More than “Dreamin’”
Los Angeles 2006

The AMS will meet in Los Angeles on 2–5 November 2006. At this time of year, the weather is typically mild: daytime temperatures average in the low 70s, and drop down to the 50s at night. There is a limited possibility of precipitation, but Angelinos tend to work hard to overlook this. The meeting will take place in the luxurious Hyatt Century Plaza Hotel, a stylish ’60s-era landmark that has hosted scores of Hollywood icons, political figures, and other famous folk.

The Hyatt Century Plaza takes its name from its location in the LA area known as Century City, a set of former studio lots that were razed and redeveloped as some of the most significant real estate on LA’s west side. Century City is only minutes away from the center of Beverly Hills shopping districts, and offers easy access to all of West LA, including Westwood (home of UCLA), Brentwood, Santa Monica, and Venice Beach. Only slightly farther away are such mythologized neighborhoods as West Hollywood, Holly-

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OPUS Approaches First Million

As this issue of the Newsletter went to press, the OPUS Campaign—Opening Paths to Unlimited Scholarship—was approaching its first $1 million in gifts and pledges. The conspicuous success of the quiet phase of the campaign, which achieved unanimous participation of the Board of Directors and past presidents in amounts of $5,000 and greater, emboldened the campaign committee and the Society’s directors to establish an ambitious goal of $3.5 million, to be concluded by the time of the seventy-fifth Annual Meeting in 2009 in Philadelphia.

An endowment of this size will be able to extend a robust program of funding for research, travel, publication, and other opportunities to all our constituencies, from graduate students and independent scholars, on and on—to all who offer our profession exciting advances in music scholarship. Contributions may be unrestricted and thus used for particular opportunities as they arise, or directed to any available named fund, from A (Alvin H. Johnson AMS 50 Dissertation-year Fellowships) to W (Eugene K. Wolf Travel Fund for European research). A list of these funds appears on our webpage: www.ams-net.org/opus.

One of the many new developments we celebrate with this issue is a very handsome gift to the Janet Levy Fund, which supports the research of independent scholars. New memorial funds have been established to commemorate Lenore Coral (1939–2005), in support of the American RILM office; M. Elizabeth C. Bartlet (1948–2005), for research in France; and Martin Picker (1929–2005), in support of publications.

Of a certain urgency, given the way the book publishing trade is shaping up, is the major enhancement of our funds available to support scholarly publications, including the Joseph Kerman Fund established to this end.

It was announced at the National Meeting in Washington, D.C., that Jessie Ann Owens would be succeeded as chair of the OPUS

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President’s Message

I’ve just finished Lynne Truss’s delightful Eats, Shoots & Leaves, and after recalling a student tone-deaf to grammar who contested my objection to “Being that Beethoven was a great composer” (“That’s just your opinion,” he said winningly), I was moved in my AMS-centric way to think of the Annual Meeting as providing punctuation in our busy lives. (A Board member recently said to me, “You need to get out more.”) Our rich and stimulating meeting at the elegant Omni Shoreham in Washington offered a full array of questions, exclamations, and more fluid discussion markers over the course of four intense and interactive days, and I would like to thank the wonderful trio of Anna Maria Busse Berger for stewarding the program, Dee Gallo for coordinating the local arrangements, and Bob Judd for being everywhere at once.

I would particularly like to thank George Lewis, Ruth Solie, and Richard Taruskin for taking part in the first unscripted Presidential Forum, which drew a large crowd to a conversation on “Histories and Historiographies.” The advantages of lively improvisations are offset by the lack of subsequent written record, but the topics ranged from the past as landscape, with the panelists disagreeing over whether one can “see the whole” and in the narrative of human actions assess “who is framed as having agency,” to ways of determining “what goes without saying” in past cultures, thus widening the sources of inquiry and complicating the way we frame the general and the particular. A vigorous question period led to considerations of the role the AMS plays with sister musical disciplines and societies, as well as the role of musicology in intellectual life generally.

As you will read in the report of the executive director, the AMS office is moving to Brunswick, Maine. President Barry Mills of Bowdoin College has assured me that he considers it an honor to house the Society, and thanks to him we will have more space, staff, and resources to serve our membership better.

The decision to leave Philadelphia after nearly fifty years was not taken lightly by the Board; after careful deliberation it voted unanimously to approve the change. We are confident that Bob Judd and his staff will make the transition as seamless as possible.

A word about the AMS election cycle: officers and Board members are elected in the spring, with results announced in the August Newsletter. They take office following the Business Meeting of the Society, held at the Annual Meeting on Saturday. The newly elected president, however, first serves as president-elect for a year, then as president for two years (together with the vice president; you are now electing the one who will serve with Charles Atkinson), then as past president for a final year. Thus the next president is elected while the current president has barely gotten started with her term! My profound thanks to the hardworking Board members who finished their terms in Washington: Virginia Hancock, Massimo Ossi, Michael Tusa, and Past President Peter Burkholder.

September saw the ravaging of New Orleans, as well as the tragic death of Board member Beth Bartlet in Durham. We are very moved by the commitment of Beth’s friends in establishing an OPUS fund in her name (see p. 3) and hope that it flourishes like the Janet Levy Fund, similarly begun by friends of a sorely missed musicologist (p. 2). I am deeply grateful for the generosity of our members, which has also led to plans for book donations to rebuild music libraries in New Orleans. The Music Library Association continues to work with the Tulane Music Library to replace the collection; please visit http://haverfordlibrary.typepad.com/mla_hurricaneassist/ for the most current information. Many thanks to Paula Matthews and Laura Macy for their work on this project.

I look forward, as ever, to receiving whatever punctuation marks you send my way.

—Elaine Sisman

Janet Levy Fund for Independent Scholars

The Janet Levy Fund for Independent Scholars was established by the AMS Board of Directors in 2004, thanks to generous donations from her family, friends, and colleagues. Janet Levy was an independent scholar who played an important role in the Society prior to her death in 2004.

Guidelines

The purpose of the Janet Levy Fund is to support professional travel and research expenses for independent scholars who are members of the American Musicological Society.

Eligibility: The award is open to members of the American Musicological Society who hold the Ph.D. or similar degree (e.g., D.M.A. in Historical Performance), who are not employed as full-time faculty in an institution of higher learning, and who are not emeritus faculty. No individual may receive a Levy Award more than once in a three-year period.

Kinds of Projects: Examples of projects supported by the Levy Fund include travel to the Annual Meeting of the AMS, to a conference to read a paper or participate in an official capacity, or to archives or research libraries; research expenses; microfilms; and specialized research materials. Award amounts will range between $500 and $2,000.

Proposals are evaluated by a committee of three appointed by the AMS president.

Proposal requirements: Send one copy of each of the following:

• Narrative (500 words maximum) outlining the proposed project and its importance for the applicant’s career (be as specific as possible)

• Proposed budget detailing when and how the funds are to be used

• Curriculum vitae (please include a word on how you are currently making a living)

• One letter of recommendation from a scholar familiar with the applicant’s work (to be sent under separate cover directly from the referent to the AMS)

Deadlines: Send all materials to be received by 25 July 2006 for travel and research to be undertaken between 1 September 2006 and 31 August 2007; and by 25 January 2007 for travel and research to be undertaken between 1 March 2007 and 28 February 2008.

Send to application materials to:
AMS, Attn: Janet Levy Award, 201 S. 34th St., Philadelphia PA 19104-6133; ams@sas.upenn.edu. E-mail submissions are encouraged.

Notification of the award will be made by 25 August 2006 and 25 February 2007, respectively. Funds must be spent within one year of the award.

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LA is bursting with wonderful activities

LA contains a number of very fine museums (LACMA, MOCA, the Norton Simon, the Hammer, and the Getty are probably the best known); the LA Opera performs at the Dorothy Chandler Pavilion, and the LA Philharmonic at Frank Gehry’s astonishing Disney Hall. But popular music has a long history in LA, too, and visitors may wish to sample the activities along the Sunset Strip, at the legendary Whiskey a Go-Go or the Viper Room.

All in all, LA is bursting with wonderful activities, but there are two problems—where to go and how to get there. The local arrangements committee will provide an extensive list of activities that may be of interest to AMS members, and offer help with directions. Travel is a more uncertain proposition.

Public transportation is practical for trips of short duration; (almost) nobody walks in LA, but many do take the bus from Century City to neighborhoods that are close by. If AMS members wish to do any extended travel within LA, they may want to consider splitting the costs of a rental car with others attending the conference.

—Mitchell Morris, Local Arrangements chair

AMS Los Angeles 2006

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Almost since its beginning, Los Angeles has been marked by an extraordinary range of immigrant groups. It is said that far more than a hundred languages are used daily in Los Angeles county, and the dazzling mix gives Angelenos a huge variety of places to shop and cuisines to sample. LA is perhaps most famous, however, for being the heart of the American entertainment world. The Industry contributes its extra buzz to LA at every level. Major studios in town include ABC, CBS, NBC, Fox, Disney (locally called “The Mouse”), Paramount, Sony, Universal, and Warner Brothers. There are tours in some cases, or you may even wish to appear in a studio audience. Star sightings are not unknown.

—D. Kern Holoman and Anne Walters Robertson, OPUS co-chairs

AMS OPUS

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Campaign by D. Kern Holoman and Anne Walters Robertson. The idea for OPUS grew out of a Board retreat held during Jessie’s presidency; she has worked for the past two years to get the campaign off to a good start. The full Campaign Committee, listed on the website, and its incoming co-chairs heartily salute President Owens for her tireless efforts, and continue to work closely with her to achieve the goals of the campaign.

What’s important now is to think BIG. To achieve our $3.5 million goal we need the support of 100 percent of the membership. For those who are financially stable, we ask that you consider a pledge of $1,000 per year through 2009. Please use the pledge form included with this mailing, or go to www.ams-net.org/opus.

—D. Kern Holoman and Anne Walters Robertson, OPUS co-chairs

2005 Annual Meeting: Washington, D.C.

A record number—nearly 1,600—attended this year’s Annual Meeting in Washington, D.C. One-hundred forty-four papers were read, and the quality was very high.

I would like to thank the members of the program committee: Geoffrey Block, John Butt, Helen Greenwald, Thomas Grey, and Anne Sheffler. The committee made a special effort to invite session chairs from abroad, and we would like to thank them for coming. We are similarly grateful to several scholars from neighboring disciplines who agreed to chair sessions.

The most important change in procedure was the increase in abstract length to 500 words, which we all agreed was an improvement. We had slightly fewer submissions (501, down from 577 in 2004). The topics were as diverse as our Society, ranging from an entire session on the Caput Masses (which, believe it or not, was not pre-arranged), to sessions on historiography, “Chant as an Expression of Identity,” Broadway shows, Parsifal, jazz, Russian modernism, and so on. Most presenters were glad to have thirty minutes, rather than the twenty of previous years, to present their papers.

The committee accepted six evening sessions, ranging from “Cold War and Changing Ideologies of New Music,” to the currently hotly debated and much anticipated “Copyright Issues in Scholarly Editions of Music”; and a brand-new topic, “Music and Regional Environments: Musicology and Ecocriticism.” This year members of the Society were able to attend the fine paper of Pisk Prize-winner Paul Berry, because it was given on Sunday morning after the award was announced.

The performance committee (James W. McCalla, chair, Elisabeth Le Guin, and Neal Zaslaw) put together a very strong and varied program, from Victorian parlor music to art songs from Latin America. One of the high points was the Washington National Opera’s performance of Porgy and Bess.

A well-attended Presidential Forum on “Histories and Historiographies” with George E. Lewis, Ruth A. Solie, and Richard Taruskin allowed for a lively discussion steered by Elaine Sisman. Many people took advantage of the excursion to the Library of Congress. The OPUS Campaign Committee made sure that every musicologist understood that we are in the midst of a major fundraising campaign by selling OPUS mugs. The fact that approximately two hundred people attended the OPUS reception Friday evening bodes well for the success of the campaign. It is most impressive that President Elaine Sisman managed to finish the business meeting on time, even though there were more awards given than ever before!

Special thanks should be extended to the local arrangements committee, chaired by Denise Gallo, for making sure that everything ran smoothly. The hotel was the best I ever stayed in at a convention, with ample room in the lobby to sit and talk to friends. Happily, there were no backups in the elevators because the hotel had only eight floors.

I suspect that I speak for many when I say that my main regret is that all of these activities simply did not leave enough time to catch up with old friends, or to look at the many museums Washington has to offer. In fact, numerous people complained that they could not go to the museums because there were so many papers they wanted to listen to. Complaints of this sort are what a program committee loves to hear.

—Anna Maria Busse Berger, Program Committee chair
Executive Director’s Report

Big news: the AMS office is moving away from the University of Pennsylvania and the city of Philadelphia to Bowdoin College and the town of Brunswick, Maine.

The AMS office is perhaps more well known in printed and virtual space than physical location; nevertheless, we have been located in Philadelphia, thanks to the good graces of the University of Pennsylvania and its music department, since July 1959, when Otto E. Albrecht, treasurer of the Society since 1953, brought the AMS here from its previous business office in Canton, New York. Alvin H. Johnson, professor of music at Penn, took over as treasurer in October 1970. Otto Albrecht continued as business manager of the Society until July 1978, when Alvin Johnson became the the first executive director of the AMS. Albrecht continued as advertising manager of the Journal until July 1985, when Alvin Johnson became the the first executive director of the AMS. Albrecht continued as advertising manager of the Journal until 1984. Alvin Johnson directed the Society ably during these growth years, retiring suddenly in 1993 following a stroke. Ruth Steiner and Martin Picker maintained the AMS with the assistance of Jacqueline Bruzio until the fall of 1996, when I was appointed as executive director, conveniently for everyone, since my family was located in Philadelphia, and my wife, Cristle Collins Judd, was a faculty member in the music department at Penn.

So after forty-seven years at Penn, with the move of my family to Brunswick (my wife has accepted a deanship at Bowdoin College), the AMS will pull up roots and move. It’s a nostalgic time in many ways, looking back on the years here and the legacy of the administrators who worked for the AMS in addition to their substantial responsibilities at the University of Pennsylvania. The university and its music department have been extraordinarily generous to the AMS over the years, and the Society owes our friends at Penn an enormous debt of gratitude. The AMS will always have an important relationship with Penn, where our historical documents and archives will continue to reside.

Bowdoin College has also been extraordinarily generous to the AMS in offering facilities and administrative assistance. It’s an exciting prospect, one that I am very much looking forward to.

The official move date is July 1; there will be further communication about the move in due course, but since most Society business is transacted electronically, we anticipate that the disruption to member services will be kept to a minimum during the transition.

Meanwhile, the Society is growing, slowly but steadily. Our membership stands at 3,614, up by more than three hundred in the past three years. Although it would require herculean demographic analysis to figure out the roots of the growth, I suspect it has something to do with the energy generated by our capital campaign, OPUS, together with the initiatives taken by our various committees. We’re in an active season of musicology. It’ll be interesting to see the changes as we move toward 2009 and the conclusion of OPUS. To that end, the AMS Board of Directors is holding an extended meeting in Los Angeles in March to strategize and set our course for the next few years. More about that will be forthcoming in the August Newsletter.

One element of our growth is the Annual Meeting, and last year’s in Washington, D.C., was particularly invigorating. We had about 1,600 attendees and a many-faceted meeting with “way too much” going on. Thanks are due to the hundreds of dedicated members who pitched in to help make the meeting flow so smoothly; I must single out Dee Gallo, who worked at the helm of the Local Arrangements Committee so calmly and effectively.

The Philadelphia office is in transition; but even before the move arose, we had to bid good bye to Shawna Milazzo, who so well maintained the office for the past two years. We wish her well as she pursues her teaching career. John Andrew Bailey kindly agreed to fill the position on a temporary basis until the move.

If you’re one of the two hundred new members who have joined the Society since August 2005, welcome! I hope you’ve found the Society helpful so far, and would simply ask that you continue your musicological pursuits as well as you possibly can. When you see avenues the Society can take to help further the discipline, by all means let us know: JAMS, committees, the Board of Directors, AMS-L, and so on, all provide ample opportunity to add your contribution to our shared interests and goals.

—Robert Judd

Treasurer’s Report

I was very pleased to inform the membership at the annual Business Meeting and Awards Ceremony in Washington, D.C. that our Society’s endowments had done amazingly well during the previous twelve months, in spite of the generally dismal tone of the financial news, with interest rates rising, oil surpassing $70 per barrel, and devastating hurricane damage. This is the third consecutive annual report since the 2000-02 stock market crash where the list of percentage returns for our various funds displayed a sea of plus signs.

From October 2004 to October 2005 our stock mutual funds performed even better than they did during the previous twelve months. The various large-cap stock funds were up 10–14% (vs. 6–10% the previous year). But the real stars were the mid-cap stock funds, up 27% (vs. 14%), and the small-cap stock fund, up 20% (vs. 14%). The bond mutual funds were up a respectable 3.5%, though this was a shade less than the 4.8% of the previous year.

The most important news, however, is that the grand total of our endowments has surpassed $2.5 million for the first time—$2.587 million, to be precise. One year earlier the endowments stood at $2.13 million; the increase is due both to the OPUS Campaign and our good investment returns.

—James Ladewig

Interested in AMS Committees?

The president would be pleased to hear from members of the Society who wish to volunteer for assignments to committees. Interested persons should write Elaine Sisman, Music Department, 604 Dodge Hall, Columbia University, MC 1811, 2960 Broadway, New York, NY 10027; ess3@columbia.edu; and are asked to enclose a curriculum vitae and identify their area(s) of interest. If you’re interested, you should also talk with committee chairs about various activities. See the AMS Directory or the AMS Web site for further information.
Bartlet Fund Established

The M. Elizabeth C. Bartlet AMS Fellowship for Research in France is a memorial to Beth Bartlet (1948–2005), one of the foremost scholars of French music from the eighteenth and nineteenth centuries. Her exemplary research was centered in Paris, where she was a commanding and beloved presence in the libraries and archives. This fellowship honors her many contributions to the field of musicology and to the AMS. It is to be awarded annually to a student at or graduate of an American or Canadian university to conduct doctoral or post-doctoral musicological research in France.

At present, the Bartlet Fund is an established endowment fund of the AMS to be used for unrestricted named travel grants; when the total surpasses $25,000, it will become the fellowship fund described above. Thus far, over sixty family members, friends, and colleagues have contributed nearly $14,000 to the fund.

The fund was proposed by an ad hoc committee consisting of Annette Fauser (Duke University), Jane Fulcher (Indiana University), Philip Gossett (University of Chicago), Bruce Gustafson (chair; Franklin & Marshall College), and Lesley Wright (University of Hawaii). It is now part of the OPUS campaign, and contributions to the AMS can be designated in whole or part to the Bartlet fund.

Meetings of AMS and Related Societies

2006:
SAM/CBMR: 15–19 March, Chicago, Ill.;
AMS/SMT: 2–5 Nov., Los Angeles, Calif.;
CMS: 13–17 Sep., San Antonio, Tex.;
SEM: 15–19 Nov., Honolulu, Hawai‘i

2007:
SAM: 1–4 March, 2007, Pittsburgh, Pa.;
AMS: 1–4 Nov., Quebec City, Canada;
CMS: Chicago, Ill.;
SEM: Columbus, Ohio

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

2009:

From Revising Grout to Canon Blasting: Teaching Music History Day at Bowling Green

On 15 October 2005, Bowling Green State University’s College of Musical Arts hosted the third annual Teaching Music History Day (TMHD). Peter Burkholder (Indiana University) was the keynote speaker, and more than fifty faculty and students from the Midwest and east coast attended. Burkholder’s talk centered on his revision of A History of Western Music, known to most of us as “Grout.” Among Burkholder’s most important goals for the new edition were putting people first, providing more cultural and historical context, and making the text more flexible, more relevant, and easier to use.

An established and much-anticipated event

The day also included a panel on “Practical Approaches to Canon Blasting” (with Matt Baumer of Indiana University of Pennsylvania, Steven Cornelius and Carol Hess of BGSU, and Kathryn Lowerre of Michigan State University). Mark Clague (University of Michigan), Ann Marie Reynolds (SUNY, Geneseo), Rob Haskins (University of New Hampshire), Eric Hung (Westminster Choir College), and Per F. Broman (BGSU) presented papers on innovative approaches to courses and curricula. Finally, Carlos Maldonado from Connect4Education demonstrated the capabilities of the company’s on-line courses.

Participants also enjoyed time for discussion both after sessions and during meals. The atmosphere of the day was especially congenial and inspiring with students and seasoned faculty sharing ideas focused on our common goal of effective teaching.

Teaching Music History Day was conceived three years ago by Kathryn Lowerre, who hosted the first TMHD at Michigan State. The event was so successful that we reconvened in the fall of 2004 under the leadership of Mark Clague and his colleagues at the University of Michigan. Now past its third year, TMHD seems to be an established and much anticipated annual event. We receive partial financial support from the Society’s Midwest Chapter, but the organizing is done on a grass roots level. The papers presented at this year’s conference will be posted on the forthcoming Music History Pedagogy Web. For more information on either the Web page or TMHD, please contact me at mnatvig@bgsu.edu.

Mary Natvig

AMS Fellowships, Awards, and Prizes

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

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

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

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

AMS Publication Subventions
Deadlines: 15 March, 15 September

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

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

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

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

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

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

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

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

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

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

Noah Greenberg Award for outstanding performance projects
Deadline: 15 August

CCD Travel Fund to attend the annual meeting
Deadline: 25 September

—Mary Natvig
Awards, Prizes and Honors

Honorary Members

Ruth A. Solie, Sophia Smith Professor of Music at Smith College, studied at Smith College (B.A. 1964) and the University of Chicago (M.A. 1966, Ph.D. 1977). She joined the Smith faculty in 1974, has held visiting appointments at Yale, Harvard, and Columbia, and has been invited to deliver lectures throughout the world.

Solie’s central contributions to the discipline have been in the area of women’s studies, social history, and the history of ideas surrounding musical practice and reception: the edited volume *Musicology and Difference* (University of California Press, 1993), her studies of Sophie Drinker, and her recent book *Music in Other Words: Victorian Conversations* (University of California Press, 2004), which was a finalist for the Kinkeldey Award in 2005, explore critical issues of historiography and methodology as well. Her essays have appeared in *19th-Century Music, Current Musicology, Women and Music, Journal of Musicology*, and other journals, as well as in important edited collections like *Music and Text* (1992) and *Disciplining Music* (1992). Her valuable editorial contributions include the nineteenth-century volume of the revised *Strunk Source Readings in Western Music* (Norton, 1998) and the Festschrift for Leonard Meyer, co-edited with Eugene Narmour (*Explorations in Music, the Arts, and Ideas*, Pendragon, 1988). In addition, she has served on numerous editorial boards, as associate editor of *19th-Century Music* (since 1990), and as one of three general editors of the Cambridge University Press series New Perspectives in Music History and Criticism.

Solie has served the Society as president (1999–2000); prior to that, she was editor of the Newsletter, two-term member of the Editorial Board of the Journal, Council secretary, and secretary of the Society. She continues to be actively involved in the Society as chair of the Publications Committee.

Glenn Watkins is Earl V. Moore Professor Emeritus of Music History and Musicology at the University of Michigan. He was initially attracted to musicology through Helen Hewitt, his first organ teacher. He later studied organ with Nadia Boulanger at Fontainebleau, where he played the Poulenc Organ Concerto for the composer.

After completing his Ph.D. in musicology at the Eastman School of Music with Charles Warren Fox, he continued his research in London and Oxford as a Fulbright scholar. Prior to his arrival in Ann Arbor in 1961, he taught at Southern Illinois University and the University of North Carolina, Chapel Hill. The recipient of grants and fellowships from the American Council of Learned Societies and the National Endowment for the Humanities, he served as co-editor of the complete works of Carlo Gesualdo with Wilhelm Weismann (*Ugrino Verlag*, 1957–67). His critical study of Gesualdo was a 1974 National Book Award nominee and has been translated into Hungarian, German, and Italian.


His Gesualdo research led to collaborations with Igor Stravinsky in 1959 and 1968 and with Alfred Schnittke in 1992, and for his ongoing commitment to this composer he was awarded the Premio Internazionale Carlo Gesualdo in 2005.

AMS Awards and Prizes

The Otto Kinkeldey Award is presented annually by the Society to honor an outstanding book by a senior scholar. This year’s award winner is Susan McClary (UCLA) for her book *Modal Subjectivities: Self-Fashioning in the Italian Madrigal* (*University of California Press*).

The Society also named two finalists from this year’s field of Kinkeldey Award nominees: Ruth A. Solie (Smith College) for her book *Music in Other Words: Victorian Conversations* (*University of California Press*) and Elijah Wald for his book *Escaping the Delta: Robert Johnson and the Invention of the Blues* (*Harp-

The Robert M. Stevenson Award, inaugurated last year, is given in recognition of outstanding scholarship in Iberian music. This year’s award was given to Cristina Magaldi (Towson University) for her book *Music in Imperial Rio de Janeiro: European Culture in a Tropical Milieu* (Scarecrow Press).

The Claude V. Palisca Award for an outstanding edition or translation is another new award of the Society. The inaugural winner of the Palisca Award was Ross W. Duffin (Case Western Reserve University) for *Shakespeare’s Songbook* (W.W. Norton).


The Paul A. Pisk Prize for an outstanding paper presented by a graduate student at the annual meeting was awarded to Paul Berry (Yale University) for “Alte Liebe: Johannes Brahms, Clara Schumann, and the Poetics of Musical Memory.”

The Noah Greenberg Award recognizes outstanding contributions to historically aware performance and the study of historical performing practices. This year’s award went to Catherine Gordon-Seifert, Elisabeth Belgrano, and Stephen Stubbs for “The Lyric Art of Bénigne de Bacilly: From Drinking Songs to Spiritual Airs.”

**Other Awards, Prizes, and Honors**

The Philip Brett Award is presented by the LGBTQ Study Group of the AMS for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies. It was awarded for 2004 to Judith Peraino (Cornell University) for her book *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig* (University of California Press).

Three members of the Society were among those who received the 2005 ASCAP Deems Taylor Awards for outstanding print, broadcast and new media coverage of music: Richard Taruskin (University of California) for *The Oxford History of Western Music*, published by Oxford University Press; and Laurel Fay (Staten Island, N.Y.) for her article, “Volkov’s Testimony Reconsidered,” printed in *A Shostakovich Casebook* (Indiana University Press), edited by Malcolm H. Brown.

Richard J. Agee (Colorado College) received a Franklin Research Grant from the American Philosophical Society for “Plainchant in Italy before and after Trent.”

Bonnie J. Blackburn has been elected a Fellow of the British Academy.

Volume 24/1 of the journal Popular Music (2005) carried a tribute to Charles Hamm on the occasion of his eightieth birthday. Lutgard Mutsaers (University of Utrecht), Simon Frith (University of Stirling), Susan Cook (University of Wisconsin, Madison), and David Brackett (McGill University) contributed to the tribute, “A Song Well Sung.”

Barbara Heyman was awarded an NEH Fellowship to work on her thematic catalog of the complete works of Samuel Barber.

Mark Katz (Peabody Conservatory, Johns Hopkins University) has been awarded a two-year grant from the National Science Foundation to fund a study of race and technology in the world of hip-hop turntablism. He will collaborate on the project with Rayvon Fouch, a historian of technology at Rensselaer Polytechnic Institute.

Raymond Knapp (UCLA) is the winner of the 2004–05 George Jean Nathan Award for Dramatic Criticism. The award, which carries a $10,000 prize, is administered by the Cornell University Department of English. Knapp was honored for his book The American Musical and the Formation of National Identity (Princeton University Press).

Alejandro L. Madrid (LLILAS, University of Texas at Austin) is the winner of the Casa de las Américas Award for Latin American Musicology (2005) for his book Los sonidos de la nación moderna. Música, cultura e ideas en el México post-revolucionario, 1920–1930.

Curtis Price received an honorary knighthood, Knight Commander of the British Empire, from Her Majesty Queen Elizabeth II in July 2005.

Philip Rupprecht (Brooklyn College and the Graduate Center, City University of New York) has been awarded a William J. Bouwema Fellowship at the National Humanities Center, Research Triangle Park, North Carolina, for 2005–06. He is completing a book, Avant-Garde Nation: British Musical Modernism since 1960, to be published by Cambridge University Press.

Lutgard Mutsaers (University of Utrecht), Simon Frith (University of Stirling), Susan Cook (University of Wisconsin, Madison), and David Brackett (McGill University) contributed to the tribute, “A Song Well Sung.”

Barbara Heyman was awarded an NEH Fellowship to work on her thematic catalog of the complete works of Samuel Barber.

Mark Katz (Peabody Conservatory, Johns Hopkins University) has been awarded a two-year grant from the National Science Foundation to fund a study of race and technology in the world of hip-hop turntablism. He will collaborate on the project with Rayvon Fouch, a historian of technology at Rensselaer Polytechnic Institute.

Raymond Knapp (UCLA) is the winner of the 2004–05 George Jean Nathan Award for Dramatic Criticism. The award, which carries a $10,000 prize, is administered by the Cornell University Department of English. Knapp was honored for his book The American Musical and the Formation of National Identity (Princeton University Press).

Alejandro L. Madrid (LLILAS, University of Texas at Austin) is the winner of the Casa de las Américas Award for Latin American Musicology (2005) for his book Los sonidos de la nación moderna. Música, cultura e ideas en el México post-revolucionario, 1920–1930.

Curtis Price received an honorary knighthood, Knight Commander of the British Empire, from Her Majesty Queen Elizabeth II in July 2005.

Philip Rupprecht (Brooklyn College and the Graduate Center, City University of New York) has been awarded a William J. Bouwema Fellowship at the National Humanities Center, Research Triangle Park, North Carolina, for 2005–06. He is completing a book, Avant-Garde Nation: British Musical Modernism since 1960, to be published by Cambridge University Press.

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Changes in AMS Awards Guidelines

In March 2005 the Board of Directors emended AMS award guidelines to permit eligibility for awards to all Society members, whether or not they are citizens of the U.S.A. or Canada.

Palisca Award Guidelines: Clarification

Three categories of musicological works are eligible for the Palisca award:

- translations into English of musicologically significant texts
- editions of music
- editions of musicologically significant texts.

See the AMS Web site or Directory for the full text of the award guidelines: 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.
Committee Reports

Publications Committee

The Publications Committee has noticed that there is some confusion in the applications we are receiving between the subvention program for presses and the program for individuals. The procedures are somewhat different for the two programs, so we ask you to choose carefully the appropriate one for your request. Consult the AMS Web page, where you will find descriptions and instructions for both subvention programs.

The committee has given subventions to eighteen books during the past year:

- David Beach, *Aspects of Unity in J.S. Bach’s Partitas and Suites* (Rochester)
- Anna Maria Busse Berger, *Medieval Music and the Art of Memory* (California)
- Susan Boynton, *Liturgy, History, and Power at the Imperial Abbey of Farfa* (Cornell)
- Jeremy Day-O’Connell, *Pentatonicism from the Eighteenth Century to Debussy* (Rochester)
- Heidi Feldman, *Black Rhythms of Peru: Staging Cultural Memory as Music and Dance* (Wesleyan)
- Robert Fink, *Repeating Ourselves: Minimal Music as Cultural Practice* (California)
- Mary Frandsen, *Crossing Confessional Boundaries: The Patronage of Italian Sacred Music in Seventeenth-Century Dresden* (Oxford)
- Kelley Harness, *Echoes of Women’s Voices: Music, Art, and Female Patronage in Early Modern Florence* (Chicago)
- William Kinderman, *The String Quartets of Beethoven* (Illinois)
- Allan Marett, *Songs, Dreaming, and Ghosts: The Wangga of North Australia* (Wesleyan)
- Judith Peraino, *Listening to the Sirens: Musical Technologies of Queer Identity* (California)
- Tilden Russell and Dominique Bourassa, *The Menuet de la Cour* (Olms Verlag)
- Russell Stinson, *The Reception of Bach’s Organ Works from Mendelssohn to Brahms* (Oxford)
- Steve Swayne, *How Sondheim Found His Sound* (Michigan)
- Nina Treadwell, compact disc to accompany *Music, Wonder, and the “Mystery of State”* (Indiana).

Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) offered a variety of sessions and activities at the Washington, D.C. Annual Meeting. These included the student-led session “Taking the Initiative: Leadership from the Ranks,” and a cv/cover letter workshop, led by Scott Warfield, during which participants met and discussed their materials with several former search-committee chairs. The CCRI-sponsored Conference Buddy Program continues strongly. This year the coordinator, Darwin Scott, made a record number of pairings between “old hands” and first-time attendees, who met each other just before the Thursday-night opening reception.

The Washington meeting also launched a new CCRI series, “The Master Teacher,” coordinated by Jim Davis. This lunchtime session featured celebrated teacher and scholar Susan McClary, who spoke about her teaching philosophies and methods, and then engaged in a lively question-and-answer session with audience members. In addition to arranging future Master Teacher sessions, Davis will coordinate activities of the CCRI and the newly formed Pedagogy Interest Group. The challenges of teaching large courses were also addressed in a panel chaired by Effie Papankolaou, which presented a range of effective strategies using acting theory, the visual arts, and new course technology.

Topics proposed for sessions in Los Angeles this fall include scholars’ choices involving electronic access to their work, the intelligent integration of technology into professional activities, how musicologists teach non-musical topics (and how non-musicologists teach musical topics), and options for musicologists in pre-collegiate teaching.

Melissa Dawn Ursula Goldsmith has begun to document the history of the committee, soon to reach its fifteenth anniversary, and will soon complete interviews with past members and chairs. She has compiled a list of all CCRI-sponsored activities since the first forum held in 1992. Jim Zychowicz maintains the CCRI Web page, where materials on the job search and links to useful career-related sites are featured.

—Kathryn Lowerre

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Committee on Membership and Professional Development

The Committee on Membership and Professional Development (CMPD) accomplished much in the past year:

Travel Grant: The CMPD again offered travel grants for non-student members to attend the Annual Meeting. This year, in response to requests by last year’s applicants, there was an electronic submission option for applications, which was used by most applicants. A total of eleven grants was awarded, up to $500 each, to attend the Annual Meeting in Washington, D.C. Judging by the positive comments from the participants, the Travel Grant program was an overwhelming success. The deadline for next year’s application will be announced in the spring, but is not likely to vary much from last year’s May 1 deadline. Please see the committee’s Web page (www.theams.us/mpd) for details.

Membership Survey: The committee is preparing a survey of the membership to follow up on the 2002 demographic survey, and has engaged a professional consultant for that purpose. We hope to finalize it over the next few months. When it reaches you, please take time to respond.

Comments: No comments were received this year via the CMPD Web page form. We hope this indicates overall satisfaction—but please send us your suggestions!

Career Resources on the Web: While this is primarily the purview of the Committee on Career-Related Issues, the CMPD has encouraged the publication of Cynthia Verba’s The Ph.D. and Your Career: A Guide for Musicians and other career-related information on their Web page, directly accessible from our own (www.theams.us/mpd).

Health Insurance for Independent Scholars: This issue was first raised at the committee’s retreat. We will investigate how other learned societies are handling this and report back. Meanwhile, if you would like to see the AMS provide a health insurance service, please let me know. You may use the CMPD Web page comment form, or e-mail me directly at jsou@u.washington.edu.

—Judy Tsou

Committee on the Status of Women

About eighty people attended the open meeting of the Committee on the Status of Women (CSW) in Washington, which featured a panel discussion on gender issues in graduate pedagogy. Panelists Mitchell Morris (UCLA), Judith Peraino (Cornell), Gordon Haramaki (UCLA), and Richard Will (University of Virginia) began with remarks on how gender, sexuality, family status, age, ethnicity, and regional styles all inform students’ and teachers’ participation in seminars, colloquia, and reading groups. We broke into small groups for a period of lively discussion.

At the end of the session, groups reported a wide range of concerns to the meeting. These included the waning of some stereotypical sexist/misogynist/homophobic classroom behaviors and the persistence of others; family issues (especially anxiety about bias against married graduate students and against young scholars with children); and the difficulty of analyzing pedagogical dynamics in terms of identity, given how complex our notions of “identity” have become. The final phase of the session centered on the concept of “discursive authority”: what constitutes it; how individual scholars acquire it; and how diversity within the field challenges and broadens the range of possible authoritative discourses.

“Mentoring” will be the topic for our 2006 open meeting. We hope to extend this year’s discussion of identity and paths to intellectual, scholarly, and professional authority (as well as jobs and tenure!). We plan to include panelists from varied institutions: research universities, liberal arts colleges, schools of music, and conservatories. If you wish to share an experience or opinion on the subject of gender and mentoring (either as a panelist or in a communication to the panelists), please drop me an e-mail: hhadlock@stanford.edu.

This year the CSW would also like to work with AMS chapters to include discussions of gender-related professional/pedagogical issues and of current feminist/gender scholarship in their programs. If you are interested in organizing a roundtable or a small-group discussion at a chapter meeting, please contact me and I will put you in touch with a committee member nearby. We especially encourage chapters to sponsor local discussions of mentoring in the fall of 2006 as preparation for the open meeting in Los Angeles.

—Heather Hadlock

AMS/MLA Joint Committee on RISM

The AMS/MLA (Music Library Association) Joint Committee on RISM (Répertoire International des Sources Musicales) met during the Annual Meeting in Washington, D.C.

The latest U.S. data to be entered in the A/II project—a database of music manuscripts from 1600 to 1850—is for the collection of music manuscripts in the Lilly Library at Indiana University. Now, the U.S. office of RISM is seeking funding to hire and train student workers to enter the data for the collection of approximately five hundred manuscripts at Yale University.

RISM President Christoph Wolff is also working to make the RISM A/II data available over the Internet, free of charge. In addition to aiding libraries currently saddled with high subscription costs for multiple-user access, this move would also benefit independent scholars who need access to the data every bit as much as their colleagues with university affiliations.

Currently there are several projects of the Swiss and U.K. national branches of the International Association of Music Libraries, under which the A/II data for manuscripts in each country is already being made available via the branches’ respective Web sites. Over a year ago, the Joint Committee approved sending the U.S. A/II data to the Center for Computer Assisted Research in the Humanities (CCARH) at Stanford University. CCARH’s Eleanor Selfridge-Field recently met with the committee to invite its members to evaluate a trial U.S. RISM A/II database that CCARH has mounted online. We hope that after revisions and improvements the Web site can be made public.

—John Shepard
AMS Elections 2006

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

A ballot is included in the AMS Newsletter mailing: if you lose your copy, a replacement may be obtained at the AMS Web site. Please follow the instructions found on the ballot carefully. Ballots not conforming to the instructions are rendered invalid.

You may vote electronically via the Web site, if you prefer.

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

Candidates for the Office of Vice President

WALTER FRISCH
H. Harold Gum/Harry and Albert von Tilzer Professor of Music, Columbia University

Degrees: BA, Yale, 1973; MA, UC Berkeley, 1977; PhD, UC Berkeley, 1981

Research areas: Austro-German music of the 19th and 20th centuries


Awards: ASCAP Deems Taylor Award, 1985, 1994; Fellowship, NYPL Center for Scholars and Writers, 2000–01; NEH, 1985; Alexander von Humboldt-Stiftung, 1990–91

Administrative experience: Chair, Columbia Music Dept., 1993–96, Fall 2003; Chair, Columbia Executive Committee of Faculty of Arts & Sciences, 2004–05; Chair, Music Humanities, 2003–present; President, American Brahms Society, 1981–93


CHRISTOPHER REYNOLDS
Professor of Music, University of California, Davis

Degrees: BA, UC Riverside, 1973; MA, Princeton, 1973; PhD, Princeton, 1982

Research areas: Renaissance, 19th-century, American music, musical allusion


Awards: Fellowships from the National Endowment for the Humanities, 2003; Villa I Tatti (Harvard University), and the Alexander von Humboldt Foundation 2000–01; Distinguished Teaching Award; 2004 Otto Kinkeldey Award Finalist for Motives for Allusion

Administrative experience: Founding editor and editor-in-chief, Beethoven Forum, 1990–95; Chair, UC Davis Music Department, 1992–96; Principal Investigator and Board Member for the Sierra North Arts Project, one of the California Arts Projects, 1992–2002; Principal Investigator for UC Urban Community-School Collaborative project, 1994–95; Chair of Faculty, College of Letters and Science, UC Davis, 1991–96; Academic Advisory Committee of the Villa I Tatti (Harvard University), 1996–2001; Director, Education Abroad Center, UC Davis, 2000–02; Director, University of California Study Center, Goettingen and Berlin, Germany, 2002–04


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

MICHAEL BECKERMAN
Professor and Chair of the Department of Music, New York University

Degrees: BA, Hofstra, 1973; PhD, Columbia, 1982

Research areas: Czech topics, nationalism, music and the moving image, music of the Roma, idyllic music, music and mental disorder


Administrative experience: Chair, NYU Department of Music, 2003–present; Director and Founder, Center for Interdisciplinary Studies in Music 2000–02; Stanford Humanities Center Board

AMS activities: Committee on the Status of Women, 1990–92; Communications Committee; Co-Chair, Outreach Committee, 2000; AMS Annual Meeting mentor

TIM CARTER
David G. Frey Distinguished Professor of Music and Chair, UNC Chapel Hill

Degrees: BA, University of Durham, UK, 1975; PhD University of Birmingham, UK, 1980

Research areas: Music in late Renaissance and early Baroque Italy; early opera; Mozart’s comic operas; Rodgers and Hammerstein


Awards: Fellow, Harvard Center for Italian Renaissance Studies, Villa I Tatti, 1984–85; Fellow, Newberry Library, Chicago, 1986


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AMS Elections
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DAVID GRAMIT
Professor of Music, University of Alberta


Research areas: Schubert (biography, reception, lieder); social and cultural history of German music, late 18th and early 19th centuries


AMS activities: Graduate Education Steering Committee, 2004–2005; AMS Council, 2001–2003; Selection Committee for the Alfred Einstein Award, 2000–01; chair, 2001–02

MICHAEL MARISSEN
Daniel Underhill Professor of Music, Swarthmore College

Degrees: BA, Calvin College, 1981; PhD, Brandeis, 1991

Research areas: Bach, Handel, music and religion


Administrative experience: Chair, Swarthmore College Department of Music and Dance, 2001–04; Vice-President, American Bach Society, 1996–2000

AMS activities: Noah Greenberg Award Committee, 2004–07; chair, 2006–07; President, Mid-Atlantic Chapter, 1996–98; Committee on Outreach and Communication, 1994–95; Nominating Committee on Corresponding and Honorary Members, 1993–94

HOWARD POLLACK
John and Rebecca Moores Professor of Music, University of Houston


Research areas: 20th-century music; American music


Awards: NEH Fellowship, Irving Lowens Award; ASCAP-Deems Taylor Award; Newberry Library Fellowship

Administrative experience: Chair, University of Houston Music History Department (1991–present); Director of graduate studies (1999–present)

AMS activities: Chair, Local Arrangements Committee, 2003 Annual Meeting; Chair, Committee on Honorary and Corresponding Members, 2005; Committee on the History of the Society, 1994–99

JUDITH TICK
Matthews Distinguished University Professor, Northeastern University

Degrees: BA, Smith College, 1964; MA, UC Berkeley, 1967; PhD, CUNY, 1979

Research areas: American music, women’s history, modernism


Administrative experience: Society for American Music: Vice President, Program Committee, Mark Tucker Awards Committee, Board of Directors; Northeastern University: Press Board of Advisors, Women’s Studies Program Board of Advisors, College of Arts and Sciences Tenure and Promotions Committee, Tenure and Promotions Appeals Committee, Chair of Department of Music Curriculum Committee; Musical Quarterly, Editorial Board

AMS activities: Committee on the Status of Women, 1986; Chair 1987–89; Program Committee for the Annual Meeting, 1991; Ethics Statement Committee, 1995; Publications Committee, 2001–05

Membership Dues

Calendar year 2006

<table>
<thead>
<tr>
<th>Category</th>
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<tr>
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<tr>
<td>Salary less than $30,000</td>
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<td>Student member</td>
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<td>Emeritus member</td>
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<tr>
<td>Joint member</td>
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<tr>
<td>Sustaining Member</td>
<td>$160</td>
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<tr>
<td>Life Member</td>
<td>$1,300</td>
</tr>
</tbody>
</table>

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

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


Shostakovich and Music in the Soviet Union, 7–9 April 2006, Rutgers University, New Brunswick, N.J. www.sun.rhbc.ac.uk/Music/Conferences/06-4-sms.html

Fourteenth Annual Conference of the Society for Seventeenth-Century Music, 20–23 April 2006, University of Toronto, Toronto, Canada. www.utoronto.ca/sccm


International Alliance for Women in Music Congress, 10–13 May 2006, Florida International University, Miami. www.iawmcongress.org

As part of a planned Study Group for Musical Iconography in European Art within the International Musicological Society: Musical Iconography in the 21st Century: Mapping European Art for Contexts and Methods, 7–10 June 2006, Ravenna, Italy. www.dismec.unibo.it/start.htm


In conjunction with soundaXis, a two-week festival of music, acoustics, and architecture inspired by the work of Iannis Xenakis: The Creative and Scientific Legacies of Iannis Xenakis, 8–10 June 2006, Guelph/Waterloo/ Toronto, Canada. www.uoguelph.ca/~jharley/symposium.html


Grants and Fellowships Available

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

The American Handel Society invites applications for the 2006 J. Merrill Knapp Research Fellowship, an award of up to $2000 to be granted to an advanced graduate student or a scholar in the early stages of his or her career. Applications must be postmarked no later than 15 March 2006. www.americanhandelsociety.org.

The American Brahms Society has announced the 2006 competition for the Karl Geiringer Fund Scholarship in Brahms Studies. The scholarship of $1,500 is awarded annually. The competition is open to students at universities in North America who are in the final stages of preparing a doctoral dissertation that includes work relating to Brahms. Deadline: 1 May. brahms.unh.edu/activities.html.

The Music Library Association offers several awards to support research and travel, including the Dena Epstein Award for research in archives or libraries on any aspect of American music (deadline: 1 July) and the Kevin Freeman Travel Award (deadline: 15 July). www.musiclibraryassoc.org.

The Deutscher Akademischer Austausch Dienst (DAAD) offers a wide variety of grants and scholarships for study or research in Germany, for faculty as well as students. www.daad.org.

The Fulbright U.S. Scholar Program sends eight hundred faculty and professionals abroad to as many as 140 countries, to lecture and conduct research in a wide variety of academic and professional fields. www.cies.org.

The John Simon Guggenheim Memorial Foundation offers fellowships to scholars and artists, for research in any field of knowledge and creation in any of the arts. www.gf.org.

The Alexander von Humboldt Foundation provides fellowships and awards for research in Germany. www.humboldt-foundation.de/en.

The International Research & Exchanges Board (IREX) offers a wide variety of grants to master’s, pre-doctoral, postdoctoral, and senior scholars, for travel and research, principally in Europe and Eurasia. www.irex.org.

The Liguria Study Center for the Arts and Humanities offers residential scholarships in Bogliasco, Italy, for artists and scholars in the arts and humanities. www.liguriastudycenter.org.

The National Endowment for the Humanities offers NEH Fellowships for University Teachers, NEH Fellowships for College Teachers and Independent Scholars, and other grants. www.neh.gov/grants.

Fellowships at the Newberry Library in Chicago provide assistance to researchers who wish to use the library’s collections. www.newberry.org.

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Conferences
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Centers and the International Association of
Music Information Centers.
www.ims-online.ch/sweden.html

Instrumental Music and the Industrial Rev-
olution, 1–3 July 2006, Cremona, Italy.
www.adparnassum.org/home/conference.php

Interdisciplinary Nineteenth-Century Stud-
ies (INCS) Conference, “Nineteenth-Cen-
tury Creativity,” 6–9 July 2006, University of
Durham, U.K.
www.dur.ac.uk/incs/conference

Forty-second annual conference of the Royal
Musical Association, 11–14 July, University of
Nottingham, U.K.
www.rma.ac.uk/conferences.htm

Popular Musics of the Hispanic and Luso-
phone Worlds, 14–16 July 2006, University of
Newcastle upon Tyne, U.K.; in conjunction
with VAMOSI, a ten-day celebration of Latin
cultures, 7–16 July in Newcastle upon Tyne
and Gateshead, U.K. www.ncl.ac.uk/niassh/
popularmusics; www.vamosfestival.com

Medieval and Renaissance Conference,
17–20 July 2006, University of Cambridge,
U.K. www.sun.rhbnc.ac.uk/Music/Confer-
ces/06-7-mrm.html

Twelfth Biennial Conference on Baroque
Music, 26–30 July 2006, Institute of Musi-
cology of Warsaw University, Warsaw, Poland.
www.baroque-mus-conf.uw.edu.pl

Away From Home: Wind Music as Cul-
tural Identification, 27 July–1 August 2006,
Northfield, Minn.
www.stolaf.edu/events/vintageband

Second biennial Conference of the North
American British Music Studies Associa-
tion, 4–7 August 2006, St. Michael’s College,
Colchester, Vt. www.nabmsa.org/conf2.html

New Paths: Robert Schumann, 1848–1856,
22–24 September 2006, McGill University,
Montreal, Canada. www2.rhbnc.ac.uk/Mu-
sic/conferences/06-9-nps.html

Shostakovich—100, 24–25 September 2006,
Queen Elizabeth Hall and Deptford Town
Music/conferences/06-9-sho.html

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

International Shostakovich Centenary
Conference, 29 September–1 October 2006,
ac.uk/arts/birtha/conferences/shostakovich

Eighteenth International Congress of the
International Musicological Society, 10–15
July 2007, University of Zürich, Switzerland.

Calls for Papers

International Summer School for Semiotic
and Structural Studies, organized by the
Finnish Network University of Semiotics and
International Semiotics Institute (ISI) at Ima-
tra, Finland, 10–15 June, 2006.
www.isisemiotics.fi

The ninth conference of the Internation-
al Congress on Musical Signification
(ICMSs), “Music, Senses, Body,” 19–23 Sep-
tember 2006, Università di Roma Tor Ver-
gata, Rome, Italy.
www.umweb.org/icms9
Deadline: 13 April 2006

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

News Briefs

The Society’s OPUS Campaign has received a
significant contribution in memory of Martin
Picker. Full details will be announced in
the August Newsletter.

The complete Critical Commentary to H.
Wiley Hitchcock’s edition of Charles Ives’s
129 Songs (MUSA 12) has been posted on the
charlesives.org.

Don M. Randel, a member of the Society and
president of the University of Chicago,
will leave that institution to become president
of the Andrew W. Mellon Foundation in New
York City, effective 1 July 2006. In the 2004
fiscal year the Mellon Foundation granted
$186 million to programs in higher educa-
tion, libraries, scholarly communications, the
performing arts, art conservation, and the en-
vironment.

The Mannes Institute for Advanced Stud-
ies in Music has announced a new Musical
Essay Award, to be offered in conjunction
with its annual summer program. Each year
the institute plans to honor a single scholar by
giving an award for a musical essay on the
topic of the summer program. The topic for
the 2006 institute is “Chromaticism.” The
winner will receive a cash prize of $500, and
membership in the Mannes Institute on Chro-
maticism at Yale University, 22–25 June. The
deadline for submissions is 1 March 2006. For
details, see http://216.71.55.88/mil/.

After a three-year hiatus, UC Berkeley’s stu-
dent-run journal, Repercussions, is returning
to press. Volume 10, no. 1, will be published
in April 2006; articles will be accepted for fu-
ture issues. Submission details are available at
ls.berkeley.edu/dept/music/submissions.html.

Maureen Buja has been named editor-in-
chief of Fontes Artis Musicae, the journal of
the International Association of Music Li-
braries, Archives and Documentation Centres
(IAML). Articles on music librarianship and
musicology dealing with documentation, bib-
ligraphy and musicology are welcome; please
see www.iaml.info/fontes.php for instructions
to contributors.

A complete edition of Johann Pachelbel’s
vocal works is currently underway. The edi-
tion will comprise eleven volumes and will
be published by the Bärenreiter Verlag Kass-
el, edited by Wolfgang Hirschmann, Katha-
rina Larissa Paech, and Thomas Roeder, of
the Institute of Musicology at the University
of Erlangen-Nürnberg and the Institute of
Church Music and Dramatic Art Graz/Aus-
tria. Publication of the first volume is planned
for 2006, the three hundredth anniversary
of Pachelbel’s death.

The National Endowment for the Humani-
ties has announced a 2006 Summer Seminar
for College and University Teachers, “Shap-
ing Civic Space in a Renaissance City: Venice
c. 1500–c. 1600.” Directed by Gary Radke
and Dennis Romano from Syracuse Univer-
sity, this interdisciplinary seminar will be held
in Venice 12 June–14 July 2006. Time will be
available for pursuing independent research
projects on the seminar theme. Participation
by non-Venetian specialists in Renaissance
art, architecture, history, music, literature,
philosophy, religion, and other humanities
disciplines who wish to add a comparative
dimension to their work is especially encour-
gaged. For more information and applica-
tion instructions, see www.maxwell.syr.edu/
hist/shaping_civic/. Application deadline:
1 March 2006.
25 Years Ago: winter 1979–80

- 1,800 people attended the AMS meeting in New York City, November 1979. Leeman Perkins and René Mueller were local arrangements co-chairs. “Once again, the AMS Dance proved to be a success, and we hope that what started out as a lark has now become an institution.”

- Volume III of the Collected Works of Johannes Ockeghem was reported to be “in press.”

50 Years Ago: winter 1955–56

- There were 890 regular and 155 student members of the Society.

- The AMS annual meeting was held 28–30 December 1955 in Princeton; Carl Weinrich and Noah Greenberg organized special performances; and Helen Hewitt, Arthur Mendel, and Oliver Strunk served on the program committee.

- The “Society for Ethno-Musicology” was founded in Boston on 18 November 1955. Willard Rhodes was elected its first president; dues were set at $2.00 (AMS dues for 1956 were $6.50 [student $4.50]).

- On 13 April 1956, a regional symposium on music history was held at the University of Denver. The program was organized by undergraduate students in the field of music history from Colorado College, the Colorado College of Agriculture and Mechanic Arts, the University of Denver, and the University of Colorado.

Obituaries

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

- John Ogasapian
  11 July 2005

- Stuart Feder
  29 July 2005

- M. Elizabeth C. Bartlet
  11 September 2005

- Ida Reed
  9 October 2005

- Victor Fell Yellin
  24 October 2005

- Eva Einstein
  23 November 2005

- Ethel Thurston
  4 January 2006

- Elliot Forbes
  9 January 2006

M. Elizabeth C. Bartlet (1948–2005)

The Music Department of Duke University is saddened at the passing of M. Elizabeth C. Bartlet, who died on 11 September 2005, following a prolonged and heroic struggle with cancer. A member of the faculty since 1982, Beth became during her career a major scholar of eighteenth- and early nineteenth-century French opera, a specialist in archival, iconographic, and editorial methodologies, and a musicologist widely respected and remembered for her generosity in assisting younger scholars working in her fields.

After receiving a B.A. (honors) in music from the University of Toronto, and while completing her doctoral dissertation on the operas of Etienne-Nicolas Méhul (advised by Philip Gossett at the University of Chicago), Beth began her teaching career in her native Canada at Wilfrid Laurier University in Waterloo, Ontario, before joining the faculty at Duke. Her work on Méhul, including facsimile editions of the operas Mélodore et Phrastat and Stratone, a monograph, and a series of meticulously researched articles, all based upon troves of little-known archival material, opened up significant new perspectives on French music during the Revolution, Consulate, and Napoleonic period. Her pioneering edition of Rossini’s Guillaume Tell, performed at La Scala in Milan and Covent Garden in London, set a high standard for researching and editing that composer’s scores.

More recently, Beth was a co-director, with Annegret Fauser, of the international symposium “The Institutions of Opera in Paris from the July Revolution to the Dreyfus Affair,” supported by the National Endowment for the Humanities, and held at Duke and UNC Chapel Hill in 2004. Her critical edition of Rameau’s Platée, a project of many years of painstaking work, came to fruition with its publication just weeks before her passing.

Beth will be remembered also as a devoted member of the Society. She served faithfully as its secretary, as an associate editor of JAMS, and, most recently, as a member of the Board of Directors. To celebrate her work and scholarship, the Society has established the M. Elizabeth C. Bartlet Memorial Fund (see p. 5). Colleagues wishing to contribute to this fund may send a check payable to the American Musicological Society, with “Bartlet Fund” in the memo line, to the AMS office in Philadelphia.

—R. Larry Todd, Bryan Gilliam, and Thomas Brothers

Policy on Obituaries

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

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

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

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

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

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

Nominations are requested for Session Chairs at the AMS/SMT Annual Meeting in Los Angeles, 2–5 November 2006. Please send nominations via mail, fax, or e-mail to the Philadelphia office of the AMS, including name, contact information, and area of expertise. Self-nominations are welcome. Deadline: 10 March 2006.
Papers Read at Chapter Meetings, 2004–05

Allegheny Chapter
17 April 2004
Kent State University

William Hannam (Kent State University), “A Bax by Any Other Name”
Edward Hafer (University of Illinois), “Fétis as an Early Critic of Wagner: Evaluating the Art Work of the Future”
Michael Strasser (Baldwin-Wallace College), “Art as Teaching: d’Indy and the Programming of Société Nationale Concerts After 1886”
John Ferrito (Kent State University), “Beethoven’s Compositional Methods as Models for Brahms—A Symphonic Selection”
Mary Wagner (University of Michigan, Flint), “The Impact of Gustav Mahler’s First and Only Visit to Cleveland in 1910”

9 October 2004
Youngstown State University

Robert M. Copeland (Geneva College), “Music, Time, and Eternity in Augustine”
Franco Sciannameo (Carnegie Mellon University), “Reflections on a New Book: Giuseppe Mazzini’s Philosophy of Music (1836)”
Jürgen Thym (Eastman School of Music), “Discovering ‘Musical Impressionism’ by Way of Eichendorff and Schumann: Wolf and Pfitzner at the Threshold”
Grant Cook (Heidelberg College), “Expatriates in Trieste: Letters from Sir Richard Francis and Isabel Burton to Alexander Wheelock Thayer”
Theodore Albrecht (Kent State University), “Those Fabulous Disappearing Khaylls, an Orchestral Family in Beethoven’s Vienna”
Silvio dos Santos (Youngstown State University), “Androgyny and Redemption in Alban Berg’s Lulu”
Robert Matthews (Edinboro, Pennsylvania), “The Divine Echo”
Alan Krueck (Brownsville, Pennsylvania), “A Tale of Two Lenores, or is it Three?—Question Resolved”
William Grim (Columbus, Ohio), “All Art Aspires to the Condition of Polyphony: The Implications of Louis Zukofsky’s Aesthetics for Music Historiography”
Theodore Albrecht (Kent State University), “Personal and Interpersonal Tensions at Beethoven’s Concert of April 2, 1800”
Xiaojing Zhou (Tianjin Conservatory of Music), “Teaching Western Music History in China”
Irving Godt (Indiana, Pennsylvania), “Specious Scholarship and Marianna’s Sisters”

Capital Chapter
2 October 2004
Catholic University of America

Charles Downey (Saint Anselm’s Abbey School), “The Ballet de la délivrance de Renault as a Document of French Courtly Life”
Barbara Hagg-Hugo (University of Maryland), “Guillaume Du Fay, Teacher and Theorist, and his Chant for Cambrai Cathedral”
Christina Indianapolis (Silver Spring, Maryland), “Te Duxistikon: A Comparison of Manuscript Sources for a Byzantine Chant Centre”
Ronit Seter (Falls Church, Virginia), “BBC’s 1997 Broadcast of Penderecki’s Seven Gates of Jerusalem: A Case of Recomposition?”
Denise Gallo (Library of Congress), “All words are meant before the language of true music: A Study of Walt Whitman and Opera”

9 April 2005
Peabody Conservatory

Karen Cook (Peabody Conservatory), “Mysterious Morals: Is he He Virtually Unknown?”
Allison Robbins (University of Virginia), “Henry Ford and the Mass Production of Old Time Music and Dance”
Stuart Cheney (Goucher College), “Transcriptions for Solo Viol of the Music of Jean-Baptiste Lully”
Samuel Schmitt (Catholic University of America, WoO25, ‘The Stelzner’

Greater New York Chapter
22 January 2005
CUNY Graduate Center

Ryan W. Dohoney (Columbia University), “Prosper Guéranger and the Politics of Chant Performance at Solesmes”
Susan Boynton (Columbia University), “Andrés Marcos Burriel and Liturgical Science as Cultural Nationalism in Eighteenth-Century Spain”
Steven Gehring (State University of New York, Stony Brook), “Spirituality and Rationality: Theoretical Paradigms and Arvo Pärt’s Te Deum”
Elizabeth Wright (BMG Classics), “The Genesis of Robert Schumann’s Libretto for Genoveva”
Jeff S. Dailey (Five Towns College), “Defending The Grand Duke”
Daniel Chiarielli (Columbia University), “Tchaikovsky’s Anti-Heroics and the Violin Concerto in D, op. 35 (1878)”

16 April 2005
Fordham University, Lincoln Center

James Boyce (Fordham University), “Honoring the Home: Two Late Medieval Offices in Krakow”
Anthony Barone (Manhattan School of Music), “Compositional Process in the Finale of Gabriel Fauré’s Sonata for Cello and Piano, op. 109: Some Historical and Analytical Perspectives”
Megan Jenkins (CUNY Graduate Center), “Denying Frames and Footlights: Stage Directions in Ligeti’s Le Grand Macabre”
William R. Bauer (College of Staten Island, CUNY), “All of Me’: Louis Armstrong’s Re-invention of an American Popular Song”
Edward Green (Manhattan School of Music), “Duke Ellington’s KoKo: A Masterpiece of Motivic Composition”
Benjamin Bierman (CUNY Graduate Center), “Two Approaches to Jazz Composition in the 1940s: Duke Ellington and George Handy”
John L. Howland, “Sinatra and Riddle in the 1950s”

Midwest Chapter
2–3 October 2004
National Louis University

Lawrence Bennett (Wabash College), “Ignaz Holzbauer and the Origins of German Opera”

—16—
Rebecca Meador Bennett (University of Cincinnati), “The Appeal to German Composers”

Jason Geary (University of Michigan), “Greek Tragedy as German Drama: From Mendelssohn to Wagner”

Joanna Cobb Biermann (Indiana University), “Nazi Opera: Werner Egk’s Zauberergeige and Peer Gynt”

Bethany S. Kissell (Indiana University), “Bernstein’s Personal Statement: Jewish and American Identity in the Jeremiah Symphony”

Travis N. Yeager (Indiana University), “Bernstein’s Chutzpah: Mass and the Jewish Tradition of Argument with God”

Olga Haldey (University of Missouri, Columbia), “La Bohème à la Russe: The Early History of Puccini’s Opera in Russia”

Keith E. Clifton (Central Michigan University), “Le petit cours de morale: Honegger Confronts Les Siècle”

Tina Spencer Dreisbach (Hiram College), “The Jazzy Hour: Gladys Bentley, Lesbian Blues, and the Harlem Renaissance”


Mary Paquette-Abt (Wayne State University), “Reading Between the Lines: Music Print Dedication in Early Modern Rome”


Marie Elizabeth Labonville (Illinois State University), “Juan Bautista Plaza and the Venezuelan Choral Movement”


2–3 April 2005
University of Iowa

Marie T. Rivers (University of Illinois, Urbana-Champaign), “Johannes Brahms, Gustav Nottebohm, and Beethoven’s ‘Hammerklavier’ Sonata”

Damaris Boettiger (University of Iowa), “Leopoldine Blaheta’s Piano Quartet, op. 44, and a ‘Mature, Male Spirit’”

Eric Saylor (Drake University), “Race, Class, and Fate in Frederick Delius’s Koanga”

Katherine Baber (Indiana University), “The Jew Who Buried Hitler: Music and Identity in Mel Brooks’s The Producers”

George Ferencz (University of Wisconsin, Whitewater), “I have been careful to do what I knew Gershwin would like: The Gershwin-Reiner-Bennett Symphonic Picture of Porgy and Bess (1942)”

Craig B. Parker (Kansas State University), “Stravinsky and Ingolf Dahl: Portrait of a Collaboration”

Danielle Fosler-Lussier (The Ohio State University), “Cold War Politics and the Rise of Post-modern Pastiche”

Gretchen Peters (University of Wisconsin, Eau-Claire), “The Musical World of Medieval Amiens Outside the Cathedral”

Joseph W. Hupchick (University of Cincinnati), “The Pen and the Sword: The Composer as Knight in the Late Middle Ages”

Marian Wilson Kimber (University of Iowa), “Epigrams from Goethe’s Faust and Meaning in Fanny Hensel’s Das Jahr”

Jessie Fillerpur (University of Kansas), “Clockwork Souls: The Characterization of Time in Ravel’s L’Heure espagnole”

Anthony J. Bushard (University of Kansas), “He Could’ve Been a Contender: Motivic Integration in Leonard Bernstein’s Score for On the Waterfront”


Edward L. Kottick (University of Iowa), “From Paris to Bruges: The Odyssey of the Modern Harpsichord”

New England Chapter
18 September 2004
Amherst College

Ellen Exner (Harvard University), “Hector Berlioz: On Sounding Bodies”

Christian Rogowski (Amherst College), “Africana triumphans! Ernst Krenek’s Jonny spielt auf and the Question of ‘Race’”

Bruno Gingras (McGill University), German Partimento Fugue in the First Half of the Eighteenth Century: A Budding Composer’s Gradus ad Parnassum, from Thoroughbass Exercises to Complete Fugues”

Sarah Clemmens (Yale University), “Die ganz besondere Liebe: Germany’s Romantic Longing for Scotland”


W. Anthony Sheppard (Williams College), “Henry Eichheim, Henry Cowell, and Japan”

5 February 2005
Harvard University

Friedemann Sallis (Université de Moncton), “Sketch Material and the Study of Late Twentieth-Century Music: The Case of Luigi Nono’s ‘Donde estas hermano?’ (1982)”

Liz Blackwood (McGill University), “A Heterosexual Bilitsis”


Joseph Dyer (University of Massachusetts, Boston), “The Place of ‘Musica’ in Medieval Classifications of Knowledge”

Michael Campbell (Western Illinois University), “The Trifurcation of Swing”

Rose Theresa (The Harry Ransom Research Center), “Shirley Temple’s Broadcast Musicals”

New York State—St. Lawrence Chapter
2–3 April 2005
University of Toronto

Michelle Amenta (York University), “From the Terra D’Amuri to Toronto: The Effects of Migration on Traditional Music in the Italian Diaspora”

Benita Wolters-Fredlund (University of Toronto), “We have drowned out the roar of hateful propaganda: Politics and Musical Meaning in the Western-World Premiere of Shostokovich’s Song of the Forests by the Toronto Jewish Folk Choir, 1917”


Alexis Luko (McGill University), “Motto as Unification Device in the Early Sine Nomine Mass”

Austin Clarkson (York University), “The Reciprocal Imagination of Performer and Composer: Reginald Gooden and Harry Somers”

Ralph Locke (Eastman School of Music) and Philip Gossett (University of Chicago), Special Session on Rossini’s Tancredi

Luc Bellemare (Université Laval), “Musique populaire actuelle? Montréal: perspectives francophone et anglophone”


Lara Housez (Eastman School of Music), “Brecht on Broadway”

Tom Denny (Skidmore College), “Eradicating
Northern California Chapter
30 April–1 May 2005
University of Southern California
Joint meeting with Pacific Southwest Chapter (see below)

Pacific Southwest Chapter
30 April–1 May 2005
University of Southern California

Pacific Northwest Chapter
1–3 April 2005
Reed College

Rocky Mountain Chapter
8–9 April 2005
Northern Arizona University

South-Central Chapter
8–9 April 2005
Western Kentucky University

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Don Giovanni: Lippert, Schröder, and the 1798 Don Juan at the Viennese Hofoper”

Nicole Anaka (University of Victoria), “The

Marie-Noëlle Lavoie (Université de Montréal), “Les emprunts au folklore musical français dans Le Pauvre Marelot de Milhaud”


Northern California Chapter
30 April–1 May 2005
University of Southern California
Joint meeting with Pacific Southwest Chapter (see below)

Pacific Southwest Chapter
30 April–1 May 2005
University of Southern California

Pacific Northwest Chapter
1–3 April 2005
Reed College

Lincoln Ballard (University of Washington), “Scriabin, Then and Now”

Timothy Kinsella (University of Washington), “Strike Up the Band: War, Satire, Art, and Praxis”


Harald Krebs (University of Victoria), “Fanny Hensel and Josephine Lang: A Comparison of Two Compositional Careers”


Kenneth DeLong (University of Calgary), “Of Ballads, Songs, and Rhapsodies: Genre Designations in Brahms’s Late Piano Music”

Kristina Baron (University of Victoria), “Schubert’s ‘Ganymede’ and the Transfiguration of Self in Poem and Music”


Michelle Fillion (University of Victoria), “Creating Lucia: The Voice of Luisa Tetrazzini in E.M. Forster’s Where Angels Fear to Tread”

David Schiff (Reed College), “The Varèse Collection in the Paul Sacher Stiftung: A Preliminary Report”

Thérèse Hurley (University of Oregon), “The Harp and John Dowland’s Consort Music”

Nicholas Lockey (University of Victoria), “All Roads Lead to Rome: Progression and Conclusion in Antonio Vivaldi’s Instrumental Variations”

Barbara Reul (Luther College, University of Regina), “. . . and give us our daily bread: New Primary Source Documents Relating to the Anhalt-Zerbst Court Orchestra (1722–1758)”

Nicole Anaka (University of Victoria), “The Eternal City of Women: Transparency, Time, and Community in Meredith Monk’s Education of the Girlchild”

Anne Dhu McLucas (University of Oregon), “Oral/Aural Tradition and the Brain”

Nora Beck (Lewis & Clark College), “Meredith Monk and the Medieval: Book of Days”

Rachel Mundy (University of Washington), “Bartók’s Musical Insects”

Denise Pelusch (University of Colorado, Boulder), “Almeida Prado and the Ecology of Recent Brazilian Piano Music”

Derek Katz (University of California, Santa Barbara), “Concerts in the Carp Pond: Poetry About Music and Music About the Past in 1920s Prague”

Alexandra Amati-Camperi (University of San Francisco), “The First Operatic Women: Abi fato empio e crudel!”

H. Colin Slim (Berkeley, California), “Stravinsky’s First West Coast Tours (1935, 1937, 1939–1941) and His Star-Spangled Banner”

Ilias Chhrisochoidis (Stanford University), “Sid Caesar, ‘Argument to Beethoven’s Fifth’: A Comic Misreading of Cultural Consequence”

Gordon Haramaki (University of California, Los Angeles), “‘In the Flesh as Well as in Spirit’: (Meta) Physical Embodiment in Monteverdi’s Setting of ‘Ave Mariæ Stella’ (1610)”

Marcie Ray (University of California, Los Angeles), “Singing Beyond the Operative Narrative: Soprano as Public Voice”

Ewelina Boczowska (University of California, Los Angeles), “Chopin’s Songs for Poland and the Formation of Polish Identity in Exile”

Valeria Wenderoth (University of Hawaii), “Tha’s Illusory Identity as the Reflection of a Monk’s Fixation”

Kristian Ireland, “Maki Ishii (1936–2005), Japan and the West: Musical Encounters”

Roland Jackson (Fallbrook, California), “Domencio Scarlatti’s Acciaccatura Chords and Their Role in the Design of His Keyboard Sonatas”

Joanna Demers (University of Southern California), “David Bowie’s Low and Anti-Ambience”

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Sabine Feist (Arizona State University), “Schoenberg in America Reconsidered—A Historiographic Investigation”


Robin Ehtridge (University of Colorado, Boulder), “Birmingham: The South’s Great Symphonic City”

Karen M. Bryan (Arizona State University), “Equity and Regional Opera: the rising influence of the American Guild of Musical Artists in the 1940s”

Amy Holbrook (Arizona State University), “Thematic Economy in the First Movement of Mozart’s Piano Sonata in D, K. 576”

Patrick Ryan (Northern Arizona University), “The Influence of English Social Music on Haydn’s Part Songs”

Arthur Lawton (Indiana University), “Aristotelian Dynamis: Arithmetic and Geometric Sources”

Janice Dickensheets (University of Denver), “Novelistic Analysis and the Sonata Cycle: The Emergence of the Musical Novel in the Nineteenth Century”

Donelle Ruwe (Northern Arizona University), “Girls Play Piano but Boys Should Not Play Flute: Gender in Nineteenth-Century Pedagogical Novels”

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Robert E. Jorgenson (Northwestern University), “The Operatic Sea Change of the Eighteenth Century”

Kristen Ireland, “Maki Ishii (1936–2005), Japan and the West: Musical Encounters”

Donelene Dwayne (University of California, Los Angeles), “Chopin’s Songs for Poland and the Formation of Polish Identity in Exile”

Valeria Wenderoth (University of Hawaii), “Tha’s Illusory Identity as the Reflection of a Monk’s Fixation”

Kristian Ireland, “Maki Ishii (1936–2005), Japan and the West: Musical Encounters”

Joanna Demers (University of Southern California), “David Bowie’s Low and Anti-Ambience”

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Rocky Mountain Chapter
8–9 April 2005
Northern Arizona University

Richard J. Agee (Arizona State University), “The Printed Dissemination of the Roman Gradual in Italy During the Early Modern Period”

Laura McCormick (Arizona State University), “Influences of Neo-Romanticism and Impressionism in Lili Boulanger’s Work Donmart de pristempi”

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Nasser Al-Taee (University of Tennessee, Knoxville), “Whirling Fanatics: Orientalism, Politics, and Religious Rivalry in Western Operatic Representations of the Orient”

Susan Thomas (University of Georgia), “Gender Politics in the Cuban Zarzuela, 1927–1944”

Angela Hammond (University of Kentucky), “‘Wash All Day and You’ll Be No Whiter than God Made You’: The Racialization of the Hillbilly and His Music”


David Haas (University of Georgia), “Shostakovich’s Other Composition Teacher”

Randy Westbrook (University of Memphis), “Glenn Branca’s Symphony No. 1: What’s in a Name?”

Rachel Golden Carlson (University of Tennessee, Knoxville), “Engendering Lament in Avelard’s ‘Dolorum solatium’”

Irina Iliescu (University of North Carolina, Chapel Hill), “Il Sant’Alessio in Stefano Landi’s ‘Respublica Chistiana, et Romana’ as seen by Antonio Caldara”

Tonyon Fontenot (University of North Carolina, Chapel Hill), “When Music Meets Myth: Beethoven’s ‘Waldstein’”

Neil Lerner (Davidson College), “Sviatoslav Richter and the ‘Respublica Chistiana, et Romana’ as seen by Antonio Caldara”

Paige Clark (University of Kentucky), “Brass Bands in American Salvationist Congregational Worship”


Siegwart Reichwald (Converse College), “‘Wash All Day and You’ll Be No Whiter than God Made You’: The Racialization of the Hillbilly and His Music”


Southeast Chapter

18 September 2004

American Musicological Society, Inc.

Statement of Activities for the Fiscal Year Ending
June 30, 2005

<table>
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<tr>
<th>Revenue</th>
<th>Current operations</th>
<th>Publications</th>
<th>Fellowships &amp; Awards</th>
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Expenses

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Change in Net Assets

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Statement of Financial Position

June 30, 2005

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Liabilities

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<td>Total liabilities</td>
<td>$ 43,621</td>
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Net assets

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<th>Publications</th>
<th>Fellowships &amp; Awards</th>
<th>TOTALS</th>
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<td>$ 24,350</td>
<td>$ 2,545,446</td>
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Total Liabilities & Net assets, June 30, 2004:

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<th>Current Operations</th>
<th>Publications</th>
<th>Fellowships &amp; Awards</th>
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<td>$ 67,970</td>
<td>$ 2,545,446</td>
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Total Liabilities & Net assets, June 30, 2004:

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<th></th>
<th>Current Operations</th>
<th>Publications</th>
<th>Fellowships &amp; Awards</th>
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<td>$ 2,260,378</td>
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Days in the Workroom of a Composer: Schubert's C-Major Symphony, Mendelssohn's Ruy Blas, and the Development of the Romantic Symphonic

2 April 2005
Duke University


Jason Gersh (University of North Carolina, Chapel Hill), “Modes of Mediation in William Byrd’s 1589 Cantiones”

Donald Fader (University of North Carolina, Chapel Hill), “‘Les chanteurs italiens de M. le duc d’Orléans’: Philippe II d’Orléans’s Italian Ensemble, Its Repertory, and Influence, 1701-1706”

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


Julie Hubbert (University of South Carolina), “‘Untying the Tongue of Kitsch:’ Mahler and the Trivial as Folk”

David F. García (University of North Carolina, Chapel Hill), “Afro-Cuban Jazz: Beyond ‘Rhythm’ and the Primitivist Myth”

Travis D. Stimeling (University of North Carolina, Chapel Hill), “Going Home with the Armadillo: The Improbable Rise of the Cosmic Cowboy”

Alicia Levin (University of North Carolina, Chapel Hill), “Recreating ‘Le Petit Sorcier’: Liszt’s Parisian Debut”

Elizabeth Kramer (University of North Carolina, Chapel Hill), “Spiritual Interpretations in Beethoven Criticism of the Early Nineteenth Century”

Southern Chapter
18 February 2005
University of Alabama

James MacKay (Loyola University), “Formal Mixture in Middle-period Beethoven”

Amy Zigler (University of Florida), “Pedaling in the Works of Chopin”

Valerie Goertzen (Loyola University), “Brahms’s Readings of Schubert’s Ländler”

Rebecca Burkart (North Florida Community College), “To Imitate Their Mother Churches: Parochial Anthems in Eighteenth-Century England”

Howard Irving (University of Alabama, Birmingham), “Haydn’s Reception History and Politics of the Picturesque”

David Goldblatt (University of Florida), “Ernest Bloch’s Sacred Service: an Exegetical Model Applied in Text-Setting Analyses of Selected Prayers”

Gary Galván (University of Florida), “Always with love, Carl:” Ruggles-Cowell Correspondence, 1920–1934”

Linda Page Cummins (University of Alabama), “Debussy’s Preludes: Closed Collection and Cabinet of Curiosities”

Christopher W. Cary (University of Florida), “Darkness and Light: Henryk Górecki’s Spiritual Awakening and its Socio-Political Context”

Charles Mueller (Florida State University), “A Requiem for Reality: the Postmodern Trajectory of Brian Warner”

Chris Goertzen (University of Southern Mississippi), “Memory and Nostalgia in Modern American Fiddle Contests”

Jennifer L. Roth-Burnette (Birmingham-Southern College), “Organum, Tropes and Exegesis in the Nativity Liturgy”

Alicia V. Clark (Loyola University), “Machaut’s D-Tonality Motets”

Jan Herlinger (Louisiana State University), “The Genesis of Marciana 3579”

Melissa Ursula Dawn Goldsmith (Louisiana State University), “‘Bridges of ‘Caravan’ and ‘Caravan’ Excursions: Travels With Mr. Ellington’”

Andreas Giger (Louisiana State University), “‘Lenny’s Coming to Town:’ Bernstein as the Mozart of America”

Southwest Chapter
9 October 2004
University of North Texas


Ted Honea (University of Central Oklahoma), “Christian Rummel’s Suites for Military Band”

Ernest Trumble (University of Oklahoma, Emeritus), “Guillaume Dufay and Imitazione della natura”

Young-Shim Chang (University of North Texas), “Postulate Polyphemus”

Graham Hunt (University of Texas, Arlington), “A ‘Musicoological/Ornithological’ Study of the Waldvogel in Act II of Wagner’s Siegfried”

Alejandro Madrid (University of Texas, Austin), “Cultural Contact, Transculturation, and Performative Composition in Julian Carrillo’s Symphony No. 1”

Pok Hon Wally Yu (University of Texas, Austin), “Tonality, Atonality, and Interval Cycles in Schoenberg’s Ein Stelldichein and Chamber Symphony No. 1”