. It is clearly one of our most important activities, and we wish to make it as effective and valuable as possible for members. Thanks are due to those who helped by completing the survey.

—Robert Judd

Conferences

continued from page 14

Sounds of the City: IASPM-US Annual Conference, Jointly with the EMP Pop Conference

22–25 March 2012

New York

www.iaspm-us.net/conferences/

Teaching Music History Day

31 March 2012

Rider University

ams-gny-announcements.blogspot.com

Society for Eighteenth-Century Music and Haydn Society of North America

13–15 April 2012

College of Charleston

www.secm.org and www.hsna.org

Society for Seventeenth-Century Music

19–22 April 2012

New York

www.sscm-sscm.org

Congress on Medieval Studies

10–13 May 2012

Western Michigan University

www.wmich.edu/medieval/congress/

Music Finished and Unfinished: A Symposium in honor of Richard Kramer

18 May 2012

CUNY Graduate Center

musicfinishedandunfinished.blogspot.com

Nineteenth Century Studies Association, Love to Death: Transforming Opera (incorporating the Royal Musical Association Annual Conference)

31 May–3 June 2012

Cardiff

bit.ly/qc0A5R

Canadian University Music Society

31 May–3 June 2012

Wilfrid Laurier University

www.cums-smuc.ca

Nineteenth-Century Music

27–30 June 2012

Edinburgh University

sites.ace.ed.ac.uk/c19music/

Medieval and Renaissance Music

8–11 July 2012

University of Nottingham

www.medrenconference.org

Baroque Music

11–15 July 2012

University of Southampton

[www.southampton.ac.uk/](http://www.southampton.ac.uk/baroque_music_conference)

baroque_music_conference

Music and Philosophy

20–21 July 2012

King’s College London

www.musicandphilosophy.ac.uk

North American British Music Studies Association

25–28 July 2012

University of Illinois at Urbana-Champaign

www.nabmsa.org

Papers Read at Chapter Meetings, 2010–11

Allegheny Chapter

16 October 2010
Marshall University

- William B. Hannam (University of Akron), "Leonard Bernstein's Jewish Trilogy: A Symphonic Path to Self Examination"
- Bethany Goldberg (Youngstown State University), "Innovation and Adaptation in an American Opera House: Lessons Learned from an 1856 Receipt Book"
- William E. Grim (Strayer University), "The Influence of Actuarial and Business Practices on the Music of Charles Ives"
- Christopher Wilkinson (West Virginia University), "A Master Narrative of Music History for the Twenty-First Century"
- Carol Padgham Albrecht (University of Idaho), "'The disfigurement there was a little too awful': Friedrich Karl Lippert and the Propagation of German Court Opera in Vienna, 1797–1803"
- Terry L. Dean (Indiana State University), "Re-evaluating Prokofiev's Soviet Opera Aesthetic"
- Jack Crotty (West Virginia University), "Artistic Exuberance or Beethoven's Ninth on Steroids: the Poetic-Music Form of Mahler's Third Symphony"
- Randall Goldberg (Youngstown State University), "Purging Heretics through Music Theory: Gioseffo Zarlino and the *Sopplimenti musicali*"

9 April 2011
Kent State University

- Robert M. Copeland (Geneva College), "The Johannes Fischer Tablature: Sixteenth-Century Music in Rural East Prussia"
- Kelly St. Pierre (Case Western Reserve University), "'Czechness' and the New German School: Smetana, Liszt, and the Politics of the Symphonic Poem"
- Zoë Lang (University of South Florida), "Reconstructing the Repertoire of the Strauss Orchestra"
- Theodore Albrecht (Kent State University), "A Thrill a Minute: Beethoven's Piccolo Parts for Aloys Khayll, 1791–1866"
- Jeanne A. Hansen (Kent State University), "Chautauqua Circuits: Summertime Music Under the Big Brown Tent"
- Anna Nekola (Denison University), "Teaching Music on Television: *Omnibus* and the Defense of Culture"
- William E. Grim (Strayer University), "Miles Menander Dawson: An Unacknowledged Source of Inspiration for Charles Ives"
- Michael Boyd (Chatham University), "The Evolution of Form in the Music of Roger Reynolds"

Capital Chapter

16 October 2010
University of Maryland, College Park

- Sterling Murray (Williamsburg, Va.), "Transcending the Ordinary: Creative Alternatives to Conventional Form in the Symphonies of Antonio Rosetti (c. 1750–1792)"
- Valerio Morucci (University of California, Davis), "Behind the Emblem of the Golden Oak: Politics and Patronage of Sacred Music under the Della Rovere (1540–1578)"
- John Tibbetts (University of Kansas), "Hidden Voices and Lost Romances"
- Russell E. Murray, Jr. (University of Delaware), "*Con viva voce*: Hearing the Renaissance Musical Dialogue"
- Lars Helgert (Shenandoah University), "The Songs of Leonard Bernstein and Charles Stern (1942)"
- Paul Sommerfeld (Pennsylvania State University), "Straussian Allusions in Béla Bartók's *Kossuth*"
- Sean M. Parr (Dickinson College), "Of Nightingales, Laughter, and Lapdogs: The Origins of the Nineteenth-Century Coloratura Soprano"

2 April 2011
Library of Congress, Whittall Pavillion

- Laura Youens (George Washington University), "Franz Liszt and an African Explorer"
- Therese Ellsworth (Washington, DC), "Victorian Pianists and the Emergence of International Virtuosity: The Worldwide Tour of Arabella Goddard"
- Robert Lintott (University of Maryland, College Park), "The Manipulation of Time in Act II of John Adams's *Doctor Atomic*"
- Christopher Bowen (Catholic University of America), "Fusing the Romantic and the Modernist: Richard Strauss's Songs"
- Angeline Smith (Catholic University of America), "*Wohin?* Toward Rediscovering Forgotten Attributes of Schubert's *Die schöne Müllerin* Through Well-Temperament Analysis"
- Vanessa L. Rogers (Rhodes College), "The Salon of Violet Gordon Woodhouse and the Cult for Baroque Music in Early Twentieth-Century England"
- Kirstin Ek (University of Virginia), "The Common Man Meets the Matinee Idol: Harry Belafonte, Folk Identity, and the 1950s Mass Media"
- Matt McAllister (Florida State University and Valencia Community College), "A Spectacle Worth Attending To: The Ironic Use of Preexisting Art Music in Three Films Adapted from Stephen King"

Ilias Chrissochoidis (Kluge Center, Library of Congress), "Dramatic Pairing in Fidelio: A Structuralist Approach"

Paul-André Bempéchat (Center for European Studies, Harvard University), "The Location of Mendelssohn's Culture: Religious Counterpoint, Confusion and Synthesis in the 'Reformation' Symphony"

Greater New York Chapter

16 October 2010
Wagner College

- Tamara Balter (Indiana University), "From Alternativo to Alter Ego"
- Edward Green (Manhattan School of Music), "Elliptical Tonality"
- Jennifer Oates (Queens College), "Scotland, the Hebrides, and the Sea: Bantock's Hebridean Symphony (1915)"
- Paul-André Bempéchat (Rider College), "Jean Cras's *Paysages*" (lecture/recital)
- Johanna France Yunker (Stanford University), "Music and Feminism in the GDR: The Case of Ruth Zechlin's 'La Vita'"
- Jack Blaszkiewicz (Stony Brook University), "Bartók, Cowell, and Tone Clusters in 'Music of the Night'"
- Benjamin Bierman (John Jay College), "George Handy Crosses Over: Caine Flute Sonata"

29 January 2011
Stony Brook University, Manhattan Center

- Sarah Davies (New York University), "*Vater unser*: English and Italian Influences in German Intabulations, Fantasies and Variations, c. 1560–1650"
- Jane Schatkin Hettrick (Rider College), "Sacred or Secular? Criticisms of Church Music in Late Eighteenth-Century Vienna"
- Paul-André Bempéchat (Rider College), "The Location of Mendelssohn's Culture: Religious Counterpoint, Confusion and Synthesis in the 'Reformation' Symphony"
- Barry Wiener (CUNY Graduate Center), "Faith, Covenant and Revelation in the Music of Felix Mendelssohn"
- Mark Berry (Carnegie Hall), "Building Contexts for American Dodecaphony: Space-Form and George Rochberg's Second String Quartet"
- Edward Green (Manhattan School of Music), "Did Ellington Truly Believe in an 'Afro-Eurasian Eclipse?'"

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Papers read at Chapter Meetings

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“Teaching Music History” (panel discussion), Ruth DeFord (Hunter College), William Hettrick (Hofstra University), Howard Meltzer (Borough of Manhattan Community College), John Muller (Juilliard School), Anna Zayarunzaya (New York University)

30 April 2011

Columbia University

Sylvia Kahan (College of Staten Island), “Sewing Machines, Strads, and The Devil: The Curious Case of Victor Reubsæet, ‘Duc de Camposelice,’ Nineteenth-Century Music Patron”

Jeff Dailey (Five Towns College), “Ivanhoe’s Flute”

Marcelo Campos Hazan (Columbia University), “Nabucco’s Band”

Mark Ferraguto (Cornell University), “Beethoven, Napoleon, and the Viennese Amateur Concerts of 1807–1808”

Ryan Weber (University of Connecticut), “All and All Kinds: Locating Identities in Edvard Grieg’s Late Songs”

Marie-Hélène Benoit-Otis (University of North Carolina, Chapel Hill), “Louis de Fourcaud and Richard Wagner: An Imaginary Interview?”

Amanda Saunders Lalonde (Cornell University), “Liszt as Prophet”

Edward Green (Manhattan School of Music), “Fugue and the French Revolution”

Midwest Chapter

2–3 October 2010

National-Louis University

Lawrence Bennett (Wabash College), “Embellishments for the Queen? A Recently Discovered Hasse Manuscript”

Alison Furlong (Ohio State University), “The Countess Vanishes: Portraying the Aristocracy in Georg Wildhagen’s *Figaros Hochzeit*”

Lucia Marchi (Northeastern Illinois University), “Rossini’s *Stabat Mater* and the Aesthetics of Nineteenth-Century Sacred Music”

Jeffrey DeThorne (University of Wisconsin-Madison), “Fifth + Sixth = Seventh: A.B. Marx and the Triumphant-Pastoral Narrative of Beethoven’s Seventh Symphony”

Morgan M. Rich (University of Florida), “Foretelling Death: The Interlocking of Desire and Fate through Canon and *Haupt rhythmus* in Alban Berg’s *Lulu*”

Jeremy Zima (University of Wisconsin-Madison), “‘*Le Roi Invisible*’: Oscar Alemán in Paris, 1933–1940”

Brian Locke (Western Illinois University), “A Mythology of One: Observations on Czech Jazz Historiography”

Colin Roust (Roosevelt University), “Rethinking Twentieth-Century Survey Courses”

Mary Natvig (Bowling Green State University), “On-line Teaching: When does this class meet?”

Mark Clague (University of Michigan), “Music History Meets ‘The Matrix’: Does Material Dictate Course Design?”

Scott Messing (Alma College), “Humor and Protest in Poulenc’s *Improvisation No. 12*”

Catherine Hennessy (University of Illinois, Urbana-Champaign), “Playing With Pianos: Print Media, Mechanization, Gender, and Changes in Victorian America”

James L. Zychowicz (Madison, Wisc.), “Music Anthologies, Canon, and Repertoire: What Are We Communicating?”

Michael Mauskopf (University of Michigan), “‘Fighting the Good Fight’: Robert Whitney, Charles Farnsley, and the Louisville Orchestra New Music Project”

Travis D. Stimeling (Millikin University), “‘What Would Moses Climb?’: Sacred Places and the Musical Protest against Mountaintop Removal Mining in Central Appalachia”

2 April 2011

Oakland University

Kathryn Lowerre (Lansing, Mich.), “An English Opera Singer in Handel’s London: Framing Narratives and Professional Networks”

Isidora K. Miranda (Western Illinois University), “Child’s Play: Performance and Reception History of Hans Krása’s *Brundibár*”

Feng-Shu Lee (University of Chicago), “Transcending the Philosophical Boundary: Schopenhauer’s Impact on the Ending of the *Ring* Reconsidered”

Joseph E. Jones (University of Illinois), “Allusion and Self-Allusion in Strauss’s *Der Rosenkavalier*”

Nathan Platte (University of Michigan), “Max Steiner’s *King Kong* in Context: Investigating the Emergence of the Hollywood Symphonic Score”

Alisa White (Indiana University), “Modern Roots: The Hard Bop Core of Blue Note’s Image”

Emily C. Hoyler (Northwestern University), “Bridging the Gap between Music and Machine: Cyril N. Hoyler’s Lecture Demonstration of the RCA Mark II Synthesizer c. 1958”

Sara Gross Ceballos (Lawrence University), “Reconsidering ‘*C. P. E. Bachs Empfindungen*’”

Richard P. Nangle (Boston University), “Hanns Eisler’s Genre-Crossing *Vier Wiegenlieder für Arbeitermütter*”

Peter Gillette (University of Iowa), “Adornian Critique and Dialectical History in Luciano Berio’s *O King*”

Catherine Ludlow (Western Illinois University), “Emblems of Emotion: Manifestation of Sentiment in Zdeněk Fibich’s Piano Miniatures and Operas”

Sabra Statham (Pennsylvania State University), “Composing the Great American Symphony: George Antheil’s Symphony Nos. 2–3 Understood through Sources and Documents”

Jessica M. Moore-Lucas (University of Western Ontario), “Reconsidering Borrowing: Charles Ives and Reverential Parody”

Jeffrey Wright (Indiana University South Bend), “Composing Your Way Home: Samuel Barber’s *Capricorn Concerto* and a Reconsideration of Musical Nostalgia”

New England Chapter

2 October 2010

Amherst College

Yu Jueng Dahn (University of Cincinnati), “‘Virgin Soil’ for Bach’s Music: The American Reception of Robert Franz”

Yoel Greenberg (Princeton University), “Back to the Elements: Towards a Genetic Code of Sonata Form”

Karen Desmond, “Jacobus’s Witness to the Text of the *Ars Nova*”

Karen Leistra-Jones (Yale University), “Virtuoso Asceticism and the Problem of Theatricality in Late Nineteenth-Century Performance”

Tiffany M. Kuo (Yale University), “Race, Music, and Breach of Loyalty: the Censoring of Luciano Berio’s *Traces*”

Johanna Frances Yunker (Stanford University), “Music and Feminism in the GDR: The Case of Ruth Zechlin’s *La Vita*”

William Cheng (Harvard University), “Flights from Fancy: *Mise-en-Abyme* as Spectacular Allegory in Korngold’s *Die tote Stadt*”

19 February 2011

Wellesley College

Erinn E. Knyt (University of Massachusetts, Amherst), “Ferruccio Busoni and the Absolute in Music: Nature, Form, and *Idée*”

Claire Fontijn (Wellesley College), “Hildegard’s *Ordo Virtutum*: from Vision to ‘Opera?’”

Karrin Ford (University of Connecticut), “Wellesley and Female Interpretive Communities: Patterns of Reception”

Sarah Caissie Provost (Brandeis University), “‘Easy Money Blues’: Commercialism in the Swing Era”

Andrea F. Bohlman (Harvard University), “Reconsidering the ‘Popular’: Nineteenth-Century Polish Religious Song at the End of the Cold War”

**30 April 2011
Providence College**

- Molly McGlone (University of Pennsylvania), "Experimental Urban Musical Spaces: A Case Study of the Electric Circus in the Late 1960s"
- Patrick Wood Uribe (Princeton University), "Written Music Examples in the Nineteenth Century: Imagined Sound and Virtual Performance"
- Mark DeVoto (Tufts University), "Schubert through his Symphonies and Overtures"
- Tabitha Heavner (Central Connecticut State University), "It's 2011. Do You Know Who Your Students Are?"
- Steve Saunders (Colby College), "Music Appreciation as Musicology in the Age of Student Engagement"
- Kenneth Nott (Hartt School), "Teaching the Loss of Innocence or Seminar in Critical Editing"
- Michael Cuthbert (Massachusetts Institute of Technology), "Teaching Music History with Technology (But Not For Technology's Sake)"

**New York State—St. Lawrence
Chapter**

**30 April–1 May 2011
Wilfrid Laurier University**

- Kimberly A. Francis (University of Guelph), "Faithful Memories: Nadia Boulanger's Interpretation of Igor Stravinsky's Mass"
- Matthew Toth (University of Western Ontario), "Entering 'the Pavilion of Imposture': Neoclassicism, Collecting and Decor *chez Ravel*"
- Erin Helyard (McGill University), "Clementi the Heresiarch and a 'Black Joke' of English Domestic Keyboard Culture"
- Lydia Hamesley (Hamilton College), "'Music on Which the Story Might Ride': Paul Green's Symphonic Drama, *The Lost Colony*"
- Graham Freeman (University of Toronto), "'Writing, not about the body, but the body itself': Lute Manuscripts and the Resistance to Print in Early Modern England"
- Tyler Cassidy-Heacock (Eastman School of Music, University of Rochester), "Poetry Traced in the Air: Gesture in Leroux's *Voi (Rex)*"
- Caroline Waight (Cornell University), "Busoni Writes Bach: Machines, Mysticism and the Music of the Future"
- Philippe Latour (McGill University), "Modern Jazz: A Study of the Genre"
- Anthony Cushing (University of Western Ontario), "'It's Op. 2 that counts!': Glenn Gould as electronic composer and contrapuntist"
- Mia Tootil (Cornell University), "Transformation and Domesticity in Strauss and Hofmannsthal's *Die ägyptische Helena*"

- Amy Kintner (Eastman School of Music, University of Rochester), "On Political Correctness: Joni Mitchell's 'Woodstock' and Political Utopianism"
- Mary-Lou Vetere (Niagara Falls), "Boito's Code: Solving the Secrets of the *Scapigliati* and Revealing the Language of Chaos"
- Dillon Parmer (University of Ottawa), "Musicology, Performance, Slavery: Intellectual Despotism and the Politics of Musical Understanding"

Northern California

**26 February 2011
Stanford University**

- Daniel Leeson (Palo Alto, Calif.), "Leopold Mozart's Collection of Family Memorabilia"
- Christopher Reynolds (University of California, Davis), "Brahms's Forlorn Bridal Song: The *Alto Rhapsody* as Wedding Cento"
- Emiliano Ricciardi (Stanford University), "Late Sixteenth-Century Madrigals on Torquato Tasso's *Rime*: The Case of *Non è questa la mano*"
- Frank Ferko (Stanford University), "Uncovering Primary Source Material: An Overview of Recently Processed Archival Collections at the Stanford University Archive of Recorded Sound"
- Amanda Cannata (Stanford University), "'Look at me...': Sarah Vaughan's Performances of Gender in the 1950s"
- Kwami Coleman (Stanford University), "Miles Davis and 'Black Music': *Filles de Kilimanjaro* as a Work of Experimentalism"
- Julia Simon (University of California, Davis), "Narrative Time in the Blues"

**30 April–1 May 2011
University of California, Santa Barbara
Joint with Pacific Southwest**

- Derek Katz (University of California, Santa Barbara), "Apache Dances in the Futuristic Cellar: Erwin Schulhoff as Dresden Überdada"
- David Brodbeck (University of California, Irvine), "'Come Out of the Ghetto!': The *Goldmark-Bild* of Ludwig Speidel"
- Mindy O'Brien (University of California, Los Angeles), "Disciplining Song in Sixteenth-Century Geneva"
- John Koegel (California State University, Fullerton), "From Anaheim to Wanganui: Pianist Albert Friedenthal's Tours Around the Globe, to California, New Zealand, and Beyond"
- Byron Sartain (Stanford University), "'Unpardonable Negligence': Aesthetic Contingency and the Manuscript Dissemination of François Couperin's *Pièces de clavecin*"
- Walter Clark (University of California, Riverside), "'Eternal Spain': Federico Moreno Torroba, Miguel de Unamuno, and the Musical Aesthetics of the Franco Dictatorship, 1936–1975"

- William F. Prizer (University of California, Santa Barbara), "Court Piety, Popular Piety: The Lauda in Renaissance Mantua"
- Alexandra Monchick (University of Massachusetts, Lowell), "'Positions, shocks, simultaneities, dissociations': Zeus und Elida as Stefan Wolpe's Filmic Montage"
- Jessica Balik (Stanford University), "The Sublime, the Beautiful, and the Status Quo: Wolfgang Rihm's *Sub-Kontur*"
- Matthew Blackmar (California State University, Long Beach), "From 'Sermons in Tones' to Tin Pan Alley: Wagner and Gilded Age Music Publishing"
- Beverly Wilcox (University of California, Davis), "Italian Arias at the *Concert Spirituel*: a Skirmish before the *Querelle des Bouffons*"

Pacific Northwest Chapter

**15–17 April 2011
Western Washington University**

- Janet Youngdahl (University of Lethbridge), "The Relationship between Neume Shape, Vocal Articulation, and Ornamentation: Original Notation versus Modern Transcriptions in the Music of Hildegard von Bingen"
- Helena Kopchick Spencer (University of Oregon), "The Coronation of Two Marys in William Mundy's *Maria Virgo Sanctissima*"
- Natalie Anderson (University of British Columbia), "Grappling with the 'Eternal-Feminine': The Two Endings of Schumann's *Szenen aus Goethes Faust*"
- Harald Krebs (University of Victoria), "Declamation in Clara Schumann's Songs as an Influence on Robert Schumann's Late Song Style"
- Sharon Krebs (University of Victoria), "*Frauenliebe und Nicht-leben*: Chamisso's *Thränen*"
- Ken DeLong (University of Calgary), "Liszt and Smetana in the Mirror of Czech National Music"
- Paul Moulton (College of Idaho), "Mendelssohn's Windows: Listening to a View of Scotland"
- Julie Anne Heikel (University of Victoria), "Contradicting Convictions: King Mark's Lament as Class Allegory"
- Holland Phillips (University of Oregon), "Modernity's Consciousness of Time in Carl Nielsen's Sonata for Violin and Piano, Op. 35"
- Kirsten Sullivan (University of Washington), "*La fanciulla del West* and the 'Eastern' Western"
- Zoltan Roman (Victoria, B.C.), "Mahler's Eighth Symphony: A Space Odyssey (or, From the Middle Ages to the Twentieth Century in Eighty Minutes)"

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Papers read at Chapter Meetings

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- Anne Dhu McLucas (University of Oregon), "On the Ways of Singers with Melodies: Variation in Sung Oral Traditions"
- Mary Ingraham (University of Alberta), "Intercultural Encounters at the Threshold of Spirituality in Chan's *Iron Road*"
- Susanne Scheibhofer (University of Oregon), "Balanchine and the Origins of the Dream Ballet"
- Edward Jurkowski (University of Lethbridge), "The Role of Notation upon the Compositional Design of Morton Feldman's Late Music"
- Peter Kupfer (Reed College), "Russian or American: Aaron Copland's *The North Star*"
- Brian Black (University of Lethbridge), "The Sensual as a Constructive Element in Schubert's Late Works"
- Kimberly Beck Seder (University of British Columbia), "Africa and the Keyboard: The Case of African Pianism"
- Mark Samples (University of Oregon), "Portrait of an 'Indie-Pop' Artist: Romantic Genius, Historical Awareness, and Anti-Commercialism in Sufjan Stevens's *Come on Feel the Illinoise!*"

Pacific Southwest Chapter

2 October 2010
Ponoma College

- Roland Jackson (Claremont Graduate University), "Concerning the Analysis of Chopin's 'Enigmatical' Finale in the Sonata in B-flat Minor"
- YouYoung Kang (Scripps College), "Legacies of the WPA on the American Musical Landscape"
- Eric J. Wang (University of California, Los Angeles), "The Quiet Hand: Aesthetics of Bodily Decorum in the Keyboard Music of François Couperin"
- Matthew D. Blackmar (California State University, Long Beach), "Elisabeth Jacquet de la Guerre: A Case Study in the Politics of Gender and Canonization"
- Alejandro Planchart (University of California, Santa Barbara, Emeritus), "Compositional Planning, Motivic Structure, and Mensural Organization in Hendrik Isaac's *Virgo prudentissima*"
- Matthew Thomas (University of Southern California), "Dynamic Canons: Ornette Coleman's Sound Grammar"
- Alan Shockley (California State University, Long Beach), "Anthony Burgess's Symphonic Novel *Napoleon Symphony*: A Novel in Four Voices"

26 February 2011
University of California, Riverside

- Matthew Blackmar (California State University, Long Beach), "*The Ring* Domesticated, Wagner Democratized: The Piano Transcription as Mass Media"
- Steven Ottományi (St. Pius X Catholic Church), "Where have all the Flores Gone: Evidence for the Survival of Music for Mixed Voice Choir in the Repertoire of the California Missions"
- Alyson Payne (University of California, Riverside), "Ethel Smyth, The Great War, and Entente Cordiale"
- Erica Ann Watson (California State University, Long Beach), "Jewish Composers and Secular Christmas Music: The Creation of the American Holiday Songbook"
- Glenda Goodman (Harvard University), "Progressives and Music: an Intellectual History"

30 April–1 May 2011
University of California, Santa Barbara
Joint with Northern California

See Northern California listing for papers read.

Rocky Mountain Chapter

15–16 April 2011
Colorado College
Joint with Rocky Mountain Society for Music Theory and Southwest Chapter of the Society for Ethnomusicology

- Janice Dickensheets (University of Northern Colorado), "And the Oscar goes to...: Modern Film Music, Historical Topics, and a New Audience"
- Deborah B. Crall (Catholic University of America), "Through the Monster's Eyes: Libby Larson's *Frankenstein*"
- Daniel Obluda (University of Northern Colorado), "Anton Reicha: The Harmony of the Spheres"
- Julie Hedges Brown (Northern Arizona University), "Schumann, Beethoven Allusion, and the Recasting of Classical Sonata Form"
- Jonathan D. Bellman (University of Northern Colorado), "Franz Liszt, Frédéric Chopin, and the Anxiety of National Identity"
- Timothy David Freeze (Bloomington, In.), "Klezmer and the Posthumous Reception of the Third Movement of Mahler's First Symphony"
- Harrison Cole (University of Arizona), "Rhetorical Principles in *De mensurabili musica* (thirteenth century) and the Analysis of Perotin's *Sederunt Principes*"
- Scott Glysson (University of Arizona), "Vertical Sonority in the F Mode Motets of Guillaume de Machaut"

- Ron Anderson (University of Arizona), "Rhetoric, Form, and Expression: The Classical Dispositio in Buxtehude's Praeludium in G Minor, BuxWV 163"
- Dylan Marney (University of Arizona), "The Application of Musico-Rhetorical Theory to Stretto Fugue: An Analysis of *Contrapunctus VII* from J. S. Bach's *Art of the Fugue*"
- Jittapim Yamprai (University of Northern Colorado), "Michel-Richard de Lalande and the Airs of Siam"
- Deborah Kauffman (University of Northern Colorado), "Guillaume-Gabriel Nivers's *plainchant musical* Motets in the Repertory of the Maison royale de Saint-Louis at Saint-Cyr"
- Jaime Bofill (University of Arizona), "A Medieval Music Program for the Spanish Tuna"
- Joice Waterhouse Gibson (University of Colorado, Boulder), "*Inkle and Yarico*: Music for a Serious Subject in a Comic Opera"
- Rachael Hutchings (University of Denver), "Classical Rhetoric: Figures of Speech in Mozart's K. 451"
- Christopher M. Scheer (Utah State University), "Searching for Unity in Diversity: Music, Syncretism, and Agency at London Theosophical Headquarters, 1910–1917"
- Hidemi Matsushita (Arapahoe Community College), "Nobu and Kô Kôda: Japan's Boulangier Sisters"
- Heike Hoffer (University of Arizona), "Artistic Validation and the Arioso Chamber Ensemble in 1980s Alaska"

South-Central Chapter

11–12 March 2011
Centre College

- Terry Klefstad (Belmont University), "Shostakovich, Propagandist?"
- Emily Wuchner (University of Tennessee), "Girl Misunderstood: Judith's Anti-feminist Characterization in *Duke Bluebeard's Castle*"
- Virginia Lamothe (Belmont University), "The Cardinal-Patron as Saint: Opera and the Oratory in Seventeenth-Century Rome"
- Jordan Baker (University of Tennessee), "Gender and Subject: A Critical Evaluation of Butler's Concept of 'Subjectless' Gender"
- Christina Hastie (University of Tennessee), "Farinelli, il Castrato: The Cyborgian Man"
- Jacob Morris (University of Tennessee), "Performing the Future: Laurie Anderson and the Cyborg Sound as Postgender Prophecy"
- Jeremy Grall (University of Alabama), "Linguistic Structures in Sixteenth-Century Ornamentation: What Do Ornaments Mean?"
- Kelly Fallon (Indiana State University), "Re-evaluating Dvořák's Symphony No. 6 in D Major: Assessing the Influence of Pyotr Il'yich Tchaikovsky"

Theresa Cole (University of Louisville), "Poetic Alteration in Wolf's *Trunken müssen wir alle sein!*"

David Carson Berry (University of Cincinnati), "Metaphorical Interpretations of Modality in American Popular Songs, ca. 1920–50"

John Hausmann (University of Louisville), "Religious Thought as Manifested in the Musical Content of George Harrison's *Brainwashed*"

Jessica Moore-Lucas (Middle Tennessee State University), "Reconsidering Borrowing: Charles Ives and Reverential Parody"

Vicki Stroehrer (Marshall University), "A Preliminary Investigation of Benjamin Britten's Uses of Monotone in Song"

Pam Dennis (University of Memphis), "Near-Forgotten Nineteenth-Century Female Musicians Remembered through *The Etude*"

Francisco Albo (Georgia State University), "Historical Pianoforte Concerts in New York City, 1860–76"

Douglas Shadle (University of Louisville), "From Digital to Analog: A College Student's Playlist in the Antebellum South"

Southeast Chapter

25 September 2010

University of North Carolina, Chapel Hill

Amy Carr-Richardson (East Carolina University), "Contrapuntal Craft in Beethoven's Late Quartets"

Catherine Hughes (University of North Carolina, Chapel Hill), "Germont's 'Di Provenza il mare, il suol' and Verdi's Story-Telling Tools in *La Traviata*"

Tim Carter (University of North Carolina, Chapel Hill), "*E in rileggendo poi le proprie note*: Monteverdi Responds to Artusi?"

David Pier (University of North Carolina, Chapel Hill), "Ugandan Musicologists and the Invention of Traditional Music"

Christopher Wells (University of North Carolina, Chapel Hill), "'You Can't Dance to It': Mura Dehn's *The Spirit Moves* and Bebop as Popular Dance Music"

Ryan Ebricht (University of North Carolina, Chapel Hill), "If it ain't Dutch, it ain't much: Giaches de Wert and the Franco-Flemish Singers at the Imperial Court Chapel of Maximilian II"

Kailan Rubinoff (University of North Carolina, Greensboro), "Orchestrating the Early Music Revival: The Dutch Baroque Orchestras and the Mediation of Commodification and Counterculture"

Stewart Carter (Wake Forest University), "'On a Sliding Scale': Some Iconographic Puzzles Concerning the Early Trombone"

18–19 March 2011

University of North Carolina, Charlotte
Joint with Music History Pedagogy Study
Group's Teaching Music History Day

Kunio Hara (University of South Carolina), "Butterfly after the War: Tamaki Miura's Final Recording of *Madama Butterfly*"

Gavin Lee (Duke University), "Theorizing Beyond 'East meets West': An American Case of Intercultural Music in the Postcolony"

Erin Maher (University of North Carolina, Chapel Hill), "*Voilà le véritable Manuel*: The 'French Self' in Manuel de Falla's *Trois melodies*"

Joan Titus (University of North Carolina, Greensboro), "Shostakovich, Narrative, and Film"

Jay Grymes (University of North Carolina, Charlotte), "Notation Projects for Undergraduate Music History Courses"

Sandra Yang (Cedarville University), "Singing Gesualdo: Rules of Engagement in Music History Classes"

Alice V. Clark (Loyola University, New Orleans), "Why we still need Plato, Gregory, and Josquin"

Scott Dirkse (University of California, Santa Barbara), "Teaching Music Appreciation: Findings from Experimental Research"

Stacey Garrepy (University of Oklahoma), "Stereotypical Pop Culture Representations of Classical Music: A Focus Group Study of Undergraduate Non-Music Majors"

Jen Hund (Purdue University), "Teaching Critical Reading, Listening, and Writing Skills in a Large Classroom"

Stephen Thursby (University of South Carolina, Sumter), "Louis Sullivan, J. S. Dwight, and Wagnerian Aesthetics in the Chicago Auditorium Building"

Christopher Reali (University of North Carolina, Chapel Hill), "Selling Music for Profit: English Language How-to Write Popular Song Texts"

Kristen Turner (North Carolina State University), "I, too, Hear America Singing: Secular Songs in the Civil Rights Movement"

Katherine Turner (Claffin University), "'Here is a Strange and Bitter Crop': Billie Holiday as a *Strange Fruit*"

Candace Bailey (North Carolina Central University), "Teaching Music History in Traditionally Non-White Universities"

Elizabeth Keathley (University of North Carolina, Greensboro), "Mainstreaming Women and Gender in Music History Sequence: Projects for Student Engagement"

Mary Natvig (Bowling Green State University), "How to Be a Better Teacher: Reflections, Best and Worst Practices, and the Importance of Getting out of Bed Every Morning"

Gary Beckman (University of South Carolina), "Developing a New Frame: Reconsidering Traditional Music History Pedagogy"

Kevin Burke (Franklin College, Indiana), "Altruistic Pursuits: Service Learning in the Music History Classroom"

Julia Chybowski (University of Wisconsin-Oshkosh), "Research-Orientated Music History Survey Course"

Kevin Moll (East Carolina University), "Teaching Writing about Music History: Facilitating the Evaluation Process through 'Preemptive' Techniques"

Southern Chapter

4–5 February 2011

Nicholls State University

Christopher Phillpott (Florida State University), "Schubert, Schumann, and the Literary Symphony"

Valerie Goertzen (Loyola University, New Orleans), "Clara Schumann's Improvisations and Her 'Mosaics' of Small Forms"

Oren Vinogradov (University of South Florida), "Musical-Dramatic Symbols and German Romanticism: A New Graphical Model for Opera Analysis"

James MacKay (Loyola University, New Orleans), "C. P. E. Bach's Minority: Expository Strategies in his Minor-Mode Keyboard Sonatas, and Their Influence on Beethoven"

Charles Brewer (Florida State University), "Alma Mahler, Oskar Kokoschka and Alban Berg's Search for 'The "Right" Bach Chorale'"

Tina Huettenrauch (Louisiana State University), "Berio *Sequenza III*: Berberian vs. Castellani"

Ashley Geer (Florida State University), "The 1893 Chicago World's Columbian Exposition and the Emergence of the United States Women's Music Club Movement"

Toni Casamassina (Florida State University), "Through the Eyes of Witter Bynner: Ned Rorem's *Santa Fe Songs* (1980)"

Brett Boutwell (Louisiana State University), "Morton Feldman's *Projections* (1950–1951): Origins, Development, and Spin"

Elisa Weber (Florida State University), "'An Eternal Object': Exploration of the Infinite in Charlemagne Palestine's *Schlingen-Blängen*"

Jennifer Roth-Burnette (University of Alabama), "Quintilian and the Formation of Melodic Arguments in Parisian Organa Dupla"

Linda Cummins (University of Alabama), "Rome, Biblioteca Vallicelliana, B.83: Doctrine of *Coniunctae*"

Timothy Love (Louisiana State University), "Thomas Davis, *The Nation*, and the Politicization of Irish Music"

continued on page 24

Papers read at Chapter Meetings

continued from page 23

- Melissa de Graaf (University of Miami), "Anxiety and Appropriation in Daniel Gregory Mason's *String Quartet on Negro Themes* (1918–19)"
- Kathryn Etheridge (Florida State University), "Japanese 'Modernism': Westernization, Modernization, and Artistic Innovation in Japan during the Taishō and Early Shōwa Periods"
- Kevin Mason (University of Miami), "When We Couldn't See the Sun': Jean Michel Daudier's Soundtrack to Democracy"

Southwest Chapter

22–24 October 2010
Texas Tech University

- Roger Landes (Texas Tech University), "Bright Adventurer: Transethnic Syncretism in Harry Partch's *Delusion of the Fury*"
- Fr. Ramon Gonzalez, O.P. (San Antonio College), "Liturgical Music on the Cusp: a Parochial Close-up"
- Kim Pineda (University of Oregon), "Old Roots and New Players: The Spanish Catholic Music Tradition in New Mexico"
- Megan Varvir Coe (University of North Texas), "In the Eye of the Beholder': The Liberation and Subjugation of Salome in Strauss's *Dance of the Seven Veils*"
- Scott Strovas (Claremont Graduate University), "To Hell with all these Theories: Responses to Musical Culture in Two *Harmonielehren* by Arnold Schoenberg and John Adams"
- Nico Schuler (Texas State University), "On the Integration of Twelve-Tone Music and the Music of New Objectivity in the Music of the German Composer Hanning Schroder (1896–1987)"
- Cory Gavito (Oklahoma City University), "The Tarantella Before the Nineteenth Century"
- Sidra Lawrence (University of Texas at Austin), "Narratives of Tradition, Regulatory Tactics, and Demarcations of Belonging in a Postcolonial Landscape"
- Jann Cosart (Baylor University), "Scientia Viellatoris: The Medieval Fiddle in Theory and Practice"
- Hannah Mowrey (Eastman School of Music), "A Rose from the Line of Judah: Ancestry and Imagery in Jena Universitätsbibliothek MS22"
- Rebecca Baltzer (University of Texas at Austin), "An Inside/Outside Perspective on the Delta Blues Tradition"

16–17 April 2011

University of Texas at Austin Joint with Southern Plains Chapter of the Society for Ethnomusicology

- Erica Martin (University of Oklahoma), "Bodhrán Drummers and Irish Traditional Music in Central Oklahoma"
- Nicholas Ragheb (University of Texas at Austin), "The Making of a 'Smart Aleck' Dümbelek"
- Andy Tang (University of Texas at Austin), "The Phorbeia and Capped Reed Instruments: Together at Last!"
- J. Drew Stephen (University of Texas at San Antonio), "Glam Rock, Queen, and Fantasy Film"
- Rolf Groesbeck (University of Arkansas at Little Rock), "Robert Palmer, 'World Music,' Subaltern Hybridity, and the Study of the Individual"
- Benjamin Krakauer (University of Texas at Austin), "Globalization and the Emergence of Individualized Musical Idiom: A Case Study of Andy Statman"
- Andrés Amado (University of Texas at Austin), "The Fox Trot in Guatemala: Cosmopolitan Nationalism among Ladinos"
- Cecelia Pullen (University of Oklahoma), "Who Owns Tango? Protecting Argentina's National Heritage"
- Yvonne Kendall (University of Houston, Downtown), "Dance as Cultural Barricade in Early Modern Europe"
- Christopher J. Smith (Texas Tech University), "The Old Ways: Access, Advocacy, Inclusivity in the (Post)/(Multi)-Literate Music Classroom"
- Nico Schüler (Texas State University), "World Music in the College-Level Teaching of Music"
- Justin Patch (Tufts University and Northern Essex Community College), "Are We Part of the Music Industry? New Ethical Considerations for Music Educators"
- Celeste Martinez (University of Oklahoma), "Native American Sounds in Pop Music: Björk's World of Musical Creativity and the Fusion with Tanya Tagaq Gillis's Inuit Throat Singing Style"
- Lee Chambers (Texas Tech University), "Indigenization and Material Africa: A Tale of Two Contemporary Operas"
- Katerina Akarepi (University of Oklahoma), "Mapping Paths of Influence: Josquin, La Rue, and the *Regretz* Complex"
- Bibiana Gattozzi (University of Texas at Austin), "The Medieval *Lauda*: Reconstructing History through Current Practice"
- Anne Schnoebelen (Rice University), "*Melpomene Coronata da Felsina*: A Bolognese Cantata Anthology from 1685"

- Jonathan Saucedo (University of North Texas), "Smuggling, Betrayal, and the Handle of a Gun: Death and Autonomy in Two *Narcocorridos*"
- Chelsea Williams (University of Arkansas, Fayetteville), "'Come Forward While We Sing': Exploring the Significance of the Invitation Song in Southern Revivals"
- Eben Graves (University of Texas at Austin), "Historicizing Bengali Kirtan: Sacred and Secular Causation in Narratives of *padavali-kirtan*"
- Peter Loewen (Rice University), "Robert Grosseteste and the Franciscan Ministry of Music in Late-Medieval England and Spain"
- Timothy D. Watkins (Texas Christian University), "A New Source for Colonial Guatemalan Music: Princeton Garrett-Gates MS no. 258"
- Kim Kattari (University of Texas at Austin), "Being 'Psycho-Bettie': Reclaiming a Female Identity in a Male Subculture"
- Lana Tyson (University of Texas at Austin), "A Trans-Fabulous Sunday in the Park': Gender Instability and Celebration in the Music of Athens Boys Choir"
- Christina Hough (University of Texas at Austin), "The Voice of Kurdistan: Şivan Perwer and the Performance of Kurdish Masculinity in Turkey"
- Jamila Davey (University of Texas at Austin), "The Life of Umm Kulthum: Engaging Tradition and Shifting the Boundaries of Gender Construction and National Identity in Modern Egypt"

AMS Fellowships, Awards, Grants

continued from page 11

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

Howard Mayer Brown Fellowship for minority graduate study in musicology

Deadline: 17 December

Alvin H. Johnson AMS 50 Dissertation-year Fellowships

Deadline: 17 December

American Musicological Society, Inc.
Statement of Activities for the Fiscal Year Ending
June 30, 2011

	Current operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
Revenue				
Dues & subscriptions	\$ 354,911			\$ 354,911
Annual meeting	\$ 213,542			\$ 213,542
Sales/Royalties	\$ 44,083	\$ 6,049		\$ 50,132
Government grants		\$ 47,900		\$ 47,900
Contributions	\$ 150	\$ 14,070	\$ 41,259	\$ 55,480
Investment income	\$ 3,356	\$ 88,680	\$ 142,667	\$ 234,703
Unrealized gain in investment		\$ 165,145	\$ 265,682	\$ 430,827
Total revenue	\$ 616,041	\$ 321,845	\$ 449,608	\$ 1,387,494
Expenses				
Salaries & benefits	\$ 179,021	\$ 59,029		\$ 238,050
Subventions, Fellowships		\$ 86,285	\$ 76,000	\$ 162,285
Dues & subscriptions	\$ 2,766			\$ 2,766
Publications	\$ 98,159			\$ 98,159
Professional fees	\$ 73,627			\$ 73,627
Annual meeting	\$ 163,778		\$ 26,400	\$ 190,178
Chapters	\$ 5,261			\$ 5,261
Office expense	\$ 70,990	\$ 7,741		\$ 78,731
Total expenses	\$ 593,603	\$ 153,054	\$ 102,400	\$ 849,057
Change in Net Assets	\$ 22,438	\$ 168,791	347,208	\$ 538,437

Statement of Financial Position
June 30, 2011

	Current Operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
Assets				
Cash	\$ 256,530			\$ 256,530
Accounts receivable	\$ 1,251			\$ 1,251
Accrued income	\$ 6,000			\$ 6,000
Investments		\$ 1,503,362	\$ 3,112,783	\$ 4,616,145
Equipment		\$ 18,023		\$ 18,023
Funds held in trust	\$ 21,212		\$ 10,790	\$ 32,003
Total assets	\$ 284,993	\$ 1,521,385	\$ 3,123,573	\$ 4,929,951
Liabilities				
Accounts payable	\$ 4,300			\$ 4,300
Accrued expenses	\$ 12,356			\$ 12,356
Payroll taxes payable				\$ -
Deferred Income	\$ 13,470			\$ 13,470
Funds held in trust	\$ 21,212		\$ 10,790	\$ 32,003
Total Liabilities	\$ 51,338		\$ 10,790	\$ 62,129
Net assets	\$ 233,655	\$ 1,521,385	\$ 3,112,783	\$ 4,867,822
Total Liabilities & Net Assets	\$ 284,993	\$ 1,521,385	\$ 3,123,573	\$ 4,929,951
Total Liabilities & Net Assets, June 30, 2010:				\$ 4,369,498

50 Years Ago: 1961-62

- The financial report from the Fall 1961 IMS Congress in New York was still pending (a small surplus from the meeting reached the AMS ledgers in 1963).
- *JAMS* publication experienced a delay due to the resignation of the copyist for music examples. Board member Gustave Reese “suggested that feasibility of use of a musical typewriter be investigated.”
- The South-Central Chapter of the AMS was founded.
- The Board of Directors were relieved to see only a handful of resignations after the 1962 dues increase (from \$6.50 to \$8).
- The Board made an emergency allocation to RISM regarding a financial crisis in early 1962 that threatened the organization’s existence.
- The report of Arthur Mendel, chairman of the Committee on Music Education in Secondary Schools, “was largely confined to expression of the opinion that there is need for such a group. Since this marks a change of attitude, the report was viewed as singularly significant.”
- The Board approved an outreach attempt to Latin American institutions, agreeing to send three successive issues of *JAMS* to selected libraries and educational organizations on a trial basis.
- Joseph Kerman’s *The Elizabethan Madrigal*, the first in a projected series of dissertations, was published by the AMS.

25 Years Ago: 1986-87

- Preparations for the fall 1987 meeting in New Orleans, held jointly with the College Music Society and the Center for Black Music Research, were well underway, and included, in addition to the usual sessions and concerts, an evening riverboat cruise and a shrimp boil. The meeting was held at the same hotel scheduled for 2012.
- Volume 3 of the AMS edition of the complete works of William Billings was published.
- The “Studies and abstracts” category instituted by David G. Hughes twenty-five years earlier was removed from *JAMS*. Following the nearly 700-page volume of 1986, the Board passed a motion to limit *JAMS* to no more than 550 pages.

Obituaries

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

Gaston G. Allaire, 15 January 2011
Bartlett R. Butler, 15 January 2012
Frederick Crane, 2 September 2011
John Crawford, 5 January 2012
Charles Edward Hamm, 16 October 2011
Samuel Hsu, 2 December 2011

Leonard Ratner, 2 September 2011
Ora Frishberg Saloman, 25 November 2011
Benjamin Suchoff, 6 March 2011
Caldwell Titcomb, 13 June 2011
John Ward, 11 December 2011
Piero Ernesto Weiss, 2 October 2011

Charles Edward Hamm (1925–2011)

Charles Hamm, President of the AMS in 1973–74 and an honorary member of the Society since 1993, died of pneumonia at Dartmouth-Hitchcock Medical Center, Lebanon, N.H., on 16 October 2011.

Hamm's early musicological work was in Renaissance studies. *A Chronology of the Works of Guillaume Dufay* (1964) broke new methodological ground in ordering Dufay's music and helped serve to organize the *oeuvre* of other composers. He was a co-founder and co-director of the Musicological Archives for Renaissance Manuscript Studies at the University of Illinois.

"The 1960s" affected Hamm deeply and helped turn his scholarly attention to American and popular music. A protest at the University of Illinois in 1970 led him to teach a "Liberation Class" on "Rock and Rocks," one of the first courses on rock music. In 1971 Hamm collaborated with SEM President Bruno Nettl and mounted a germinal session on "Urban Popular Music" at a joint AMS-SEM meeting. *Yesterdays: Popular Song*

in America (1979), published after a decade of work on the subject, is a richly detailed, scrupulously researched, and dazzlingly original study of music then largely unknown to musicology. Three perspectives guided his work: that popular music is inevitably the result of a dialogue between difference, that performance (and not the "score") is an essential aspect of the genre, and that popular music is largely defined by what is demonstrably and quantifiably popular. *Music in the New World* (1983) was Hamm's monumental treatment of the whole span of American musics. Appropriately, the Society for American Music awarded *Music in the New World* its first Irving Lowens Award.

Hamm's publications give direct evidence of the broad range of his interests. He edited volumes of Irving Berlin's *Early Songs* for MUSA (1994), of Stravinsky's *Petrushka* (1967), of Leonel Powers's *Motets* (1969), and of song adaptations by Kurt Weill (2009). His *Irving Berlin: Songs from the Melting Pot* (1997) explored how concern for difference shaped Tin Pan Alley. His *Afro-American Music, South Africa, and Apartheid* (1988) is a study of how social justice intersects with music-making. *Putting Popular Music in its Place* (1995) ranges from the Hutchinson Family to Bantu Radio to Elvis to John Cage to Gershwin to a 1991 minstrel show in Tunbridge, Vt., and more.

Hamm was born in Charlottesville, Va., on 21 April 1925. After graduating from the University of Virginia in 1946, he earned an MFA from Princeton in composition. He then taught at the Cincinnati Conservatory of Music but returned to Princeton and received a Ph.D. in musicology in 1960. Hamm held musicology positions at Tulane University, the University of Illinois, and Dartmouth College, where he was named the Arthur R. Virgin Professor of Music, as well as visiting professorships at several other institutions. He was a founding member of the International Association for the Study of Popular Music and twice its chairman. ASCAP gave him a Special Achievement Award in 1998, and the Society for American Music presented him with a Lifetime Achievement Award in 2002. Other honors included a Guggenheim

Fellowship, a Fulbright research grant, and several grants from the American Council of Learned Societies.

Hamm's breadth of interests and perspectives and his challenges to orthodoxies led him to write in 1993 that he was "a scholar without a home discipline." It was some final comfort for him to know that the community he had long sought had by the end come seeking him.

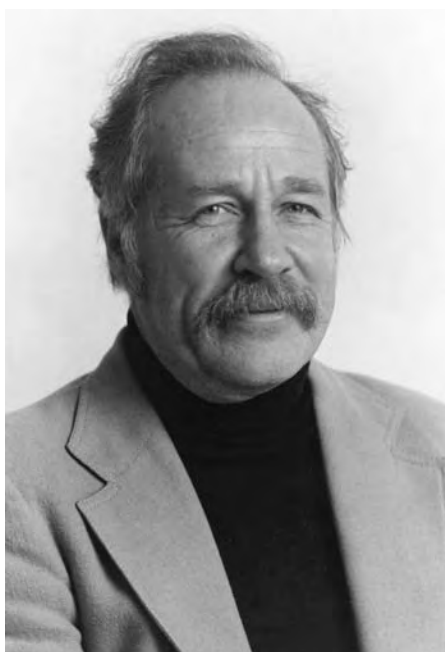
—Dale Cockrell

Leonard Ratner (1916–2011)

Leonard Gilbert Ratner, an honorary member of the Society since 1998, died on 2 September 2011 in Palo Alto, Calif., at the age of 95. Born 30 July 1916 in Minneapolis, Minn., he came to California as a small child, eventually earning his Ph.D. in Music in 1947 under Manfred Bukofzer at the University of California, Berkeley (the first granted by that institution), while also serving as concertmaster of the U.C. Berkeley Symphony. He taught on the Stanford University music faculty from 1947 until almost a decade after his official retirement in 1984, and he was the dedicatee of a Festschrift: *Convention in Eighteenth- and Nineteenth-Century Music*, ed. Wye J. Allbrook, Janet M. Levy, and William P. Mahrt (1992).

In addition to his musicological work, Ratner was an active composer until about 1960; he had studied with Frederick Jacobi and Arnold Schoenberg and was later described by Virgil Thomson as "a composer of highly expert grace and impeccable charm." Edgar Sparks, writing in the *Musical Quarterly* in 1955, noted that "the postulates of [the Classical] style quite naturally became the point of departure for the development of his personal idiom." Ratner was indeed best known for his work with the Classical repertoire; his *Classic Music: Expression, Form, and Style* (1980) was in many ways the summary and culmination of his earlier research on period structure and the harmonic aspects of Classical form, which had been appearing in print since the late 1940s.

Ratner also wrote for a variety of non-specialist readerships, including music theory students (*Harmony: Structure and Style*, 1962), music appreciation students (*Music: The Listener's Art*, 1957, 3rd ed. 1977), and the informed general reader (*The Musical Experience*, 1983). Besides *Classic Music*, he also wrote *Romantic Music: Sound and Syntax* (1992) and *The Beethoven String Quartets: Compositional Strategies and Rhetoric* (1995), works of profound scholarship intended for all musicians and music scholars from the graduate level up.



Charles Hamm

One of Ratner's most enduring legacies is the idea of the musical *topic* (from the Greek *topos*), the surface musical formulas found in much common-practice music. The study of topics enables listeners to identify not only gestural vocabulary (march, hunt, fantasia style, etc.) but also the layers of class associations, cultural referents, and affects that these gestures implied. Building on Ratner's work, topical studies and analysis now constitute thriving subdisciplines in both music history and music theory.

—Jonathan D. Bellman

Ora Frishberg Saloman (1938–2011)

Born in Brooklyn, NY, on 14 November 1938, Ora Frishberg Saloman died on 25 November 2011 after a brief illness. She earned her bachelor's degree from Barnard College and her master's and doctoral degrees from Columbia University. While subjects related to her dissertation, "Aspects of 'Gluckian' Operatic Thought and Practice in France: The Musico-Dramatic Vision of Le Sueur and La Cépède (1785–1809) in Relation to the Aesthetic and Critical Tradition," returned often throughout her scholarship, interwoven among such explorations of music and music criticism in eighteenth-century France are many that shift the focus to nineteenth-century America and investigate the reception of European music here. These include *Beethoven's Symphonies and J.S. Dwight: The Birth of American Music Criticism* (1995) and *Listening Well: On Beethoven, Berlioz, and Other Music Criticism in Paris, Boston, and New York, 1764–1890* (2009).

Awarded an NEH Fellowship in 1989, Saloman also received a Fulbright Fellowship and many research awards from CUNY. In 1999 she was a Visiting Scholar in Residence at Queen's University in Kingston, Ontario, and from 1995 to 1997 she served as a member of the editorial advisory board of *American Music*.

Saloman began teaching at Baruch College of the City University of New York (CUNY) in 1971, adding affiliation with the CUNY Graduate Center in 1996. She quickly became

a vital member of Baruch's Department of Music (now the Department of Fine and Performing Arts), serving as chair from 1978 to 1984 and establishing its music major program. A fine violinist, she performed widely both before and after joining the faculty. Her dedication to teaching was extraordinary and inspiring, and she cherished the opportunity to open students' minds to classical music. Students adored her: They felt challenged to grow and learn, and they appreciated that they were treated with the utmost fairness and respect.

Dedication to students and teaching extended to Saloman's seminars at the Graduate Center, where she also was a much sought-after advisor, known for her detailed and thoughtful comments and her willingness to spend long hours with students. Her concern for students and for the study of music criticism and reception history was formalized only a few months before her death through her generous gift to the Society, an endowment that will facilitate research and travel for future generations of scholars (see the story on p. 3).

Students and colleagues often remarked on the balance Ora maintained between a kind of old-world formality and abundant enthusiasm. One graduate student recalls that after mentioning that she knew some of Saloman's former students, "she clapped her hands in a giddy way, grinned, and said, 'Oh! My people!'" That is how many will remember her.

—Dennis Slavin

Piero Ernesto Weiss (1928–2011)

Piero Weiss, who forsook a career as a concert pianist for one in musicology, ultimately founding the department of music history at the Peabody Conservatory, died in Baltimore on 2 October 2011 from complications of pneumonia at the age of 83. He leaves a son, Antonio, a daughter, Maria Leandri, a former wife, Carole Severson Weiss, with whom he remained close, and six grandchildren.

He was born in Trieste, Italy, into a prominent Italian Jewish family. His father, Ottocaro Weiss, an insurance executive, was the

executor of the estate of James Joyce, a personal friend. His mother, the former Ortensia Schmitz, was a violinist and a niece of the novelist Italo Svevo. The family fled Fascist Italy in 1938 and, after periods in Switzerland and Great Britain, arrived in New York in 1940.

As a young man, Piero studied piano with Isabella Vengerova and Rudolf Serkin, music theory with Karl Weigl, and chamber music with Adolf Busch. He was a member of a generation of rising pianists that included Gary Graffman, Claude Frank, Leon Fleisher, Jacob Lateiner, and Seymour Lipkin, all of whom remained his close friends. For about a decade beginning in 1949, he appeared regularly as a recitalist either alone or in a duo with violinist Björn Andreasson. His broadcast performance of Mendelssohn's First Piano Concerto from Lewisohn Stadium in July 1958 happened to be a part of the first FM transmission in stereophonic sound. Later he recorded music by Schumann, Debussy, and Ravel for a Swedish record club.

At the same time, he enrolled at Columbia University, earning a B.A. in 1950 and a Ph.D. in musicology in 1970 with a dissertation titled "Carlo Goldoni, Librettist: The Early Years." He taught at Columbia from 1964 to 1985, when he joined the faculty at Peabody, a part of Johns Hopkins University. He also taught at the Curtis Institute in Philadelphia.

Italian opera and its theoretical and aesthetic premises remained his scholarly specialty, although he is best known for having edited three widely used anthologies: *Letters of Composers Through Six Centuries* (1967), *Music in the Western World: A History in Documents* (1984, 2nd ed. 2007; with Richard Taruskin), and *Opera: A History in Documents* (2002). He was a devoted teacher and remained at the job, full time, to the end of his life. He was gifted with a rare sense of humor and a rare capacity for abiding friendships.

—Richard Taruskin

Membership Dues

Calendar Year 2012

Regular member	\$110
Sustaining member	\$200
Income less than \$30,000	\$55
Student member	\$40
Emeritus member	\$50
Joint member	\$45
Life member	\$2,000

Overseas, please add \$20 for air mail delivery. Students, please enclose a copy of your current student ID.

AMS Membership Totals

Current total membership (as of 31 October 2011): 3,462 (2010: 3,533).

2010 members who did not renew: 603

Institutional subscriptions: 919

Breakdown by membership category

Regular, 1,586
Sustaining, 9
Low Income, 416
Student, 862
Emeritus, 363
Joint, 78
Life, 65
Honorary and Corresponding, 66
Complimentary, 17

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Newsletter Editor's Message

The AMS is pleased to announce the appointment of Andrew H. Weaver as Editor of the AMS Newsletter for a three-year term beginning with this issue. A specialist in sacred music in seventeenth-century Vienna and German Romantic song, he is associate professor and head of musicology at the Catholic University of America.

It was with excitement and some trepidation that I accepted President Anne Walters Robertson's invitation to serve as Editor of the *AMS Newsletter*. As announced in her first issue (February 2010), my predecessor Marica Tacconi brought a new vision to this venerable publication, seeking to reconsider how the *Newsletter* can better serve the Society. In conversations with various members after accepting the job, I've learned that many of you agree that the *Newsletter* has become more valuable and more fun to read over the past two years. As Editor, I plan to continue Marica's vision, incorporating such new items as her recently implemented interview format and feature stories on topics of interest to the membership, but never at the expense of the items that many of you depend on the *Newsletter* to provide. As this is your publication, I am always happy to receive story ideas; please never hesitate to contact me (weavera@cua.edu; don't forget the second "a"!) with suggestions of what you'd like to see here.

—Andrew H. Weaver



Andrew H. Weaver
AMS Newsletter Editor

Interested in AMS Committees?

The president would be pleased to hear from members of the Society who wish to volunteer for assignments to committees. Those interested should write Anne Walters Robertson, and are asked to enclose a curriculum vitae and identify their area(s) of interest.

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

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
www.ams-net.org

Newsletter Address and Deadline

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

Andrew Weaver, *AMS Newsletter* Editor
Catholic University of America
weavera@cua.edu

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