En route pour Québec!

The Society’s 2007 Annual Meeting

AMS Quebec City 2007
1–4 November
www.ams-net.org/quebec/

As if Rudolf Steiner (or Saturn) were guiding our calendar of meetings, the AMS resumes its seven-year Canadian cycle (Montreal 1993, Toronto 2000), this time in one of the oldest and most historic places in North America, Quebec City. Our meetings will be held in the modern and superbly appointed Centre des congrès, attached by underground walkway to the two conference hotels, the Hilton sur Vieux Québec and the Delta Québec. Located on Parliament Hill just outside the fortified walls of Old Quebec, the hotels are within walking distance to the upper and lower sections of the historic districts. They have spectacular views of the old city, the opulent Château Frontenac, and St. Lawrence River. And of course, there is an underground shopping mall beneath the hotels.

Quebec is a UNESCO World Heritage Site, a cultural treasure, and a repas fatale. The old city features two wonderful museums, the Musée national des Beaux Arts, whose permanent collection (much of it housed inside

NEH/OPUS Match Halfway There

Good news. By the beginning of summer 2007, gifts and pledges totaling nearly $376,000 had been certified to the National Endowment for the Humanities, thus assuring a handsome first federal payment of the NEH / OPUS Challenge Grant. A full-court press before the meeting in Quebec City hopes to find the $384,000 in new gifts or pledges that will qualify us for receipt of all the proffered funds.

Here is a rare case of your tax dollars coming back to support the profession of musicology. On receipt of the first payment from the United States government, the Society will be able to begin funding the Publication Awards for Young Scholars (AMS 75 PAYS). Thanks to ongoing support from members, and an especially generous gift from Ruth Picker, the Martin Picker and M. Elizabeth C. Bartlet endowments have begun to fund worthy proposals already.

The Box Score

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What does it take to make a great orchestra? A great conductor? Great musicians? A long tradition? Those conditions are of course necessary, but not sufficient. A great orchestra is created by establishing a strong tradition of music-making at the very highest level. The task requires a conductor who is not only a great musician, but also has the ability to hire and retain the finest musicians and mold them into an exquisite ensemble, with principal players who are stars on their instruments. Hence, much as we might want to think otherwise, the road to orchestral greatness is paved with money—not just a strong annual budget, but an endowment that can fund named chairs and buy superb instruments.

For me, the model of a great orchestra has always been the Cleveland, first under George Szell, and then under Pierre Boulez, Loren Maazel, and Christoph von Dohnányi. I first heard the orchestra on tour in Albuquerque in 1963, and was overwhelmed by its sound, clarity, precision, and sheer musicality. That impression is still true today. Hearing the Cleveland Orchestra in Severance Hall under their present conductor, Franz Welser-Möst, is a special experience in its own right. What I hadn't realized in 1963, though, and am especially struck by now, is the level of financial support for the orchestra on the part of both corporations and individuals. That support manifests itself in a large number of endowments: twenty-four programmatic funds and forty-nine endowed chairs in the orchestra itself. Is it any surprise that the Cleveland Orchestra can attract and keep wonderful musicians? And the Cleveland is just one of several great orchestras in the United States, orchestras that are among the finest in the world.

The correlate of America’s great performing ensembles, in my mind, is a great scholarly ensemble, the American Musicological Society. Like its counterparts in the orchestral world, the AMS has a strong tradition of promoting the highest level of performance in the scholarly realm. Its committees function in ways analogous to a symphony orchestra’s Orchestral Committee and its various audition committees, both insuring the well-being of the whole and supporting the highest standards of research and publication.

The AMS has benefited from the strong support of its members from the very beginning, but it took a special step forward in 1967 with the founding of both the Otto Kinkeldey and the Alfred Einstein Awards. Later, 1978 marked the foundation of the Noah Greenberg Award. For its fiftieth anniversary, in 1984, the Society as a whole undertook its first major endowment campaign, AMS 50, which raised money to endow four dissertation-year fellowships.

The Society is now engaged in another endowment campaign designed to insure its continued health and to promote excellence in musical scholarship well into the future. I am speaking, of course, about: OPUS: Opening Paths to Unlimited Scholarship. I see OPUS as vitally symbolic of what we as a Society and as individual scholars do and aspire to do, both for ourselves and our students. The diverse initiatives included in the campaign will provide support to musicologists at every stage of their careers: undergraduates and terminal master’s degree candidates from underrepresented groups in our discipline can receive travel grants from the Committee on Cultural Diversity to attend the Annual Meeting of the Society. Graduate students are eligible for support not just from the Alvin H. Johnson AMS 50 and Howard Mayer Brown Fellowships, but also from the M. Elizabeth C. Bartlet, Harold Powers, and Eugene K. Wolf travel funds for research. Both the Bartlet and the Powers funds are also open to post-doctoral students and junior faculty members. The Janet Levy Fund provides research support to our colleagues working outside academe. Those same colleagues, as well as those working in institutions that do not provide financial assistance for travel to meetings, are enabled to do that via the Professional Development Travel Grants administered by our Membership and Professional Development Committee.

Any of you who have published books recently will know that production costs are rising steeply, and that publishers are asking authors to assume more and more of the financial burden for producing their books. With a view toward addressing some of these issues, the Publications Committee and Committee on Career-Related Issues have invited Lynne Withey, President of the Association of American University Presses and Director of the University of California Press, to deliver a talk at the upcoming Annual Meeting (at noon on Saturday 3 November).

The AMS has long had a program for book subventions administered by our Publications Committee. Those regular subvention awards are henceforth going to be supplemented by a number of new subvention funds that are coming about because of the OPUS Campaign. Among them are funds named for Barry and Claire Brook (publications on musical iconography), John Daverio (unrestricted), and Margarita Hanson (editions of or books on music or musical culture before 1800). These are just three; there are several more to come. Among those in the offing is the AMS 75 Publication Award for Young Scholars (AMS 75 PAYS), an award that will support the publication of first books by recent Ph.D.s. As most of you know, this award is part of the $1.2 million dollar challenge grant that the Society has recently received from the National Endowment for the Humanities. We all can be justly excited about this award, which will expand our publication possibilities substantially.

And finally, once we have written the papers and published the articles and books that will be encouraged by the various facets of the OPUS Campaign, the Society can recognize the best of those products by an expanded array of awards: the Paul A. Pisk Prize for a paper presented by a graduate student at the Annual Meeting, the Alfred Einstein and H. Colin Slim Awards honoring articles, and the Lewis Lockwood and Otto Kinkeldey Awards honoring books by scholars in earlier or later stages of their careers, respectively. Open to scholars at any stage are the Claude V. Palisca Award for an edition or translation, the new Ruth A. Solie Award for an edited collection of musicological essays, and the Robert M. Stevenson Award for an outstanding example of scholarship in Iberian music. Assuming that we do indeed match the NEH challenge grant, we shall be able to offer the new Music in American Culture Award, honoring books that illuminate some aspect of American music in its cultural context.

I have gone on at some length about the OPUS Campaign partly in order to inform or remind you about the tremendous scope of this program, literally offering opportunities to all of us at all stages of our careers. Perhaps more important, though, I find this program simply exciting, especially for what it has to offer to our students and colleagues who are now at the outset of their careers. Opening Paths to Unlimited Scholarship is not just a slogan. With all of us contributing, it will become reality. And analogous to the endowment of a great orchestra, it will continue to support the highest level of musical scholarship both now and in the years to come.

—Charles M. Atkinson
the old jail) ranges from Inuit art to Quebec Impressionists (a Picasso exhibit will also be on display), and the more interactive and fun Musée de la civilisation, located in the Vieux Port, an old quartier that features many fine bistro and chic contemporary art galleries. Of course, just discovering Old Quebec à pied is enjoyable, with its many examples of seventeenth-, eighteenth-, and nineteenth-century architecture (tip from Victor: the oldest surviving building in Quebec, the Maison Jacquet (1675–76), now houses a particular fine restaurant, Aux Anciens Canadiens), antique dealers, and the charming quartier Petit Champlain. Tours can also be arranged of the Parliament Building, an imposing deuxième Empire structure within walking distance of the Hilton. Its main occupant these days is the Liberal Party, led by Jean Charest, which holds just a few more seats than the surging Action démocratique and the Parti Québécois.

With so much to explore in Quebec, coupled with the usual slate of alumni parties, our one mainstage event will be a dinner and cabaret, to be held on Friday, 2 November, at the Musée des Beaux-Arts, located on the historic Plains of Abraham. It will feature dinner, with local specialties and fine wine, followed by an AMS cabaret benefiting OPUS and featuring the best talent from all styles within our ranks, including Joshua Rifkin, Rufus Hallmark, Wendy Heller, Sylvia Kahan, John Covach, Rob Walser, Scott DeVeaux, Brian Mann, and many others. Tickets will be required for this special event, with seating limited to around two hundred, so we urge you to reserve early.

Program: This year’s Program Committee, chaired by Thomas Riis (University of Colorado), has chosen presentations from the largest group of submissions in recent memory (nearly six hundred), and has put together an exciting program, found in its entirety on pp. 11 to 17. As usual, the topics covered are as wide-ranging as our discipline, from Ukrainian chant to Polish hip-hop, Cold War to Cleopatra. Of particular note: Friday’s Presidential Forum, talking up the topic of diversity; Friday noon’s special event honoring Robert M. Stevenson; the ancillary meetings that form a kind of “AMS fringe” (Lyrica Society, Mozart Society, Society for Seventeenth-Century Music, Society for Eighteenth-Century Music, Early Music America, and so on).

Conference Concerts: The Performance Committee, chaired by Bill Mahrt (Stanford University), has selected four diverse and fascinating concerts, featuring diverse modes of presentation: 1) “Battling the Serpent: the Caput and L’homme armé Traditions in Music,” with Pomerium, directed by Alexander Blachly; 2) “Time Suspended: Deliberate Obscurity in Unmeasured Prelude Representation,” with Vivian Montgomery, harpsichord; 3) “From Scherzo to Son: Piano Music by Cuban Women Composers, ca. 1870 to present,” with pianist Margaret E. Lucia; and 4) a presentation-recital by Tom Beghin and Wieslaw Woszczynski entitled “Towards Virtual Musicology: Recreating Acoustical Contexts for the Performance of Haydn’s Keyboard Music.” A list of other events taking place in Quebec that weekend (including club fare, jazz, pop, world music etc.), as well as possibilities for excursions is being compiled by our tireless person on the ground in Quebec, Marie-Maude Goulet, whose invaluable assistance (coinciding with her pregnancy!) is enormously appreciated by the entire Local Arrangements Committee.

Travel to Quebec: There are only a few direct flights between Quebec (code YQB) and major cities in the USA (Boston, Detroit, and Newark have flights on Delta, Northwest, and Continental, respectively). But the airport is served by many flights from Montreal and Toronto, as well as direct flights from Ottawa and Paris. There are four trains daily between Montreal and Quebec City, though the combination of air travel to Montreal plus train is not advised. (The Montreal airport is forty-five minutes from the train station, and given the uncertainties of baggage, flight delays, etc., it would be a risky venture.) But driving from the Northeast corridor is definitely a good and less expensive option, particularly

AMS Annual Meeting Hotel and Airline Information

A block of rooms is being held for the Quebec City conference attendees at two hotels adjacent to the Quebec City Convention Centre: Hilton Quebec, 1100, bd René-Lévesque Est, Quebec, QC G1R 5A8, Canada; tel. (418) 647-2411; toll-free reservations (800) 445-8667; and Delta Quebec, 690, bd. René-Lévesque Est, Quebec, QC G1R 5A8, Canada; tel. (418) 647-1717; toll-free reservations (888) 884-7777. A link from the AMS Web site dedicated to room reservations is also available.

Rooms at the Hilton are available at the special rate of $CDN 200 (single/double) and at the Delta for $CDN 194 (single/double), per night for reservations received no later than 30 September 2007. Please identify the AMS when making reservations. Budget 16.4% additional for federal, provincial, and local taxes. More rooms are reserved at the Hilton than the Delta, and most small meetings and receptions will take place at the Hilton.

The AMS has established relationships with Continental Airlines and Air Canada for travelers to the meeting. Continental Airlines: Use Offer Code ZCBXCNMMBW at the Continental Airlines Web site (www.continental.com). If booking through a travel professional or Continental Airlines MeetingWorks (800) 468-7022, please give them the following information: Agreement Code: CNM-MBW; Z Code: ZCBX. Continental Airlines promises discounts of 5 to 15 percent, as long as ten or more utilize the system with the preceding codes. Air Canada, the official Canadian airline for the conference: Use Promotion Code F9FGNKY1 when booking at the Air Canada Web site (www.aircanada.com). A ten percent discount is available for bookings made at the Air Canada Web site, as long as ten or more take up the offer.

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given the shared costs (and fun) of motor-
ing together. Boston and New York are both
about seven hours by car from Quebec City.
With perhaps a stop in Montreal, this could
be a very attractive itinerary. Finally, the US
Consular Services office reminds US travel-
ers that when entering Canada from the United
States, “U.S. citizens must show either a U.S.
passport or other proof of U.S. citizenship,
such as an original or certified birth certifi-
cate together with photo identification.”

Weather: I will stick with my predictions in
the previous Newsletter that the temperature
will probably range from -4° to 7° C (25° to
45° F) in November. You should pack a coat,
scarf, mittens, sensible shoes that won’t slip on
the ice, and of course, your tuque. For Amer-
cans used to a favorable currency exchange,
the days of a 30% benefit are all but over. As I
write this, $100 (US) converts to around $105
Canadian (rendering such Canadian greetings
as “You look like a million dollars, Canadian!”
obsolete).

Job Interviews: A number of rooms will be
available for job interviews during the meet-
ing. To reserve a room, please consult the Web
site or contact the AMS office. Job candidates
can sign up via the Web or (if spots are still
available) at the interview desk in the regis-
tration area. AMS policy prohibits interviews
in private rooms without appropriate sitting
areas.

Benefit Programs: Members of the Soci-
ety are urged to support the Committee on
Cultural Diversity Travel Fund, the Howard
Mayer Brown endowment, and the AHJ AMS
50 endowment by contributing $50 or more
to these worthy causes. All members who
contribute on their registration forms will re-
cieve complimentary beverage tickets for the
Thursday evening reception. If you contribute
$100 or more, you will receive five tickets to
share with your friends.

Registration: All members registering on
or before 5 p.m. EDT 28 September receive
a discounted rate. The AMS Web site also in-
cludes online and PDF registration forms.
Scheduling: Please contact the AMS office
to reserve rooms for private parties, recep-
tions, or reunions. Space is limited, so please
communicate your needs as soon as possible.
The AMS Web site provides further informa-
tion.

Student Assistants: The Local Arrange-
ments Committee seeks students to help dur-
ing the conference in return for free registra-
tion and $1 per hour (six hours minimum).
If this is of interest, please see the Web site or
contact the AMS office.

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Victor Coelho
Chair, Local Arrangements Committee

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Executive Director’s Report

What are the ten best books in the discipline
of musicology?
“ Depends what day it is,” goes the stand-
ard response—who could possibly identify
a “top ten” list like this? Nevertheless, at its
meeting last June, each member of the AMS
Publications Committee agreed to come up
with their “list of the day” as one step to-
ward establishing a core list of
books in the field to be
included in the ACLS Hu-
manities E-Book Project
(www.humanitiesebook.
org), an impressive project
that already contains over
1,500 books available on-
line. The AMS will send its
first list of “most important
books in the discipline” to
the administrators of the
Humanities E-Book Project
later this year.
Thinking about the task
is an interesting exercise,
and I would like to en-
courage readers to do it for
themselves. It’s highly
likely that the books on your lists will not intersect
very much with those of your friends, or with
award winners. These lists are personal. Did
you pick the books most influential on your
own work? Most important to your subdisci-
pline? The ones you simply enjoyed reading
the most? What are your criteria or motives?
I would like to share one book from my list
in this report, mainly because it was written by
someone who looms large in my day-to-day
life. Otto Kinkeldey’s Orgel und Klavier in
der Musik des Sechzehnten Jahrhunderts: ein
Beitrag zur Geschichte der Instrumentalmusik
(Leipzig, Breitkopf & Härtel, 1910). I read it
in the Bodleian Library music reading room
the spring of 1983, and it changed my life.
That sounds either strange or absurd at first,
but think about it: how many of us have been
caught in a tangled net in grad school, try-
ing to escape from beneath “the corpus” (and
it’s a lot bigger now than in 1983)? Let’s face
it: some don’t find that freedom, that voice
of their own. Their research languishes, and
finally falls to the wayside. My research was in
similar danger when I read Kinkeldey’s book;
it was an amazing and rich revelation to me, an
aperçu into an entirely new way of look-
ing at historical materials I thought I knew
pretty well. Coming to an understanding of
Kinkeldey’s thesis freed me from the net I was
tangled in, and I found my own voice. How
could I not identify that book in my top ten?
The vagaries of life are such that I am re-
minded of Kinkeldey, one way or another,
nearly every day at work. Kinkeldey was a
founding member of the Society, and served
twice as its president. He was the first profes-
sor of musicology at the first musicology pro-
gram in the U.S.A. at Cornell University. His
name is memorialized in the most prestigious
award the AMS offers. But I do not put him
on a pedestal. He was a reg-
ular fellow, as far as I can
tell from his book, willing
to think about history in
new ways based on percep-
tive readings of well-known
documents. His work has
an aspect of courage, as it
turned standard interpreta-
tions on their heads. I am
very glad to have “met”
Professor Kinkeldey prior
to coming to work for the
society he served so well.
I believe that many of us
have similar stories about
books that profoundly af-
ected us and our own
research. If you have a
moment, draw up your own list (as short as
you like) and rationale—the exercise almost
demands a zen-like intuitive burst. I’ll report
your responses in a future Newsletter.

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Apart from “the usual” at the AMS office
(consisting of a fairly well defined cycle of
work surrounding the extensive array of AMS
programs), we continue to explore ways to
develop our outreach to the community be-
Yond the narrow borders of our discipline.
We are also beginning to explore the world
of grants and funding, partly to enable fur-
ther outreach. Of course, the “outside world”
is not standing still: many will have observed
that music critics are being cut from news-
papers around the country, and a number of
symphony orchestras are struggling to retain
programs and audiences. Listening audi-
ences, and the media used to communicate
with them, are evolving significantly. The
AMS needs to work quickly and well to es-
tablish and maintain connections with both
audiences and media. One project that has
recently moved forward involves the Maine
Humanities Council, which recently received a
startup grant from the National Endowment
for the Humanities to develop their project
“Humanities on Demand: Podcasting and
the Maine Humanities Council.” Their plan

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Since the real key to success lies in dramatically increasing the number of donors from our own ranks, imaginative projects to engage the chapters, the departments and schools of music, and graduate students across the nation are underway: the OUP/AMS Giveaways 2007, Dining for OPUS, and the like. The Capital Chapter, led by Andrew Weaver, has presented a generous contribution to the OPUS campaign and challenges sister chapters to follow its lead. The membership of the American Musicological Society is 3,400, which means that there remains room for 2,500 members to step forward now.

At that point, we can address the question of closing the campaign in 2009, now being thought of as “The Last Million.”

New Funds. The Board of Directors has approved two new funds, which are now open for contributions. The James R. Anthony Fund honors the memory of a leading twentieth-century figure among American scholars of French music in the seventeenth and eighteenth centuries, and expects to support the publication of studies, including critical editions, of French music from Beaumarchais to Rameau (ca. 1550–ca. 1760). The Donna Cardamone Jackson Fund honors an esteemed scholar of early modern Italian music whose pioneering scholarship has shed new light on popular and unwritten Neapolitan musical traditions; women in courtly cultures; and gender, sexuality, and eroticism. The Jackson Fund is an initiative led by Paula Higgins of the University of Nottingham; the Anthony Fund is led by a committee chaired by John Hajdu Heyer (University of Wisconsin, Whitewater) and including Antonia Banducci (University of Denver), Georgia Cowart (Case Western Reserve University), Bruce Gustafson (Franklin & Marshall College), Rebecca Harris-Warrick (Cornell University), Lois Rosow (Ohio State University), and Carl Schmidt (Towson University). Gifts to both funds are invited online; written pledges may be addressed to any committee member, who will forward them to the national office.

—D. Kern Holoman and Anne Walters Robertson

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

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

M. Elizabeth C. Bartlet Fund for research in France
Deadline: 1 March

Harold S. Powers World Travel Fund for research anywhere
Deadline: 1 March

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 May

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

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

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

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

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

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

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

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

Noah Greenberg Award for outstanding performance projects
Deadline: 15 August

CCD Travel Fund to attend the Annual Meeting
Deadline: 25 September

Paul A. Pisk Prize for an outstanding paper presented by a graduate student at the Annual Meeting
Deadline: 1 October
Awards, Prizes and Honors

AMS Awards and Prizes


The Howard Mayer Brown Fellowship is presented by the Society to a promising minority graduate student pursuing a doctoral degree in music. The 2007–08 fellowship is awarded to Valerie Dickerson, Ph.D. candidate in ethnomusicology (UCLA), whose dissertation is titled “Are Those Congas in the Pulpit? Mission, Possession, Explosion, and the Music of Cuban Protestantism.”

The inaugural M. Elizabeth C. Bartlet Fund for Research in France was awarded to Willa Collins (Cornell University) for research on “Adolphe Adam’s Le Corsaire at the Paris Opéra 1856–1868: a Source Study.” Support from the Bartlet Fund is to be awarded annually to one or more doctoral students at or graduates of universities in the United States and Canada to conduct doctoral or postdoctoral musicological research in France.

The Janet Levy Fund for Independent Scholars supports travel and research expenses. The first 2007 winners are Vera Deak for travel to Budapest to prepare an edition of the complete source catalogue of Bartók’s folksong settings; and Kara Gardner for travel to New York to conduct research for her project “Agnes De Mille on Broadway.”

The inaugural Harold Powers World Travel Fund award was given to Joshua Walden (Columbia University) for research at the Béla Bartók Archives in Budapest. The award is intended to encourage and assist Ph.D. candidates, post-docs, and junior faculty in all fields of musical scholarship to travel anywhere in the world to carry out the necessary work for their dissertation or other research.

Wolf Travel Award: Three doctoral candidates in musicology have been selected to receive awards from the Eugene K. Wolf Travel Fund for European Research. Ewelina Boczewska (UCLA) will travel to Poland to research “The Structure of Crystal: Music, Ethics, and Ideology in the Cinema of Krzysztof Zanussi.” Loren Ludwig (University of Virginia) will travel to England to do research for “‘Equal to All Alike’: A Social History of the Viol Consort.” And Kimberley Francis (University of North Carolina) will travel to France and Switzerland for research on “Mediating Modern Music: Nadia Boulanger Constructs Igor Stravinsky.”

Other NEH awards have been made to:

• Janet Johnson (University of Southern California), for work at the Newberry Library on “Berlioz Between Two Worlds: Shakespeare’s Romeo and Dante’s Giulietta”

• Catherine Gordon-Seifert, to complete her book, Music and the Language of Love in French Airs, 1650–1700

• James Parsons (Missouri State University), to participate in the Summer Seminar at Stanford University, “German Exile Culture in California,” led by Russell A. Berman.

The Society for American Music presented the Wiley Housewright Dissertation Award for the best dissertation in the field of American music to Jennifer L. DeLapp for “Copland

Other Awards, Prizes and Honors

National Endowment for the Humanities (NEH) Summer Stipends have been awarded to:

• Janet Page (University of Memphis) for Convents and their Music in late 17th- and 18th-Century Vienna

• Edmund Goehring (University of Western Ontario) for Don Juan in Purgatory: Theater and Religion in Mozart’s Vienna

Other NEH awards have been given to:

• Philip Gossett (University of Chicago) for the critical edition of the works of Giuseppe Verdi

• H. Robert Cohen (RIPM Consortium Ltd.) for the compilation of Répertoire International de la Presse Musicale (RIPM)
in the Fifties: Music and Ideology in the McCarthy Era” (University of Maryland).

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

• The Vincent H. Duckles Award for the best book-length bibliography or other research tool in music: Mary S. Lewis (University of Pittsburgh) for Antonio Gardano, Venetian Music Printer, 1538–1569 (New York: Routledge, 1988–2005)


• The Carol June Bradley Award to support studies that involve the history of music libraries or special collections: Gary Galván (University of Florida), to support the research of Henry Cowell materials in the Edwin A. Fleisher Collection of Orchestral Music (Free Library of Philadelphia)


Kevin Bartig (University of North Carolina, Chapel Hill) has received a Mellon/ACLS Dissertation Completion Fellowship for his dissertation “Composing for the Red Screen: Sergei Prokofiev’s Film Music.”

Susan Boynton (Columbia University) has received a 2007–08 Membership in the School of Historical Studies at the Institute for Advanced Study in Princeton, N.J., and an ACLS Fellowship, both for 2007–08.

Ilias Chrissochoidis (Stanford, Calif.) has received a 2007–08 Mayers Fellowship from the Huntington Library in San Marino, Calif.

Georgia Cowart (Case Western Reserve University) has been named 2007–08 Sylvan C. and Pamela Coleman Memorial Fund Fellow in Art History at the Metropolitan Museum of Art in New York, for her project, “Watteau, Music, and the Musical Theater.”

Valeria De Luca (Princeton University) has received a Mellon/ACLS Dissertation Completion Fellowship for her dissertation “The Colonnas and Music Patronage in Rome, Venice and Naples (1619–1689).”

Martha Feldman (University of Chicago) has been selected to present the Bloch Lectures at the University of California, Berkeley. Her lecture series, “The Castrato in Nature,” will be presented in the fall.

Mark Kroll was awarded a grant from the Stiftung Weimarer Klassik in Weimar, Germany, to conclude research for his book Johann Nepomuk Hummel: A Musician’s Life and World, to be published by Scarecrow Press in the fall.

Roberta M. Marvin (University of Iowa) received an American Philosophical Society Franklin Research Grant for her work on the iconography of the prima donna in Victorian London.

Ryan Minor (Stony Brook University) has been awarded a fellowship at the Radcliffe Institute for Advanced Study at Harvard University for 2007–08 for the project “Choral Fantasies: Festivity, Nationhood, and the Chorus in Nineteenth-Century Germany.”

Jean-Paul C. Montagnier (University of Nancy, France) was made a Chevalier dans l’Ordre des Arts et Lettres by the French Minister of Culture in January 2007.


Anne Swartz (CUNY) received a 2007–08 Short-Term Grant from the Kennan Institute for Advanced Russian Studies of the Woodrow Wilson Center for Scholars for her project “Piano Makers in Russia in the Nineteenth Century.”

Ralph Larry Todd (Duke University) was awarded the William J. Bouwsma Fellowship of the National Humanities Center for his project “Becoming Fanny Hensel: The Life and Music of Fanny Mendelssohn Hensel.”

ACLS Activities

The American Council of Learned Societies (ACLS) is an important organization of academic societies in humanities disciplines that awards millions of dollars in grants and fellowships each year. The AMS has a strong tradition of involvement with the ACLS. Ruth A. Solie serves as the AMS Delegate to the ACLS. Richard Leppert was recently appointed to the ACLS Board of Directors, shortly after Susan McClary rotated off the Board, where she served as Chair for a number of years. Thomas Christensen serves on the ACLS Ryskamp Fellowship award committee, and Eleanor Selfridge-Field serves on the ACLS Digital Innovation Fellowship committee.

In the inaugural year of the Mellon/ACLS Dissertation Completion Fellowship program, two AMS members were awarded fellowships. For full details of the ACLS fellowship program, see www.acls.org.
JAMS News

Kate van Orden, New Editor-in-Chief

The AMS is pleased to announce the appointment of Kate van Orden as Editor-in-Chief of JAMS for a three-year term beginning with volume 61 (2008).

Van Orden is professor of music history at the University of California, Berkeley. She received her Ph.D. in music history and theory at the University of Chicago in 1996, subsequently holding fellowships at the Warburg Institute in London and the Columbia Society of Fellows in the Humanities. A specialist in sixteenth-century French history, she has produced major studies of vernacular culture and the Renaissance chanson, edited a volume of essays on Music and the Cultures of Print, and is currently engaged in researching the interrelationships between material culture, Renaissance humanism, and the chanson in print. Her recent book, Music, Discipline, and Arms in Early Modern France, shows how music became a disciplinary agent of the absolutist state both on the battlefield and off. She reconstructed the famous equestrian ballet performed for Louis XIII in 1612, which received its modern premiere under her direction at the Berkeley Festival of Early Music in 2000. Van Orden’s previous service to the Society includes membership on the AMS Council, several committees, and the editorial board of JAMS. Recent honors include the Society’s Lewis Lockwood Award.

Van Orden also specializes in historical performance on the bassoon and has more than forty CDs to her credit with ensembles including Les Arts Florissants, Tafelmusik, Philharmonia Baroque Orchestra, and American Bach Soloists.

Carlo Caballero, New Review Editor

The AMS is pleased to announce the appointment of Carlo Caballero as Review Editor of JAMS for a three-year term beginning with volume 61 (2008).

Caballero is associate professor of musicology at the University of Colorado, Boulder, where he teaches courses on the history of eighteenth-, nineteenth-, and twentieth-century music. He received his B.A. from Pomona College and his Ph.D. from the University of Pennsylvania. Caballero’s research has focused on music in France between 1870 and 1940, and he is particularly interested in historiography, aesthetics, and analysis. He is the author of Fauré and French Musical Aesthetics and has published articles and reviews in Victorian Studies, 19th-Century Music, The Cambridge Opera Journal, and JAMS. Recently a recipient of fellowships from the Stanford Humanities Center and the American Philosophical Society, he is writing a book about cultural continuities in French music from the ancien régime to the late nineteenth century, with chapters devoted to ballet, social dance, comic opera, instrumental music, and the historiographic problem of neoclassicism.

An Open Letter from Kate van Orden

I came of age in musicology to the tune of this refrain intoned by the editor of JAMS at the Society’s Annual Meetings: “Send us your best work.”

This admonition sounds self-evident, but I would never have dreamed of sending my “Sexual Discourse . . .” article to JAMS had I not been encouraged by the editor, Richard Kramer. He accepted it, worked it over deftly, and ran it in 1995 as the first article in the volume. I suspected that there was some sport in Kramer’s decision to begin the year with a little frisson, and my article’s pride of place gave me a new perspective on the Journal, which I realized might be using the piece to walk the line between “old” and “new” at a time of extreme polarization. The next year, Philip Gosset’s Presidential Message lamented the disintegration of collegiality around “the new musicology.” I worried about being stuck on one side of the battle, especially since I had not set out in my article to be trendy.

As I begin work at the Journal, I am grateful that those days have passed! The branding of old and new is behind us and the Journal publishes as broadly as ever. But with this opening up of new fields, the question of what makes an article a JAMS article remains crucial. What do we mean when we say “send us your best work”? Indeed, who are “we”? The editorship of the Journal is not faceless, and it now has a new editor, a new review editor, and eight new board members.

Send us your best work.

My own methods are eclectic and balance several traditional strengths of our discipline with relevant theories from literary studies, new historicism, and the social sciences. My current project concerns print culture and the sixteenth-century chanson, and in it anthropology, cultural history, and hard-core bibliography all make their contributions alongside straight-ahead musical analysis and source study. I’m keen on everything from typesetting to Foucault’s theories of the “author-function,” and I hope that my own unstandardized mix of approaches will encourage you to submit your work to the Journal regardless of its orientations. Send me your sketch studies, your biographies, your interdisciplinary studies. Subject matter is not an issue. Nor is length. But an article does...
AMS Member Demographic Survey

The AMS undertook a demographic survey of its members last academic year. We sent about 3,300 invitations to members, and received about 2,250 responses. Thanks are due to all who took the time and effort to fill out the survey. With this information, we can come to a better understanding of the demographic make-up of the Society.

Here follows a summary of the results. Further information about the results is also available at the AMS Web site: www.ams-net.org/survey/.

Employment status

Full-time: 50.44%
Work and attend school (incl. grad. tch. assts.): 11.28%
Retired: 9.50%
Attend school full-time: 9.46%
Part-time (not grad. stdt.): 8.84%
Independent scholar: 4.66%
Unemployed: 1.24%
Stay-at-home: 0.89%
Other: 3.15%
No answer: 0.53%

Principal place of employment

Acad. inst. awarding grad. degs.: 39.96%
Four-year college: 6.79%
Non-profit organization: 3.02%
For-profit organization: 2.00%
Community/Junior college: 1.73%
K-12 school: 1.51%
Independent: 1.29%
Self-owned: 0.27%
Other: 2.53%
No answer: 30.24%

Employment type

Academic/teaching: 49.87%
Administrative: 4.09%
Librarian: 3.11%
Performance: 1.82%
Writing/editorial: 1.95%
Private appl. instruction: 1.73%
Research: 1.69%
Other: 4.62%
No answer: 31.13%

Is the employment position primarily musicological?

Yes: 56.08%

How many hours spent at the principal employment?

51 or more: 18.38%
35-50: 28.95%
20-34: 10.21%
10-19: 7.99%
less than 10: 3.24%
No answer: 31.22%

How many other jobs held for pay?

None: 40.59%
One: 17.10%
Two: 6.39%
Three or more: 3.15%
No answer: 32.77%

Highest degree earned

Ph.D.: 57.64%
M.A.: 11.19%
M.Mus.: 10.52%
B.A.: 4.31%
B.Mus.: 3.86%
D.M.A.: 3.51%
M.F.A.: 0.80%
M.L.S.: 0.80%
B.S.: 0.31%
M.Phil.: 0.27%
J.D.: 0.22%
Other: 5.51%
No answer: 0.98%

Year degree granted (Ph.D. only, 1287 total):

1950 or before: 0.16%
1951-60: 2.41%
1961-70: 8.31%
1971-80: 17.25%
1981-90: 19.27%
1991-2000: 29.68%
2001-present: 22.92%

Age (2197 responses)

90 and over: 0.14%
80-89: 2.32%
70-79: 7.00%
60-69: 14.61%
50-59: 21.67%
40-49: 19.30%
30-39: 20.07%
20-29: 14.84%
19 and under: 0.09%

Gender

Male: 52.18%
Female: 46.85%
No answer: 2.38%

Citizenship

US: 78.51%
Canada: 6.79%
Other: 13.63%
No answer: 1.07%

Country of residence

US: 82.82%
Canada: 5.86%
Other: 10.52%
No answer: 0.80%

Race

White: 85.97%
Asian/Pacific Islander: 3.29%
Hispanic/Latino: 2.71%
Black: 1.33%
American Indian: 0.49%
Other: 1.95%
No answer: 4.26%

Sexual orientation

Heterosexual: 74.51%
Gay: 6.93%
Lesbian: 1.58%
Bisexual: 2.93%
Queer: 0.51%
Transgender: 0.04%
Transsexual: 0%
Other: 1.20%
No answer: 12.48%

Areas of research

The list of research areas identified by the survey respondents shows the wonderful variety and individuality of areas of research in musicology. A full report on topics of research is available at the Web site; a brief summary can be given here. 2,120 responses were received. The twenty-five topics with thirty or more occurrences are listed below. Some overlap: e.g., if the topic was identified as “Nineteenth-century American music” it would be counted both as nineteenth century and American.

Twentieth century: 13.7% (290)
Nineteenth century: 13.6% (289)
American: 9.4% (199)

continued on page 21
Committee Reports

Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) is pleased to offer a number of useful and interesting sessions at this year’s Annual Meeting. As the conference will take place in Quebec, we are hosting a panel that will discuss opportunities and difficulties when navigating professional boundaries in a global market. The CCRI will also feature a session jointly sponsored with the Publications Committee that considers the future of scholarly publishing in music and the humanities, with special guest Lynne Withey, Director of the University of California Press. The CCRI continues to explore the impact of technology in the classroom with a session examining the pros and cons of Wikipedia in the college environment. We are pleased to announce that Professor Nora Beck of Lewis and Clark College has agreed to speak at our Master Teacher session on Friday afternoon. The thriving Buddy Program will once again allow newcomers to the Master Teacher program to spend time with a current member, and there will also be a workshop where graduates can have their CVs and cover letters critiqued.

—James Davis

Committee on Cultural Diversity

In 2007–08, the Committee on Cultural Diversity (CCD) will continue to support its ongoing programs, the Travel Fund and the Alliance for Minority Participation in Musicology, as well as work to extend its mission through new initiatives.

All AMS members are encouraged to invite their gifted undergraduates and terminal master’s degree students from traditionally under-represented minorities to apply for funding to attend the Quebec meeting. The purpose of these awards is to encourage such students to consider a career in musicology. In 2006 ten students were funded. At the meeting we match them with a mentor and honor them with a reception to meet faculty representatives from our Alliance institutions. Many have subsequently been accepted into excellent programs. Applications, available online via the AMS Web site, are due on or before 15 September.

We would also like to encourage faculty from all music graduate programs to encourage their institutions to become Alliance members. All it takes is a commitment to diversify their graduate student population. In recognition, members will be listed in the 2007 Annual Meeting Program book.

At the Quebec meeting, we sincerely hope that you will attend the Presidential Forum on diversity that AMS President Charles Atkinson has graciously organized with us. We welcome your participation in the discussion and would like to hear your suggestions as to how to consider these proposals, from which they were mandated to choose 144 papers—about twenty-five percent. Categorization according to chronological period or rubric was self-selected by those who submitted proposals. The committee did not rely heavily on these categories when deliberating, although they strove for a healthy balance; the proposal’s quality was the primary criterion for selection. Selection details follow.

<table>
<thead>
<tr>
<th>Category</th>
<th>Received</th>
<th>Accepted</th>
</tr>
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<tbody>
<tr>
<td>Medieval</td>
<td>25</td>
<td>15</td>
</tr>
<tr>
<td>Renaissance</td>
<td>30</td>
<td>13</td>
</tr>
<tr>
<td>Seventeenth century</td>
<td>33</td>
<td>10</td>
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<tr>
<td>Eighteenth century</td>
<td>47</td>
<td>7</td>
</tr>
<tr>
<td>Nineteenth century</td>
<td>117</td>
<td>16</td>
</tr>
<tr>
<td>Twentieth/Twenty-first century</td>
<td>170</td>
<td>42</td>
</tr>
<tr>
<td>North American Music</td>
<td>41</td>
<td>7</td>
</tr>
<tr>
<td>Other*</td>
<td>55</td>
<td>8</td>
</tr>
<tr>
<td>Formal sessions [sessions (papers)]</td>
<td>14 (51)</td>
<td>5 (26)</td>
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*Popular musics, world musical cultures, film music, and interdisciplinary topics.
AMS ANNUAL MEETING
Quebec City, 1–4 November 2007
Preliminary Program

**WEDNESDAY 31 October**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>1:00–5:00</td>
<td>Grove Music Advisory Panel Meeting</td>
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<tr>
<td>2:00–8:00</td>
<td>AMS Board of Directors Meeting</td>
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**THURSDAY 1 November**

<table>
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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>7:30–9:00</td>
<td>Meeting Worker Orientation</td>
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<tr>
<td>8:00–12:00</td>
<td>Board of Directors Meeting</td>
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<tr>
<td>9:00–5:00</td>
<td>Registration</td>
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<tr>
<td>11:00–1:30</td>
<td>Society for Seventeenth-Century Music, Governing Board Meeting</td>
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<tr>
<td>12:00–2:00</td>
<td>Membership and Professional Development Committee Meeting</td>
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<tr>
<td>1:00–6:00</td>
<td>Exhibits</td>
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**THURSDAY AFTERNOON SESSIONS**

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<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>2:00–5:00</td>
<td>Collecting French Polyphony</td>
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<tr>
<td></td>
<td>Allan Atlas (Graduate Center, CUNY), Chair</td>
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<tr>
<td></td>
<td>Jane Alden (Wesleyan University), “Open Borders: France, Burgundy, and Repertorial Exchange in the Fifteenth Century”</td>
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<td></td>
<td>Vassiliki Koutsobina (University of Cincinnati), “Le Brung’s Six-Voice Si vous n’avez autre désir: A Musical ‘Response’ to a Poetic Practice”</td>
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<td></td>
<td>Honey Meconi (University of Rochester / Eastman School of Music), “The Last Chansonnier: Brussels, Bibliothèque Royale MS 228”</td>
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<tr>
<th>Time</th>
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<tr>
<td></td>
<td>Hip-Hop: Identity, Geography and Voice</td>
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<td></td>
<td>Mark Katz (University of North Carolina, Chapel Hill), Chair</td>
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<td></td>
<td>Caroline Polk O’Meara (Chapel Hill, North Carolina), “Highways and History: Rethinking the Early Days of Hip-Hop Music”</td>
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<td></td>
<td>Loren Y. Kajikawa (UCLA), “Eminem’s ‘My Name Is’: Signifyin(g) Whiteness, Rearculating Race”</td>
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<td>Joseph Auner (Tufts University), “Losing Your Voice: Speech and Song in Sample-Based Music”</td>
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<tr>
<th>Time</th>
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<tr>
<td></td>
<td>International Conversations</td>
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<tr>
<td></td>
<td>Gary Tomlinson (University of Pennsylvania), Chair</td>
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<td></td>
<td>Ruth Rosenberg (Columbia University), “‘My Compatriot the Savage: Musical Anachronism and Sound in Tocqueville’s New World”</td>
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<td></td>
<td>Larry Hamberlin (Middlebury College), “Poor Butterfly: From Puccini Opera to Jazz Standard”</td>
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<td>Eric Drot (University of Texas, Austin), “Free Jazz and the French Critic”</td>
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**THURSDAY AFTERNOON SHORT SESSIONS**

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>2:00–3:30</td>
<td>Retrospection</td>
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<tr>
<td></td>
<td>Arved Ashby (Ohio State University), Chair</td>
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<td></td>
<td>Charles Youmans (Pennsylvania State University), “Subjectivity and Sentimentality in the Late Works of Richard Strauss”</td>
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<td>David Metzer (University of British Columbia), “Ligeti and the Lament”</td>
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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>3:30–5:00</td>
<td>Seventeenth-Century Italian Opera</td>
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<tr>
<td></td>
<td>Ellen Rosand (Yale University), Chair</td>
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<td></td>
<td>Colleen Reardon (University of California, Irvine), “Practice and Patronage Make Perfect: Launching an Operatic Career in Late Seventeenth-Century Italy”</td>
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**THURSDAY AFTERNOON SHORT SESSIONS**

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<tr>
<td>3:30–5:00</td>
<td>Bodies</td>
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<tr>
<td></td>
<td>Maureen Carr (Pennsylvania State University), Chair</td>
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<tr>
<td></td>
<td>Tamara Levitz (Graduate Center, CUNY), “Stravinsky’s Exquisite Corpses”</td>
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<td>Scott D. Paulin (Dartmouth College), “Garbo Sings”</td>
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**Nineteenth-Century Italian Opera**

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<th>Time</th>
<th>Event</th>
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<tr>
<td>3:30–5:00</td>
<td>Nineteenth-Century Italian Opera</td>
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<tr>
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<td>David Rosen (Cornell University), Chair</td>
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<td></td>
<td>Francesco Izzo (University of Southampton), “Comic Sights: Stage Directions in Luigi Ricci’s Il nuovo Figaro”</td>
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<td></td>
<td>Andreas Giger (Louisiana State University), “New Letters from Scribe to Verdi and the ‘Problem’ of the Fifth Act of Les Vêpres Siciliennes”</td>
</tr>
</tbody>
</table>
THURSDAY EVENING SESSIONS

8:00–11:00

Panel: Wagner and Cinema
Jeongwon Joe (University of Cincinnati), Organizer
Sander L. Gilman (Emory University), Moderator
James Buhler (University of Texas at Austin), John Deathridge (King’s College London), Thomas Grey (Stanford University), David Neumeyer (University of Texas at Austin), William H. Rosar (Journal of Film Music), Marc A. Weiner (Indiana University)

Hispanic Study Group Panel: Tradition and Liturgy in Mexican Sacred Music
Ana R. Alonso-Minutti (University of California, Davis), Chair
Joseph Sargent (Stanford University), Jesus Ramos-Kittrell (New College of Florida), Alejandro L. Madrid (University of Illinois at Chicago)

FRIDAY 2 November

7:00–8:45  
Chapter Officers’ Meeting
7:00–8:45  
Committee on Career-Related Issues Meeting
7:00–8:45  
History of the Society Committee Meeting

7:00–8:45  
Joint Meeting of the 2007 and 2008 Annual Meeting Program Committees
7:00–8:45  
Student Representatives to AMS Council Meeting
7:00–8:45  
Howard Mayer Brown Award Committee Meeting
7:00–8:45  
Committee on Communications Meeting
7:30–8:45  
Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting
7:30–9:00  
American Brahms Society Board of Directors Meeting
7:30–9:00  
Society for Eighteenth-Century Music Board of Directors Meeting
8:30–5:00  
Registration
8:30–6:00  
Exhibits

FRIDAY MORNING SESSIONS

9:00–12:00
Church and Stage Music in the Eighteenth Century

Michael Marissen (Swarthmore College), Chair
Pierpaolo Polzonetti (University of Notre Dame), “Da Ponte’s and Martín y Soler’s La scuola de’ Maritati or La capricciosa corretta: An Ideological Sequel to La scola degli amanti or Così fan tutt’i”
Margaret Butler (University of Florida), “Performing Gluck’s Alcide in Bologna, 1778”

Music and Italian Poetry

Jonathan Glixon (University of Kentucky), Chair
Blake Wilson (Dickinson College), “Poetry and the Polyphonic Maniera in Late Quattrocento Florence: A Pre-History of the Madrigal”
Timothy McKinney (Baylor University), “Text and Shared Large-Scale Design in Two Madrigals by Willaert”
Susan Lewis Hammond (University of Victoria), “Lutherans Meet the Madrigal: Martin Rinkhart’s Triumphi di Dorothea (Leipzig, 1619)”
Janie Cole (Villa I Tatti), “The Interrelationship of Music and Poetry in Early Baroque Italy: The Case of Michelangelo Buonarroti il Giovane”

Music and Theology

Lorenzo Candelaria (University of Texas, Austin), Chair
Margot Fassler (Yale University), “Hildegard’s Ordo Virtutum: Theological Meanings and the Problem of Audience”
Roberta Lagueux (Columbia College Chicago), “Glimmers of Joy amidst Sorrow: Theology of the Holy Innocents in Laon, MS 265”
Michael Anderson (University of Chicago), “Qui post me venit, ante me fac tus est: John the Baptist and the Theological Symbolism of Imitative Counterpoint in Fifteenth and Sixteenth-Century Music”
Dana T. Marsh (Queen’s College, University of Oxford), “Iubilare ut iubilum: Conservative Polyphonic Continuities under Henry VIII’s Reformation”
OUP/AMS OPUS 2007
Giveaway Contest

Dear AMS Department Chairs and Colleagues:

Through the extraordinary generosity of our good friends at Oxford University Press, we are pleased to announce contests for the following OUP items, valued at nearly $10,000, to be given away between now and the Quebec City Annual Meeting:

Four Grand Prizes: The Encyclopedia of Popular Music, 4th edn. (2006), 10 vols., retail value $1,295 each
Four Second Prizes: Richard Taruskin's The Oxford History of Western Music, 6 vols. (2005), retail value $699 each
Eight Third Prizes: $250 in OUP publications of your choice, as available.

Each prize can be won in four ways; a total of sixteen prizes are to be awarded. The plans are nicknamed “Allegro,” “Pesante,” “Grandioso,” and “Solo.”

• “Allegro”: 100 percent of AMS members in music departments must respond as quickly as possible; the first department to achieve full participation wins; minimum individual pledge/contribution required; deadline ASAP.
• “Pesante”: the department with the highest average pledge or contribution wins; minimum total pledge/contribution required; deadline October 15.
• “Grandioso”: the department with the highest total pledge or contribution wins; deadline October 15.
• “Solo”: the Independent Scholar with the highest pledge or contribution wins; deadline October 15.

Support the AMS OPUS Campaign by urging your colleagues to pledge or contribute now (www.ams-net.org/opus/), and help your department win one of these prizes for the shelves of an administrative office, conference room, or library. Departments large and small, as well as Independent Scholars, are invited to participate. Contest Rules follow.

Sincerely,

D. Kern Holoman
Anne W. Robertson, OPUS co-chairs

See www.ams-net.org/opus/ for additional information. • Questions? write us at opus-giveaway@ams-net.org
OUP/AMS OPUS 2007 GIVEAWAY CONTEST: GENERAL GUIDELINES

How will the contests work?
Music Department chairs (or designated contact persons) should fill out and submit the OUP/AMS OPUS Contest Form for 2007, following the guidelines for one of the four plans described below.

Who's eligible?
All categories of AMS members, and non-members as well. Please note the following:

1) Pledges or contributions from individuals in AMS membership categories Regular, Income-less-than-30K, Joint, Sustaining, and Life will count under all plans and will meet the criteria of total departmental participation under the Allegro Plan.

2) Under the Pesante and Grandioso Plans, departments may boost their averages/totals by seeking pledges or contributions from non-AMS members.

3) Under the Allegro and Grandioso Plans, pledges or contributions from a department’s Emeritus and Student members will count toward a department’s total, but the absence of pledges/contributions from these two categories will not count against it.

4) Under the Pesante Plan, pledges or contributions from a department’s Emeritus, Student, Joint, and Low Income members will be counted in one of two ways, whichever produces the higher average pledge or contribution figure for the department: a) Emeritus, Student, Joint, and Low Income members’ pledges or contributions may be averaged in with pledges and contributions from Regular, Sustaining, and Life members; b) the average pledge or contribution of a department’s Regular, Sustaining, and Life members may be increased by adding to it the average of pledges or contributions from its Student, Emeritus, Joint, and Low Income members.

Do retrospective pledges count?
Yes, pledges or contributions made at any time during the OPUS Campaign will be counted, except for pledges and contributions made by presidents of the AMS through 2009, past and present chairs of the OPUS Campaign, and anonymous donors.

When do the contests end?
15 October 2007. Winning departments will be announced at the Annual Meeting of the AMS in Quebec City in November. Decisions of the judges will be final.

Where should contest entry forms be sent?
Mail, Fax, or Email Contest Form to:
Robert Judd, Executive Director
American Musicological Society
Bowdoin College
6010 College Station
Brunswick, ME 04011
Tel: (207) 798-4243 or (877) 679-7648; Fax: (877) 679-7648; E-mail: rjudd@ams-net.org
(Deadline for receipt: 15 October 2007)

See www.ams-net.org/opus/ for additional information. • Questions? write us at opus-giveaway@ams-net.org
### OUP/AMS *OPUS* 2007 Giveaway Contest:
**Sixteen Prizes to be Awarded**

<table>
<thead>
<tr>
<th>Contest</th>
<th>Plan</th>
<th>$250 in OUP Books</th>
<th><strong>EPM</strong></th>
<th><strong>TARUSKIN, OHWM</strong></th>
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<td><strong>Gist of plan:</strong> Highest total pledged in shortest time, full departmental participation required, minimum individual pledge/contribution required, favors small departments. <strong>Details:</strong> The first department in which every AMS member in the required membership categories pledges/contributes wins; deadline ASAP.</td>
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<td>Minimum average pledge or contribution, $2K.</td>
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<td><strong>Gist of plan:</strong> Highest total pledge/contribution by a music department, full departmental participation not required, favors departments with high numbers of pledges/contributions. <strong>Details:</strong> The department with the highest total of pledges/contributions from AMS members in the required membership categories (and from non-AMS members, if any) wins; deadline October 15.</td>
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<td>The Independent Scholar with the highest pledge or contribution wins; deadline October 15.</td>
<td>Minimum pledge or contribution, $2.5K</td>
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See www.ams-net.org/opus/ for additional information. • Questions? write us at opus-giveaway@ams-net.org
Music and the Textual Condition: Editorial Theory and Practice in the Twenty-First Century
Helen Greenwald (New England Conservatory), Chair
Ronald Broude (Broude Brothers Limited), “Emancipating Music”
Stanley Boorman (New York University), “Transmitting Performance Practice”
Philip Gossett (University of Chicago), “Puccini and the Eclectic Edition”

Re-imaging the Pastoral: Discourses of Loss and Remembrance in Early Twentieth-Century English Music
Byron Adams (University of California, Riverside), Chair
Eric Saylor (Drake University), “It’s not Lambkins frisking at all: English Pastoral Music and Postwar Arcadia”
Daniel Grimley (University of Nottingham), “Landscape and Distance: Modernism, Vaughan Williams and the Symphonic Pastoral”
Aidan Thomson (Queen’s University, Belfast), “Bax and the ‘Celtic North’ as a Critique of English Pastoralism”
Stephen Downes (University of Surrey), “Modern Maritime Pastoral: Wave Deformations in the Music of Frank Bridge”

FRIDAY MORNING SHORT SESSIONS
9:00–10:30
American Avant-Garde
Robert Fink (UCLA), Chair
Amy Wlodarski (Dickinson College), “A Map of (Mis)hearing: Steve Reich’s Different Trains”

Composers and the Painterly Eye
Richard Leppert (University of Minnesota), Chair
Thomas Grey (Stanford University), “Wagner and the style Makart”

10:30–12:00
Lecture-recital (sponsored by the Performance Committee): “Time Suspended: Deliberate Obscurity in Unmeasured Prelude Representation,” Vivian Montgomery, harpsichord

FRIDAY AFTERNOON SESSIONS
2:00–5:00
It’s a Man’s World
Susan C. Cook (University of Wisconsin-Madison), Chair
Maxine Fawcett-Yeske (Nebraska Wesleyan University), “Olgivanna Lloyd Wright: The Music of Taliesin”
David Josephson (Brown University), “The Double Exile of Kathi Meyer-Baer”
Ruth Sara Longobardi (University of Richmond), “Performing Patty Hearst: Gender, Genre, and Technologies of Sound in Late-Century America”
Benjamin Pickut (Columbia University), “Gender and the New Thing: The Case of the Jazz Composers Guild”

Nineteenth-Century German Musical Culture
Roe-Min Kok (McGill University), Chair
Rufus Hallmark (Rutgers University), “The Literary and Musical Rhetoric of Apostrophe in Winterreise”
Susan Boynton (Columbia University) and Daniel Harkett (Rhode Island School of Design), “Fanny and Wilhelm Hensel’s Das Jahr”
John Deathridge (King’s College London), “Wagner’s Tristan Factory”
Sanna Pederson (University of Oklahoma), “The Missing History of Absolute Music”

Respecting Authority
David E. Cohen (Columbia University), Chair
Nancy Washer (SUNY, Brockport), “Horace or al-Mubashshir ibn Fatik?: The Surprising Source of Folquet de Marseille’s ‘Ugly Painting’ Image”
Andrew Hicks (University of Toronto), “New Texts and Contexts for Twelfth-Century Music Theory”
Fred Flindell (Berlin, Germany), “New Findings Respecting the Nature and Origins of the Notre Dame Modal Polyphony”
Jennifer Saltzstein (University of Oklahoma), “Refrain Citation and Genealogies of Authority in Thirteenth-Century Arras”

Twentieth-Century Politics
Danielle Fosler-Lussier (Ohio State University), Chair
Margaret Notley (University of North Texas), “Alban Berg’s ‘Propaganda’ Pieces: Questions of Genre and Meaning”
James A. Grymes (University of North Carolina, Charlotte), “Ernst von Dohnányi and the ‘Kodály Question’”
Dennis Hutchison (University of Northern Iowa), “Hermann Scherchen, Elias Canetti, and the Straßburg Arbeitstagung, 1933”
Rachel Beckles Willson (Royal Holloway, University of London), “Legiti and the Hungarian Musicians’ Union”
FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

The Americas: North and South
John Koegel (California State University, Fullerton), Chair
Heidy K. Ximenes (University of Kentucky), “Carnival, Religion, and Afoxé: Musical Mixture in the Carnival of Salvador”
Michelle Hakanson (University of Oregon), “La Querelle du Nigog: Rudhyar’s Early Influence in Montreal”

Female Patrons
Kelley Harness (University of Minnesota), Chair
Ted Dumitrescu (Universiteit Utrecht), “The Chapel Musicians of Louis XII and Anne de Bretagne at Blois: New Documents, New Singers, and a Priors Problem”
Nina Treadwell (University of California, Santa Cruz), “Now I come to you, ladies, after so much time’: Cleopatra, Maria d’Aragona, and an intermedio for the Duchess of Alba”

3:30–5:00

Musicology and Its Institutions
Robert Judd (American Musicological Society), Chair
Steve Swayne (Dartmouth College), “American Musicology at the Crossroads, Contemporary Music in the Crosshairs: The Ideological Battle at G. Schirmer, Inc. at the End of World War II”

The Art of Dying
Mark Davenport (Regis University, Denver), Chair
Loren Ludwig (University of Virginia), “The Viol Consort and the Performance of Melancholy in Early Modern England”
Janette Tilley (Lehman College / CUNY), “Learning from Lazarus: Lutheranism and the Seventeenth-Century Ars Moriendi”

5:00–6:30

Rice University Alumni Reception
5:00–7:00

Duke University Alumni Reception
5:15–6:15

Committee on Career-Related Issues: “Landing a Job in a Global Market,” Wayne Heisler (The College of New Jersey) and Mary Ingraham (University of Alberta), Co-chairs
5:15–6:15

Presidential Forum: “Diversity: Strengths and Challenges”
5:15–6:30

JAMS Editorial Board Meeting
5:30–6:30

Singing from Renaissance Notation, directed by Valerie Horst and hosted by Early Music America
5:30–6:30

University of Illinois School of Music Alumni Reception
5:30–7:30

University of North Carolina at Chapel Hill Alumni Reception
6:00–8:00

Florida State University School of Music Alumni Reception
6:30–8:00

Oxford University Press Reception

6:45–10:00

OPUS Cabaret (at the Quebec Musée des Beaux Arts)
7:30–9:00

Society for Eighteenth-Century Music Meeting
9:00–12:00

University of Pittsburgh Alumni and Friends Reception
9:00–12:00

University of Chicago Alumni Reception
10:00–12:00

LGBTQ Study Group Party
10:00–12:00

Columbia University Department of Music Reception

FRIDAY EVENING SESSIONS

8:00–11:00

Panel: Critical Domains: Music Journalism, Reception Studies and the Public, 1800–1920
Dana Gooley (Brown University), Chair
Celia Applegate (University of Rochester), Katharine Ellis (Royal Holloway, University of London), Benjamin Walton (University of Cambridge), Alexandra Wilson (Oxford Brookes University)

Cold War and Music Study Group Session: Music and Politics in the Early Cold War: Recent Approaches, Future Directions
Peter J. Schmelz (Washington University in St. Louis), Chair
Phil Ford (Indiana University), Tamara Levitz (University of California, Los Angeles), Laura Silverberg (Columbia University), Leslie Sprout (Drew University), Danielle Fosler-Lussier (Ohio State University), respondent

SATURDAY 3 November

7:00–8:45

AMS/MLA Joint RISM Committee Meeting
7:00–8:45

Committee on the Status of Women Meeting
7:00–8:45

Publications Committee Meeting
7:00–8:30

Alexander Street Press Breakfast Reception
7:30–8:45

Committee on Cultural Diversity Business Meeting
7:30–9:00

A-R Recent Researches Series Editors’ Meeting
7:30–9:30

Journal of Musicological Research Editorial Board Meeting
8:00–9:00

Verdi Forum Editorial Board Meeting
8:30–5:00

Registration
8:30–6:00

Exhibits

SATURDAY MORNING SESSIONS

9:00–12:00

Analyzing Jazz
Tammy Kernodle (Miami University), Chair
Lisa Barg (McGill University), “Strayhorn’s Lorician Encounter”
Scott DeVeaux (University of Virginia), “Multiphrenia: Race, Mental Health, and the Analysis of Jazz”
Charles Carson (University of Pennsylvania), “‘Sounds Middle Class’: Smooth Jazz and the Black Middle Class”

Brigid Cohen (Wesleyan University), “A Cosmopolitan Modern Dialogue: Political and Aesthetic Exchanges between Stefan Wolpe and Post-War American Jazz”

Music and the Everyday

William Weber (California State University, Long Beach), Chair

Andrew Talle (Peabody Conservatory), “The Musical Lives of Two Teenage Countesses in Darmstadt, 1742–1744”

Christina Bashford (University of Illinois), “In the Pantry, or the Library... Upstairs in the Bedrooms: Britain’s Hidden Chamber Music”

Marian Wilson Kimber (University of Iowa), “The Peerless Reciter: Reconstructing the Lost Art of Elocution with Music”

Blake Howe (Graduate Center, CUNY), “Norman Rockwell’s Shuffleton’s Barbershop: A Musical-Iconographical Riddle”

Music in Film

Michael Pisani (Vassar College), Chair

Katherine Ermolaev Ossorgin (Princeton University), “Liturgical Borrowings as Film Music in Eisenstein’s Ivan the Terrible”

Tobias Plebuch (Humboldt University), “Music and Ideology in Das unser sterbliche Hera (1939)”

David Neumeyer (University of Texas, Austin), “Unattainable Text?: On a Contemporary Film Music Studies”

Paula Higgins (University of Nottingham), “Stemming the Rose, Queering the Song: Brokeback Mountain, Old Hollywood, and the Radical Politics of Rufus Wainwright”

Medieval Compositional Process

Rebecca Maloy (University of Colorado), Chair

Andrew Hughes (University of Toronto), “The Becket Chants: Motives, Modes, and Models”

Jamie Younklin (Toronto, Ontario), “The Scaccabarozzi Sketches: Some Aspects of Composition and Compilation Technique in Late Ambrosian Song”

Anna Maria Busse Berger (University of California, Davis), “Compositional Process in Trecento Music”

Robert Nosow (Dallas, Texas), “The Perlaro Cycle Reconsidered”

Music of Devotion

Christine Getz (University of Iowa), Chair

Noel O’Regan (University of Edinburgh), “Lay Devotion and Church Music Reform in Late Sixteenth-Century Rome: Influences on Palestrina in the 1560s”

Alexander J. Fisher (University of British Columbia), “The Burning Thornbush and the Holy Turtledoe: Johannes Khuen’s Thoroughbass Songs for the Franciscan Nuns of Counter-Reformation Munich”

Janet Hathaway (Northern Illinois University), “Defining Music in the Cloister: Devotional Song in the Royal Convent of Las Descalzas (Madrid)”

Bettina Varwig (Magdalen College, University of Oxford), “Enchanting Rituals: Celebrating the Reformation Centenary in 1617”

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

Stravinsky

Pieter van den Toorn (University of California, Santa Barbara), Chair

François de Médicis (University of Montreal), “Stravinsky and the 1903 Crystallization of Debussy’s Style”

Matthew McDonald (Northeastern University), “The Stravinsky Code: Jeux de Nombres in The Rite of Spring”

10:30–12:00

Chanson Moderne

Jane Fulcher (University of Indiana, Bloomington), Chair

Derek B. Scott (University of Leeds), “The Chat Noir and the Birth of the Chanson Moderne”


12:00–2:00

American Handel Society, Board Meeting

12:00–4:00

Committee on the Publication of American Music, Luncheon Meeting

12:15–1:15

“The Future of Scholarly Publishing in Music and the Humanities,” Lynne Withey (Director, University of California Press), Valerie Goertzten (Loyola University), Chair (jointly sponsored by the Committee on Career-Related Issues and Publications Committee)

12:15–1:45

Council Meeting

12:15–1:45

American Musical Instrument Society Study Session

12:15–1:45

Pedagogy Study Group Business Meeting and Study Session

12:15–1:45

Early Music America Open Session for Early Music Directors

12:30–1:45

Concert (sponsored by the Performance Committee): “From Scherzo to Son: Piano Music by Cuban Women Composers, ca. 1870 to present,” Margaret E. Lucia (Shippensburg University), Piano

12:45–1:45

Haydn Society of North America Meeting

SATURDAY AFTERNOON SESSIONS

2:00–5:00

Interwar

James Deaville (Carleton University), Chair

Dániel Péter Bíró (University of Victoria), “Plotting the Instrument: On the Changing Role of Timbre in Mahler’s Ninth Symphony and Webern’s Symphonie Op. 21”

Joel Haney (California State University, Bakersfield), “Slaying the Wagnerian Monster: Das Nusch-Nuschi and the Postwar Crisis of Musical Germanness”

Marie-Noëlle Lavoie (University of Montreal), “Identity, Musical Borrowing and Regionalism: Jewishness in Milhaud’s Interwar Compositions”

Jacinthe Harbec (University of Sherbooke), “The Skating Rink Ballet: Honnegger’s Rondo Sonata Form as Counterpoint to Léger’s Cubist Scenery”

The Musical World of Jean Molinet, Burgundian Chronicler and Poet

Jane Alden (Wesleyan University), Chair

Anna Zayaruznaya (Harvard University), “What Fortuna Can Do to a Minim”
Michael Randall (Brandeis University), “’Mon flâiolet ne vaut plus rien’: On Sex, Music, and Rhetoric in Jean Molinet”

Kathleen Sewright (UNC-Chapel Hill/Rollins College), “Charles d’Orléans, Philip the Good, and a Wool Merchant’s Daughter: An Introduction to the British Library MS Lansdowne 380”

Alejandro Planchart (University of California, Santa Barbara), “Guillaume Du Fay’s Late Songs and the Circle of Molinet”

**Playing with Signs**

Richard Mook (Arizona State University), Chair

Jonathan Greenberg (UCLA), “Phonetic Play in Louis Armstrong’s Tin Pan Alley”

Melissa de Graaf (University of Miami), “Romantic Savage: Representations of Race in Paul Bowles’s *Voyage of the Veil”*

Gabriel Solis (University of Illinois, Urbana-Champaign), “Bluesology’: Gil Scott-Heron and the Semiotics of the Voice”

Ken McLeod (University of Toronto), “Playing with Masculinity: The Politics of Music and Sports in Leon Gari’s *When We Were Kings”*

**Seventeenth-Century French Music**

Georgia Cowart (Case Western Reserve University), Chair

Catherine Gordon-Seifert (Providence College), “Pious Persuasion: Bénédict de Baco’s Spiritual Ais for Repentant Souls”


Peter Bennett (Case Western Reserve University), “Sacred Music in Louis XIII’s *musique de la chambre: The Rise of the Modern and the Origins of Louis XIV’s Grand Motet”*


**SATURDAY AFTERNOON SHORT SESSIONS**

**2:00–3:30**

**The American Musical**

bruce mcclung (University of Cincinnati), Chair

Carol J. Oja (Harvard University), “Bernstein’s *Wonderful Town* and McCarthy-Era Politics”

Jessica Sternfeld (Rhode Island College), “’We’re All in This Together’: New Media, New Show Music, Youth Culture, and *High School Musical”*

**Performers and Performance**

José Bowen (Southern Methodist University), Chair

Kenneth Hamilton (Birmingham University), “Performers, Composers, and Our Need for a Narrative: The Delayed Demise of Piano Preluding”

David Truppert (Harvard University), “The Composer’s Rainbow: Rudolf Kolisch and the Role of Interpretation in Performance”

**3:30–5:00**

**Gesture and Pantomime**

Mary Ann Smart (University of California, Berkeley), Chair

Sin-yen Hedy Law (University of Chicago), “From Garrick’s Dagger to Gluck’s Dagger: The Dual Concept of Pantomime in French Enlightenment”

Estelle Joubert (University of Toronto), “Feeling Death’s Hand on the Operatic Stage: The Embodiment of Suffering in Wieland and Schweizer’s *Alceste*”

**Nineteenth-Century Exotic**

Jonathan Bellman (University of Northern Colorado), Chair

Julie Hedges Brown (Northern Arizona University), “The *style hongrois* and Schumann’s Formal Experiments of 1842”

Adalyat Issiyeva (McGill University), “You were born to be a Spark for Poes’s Inspiration: Exotic Other in Nineteenth-Century Russian Art-Song”

**5:30–7:00**

**Business Meeting and Awards Presentation**

**8:00–10:00**

**Boston University Alumni Reception**

**8:00–01:30**

**UCLA Alumni Reception**

**9:00–11:00**

**Eastman School of Music Alumni Reception**

**9:00–11:00**

**University of Texas at Austin Reception**

**9:00–12:00**

**Cornell Reception**

**9:00–12:00**

**Indiana University Reception**

**9:00–12:00**

**Princeton University Department of Music Reception**

**9:00–12:00**

**Stanford Reception**

**9:30–11:30**

**Ohio State Reception**

**9:30–13:00**

**UC Berkeley Alumni Reception**

**10:00–11:00**

**University of North Texas Alumni Reception**

**10:00–12:00**

**Yale Party**

**10:00–12:00**

**McGill University Reception**

**SATURDAY EVENING SESSIONS**

**8:00–11:00**

Concert (sponsored by the AMS Performance Committee): “Battling the Serpent: the Caput and L’homme armé Traditions in Music,” Pomerium, Alexander Blachly (University of Notre Dame), Director

Panel: Musicology and Nation: A Canadian Perspective

Mary Ingraham (University of Alberta), Chair

James Deaville (Carleton University), Serge Lacasse (Université Laval), Sherry Lee (University of Toronto), Gordon E. Smith (Queens University)

Panel: Early French Musical Modernism: Its Sources and Idioms

Michael J. Puri (University of Virginia), Moderator

Daniel Albright (Harvard University), Gurminder Kaur Bhogal (Wellesley College), Carlo Caballero (University of Colorado, Boulder), Ralph P. Locke (Eastman School of Music, University of Rochester), Jann Pasler (University of California, San Diego)

**SUNDAY 4 November**

**7:00–8:45**

**Board of Directors Meeting**

**7:00–8:45**

**Graduate Education Steering Committee Breakfast Meeting: “The Role of the Master’s Degree in Musicology”**

**7:00–8:45**

**Performance Committee Meeting**

**8:30–12:00**

**Registration**

**8:30–12:00**

**Exhibits**
SUNDAY MORNING SESSIONS

9:00–12:00

Copland and Schoenberg

Elizabeth Bergman (Princeton University), Chair

E. Douglas Bomberger (Elizabethtown College), “Boulanger and the Copland Passacaglia”

SUNDA MORNING SHORT SESSIONS

9:00–10:30

Fifteenth-Century Italian Theory

Anne Stone (Queens College and Graduate Center, CUNY), Chair

Linda Cummins (University of Alabama), “Habent sua fata libelli: The Destinies of Divina auxiliante gratia”

Benjamin Brand (University of North Texas), “Inside the Studio of a Late-Medieval Choirmaster: John Hoehby at the Cathedral of Lucca”

Posing the Question: Queer Performances and Popular Culture

Nadine Hubbs (University of Michigan), Chair


Mitchell Morris (UCLA), “Liberace and the Ostentatious Taboo”

10:30–12:00

Anonymous Editors

Bonnie Blackburn (Wolfson College, University of Oxford), Chair

Ruth DeFord (Hunter College and Graduate Center, CUNY), “Who Devised the Proportional Notation in Isaac’s Choralis Constantinus?”

Jean-Pierre Noiseux (University of Quebec—Montreal), “Dom Pothier’s Tonality and the Genesis of the Liber Gradualis”

Rock and Country Underground

Robert Walser (UCLA), Chair

Melissa Ursula Dawn Goldsmith (Nicholls State University), “Perspectives on Jim Morrison from the Underground: Jim Morrison and the Los Angeles Free Press”

Travis Stimeling (Millikin University), “‘Up Against the Wall, Redneck Mother’: Confronting Stereotypes and Caricatures in Merle Haggard’s ‘Okie from Muskogee’”

SUNDAY MORNING SESSIONS

9:00–12:00

Copland and Schoenberg

Elizabeth Bergman (Princeton University), Chair

E. Douglas Bomberger (Elizabethtown College), “Boulanger and the Copland Passacaglia”

Bryan R. Simms (University of Southern California), “Copland the Serialist, 1923–1930”

Sabine Feisst (Arizona State University), “Arnold Schoenberg—American”

Emily Abrams Ansari (University of Western Ontario), “Aaron Copland and Cultural Diplomacy: ‘Un-American’ Composer Meets Cold War Ambassador”

Making Meaning in French Baroque Opera

Tim Carter (University of North Carolina, Chapel Hill), Chair

Timothy Freeze (University of Michigan), “‘Der Romantiker der Großstadt’: Mahler and Viennese Operetta”

Caryl Clark (University of Toronto), “Hirschfeld, Mahler, and the fin-de-siècle Revival of Haydn’s Der Apotheker”

Sue Taylor (Washington University in St. Louis), “Mahler’s ‘Symphonia domestica’: The Sixth Symphony’s Scherzo and a Barnyard Tale of Family Values”

Sherry Lee (University of Toronto), “‘Was soll denn euch mein Singen?: Dislocated Sound in Mahler’s Das klagende Lied”

Post-War Britain

Andy Fry (King’s College London), Chair

Heather Wies (University of Michigan), “Purcell and the Performance of Secrets in Postwar Britain”

Elizabeth Wells (Mount Allison University), “Fings Ain’t Wot They Used T’Be: British Modernism and London’s Soho Musicals”

Matthew Gelbart (Los Angeles, Calif.), “A Cohesive Shambles: The Clash’s London Calling and the Normalization of Punk”

B. Douglas Bomberger (Elizabethtown College), “Boulanger and the Passacaglia”

Elizabeth Wells (Mount Allison University), “‘Bring All Up and Mix ’em Good’: Experimental Sound Collage in Early British Radio”

Louis Niebur (University of Nevada, Reno), “‘Bring All Up and Mix ’em Good’: Experimental Sound Collage in Early British Radio”

SUNDA MORNING SHORT SESSIONS

9:00–10:30

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Bonnie Blackburn (Wolfson College, University of Oxford), Chair

Ruth DeFord (Hunter College and Graduate Center, CUNY), “Who Devised the Proportional Notation in Isaac’s Choralis Constantinus?”

Jean-Pierre Noiseux (University of Quebec—Montreal), “Dom Pothier’s Tonality and the Genesis of the Liber Gradualis”

Rock and Country Underground

Robert Walser (UCLA), Chair

Melissa Ursula Dawn Goldsmith (Nicholls State University), “Perspectives on Jim Morrison from the Underground: Jim Morrison and the Los Angeles Free Press”

Travis Stimeling (Millikin University), “‘Up Against the Wall, Redneck Mother’: Confronting Stereotypes and Caricatures in Merle Haggard’s ‘Okie from Muskogee’”

News from the AMS Board

The AMS Board met in Quebec City in March 2007. Bad weather prevented three members from attending, but the rest heard regular reports from officers and committees of the Society. Among its actions, the Board:

• approved the Society’s budget for the upcoming year
• authorized funding for four AHJ AMS 50 Fellowships and one Howard Mayer Brown Fellowship at the increased stipend of $18,000 for 2007–08, and accepted award recommendations presented by the respective award committees
• discussed guidelines for the new publication subventions to be funded by OPUS
• considered ways of improving the annual Business & Awards Meeting
• affirmed the Society’s support for DDM-OnLine, RILM, and MLA/RISM
• approved a message to members concerning the case of Natalie Ghuman, an AMS member barred from readmission to the United States last summer
• authorized a pilot program to offer partially-subsidized travel to the Annual Meeting for students who are presenting papers
• agreed that this year each award and prize committee should select a single winner with no finalists
• discussed plans for the seventy-fifth anniversary of the Society

The Board also received personal reports from Thomas Riis, Quebec City Program Committee chair, who reported on that committee’s deliberations, and Victor Coelho, AMS Quebec City Local Arrangements Committee chair, who presented plans for the fall meeting of the Society.

—Rufus Hallmark, Secretary and Pamela F. Starr
Conferences

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

Musicology and Recordings
13–15 September 2007, Royal Holloway, University of London
www.charm.rhul.ac.uk

Music, Justice, and Gender
14–16 September, Syracuse University
list.bowdoin.edu/pipermail/ams-announce/2007-April/000326.html

The Clash of Cultures and Civilizations in Music and Opera in the Imperial Age
24–26 September, Brno, Czech Republic

Music and National Identity
18–19 October, Université Marc-Bloch, Strasbourg, France
machiavel.u-strasbg.fr/musique/even2007/identite-e.html

Ritual Dynamics and the Science of Ritual
29 September–2 October, Heidelberg, Germany
www.rituals-2008.com

New Dimensions in Organ Conservation and Documentation
11–13 October, University of Rochester
www.organsociety.org

The Keyboard Sonata in Spain and Portugal during the Eighteenth Century
11–13 October, Almería, Andalusia
www.fimte.org

Messiah the Theologian
12–13 October, Boston University
www.oliviermessiaen.net

Poetics and Politics of Place in Music
17–20 October, Vilnius, Lithuania

Music and National Identity
18–19 October, Université Marc-Bloch, Strasbourg, France
machiavel.u-strasbg.fr/musique/even2007/identite-e.html

New Sources of Milanese Chant
19–20 October, Houghton Library, Harvard University
hcl.harvard.edu/libraries/houghton/ambrosiana.html

Reconsidering the Arts in the German Democratic Republic
25–27 October, Dickinson College
list.bowdoin.edu/pipermail/ams-announce/2007-January/000185.html

Understanding Bach's B-minor Mass
2–4 November, Queen's University Belfast
www.music.qub.ac.uk/tomita/bachbibi/conferences/Belfast-Nov2007/

French Music: Performance and Analysis
12–19 November, Brigham Young University-Hawaii
academics.byuh.edu/finearts/?q=node/22

Analyzing Popular Music in Context
16 November, University of Liverpool
list.bowdoin.edu/pipermail/ams-announce/2007-February/000216.html

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AMS Committees

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other ways we can broaden our mission.

We are delighted to welcome Ingrid Monson, professor and chair of the Music Department, Harvard University, as incoming co-chair of the CCD. Ingrid’s book, Saying Something: Jazz Improvisation and Interaction (1996), won the Society for American Music’s 1998 Irving Lowens Prize for the best book in American music.

Finally, we would like to thank outgoing co-chair Yvonne Kendall for her devoted work for the CCD. Her enthusiasm and caring, generous spirit have been an inspiration to us all.

—Jann Pasler

Committee on the Status of Women

The Committee on the Status of Women (CSW) will sponsor a panel discussion at the AMS Annual Meeting Thursday evening: “Musicalological Choices: Gender, Prestige, and the Power of Subject Specialization.” Speakers will include Susan Cook and Nadine Hubbs.

Our speakers will consider from their differing perspectives (junior, senior, administrative, and graduate students) the status of gender studies and scholarship and women, and question of authority, value, and prestige in choosing our areas of specialization.

This is the first in a series of three meetings that the CSW will present over the next several meetings dealing with the impact of gender studies and feminist theory on our discipline, culminating in a special session planned for the seventy-fifth anniversary of the Society in 2009 on the history and future of women in the AMS.

—Wendy Heller

National Recording Preservation Board (NRPB)

Starting this spring all of the four million items of recorded and visual materials in the Library of Congress are leaving Washington, D.C. and moving to the library’s new National Audiovisual Conservation Center in Culpeper, Va. This new 455,000-square-foot complex will store the Library’s audiovisual collections, including all sound recordings, films and videos (www.loc.gov/loc/lcib/66078/navcc.html).

Digital Preservation is a new issue (there are more new files created each day than there sounds is an important initiative. The Council on Library and Information Resources (CLIR) and the Library of Congress National Digital Information Infrastructure Preservation Program presented an emerging strategy at our November 2006 meeting. For more information, see: www.digitalpreservation.gov.

Two new NRPB-commissioned reports were published during fiscal year 2006 and both will be of interest to AMS members and respective university librarians: “Copyright Issues Relevant to Digital Preservation and Dissemination of Pre-1972 Commercial Sound Recordings by Libraries and Archives” (www.clir.org/pubs/reports/pub135/pub135.pdf); and “Capturing Analog Sound for Digital Preservation: Report of a Roundtable Discussion of Best Practices for Transferring Analog Discs and Tapes” (www.clir.org/pubs/reports/pub137/pub137.pdf).

In March 2006, a second Recording Engineer’s Roundtable was convened to extend the technical to the digital preservation of audio.

The two days of presentations are posted on the CLIR Web site (www.clir.org). In July, another NRPB-sponsored symposium was held in Austin and focused on the need to establish new educational curricula for audio preservationists, including university-based graduate level degree programs.

The 2006 National Recording Registry was recently announced. See: www.loc.gov/today/pr/2007/07-039.html.

Members of the AMS are encouraged to suggest recordings for preservation in the registry; go to: www.loc.gov/rr/record/nrbp/.

—José Bowen
Obituaries

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

Andrew D. McCreedy
7 June 2006

Edward Colby
22 September 2006

Merle Peterson
21 December 2006

Elliot Forbes (1917–2006)

The passing of Elliot Forbes marks the end of an era in Beethoven scholarship and in wider musical circles, above all those associated with choral music at Harvard University, where he was conductor of the Harvard Glee Club and Radcliffe Choral Society from 1938 to 1970. He taught at Princeton University from 1947 to 1958, then at Harvard from 1958 to 1984. As a member of an old Boston family and a great-grandson of Ralph Waldo Emerson, Forbes was intensely loyal to Harvard, its Music Department, and its musical traditions.

Besides his scholarly articles and his Norton Critical Score of Beethoven’s Fifth Symphony, Forbes’s place in musicology was secured by his editing and revising of Thayer’s Life of Beethoven (Princeton University Press, 1964), which brought Thayer’s nineteenth-century biography up to date with modern Beethoven scholarship as it stood in the 1960s, by means of copious annotations and cross-references. On Forbes’s retirement a volume entitled Beethoven Essays was brought out by Lewis Lockwood and Phyllis Benjamin (Harvard University Press, 1984), with essays by James Webster, Martin Staehelin, Alan Tyson, Maynard Solomon, Michael Ochs, Edward T. Cone, Geoffrey Block, Christopher Reynolds, Sieghard Brandenburg, J. Merrill Knapp, and Robert Winter. Other tributes include the Winter 2006 issue of The Beethoven Journal, dedicated to his memory.

All who knew El Forbes (as he was called by everyone) came to realize that his dedication to great music and his enthusiasm for music-making were constants in his life. And his infectious ability to enjoy music, to revel in it, and to nourish its healing powers, remains in the memories of his many students, colleagues, and friends.

—Lewis Lockwood

Frank Kirby (1928–2007)

Frank Kirby died 24 March 2007 in Skokie, Illinois, following a lengthy illness. Born in New York, he earned his Bachelor of Arts from Colorado College and went on to achieve his doctorate under Leo Schrade at Yale University in 1957. In his early years he had a varied teaching career, being active briefly at the universities of Virginia, Texas, West Virginia, and Washington. In 1963 he joined the faculty of Lake Forest College in Illinois, where he remained until his retirement in 1993. He chaired the Music Department for a decade and helped develop its first course on jazz history.

The most prolific scholar in the annals of Lake Forest College, Kirby was a three-time recipient of awards from the Alexander von Humboldt Foundation. His primary field of interest was the Austro-German repertory, with an emphasis on the eighteenth and nineteenth centuries, but his scholarly interests ranged widely, including German Renaissance theory, keyboard music history, Beethoven, Herder, Goethe, and in later years, Wagner. He is well known for his Short History of Keyboard Music (1966; translated in Japanese and Korean), his Introduction to Western Music (1970), and his widely-used score anthologies, Music in the Classic Period (1979) and Music in the Romantic Period (1986). As a scholar he was indefatigable, visiting the Northwestern University Music Library on countless occasions. At the time of his death, he was engaged in research leading to a study of the compositions of the legendary conductor Wilhelm Furtwängler.

For decades Frank Kirby was one of the mainstays of the Midwest Chapter of the AMS. A gentle, soft-spoken man, he befriended many and was cordial to all.

—Theodore Karp

Harold S. Powers (1928–2007)

Harold S. Powers died on 15 March 2007. Born in New York City on 5 March 1928, he earned a B.Mus. in piano from Syracuse University (1950), an M.F.A. in composition and musicology (1952) and a Ph.D. in musicology (1959) from Princeton University. He taught at Harvard, the University of Pennsylvania, and from 1973 to 2001 Princeton, where he was Scheide Professor of Music History. He was elected a Fellow of the American Academy of Arts and Sciences in 1995 and an Honorary Member of the Society in 1996.

Harry’s scholarship ranged widely within the fields of musicology, ethnomusicology and music theory. To do him justice would require a whole raft of scholars, and so I will call on Harry himself: In 1990 he gave plenary address at the joint AMS/SEM/SMT meeting in Oakland, “Three Pragmatists in Search of a Theory,” later published in Current Musicology (1993). Steering between “the quicksand of pontification and the quagmire of autobiography,” he offered a view of his own intellectual agenda. Riffing on Pirandello, Powers described his formation from three characters: an aspiring tenor, “whose top never developed properly”; “a would-be composer, who managed to get from middle Strauss to middle Bartók”; and a piano major who after graduation “went on the payroll of an import-export trader operating in Southeast Asia and Japan [and] fell in love with the exotic East.” From these beginnings emerged the music historian specializing in opera, the theory teacher, and “what is usually described as an ethnomusicologist.”

Challenging these labels and the larger agenda of musical scholarship, he would admit to no theory at all, and only described himself as publishing “in three quite specific and seemingly unrelated fields—Indian music, the pre-history of tonality, and Italian opera studies.” For these three fields, he employed but two approaches. One was “confrontation, of multiple representations one with another in Italian opera and Indian music, of tender-minded rational theory with tough-minded empirical practice in Indian music and Medieval/Renaissance music.” The other was “based on confrontation of things that have something, but not everything in common: congruences and contradictions between musical theory and musical practice.” I can but invite you to examine these approaches while reading his work systematically.

Harry wrote only one book, Puccini’s Turandot: The End of the Great Tradition, co-written with William Ashbrook (Princeton, 1991). As was characteristic of many scholars of his generation, his primary means of scholarly communication were articles and substantial review-articles. Taken together, they form sustained and transformational explorations within a series of fields. To mention just those with which I am most familiar, the articles on mode and tonal type in sixteenth- and seventeenth-century music continue to shape
**Calls for Papers**

**Louisiana Consortium for Medieval and Renaissance Studies**
26–28 October, Loyola University, New Orleans
www.h-net.org/announce/show.cgi?ID=116670
Deadline: 1 September 2007

**Bach and the Oratorio Tradition**
8–10 May, 2008, Bethlehem, Penna.
list.bowdoin.edu/pipermail/ams-announce/2007-June/000708.html
Deadline: 1 September 2007

**John Rich and the Eighteenth-Century London Stage**
www.johnrich2008.com
Deadline: 30 September 2007

**Society for Seventeenth-Century Music**
17–20 April, 2008, Huntington Library, San Marino, Calif.
www.sscm-scm.org
Deadline: 1 October 2007

**Notes**

**Conferences**

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**Sexualities in Improvisation**
16–17 November, Vancouver
www.english.ubc.ca/whatssnew/CominOutSwinginCallForPapers.pdf

**Coltrane: The Work and its Legacy**
26–27 November 2007, University François-Rabelais, Tours, France

**De-Canonizing Music History**
29 November–1 December, Sibelius Academy
musped.org

**Percy Grainger at 125**
7 December, University of Melbourne
list.bowdoin.edu/pipermail/ams-announce/2007-May/000364.html

**The Brazilian Piano**
30 January–1 February 2008, the Sorbonne and the Brazilian Embassy, Paris

**Germany’s Reception of the Broadway Musical**
7–9 March 2008, Kurt-Weill-Gesellschaft Dessau, Germany
www.rhul.ac.uk/Music/Golden-pages/Conferences/2008/08-3-grb.html

**“Farther Along,” The Southern Gospel Convention-Singing Tradition**
4–5 April 2008, Middle Tennessee State University, Murfreesboro
palimpsest.stanford.edu/byform/mailing-lists/arslist/2007/04/msg00012.html
Deadline: 1 October 2007

**Music, Body, and Stage: The Iconography of Music, Theater and Opera**
11–14 March 2008, CUNY Graduate Center, New York
web.gc.cuny.edu/rcmi/10thConference.htm
Deadline: 1 October 2007

**Empirical Musicology Conference**
2–3 April 2008, University of London
www.music.sas.ac.uk
Deadline: 1 October 2007

**Messiaen Studies**
29 March–1 April, 2008, Toowoomba, Australia
www.publicmemory.org/Conference2008.htm
Deadline: 16 December 2007

**Performing Romantic Music**
10–13 July 2008, School of Music, Durham University
list.bowdoin.edu/pipermail/ams-announce/2007-March/000243.html
Deadline: 31 January 2008

**News Briefs**

The Philip Brett Memorial Peace Garden will be dedicated at the University of California, Riverside, on 16 October 2007, the fifth anniversary of his death. Friends and colleagues are invited to make contributions in support of the memorial at www.music.ucr.edu/brettgarden.

The CD *Happy Land: Musical Tributes to Laura Ingalls Wilder* will be included on the National Endowment for the Humanities “We the People Bookshelf,” and sent to 2,000 community and school libraries as part of this year’s program. It is part of the Pa’s Fiddle Project, an educational program created by Dale Cockrell (Vanderbilt University). His *Ingalls-Wilder Family Songbook* will be published in the AMS-sponsored *MUSA* series.

For the bicentennial year of Anton Eberl, composer and friend of Mozart who died in 1807, A. Duane White (Clearwater Christian College) invites anyone who is interested in editing, performing, or recording Eberl’s music to contact him at duanewhite@earthlink.net.

The CMME Project, dedicated to the online publication of critical editions of mensural music, has a new Web site: www.cmme.org. The first CMME project, *A Choirbook for Henry VIII and His Sisters*—Theodor Dumi trescu’s edition of manuscript Royal 11 E. xi of the British Library—appeared in December 2006. Forthcoming editions include the Ocko Codex and music of the fourteenth-century Brussels rotulus. Scholars are encouraged to propose projects for online publication. See the Web site for further information.

The *Lyrica Society* of Word-Music Relations announces its new Web site, www.lyricaso ciety.org. Its journal, *Ars Lyrica*, welcomes submissions. Send articles to the editor, Bertil van Boer (bertil.vanboer@wwu.edu), the reviews editor for literature, Charlene Shipman (shipman@fas.harvard.edu), or the reviews editor for music, Christopher Williams (cwillii@bgnet.bgu.edu). The society holds an essay competition and participates in a number of conferences of related organiza-
The Juilliard School has announced www.juilliardmanuscriptcollection.org, containing images of ninety-nine manuscripts from their collection.

The first Goldberg Musical Essay Competition will award three prizes of €3,000, €2,000 and €1,000, and the prize-winning articles will be published. For further details, see www.goldbergweb.com/en/competitions/composition/34061_2.php.

Deadline: 30 October 2007

Musica Toscana, Inc., announces a prize for the best article in a periodical or a collection of essays, or book published in English, French, Italian, Spanish, or German within the calendar year and four prior years on a subject dealing with any aspect of music in Tuscany between 1590 and 1859. For further details, see list.bowdoin.edu/pipermail/ams-announce/2007-June/000400.html

Deadline: 31 January 2008

Correction
In the February 2007 AMS Newsletter, two papers were inadvertently left out of the listing of the Capital Chapter meeting. Both were from the meeting of 22 April 2006, College of William and Mary:

Emily Robertson (George Washington University), “Missa foyussance vous donneray: An Unknown Sixteenth-Century Mass”

Elizabeth Tirrington (University of Maryland, College Park), “Jesus Christ Superstar: How Religious Controversy Shaped a Cultural Phenomenon”

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

AMS
6010 College Station
Brunswick ME 04011-8451
(207) 798-4243; toll free (877) 679-7648
ams@ams-net.org
www.ams-net.org

Next Board Meetings
The next meeting of the Board of Directors will take place on 31 October 2007 in Quebec City; the Spring meeting will take place 15–16 March 2008 in Nashville.

Executive Director’s Report
continued from page 4

is to develop an extensive series of podcasts to reach the more remote areas of the state effectively with humanities programming. I was invited to serve on the advisory committee of the project, and eagerly look forward to helping develop the program. I would be very interested to hear from those who have done similar things in their own regions.

Finally, this issue marks the end of Peter Alexander’s tenure as Editor of the AMS Newsletter. Peter has worked hard and well at this for three years; the Society, and I personally, am profoundly grateful for his generous contribution.

—Robert Judd

Demographic Survey
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Renaissance: 9.4% (199)
Baroque: 8.1% (172)
Medieval: 7.8% (165)
Eighteenth century: 6.0% (128)
Opera: 5.9% (126)
France: 5.4% (114)
Italy: 4.2% (89)
Romantic: 3.3% (70)
Germany: 3.3% (69)
Classical: 3.2% (67)
Seventeenth century: 3.1% (65)
Popular music: 2.7% (58)
Sacred music: 2.1% (44)
England: 1.9% (41)
Italian opera: 1.8% (38)
Music theory: 1.7% (37)
Chant: 1.6% (34)
Bach: 1.5% (32)
Performance: 1.5% (31)
Performance practice: 1.5% (31)
Latin America: 1.4% (30)
Jazz: 1.4% (30)

Fully digesting and interpreting the demographic data requires more time and space than available here; the Web site will give graphs and more nuanced data that show fuller information, including relations among questions. Meanwhile, the Membership and Professional Development Committee (MPDC) welcomes your reactions to this information, and suggestions for ways the Society might follow up on the trends or patterns that interest you. Please send your thoughts to Richard Friedman (rfreedma@haverford.edu), Chair of the MPDC.

An Open Letter from Kate van Orden
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need to address that hardest of questions—“why should we care?” A JAMS article—your best work—offers scholars a new perspective, be it material, historical, analytical, historiographical, or whatnot.

That having been said, there are fields in which I would like to broaden the scope of the Journal, and this is reflected in the editorial board for 2008, whose members are listed below. We especially welcome submissions that intersect with film studies, anthropology, dance, aesthetics, performance, and studies of non-elite culture.

As for the remaining word in that pat phrase, You know who You are. The Journal belongs to the entire Society and those whose interests bring them to music. I aspire to have the Journal reflect the brilliant plurality of our discipline as it continues to encompass new horizons, reaffirms its roots, and unapologetically pursues that Romantic credo, de la musique avant toute chose. So please send us your best work.

—Kate van Orden


Linda Austern, Northwestern University
Thomas Bauman, Northwestern University
M. Jennifer Bloxam, Williams College
Stefano Castelvecchi, University of Cambridge
Lawrence Earp, University of Wisconsin-Madison
Ellen Harris, Massachusetts Institute of Technology
Robert Holzer, Yale University
Steven Huebner, McGill University
Brian Fryer, University of Wisconsin, Madison
Travis Jackson, University of Chicago
Klára Móricz, Amherst College
Mitchell Morris, University of California, Los Angeles
Simon Morrison, Princeton University
David Patterson, Chicago, Illinois
Sanna Pederson, University of Oklahoma
Martin Scherzinger, Eastman School of Music, University of Rochester
Judy Tsou, University of Washington

Membership Dues
Calendar year 2007

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Overseas, please add $10 for air mail delivery. Students, please enclose a copy of your current student ID.

—21—
Call for Papers

Deadline: 5 p.m. EST, 15 January 2008

The 2008 Annual Meeting of the AMS will be held in Nashville, Tennessee, from Thursday, 6 November, to Sunday, 9 November, jointly with the Society for Music Theory. The Program Committee welcomes proposals for individual papers, formal sessions, and evening panel discussions in all areas of musicology. We will continue to follow the guidelines adopted in 2005, which allow 500-word abstracts and thirty-minute papers. Please read these guidelines carefully, as proposals that do not conform to them will not be considered.

Proposals must be received by 5 p.m., EST, Tuesday, 15 January 2008. All persons submitting proposals are invited to do so by mail, addressed to AMS Nashville Program Committee, attn: Robert Judd, American Musicological Society, Bowdoin College, 6010 College Station, Brunswick ME 04011-8431, or on the Web at www.ams-net.org. Proposals must not exceed 500 words, and, if mailed, must be printed in 10- or 12-point single-spaced typeface on one 8.5 x 11-inch or A4 page. Proposals sent by regular mail must include (on a separate page): the author’s name, institutional affiliation or city of residence, audiovisual requirements, and full return address, including e-mail address whenever possible. If submitting electronically, the on-screen directions should be followed carefully. Please note that proposals longer than 500 words will be automatically truncated. As in the past, only one submission per author will be considered.

The 2008 meeting will be held together with the Society for Music Theory (SMT). The AMS Program Committee warmly invites proposals for papers to be read at joint sessions sponsored by both societies. If authors submit two different proposals to the AMS and the SMT and both are accepted, only one of the papers may be read. Authors may not submit the same proposal to both the AMS and the SMT. Authors who read papers at the 2007 AMS meeting may not submit proposals for the AMS portion of the 2008 meeting.

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

Receipts will be sent to all who submit proposals. Those who submit proposals via mail should provide either an e-mail address or self-addressed stamped postcard for this purpose. Receipts will be sent by the beginning of February 2008.

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

Individual Proposals: Proposals should represent the talk as fully as possible. A successful proposal typically articulates and substantiates major aspects of its argument or research findings, clearly points out the novelty of the research (and its relation to earlier work), and indicates its significance for the scholarly/musical community. Authors will be asked to revise their proposals for the book distributed at the meeting; the version read by the Program Committee can remain confidential. If a submission is not an individual proposal, it should be labeled as belonging to one of the following categories.

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

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

Program Committee Procedures: The Program Committee will evaluate and discuss all the proposals anonymously (i.e., with no knowledge of authorship) and initially choose roughly 120 papers. The authors of all proposals will then be revealed, and approximately twenty-four more papers will be selected from the remaining proposals, for a total of 144. No paper accepted during the first round of discussion will be eliminated in the second round. Session chairs will be discussed by the whole committee, taking into account nominations, including self-nominations, sent to the AMS office by 10 March 2008.

—Steven Huebner
Program Committee Chair

Call for Performances

Deadline: 15 January 2008

The Performance Committee for the 2008 Annual Meeting in Nashville invites proposals for lunch-time or evening performances, either as strictly musical concerts or as lecture-
recitals. The committee encourages proposals that demonstrate the Society's diversity of interests, range of approaches, and geographic and chronological breadth. We especially welcome performances that are inspired by or complement new musicological finds, that develop a point of view, or that offer a programmatic focus.

Free-lance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals, specifying concert or lecture-recital. Applicants should send three copies of the materials listed below to: AMS Performance Committee, Bowdoin College, 6010 College Station, Brunswick, ME 04011-8451; ams@ams-net.org.

Required materials include: (1) a proposed program, listing repertory, performer(s), and the duration of each work; (2) a list of audio-visual needs; (3) the applicant's e-mail address and a short (100-word) biography of each performer; (4) three copies of a CD or DVD of no longer than twenty minutes that is representative of the program and performers; (5) for concerts, a one-page explanation of the significance of the program or manner of performance; or for lecture-recitals, a maximum of two pages explaining the significance of the program or manner of performance, plus a summary of the lecture component, including information about the underlying research, its methodology, and conclusions.

Receipts will be sent to those who have submitted proposals by the beginning of February, and the committee's decisions will be communicated by the end of March.

An individual may not present both a paper and a performance or lecture-recital at the meeting. If an individual submits proposals to both the Program Committee and the Performance Committee and both are selected, she or he will be given an early opportunity to decide which invitation to accept and which to decline. The AMS can sometimes offer extremely modest stipends to performers whose proposals are accepted for the purpose of reimbursing extraordinary performance-related expenses.

―Christopher Smith
Performance Committee Chair

Call for Nominations:
Session Chairs, AMS Nashville 2008

Nominations are requested for Session Chairs at the AMS Annual Meeting in Nashville, 6–9 November 2008. Please send nominations via mail, fax, or e-mail to the office of the AMS, including name, contact information, and area of expertise. Self-nominations are welcome. Deadline: 10 March 2008.

Harold S. Powers
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the research agenda for studies in "pre-tonal" music.

I was Harry's student at Princeton in the 1970s. He was a challenging, sometimes difficult and always generous mentor but his passionate engagement with so many aspects of musical scholarship transformed my own work, as well as that of his many students and colleagues. Peter Jeffery's description captures the essence: "He worked very hard, read very thoughtfully, and had a knack for proposing just the right word for what I meant. The comments he wrote in the margins of my dissertation drafts were marvels of concise humor, which in those pre e-mail days almost amounted to an epistolary correspondence. Once I wrote a note objecting to his suggestion that I divide up the text with more subtitles, arguing that a sufficiently well-written text should not need them. Harry's deflating but kindly-meant reply: 'A limpid, utterly pellucid account of this mass of material is clearly beyond your powers at this time, and possibly beyond anyone's powers at any time.'"

I worked with Harry the summer before his death on the guidelines for a travel fund in his honor. We struggled to find language that would capture what was most important to him, that the recipients work on "the music itself." Harry's abiding commitment to "the music itself" in a lifetime of profound scholarship continues through the Powers Fund. Appropriately enough, the inaugural Powers Fund recipient is announced in this very newsletter (see p. 6). I think Harry would have been pleased.

―Jessie Ann Owens

50 Years Ago: 1957

• Secretary Louise E. Cuyler reported that membership stood at 1,030, 12% of whom were students. Fifty-five regular and forty-seven student members joined in 1957.
• Frederick Burkhardt became president of the American Council of Learned Societies. The ACLS received a $3 million grant from Carnegie and Ford foundations to commence their fellowship program.
• The Fulbright Scholars program was initiated.
• The Journal of Music Theory began to be published.
• The Board of Directors agreed to meet together with the Program Committee in future, due in part to complaints about "the concentration of papers upon Medieval, Renaissance, and Baroque subjects, and because of what several AMS members seem to feel is a failure to consider potential papers submitted from the membership at large."
• The Publications Committee received the manuscript of Joseph Kerman's The Elizabethan Madrigal (his doctoral dissertation). [It was published in 1962, and is still in print; the AMS has sold two copies so far this year.]

25 Years Ago: 1982

• The AMS Annual Meeting was held in Ann Arbor at the campus of the University of Michigan—the last time the AMS met on a college or university campus.
• The Martha Baird Rockefeller Fund for Music was dissolved, having expended $5 million, through 1,270 grants to individuals and 200 grants to organizations, in twenty years. [Its dissolution precipitated the inauguration of the AMS 50 Fellowship Program, first proposed at the November 1982 meeting of the Board of Directors.]
• After a crisis in early 1982, the AMS reached an agreement with the Vereniging voor Nederlandse Muziekgeschiedenis to cooperate in the preparation of the New Josquin Edition.
• The AMS Committee on the Publication of American Music was formed. Its inaugural members were Lawrence A. Gushee (chair), Richard Crawford, H. Wiley Hitchcock, James Haar, and Cynthia A. Hoover.
President-Elect Jane A. Bernstein

Jane A. Bernstein has been elected President of the Society for the term 2009–10. She has served the Society in many capacities: as chair of the Kinkeldey Award Committee, the Einstein Award Committee, and the Committee on the Status of Women, and as a member of the JAMS Editorial Board, the AHJ AMS 50 Fellowship Committee, the Board of Directors, and other committees. She attended the the City College of New York, where she earned her bachelor's degree. She received a master's degree from the University of Massachusetts and a doctorate from the University of California, Berkeley. Bernstein joined the faculty of Tufts University in 1976, serving for two terms as Chair of the Music Department. She is currently the Austin Fletcher Professor of Music.

She has received fellowships and grants from the John Simon Memorial Guggenheim Foundation, the National Endowment for the Humanities, the Gladys Kribe Delmas Foundation, the American Philosophical Society, and the American Council of Learned Societies, as well as the Distinguished Alumna Citation of Excellence from the University of Massachusetts and the Distinguished Scholar Award from Tufts University. In 2005 she was elected a Fellow of the American Academy of Arts and Sciences.


Society Election Results

The results of the 2007 election of AMS Officers and the Board of Directors:

President: Jane A. Bernstein
Secretary: Pamela F. Starr
Directors-at-Large:
Karol Berger
Suzanne Cusick
Patrick Macey

Newsletter Address and Deadlines

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

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All back issues of the AMS Newsletter are available at the AMS Web site: www.ams-net.org

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