**AMS NEWSLETTER**

**THE AMERICAN MUSICOLOGICAL SOCIETY**

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**AMS/SMT Nashville 2008: Musicology in Music City USA**

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

The American Musicological Society and Society for Music Theory will hold their 2008 national meeting in Nashville, Tennessee, “Music City USA.” Home to honky-tonks, to the historic Ryman Auditorium, to the Country Music Hall of Fame, and to the newly opened Schermerhorn Symphony Center, Nashville regularly serves as a tourist haven for the acoustically interested. Visitors might want to two-step at the Wildhorse Saloon, to experience music in the round by aspiring singer-songwriters at the Bluebird Café, to catch a show and a meal at B. B. King’s Blues Club, to listen to Bluegrass at the Station Inn, or to attend a concert of the Grammy-nominated Nashville Symphony.

The joint meeting will take place 6–9 November 2008 at the Nashville Renaissance Hotel and Nashville Convention Center. Situated in downtown Nashville, the hotel is within walking distance of dozens of restaurants and clubs. Travel should be relatively easy to arrange; the Nashville International Airport (BNA) is served by all major carriers, continued on page 3

**NEH / OPUS COUNTDOWN**

End-of-year figures for the OPUS campaign suggest that we are within about $330,000 of having met the challenge of the National Endowment for the Humanities: that is, we have raised nearly 85 percent of the target $390,000. Loud, frequent, and heartfelt thanks to all who have stepped forward with their gifts.

This strong response to appeals made at the annual meeting and in individual solicitations in November and December 2007 suggests one central task of the OPUS project may soon be done—allowing the campaign committee to focus on the big windup in 2009.

That such news coincides with inaugural awards from the M. Elizabeth C. Bartlet and Harold Powers endowments—and imminent subventions from the Claire and Barry Brook, Margarita Hanson, and Martin Picker endowments—is cause for real satisfaction. So, too, is the knowledge that there have already been 101 AMS Fellows, nine Howard Brown Fellows, six Janet Levy laureates, and nine Eugene Wolf laureates. The capital campaign is driven in part by the notion of enhancing opportunities for music scholars across the board: something for everyone. If your strong support of the campaign continues for a few more months, we’ll complete the NEH match and attain the next plateau: the first-book subventions called AMS 75 Publication Awards for Younger Scholars.

“Something for Everyone” might well have been the theme of the Friday evening cabaret at the Musée des Beaux Arts in Quebec City, where Victor Coelho and his posse (Joshua Rifkin to Angela Mariani and Chris Smith) of-

**The Box Score**

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Certified eligible for NEH: $630,000
Still needed for full certification: $330,000

ferred a spectrum of diversions that included lute songs, Lieder, ragtime, a visit from Leos Janáček, and a never-to-be-forgotten community rendition of “All My Ex’s Live in Texas.” “Not your grandpa’s AMS,” Peter Burkholder was heard to remark.

Also in Quebec City, the Board of Directors approved renaming the Cultural Diversity Travel Fund to honor the memory of Eileen Southern (1920–2002), author of The Music of Black Americans (1971), and a beloved member of the American Musicological Society.

Just short of two years remain in the OPUS Campaign. The goal is, between now and then, to double the total number of donors continued on page 4
President's Message

C'était un congrès absolument formidable! It was a great meeting! Such was the comment I heard from a number of you both in Quebec City and on the way home—and that despite the difficult travel arrangements and poor exchange rate. It was a reminder that each Annual Meeting has a special character and attraction of its own: last year the glitz and glamour of Los Angeles, this year the old-world charm and wonderful restaurants of Quebec City. Indeed, this meeting could well be characterized as having been one of haute cuisine, both culinary and scholarly. And being able to hear a group of our colleagues performing works ranging from “In der Nacht” to “All My Ex’s Live in Texas” at the Friday-night cabaret was confirmation, if ever one were needed, that music-making of every stripe is alive and flourishing in the AMS!

The Program Committee, chaired by Tom Riis, had put together a group of sessions with an even broader span than that which we experienced at the cabaret, with chronological and geographical boundaries extending from medieval Europe to the musical world of today; the Performance Committee, chaired by Bill Mahrt, gave us two wonderful evening concerts in addition to the excellent ones we heard at mid-day. Their selection of the concert by Pomerium for Saturday evening proved to have been prophetic: that concert had as its focus the article that received the 2007 H. Colin Slim Award at the Business Meeting and Awards Presentation earlier the same day.

With all its rooms on one level, the Quebec City Convention Center proved to be a particularly apt site for scholarly sessions and concerts, as were the Musée des Beaux Arts and the church of Saint-Jean Baptiste for the evening performances. For arranging events in venues such as these, and for much else, we owe thanks to the Local Arrangements Committee, which consisted of only three people: Victor Coelho, chair, Bob Judd, and Marie-Maude Goulet. The fact that the three of them managed to organize such a complex meeting is little short of amazing—an impression only strengthened when one learns that Victor put together the cabaret almost single-handedly.

I discovered that the role of the President of the AMS at the Annual Meeting is primarily to attend meetings, starting and ending with those of the Board on Wednesday afternoon and Sunday morning. Far from being an example of “death by committee,” though, these meetings were a chance for me to experience at first hand the amazing vitality of the Society and the tremendous energy and engagement of its members. I take special pleasure in several of the initiatives taken by the Board that either bore fruit at this meeting or will do so later. Many of you know that the Board established a pilot program this year that allowed graduate students reading papers at the Annual Meeting to be supported by Travel Grants from the Committee on Membership and Professional Development. This created a substantial amount of extra work for Richard Freedman and the members of the Committee, but they handled it beautifully. Thanks to their work and the success of the pilot program itself, I am pleased to report that this program will be continued.

Another initiative taken by the Board, this time through its Committee on Communications, was to establish a lecture series on American music at the Library of Congress that will be jointly sponsored by the Society and the Library. Judith Tick will inaugurate the series on 26 March with a lecture entitled “Ruth Crawford Seeger, Modernist Composer in the Folk Revival: Biography as Music History” (see p. 4 for further details). Current plans call for two lectures per year in this new series—an exciting development indeed.

In addition to the wonderful cabaret, “Songs, Dances, and Jams,” held to benefit the OPUS campaign, I should like to single out two other special events held during the Quebec City meeting for mention here. First was a session on “The Future of Scholarly Publishing in Music and the Humanities,” jointly sponsored by the Committee on Career-Related issues and the Publications Committee, with Lynne Withey (Director, University of California Press) as featured speaker. Ms. Withey’s remarks were both sobering and encouraging, and included a call for action by scholarly societies themselves. Her presentation will soon be posted on the AMS website, and is must reading for all of us.

Another special event for me and for all those in attendance was the Presidential Forum, “Diversity: Strengths and Challenges.” Panelists Gurminder Bhogal, Seow-Chin Ong, Guthrie Ramsey, and Leonora Saavedra presented position papers treating various aspects of the topic, pointing out, among other things, that we as a Society are characterized by “diverse diversities” that can not only divide, but unite. Amid the wealth of viewpoints, one stressed by all was the importance of sustained mentoring, not just seeing students through their dissertations, but providing support as they enter the job market and proceed to tenure.

Finally, an event that was special for everyone was the seventy-third Business Meeting and Awards Presentation on Saturday afternoon. It was an opportunity for the Society to take stock of where it stands and to recognize the wonderful work being done by its members. One of its early high points was Treasurer Jim Ladewig’s exhilarating report that our endowment accounts performed better this past year than ever before. In these difficult times, it was good to be reassured that the Society is on a firm financial footing. A reminder that it is also on a firm scholarly footing was the conferring of Honorary Membership upon Rebecca Baltzer and James Webster, and Corresponding Membership upon Bathia Churgin and Friedhelm Krummacher—four scholars whose distinguished work can serve as a model promoting the advancement of research in the various fields of music as a branch of learning and scholarship.” Congratulations and best wishes to all of them!

The end of the Business Meeting and Awards Presentation each year marks the ends of the terms of officers and members of committees. Much as I would like to acknowledge and thank all those members whose terms ended at 7 p.m. on 3 November, I must limit myself here to only a few: to Past President Elaine Sisman, to our hard-working and multi-talented Secretary for the past six years, Rufus Hallmark, to Council Secretary Andrew Dell’Antonio, who has also done yeoman service as an ex officio member of the Board for four years, and to outgoing Board members Evan Bonds, Carol Oja, and Pamela Starr (although Pamela will continue on the Board as the new Secretary of the Society). All of them deserve our profound thanks.

Let me close by recalling that I had to conclude my President’s Message a year ago with a report of the distressing situation of one of our members, Dr. Nalini Ghuman, who had been detained at the San Francisco airport, where her visa was revoked and she was forced to return to the United Kingdom. I and many of you wrote letters to the Department of State to request that Dr. Ghuman’s application for a new visa be processed expeditiously. I am happy to report that her visa has now been restored; by the time you read this she should have returned to the United States and her teaching position at Mills College. I should like to take this opportunity to thank all of you who wrote letters of support for Dr. Ghuman. By taking action both individually and collectively, sometimes we can make a difference.

—Charles M. Atkinson
The seventy-third Annual Meeting of the American Musicological Society took place just outside of the gates of the most beautiful French city in North America, Vieux-Québec. The sessions were distributed within the Hilton Québec and the adjoining Centre des congrés. The full program contained forty-six daytime sessions, six evening panel discussions, and four events sponsored by the AMS Performance Committee (William P. Mahrt, Chair, Elisabeth Le Guin, and Christopher Smith).

The hard work of the program committee—Peter Jeffery, Steven Huebner, Anne MacNeil, Guthrie Ramsey, and Annette Richards—yielded an unusually diverse menu of 144 papers, forcing us to form many two-paper sessions (twenty), chosen from the 570 abstracts submitted. Since the chances of acceptance were only one in four, inevitably many worthy papers had to be rejected. But in keeping with the traditions of the Society, the committee strove to focus on quality and depth of analysis as the principal criteria for selection. I am very pleased that as part of the anonymous selection process eighteen presenters currently teaching in Canadian universities made the cut, more than any other non-U.S. national contingent represented on the program.

The committee’s procedure was nearly identical to that of the past two years. All abstracts were read and rated by all committee members separately on line before our face-to-face meeting in March. The full 500-word abstracts, although time-consuming to digest, also allowed for a more careful consideration of the topics under review and made for an enlightening discussion. I am especially grateful to the committee for its creative arrangement of sessions and provocative session titles, including “Retrospection,” “Bodies,” “It’s a Man’s World,” “The Art of Dying,” “Chanson Moderne,” and “Anonymous Editors.” Chairs were chosen from a list of self-nominated members, individuals deemed appropriate by the committee who had not recently served, and names forwarded from others, a good mixture of senior scholars and somewhat younger members of the Society, nineteen women and twenty-seven men.

The continued expansion of our discipline to embrace the widest variety of music and musical activity is amply illustrated by the program. Sessions devoted to Hip Hop as a still provocative phenomenon, the unsuspected political activities of well-known nineteenth- and twentieth-century composers, the uses of music in film, the exploration of “music and the everyday” in the lives of teenage princesses and amateur chamber players, cross-cultural and intercontinental borrowings, new views of jazz and American popular music, and the traditional musicological concern for the preparation of well-made editions all found a place here. At least ten overtly Francophile panels and sessions ranged in time and topic from medieval to modern—from “The World of Jean Moliner” to “Musicology and Nation: A Canadian Perspective.” Finally we were especially pleased to have been able to form a panel “Musicology and Its Institutions,” chaired by our Executive Director, Bob Judd.

The fine performances included one lecture-demonstration-performance, “Recreating Acoustical Contexts for the Performance of Haydn’s Keyboard Music,” an outstanding evening concert in the extraordinary church of St-Jean Baptiste, “The Caput and L’homme armé Traditions in Music,” by Alexander Blachly and Pomerium (prefaced by remarks by Anne Walters Robertson), a mid-day lecture-recital at the harpsichord by Vivian Montgomery, and a piano recital by Margaret E. Lucia of music composed by Cuban women from c. 1870 to the present.

The usual round of meetings, business breakfasts, receptions, interest group gatherings, and independent excursions filled out the weekend in this beautiful and historic venue.

The Presidential Forum, “Diversity: Strengths and Challenges,” drew our attention to the ongoing efforts within our discipline to open our intellectual and perceptual doors still wider. A special noon reception was held to honor Robert Stevenson, emeritus professor at UCLA, who this year was elected to Honorary Member status in the International Musicological Society. Stevenson and AMS Corresponding Member Michel Huglo are the only new additions to this distinguished IMS roster since 1992.

The Local Arrangements Committee, chaired by Victor Coelho, performed a mighty effort to put everyone in a comfortable place. Many thanks to all who contributed!

—Cynthia Cyrus
Chair, Local Arrangements Committee

AMS Nashville 2008
continued from page 1

including Southwest Airlines, and a shuttle from airport to hotel will typically take half an hour or less.

November weather is usually cool, with temperatures hovering in the 50s during the day and low 40s at night. Visitors may wish to pack walking shoes; many of the local sites of interest are within a half a mile of the hotel. History buffs may want to visit the replica of Fort Nashborough or the Nashville Room of the downtown Public Library. Somewhat farther out, the area offers tours of the Hermitage (home of President Andrew Jackson), of various antebellum mansions such as Belle Meade Plantation or the Carnton Plantation in Franklin, Tenn., of Stone’s River National Battlefield (forty-five minutes south in Murfreesboro), and of a full-scale replica of the Parthenon located in Centennial Park. Note too that the Frist Center for the Visual Arts—a mere four blocks from the conference hotel—will be hosting a Rodin exhibition (Rodin: A Magnificent Obsession, Sculpture from the Iris and B. Gerald Cantor Foundation) during November of 2008, as well as the standing Friday evening architectural tours of the art deco building, the city’s former Post Office.

The conference itself should merit your close attention. The Program Committee is chaired by Steven Huebner; the Performance Committee by Christopher Smith; and the Local Arrangements Committee by Cynthia Cyrus (AMS) and Melanie Lowe (SMT). The meeting Web site, www.ams-net.org/nashville/, will be worth monitoring regularly from now till the November meeting. Watch for updates on travel, registration, roommate and conference buddy matching, and student activities, as well as for further details of local happenings as the time for our annual gathering approaches.

—Cynthia Cyrus
Chair, Local Arrangements Committee

Thomas L. Riis
Chair, Program Committee
AMS Collaborates with the Library of Congress in Lecture Series

The American Musicological Society and the Music Division of the Library of Congress are pleased to announce the first in a series of lectures highlighting musicological research conducted in the Division’s collections. The initial talk, scheduled for 26 March 2008, will feature Judith Tick, who will speak about aspects of her work on Ruth Crawford Seeger. Open to the public, the program will be held in the Library’s famed Coolidge Auditorium in the Jefferson Building.

The title of Tick’s lecture will be “Ruth Crawford Seeger, Modernist Composer in the Folk Revival: Biography as Music History.”

“Shortly after the death of the musicologist Charles Seeger, his children gave his papers and those of their mother, the composer Ruth Crawford Seeger, to the Music Division of the Library of Congress,” said Tick. “Without yet knowing what to look for or why, I mad-dashed through one box after another. The boxes contained manuscripts of unpublished scholarship on American folk songs and chamber music, typescripts of unpublished scholarship on American folk music, Christmas card-photos of the Seeger family, unfinished thank-you notes, grant applications, and personal diaries through which an obscure artist and woman spoke directly to my scholar’s instincts and feminist heart.

Inaugural AMS / Library of Congress Lecturer

Judith Tick

“I would return to these documents many times, and I ended up editing some of the unpublished scores. As time passed, the documents slowed me down into considering the relation between narrative truth and historical truth. They said to me: ‘Handle us with care. We are combustible. We set off chain-reactions. One thing leads to another.’ Through music to life; through a life to history. The goal of my lecture is to revisit content and process in practicing musical biography in relation to Crawford Seeger’s legacy. Music validates a composer. Our experience of that music shapes the questions we ask about a composer’s life. As life and art intertwine, so biographical narrative illuminates the history of culture.”

The series will continue with lectures by Jeff Magee (on Irving Berlin) and Annegret Fauser (on former Music Division Chief Harold Spivacke) in fall 2008 and spring 2009, respectively. The AMS Communications Committee and the LC Music Division are preparing a nominating procedure for additional lectures; all members of the Society who have used the Music Division’s collections will be welcome to submit lecture proposals. Initial plans for the series were made by Carol Oja, past chair of the Communications Committee, and Denise Gallo at the Music Division of the Library of Congress.

Further details of the series are found at the AMS Web site: www.ams-net.org/LC-lectures.

—Denise Gallo

Treasurer’s Report

I was very pleased to inform the membership at the annual Business Meeting and Awards Presentation in Quebec City last November that our Society’s endowment portfolio has had a truly superb year. This was not only the fifth year in a row where my reports to the Board showed plus signs from top to bottom; this was the best report of all during my years as the Society’s Treasurer.

The bond portion of our portfolio sprinted ahead at the rate of 6.8%, a sharp acceleration from the previous year’s 4.5% return. Our real investment gains this past fiscal year, however, were in the stock market. The previous year we made an admirable 10% in stock mutual funds, but this year we doubled that with an average gain of 20%, and our best stock fund (an international one) rose 30%. Altogether, the total, real investment return on the endowment was 15.0%.

Our Society’s endowment is invested in a balanced portfolio, consisting of both bonds for safety and income and stocks for long-term growth. One of the reasons that our bottom line did especially well last fiscal year is that I kept our balance in favor of stocks, approaching the 60% limit that we have set for ourselves in that area. One of the things that makes any Treasurer extremely happy is when the stock portion of the portfolio is gaining so well that it expands beyond the 60% limit. When this happens we rebalance by selling the excess amount above 60% and moving it into bonds, thus locking in profits. This happened a number of times this fiscal year, and in total we locked in $230,000 in stock-market profits. What is more significant, however, is that from the beginning to the end of the fiscal year our endowment increased by $417,000 from gains in the stock and bond markets and by $267,000 from members’ generous OPUS donations.

It gives me great pleasure to report that as of the November Annual Meeting our endowment stands at a new high point of $3,500,000.

—James Ladewig

OPUS Countdown

continued from page 1

as well as the number of donors at the $5,000 level, and to quadruple the number at the $1,000 level. With gifts of this magnitude we will be able to achieve, in our own time, the infrastructure of a music scholarship of unlimited paths.

Do, now, visit the Web site and discover how easy it is to make a difference: www.ams-net.org/opus.

—Anne Walters Robertson and D. Kern Holoman

Bob and Cristle Judd at the OPUS Cabaret

www.ams-net.org/opus
Executive Director’s Report

I always enjoy preparing the “50 years ago / 25 years ago” report for the AMS Newsletter. As I dig in the old Newsletters and Board minutes, invariably I find remarkable discussions to read and follow: sometimes they are quaint; often profound; occasionally sad, as in this issue (p. 22). Fifty years ago, Putnam Aldrich’s dissertation could have been published by the AMS, but it languished in the hands of a publisher who would not return the copy. Aldrich went on to a highly successful musicological career, but surely this setback was a major disappointment. Twenty-five years ago, Wiley Hitchcock, who died last December, was busy establishing The AMS Committee on the Publication of American Music and publishing his research on Charpentier.

In Quebec City I chaired a session on the history of musicology: Rosemary Golding gave a paper on the Chair of Music at the University of Edinburgh in the early nineteenth century, and Steve Swaine gave one on musicological activities at the offices of G. Schirmer and The Musical Quarterly, with editors Virgil Thomson and Paul Henry Lang (both of whom must have known Putnam Aldrich quite well). Opportunities to explore our Society’s history through its documents abound, and I believe the historiographical resources right under our noses are a rich treasure trove.

I thought of this in light of today’s situation with regard to the Internet, copyright, and the “book of sand” (Borges) we live with today. With digital book collections growing exponentially, the problem Borges foresaw (it’s nearly impossible to find things, even things we read on the Web just yesterday) is upon us. This, I believe, is precisely the point at which the AMS can be of real service to the community at large, and the most important starting point for an initiative in “public musicology,” the term I would like to use for outreach efforts to the community at large. The quantity of information available at one’s fingertips today is beyond comprehension—upwards of 15 billion indexed Web pages. Can we who have expertise direct information-seekers to the best, most desirable information? Can (or should) we do this in a way that focuses on education and avoids consumer-driven marketing and advertising? Can we do this while ensuring that we do not lose important information (“back up your data” is a mantra for good reason)? And, not least, can we do this in a way that is neither “dumbing down” nor condescending? The Communications Committee is currently grappling with these questions as they begin to develop a strategy for public musicology. I believe this is one of the most important challenges now facing the Society.

—Robert Judd

News Briefs

JAMS Now Accepting Electronic Submissions

Authors of articles to be considered for publication in JAMS may now submit their work electronically, if they wish. Material may be sent as hard copy (only one copy is necessary) or by e-mail attachment. Authors should carefully review the newly revised “Directions to Contributors” located in the most recent issue of JAMS and at the Web site (www.ams-net.org/contact.php) prior to submitting their work.

Richard Benedum (University of Dayton) has again been awarded a grant from the National Endowment for the Humanities to direct an interdisciplinary Institute for school teachers, “Mozart’s Worlds,” from 16 June to 11 July 2008. Twenty-five K−12 teachers will be chosen nationally as part of the Institute; each teacher will receive a stipend from the NEH for his/her participation. The Institute will be based in Vienna, Austria.

Philip Gossett (University of Chicago) and Barbara Haggh-Huglo (University of Maryland) were elected to serve as Directors-at-Large of the International Musicological Society from 2007−2012. Barbara Haggh-Huglo was elected by the Directorium to serve as one of two Vice Presidents of the IMS from 2007 to 2012.

Bruce Gustafson (Franklin and Marshall College) has been named Directeur de Recherche at the Centre national de la recherche scientifique (CNRS) in Paris. During the six-month appointment, he will work on a critical edition of Lully’s Divertissement royal (1670), which includes Mollière’s play “Les Amants magnifiques,” to be produced at Versailles in 2008; a critical edition of the works of Chambonnières, with CNRS colleague Denis Herlin; and “Lully Scribes,” a study of the copyists of Lully’s music ca. 1660–1730, with Pascal Denécheau, also of the CNRS in Paris.

The Mannes Institute will convene a special event hosted by the Eastman School of Music in Rochester, New York, 15−18 June 2008, on the topic “Jazz Meets Pop,” coinciding with the Rochester International Jazz Festival. Intensive jazz and pop workshops will meet to explore a number of specialized topics. There is no fee for participation, and communal meals, a reception, and an elegant banquet are all provided free of charge. Affordable conference housing is available. www.mannes.edu/mai

Deadline: 1 March 2008

Further details: www.udayton.edu/~nehinstitute2008

Pamela F. Starr

continued on page 15
Honorary Members

Rebecca Baltzer is professor emeritus of musicology at the University of Texas at Austin, where she taught from 1967 until her retirement in 2005. During her tenure there she helped to found the university’s Medieval Studies Program, and also served for four years as an Associate Dean of its Graduate School. She also taught at Boston University (1964–67) and as a Visiting Professor of Music at Princeton University (Fall, 1996).

After receiving her A.B. degree magna cum laude from Randolph-Macon Women’s College in 1962, she began her graduate study at Boston University, completing a master’s degree (1964) and Ph.D. (1973) with the dissertation “Notation, Rhythm, and Style in the Two-voice Notre Dame Claustra.” Out of that came her article “Thirteenth-Century Illuminated Miniatures and the Date of the Florence Manuscript,” which appeared in JAMS in 1972. That article won the Society’s Alfred Einstein Award in 1973.

Her award-winning article was but the first of many studies on the Notre Dame School, the Ars antiqua, and the liturgy and liturgical books of medieval Paris that have marked Rebecca Baltzer’s career. She has published articles and reviews in JAMS, the Journal of Musicology, the Journal of the Royal Musical Association, Current Musicology, Notes, Speculum, the New Grove, and the Dictionary of the Middle Ages. She has contributed chapters to five books, and edited Volume 5, Les Clausules à deux voix du manuscrit de Florence, Biblioteca Medicea-Laurenziana, Pluteus 29.1, fascicule V, for the seven-volume critical edition of the Magnus liber organi (Monaco, 1995). In addition, she co-edited The Union of Words and Music in Medieval Poetry (Austin, 1991) with Thomas Cable and James I. Wimsatt, and together with Margot Fassler co-edited The Divine Office in the Latin Middle Ages Methodology and Source Studies, Regional Developments, Hagiography: Written in Honor of Professor Ruth Steiner (Oxford, 2000). This book was one of three singled out for awards in the category of Philosophy and Religion by the Professional and Scholarly Publishing Division of the Association of American Publishers in 2001.

Although her research is firmly anchored in the high Middle Ages, Rebecca Baltzer also has strong interests in art history and in the Delta blues tradition of her native Mississippi. She has served the Society in a number of capacities, among them as member of the Board of Directors (1981–82), as Vice President (1989–90), and as Treasurer (1993–2000).

James Webster is the Goldwin Smith Professor of Music at Cornell University, where he has taught since 1971. He has also held teaching appointments at Columbia and Brandeis Universities and in Germany at the University of Freiburg and the Humboldt University, Berlin. He received the B.A. from Harvard in 1963 and his MFA (1965) and Ph.D. (1974) from Princeton, where he studied with Oliver Strunk, Arthur Mendel, Roger Sessions, Edward Cone, and Lewis Lockwood. His dissertation, for which he conducted research in Vienna with a Fulbright Fellowship, is entitled “The Bass Part in Joseph Haydn’s Early String Quartets and in Austrian Chamber Music, 1750–1780.” The article he drew from that study, “Violoncello and Double Bass in the Chamber Music of Haydn and his Viennese Contemporaries, 1750–1780,” published in JAMS in 1976, won the Society’s Alfred Einstein Award in 1977.

James Webster specializes in the history and theory of music of the eighteenth and nineteenth centuries, with a particular focus on Haydn. His other interests include Mozart (especially his operas), Beethoven, Schubert, and Brahms, as well as performance practice, editorial practice, and the historiography of music. He also specializes in issues of musical form (including analytical methodology) and Schenkerian analysis. He was a founding editor of the journal Beethoven Forum, and was musicological consultant for the recordings of Haydn’s symphonies on original instruments by the Academy of Ancient Music under Christopher Hogwood (Decca/L’oiseau-lyre). His articles and reviews have been published in JAMS, MQ, 19th-Century Music, Beethoven Forum, Haydn Studies, Mozart Studies, Brahms Studies, and in various Festschriften.

Webster’s scholarly work has been recognized with several awards and fellowships. In addition to the Einstein Award, he received the Society’s Otto Kinkeldey Award in 1992, for his book Haydn’s “Farewell” Symphony and the Idea of Classical Style (Cambridge University Press, 1991). He has also received two Senior Research Fellowships from the National Endowment for the Humanities, a Guggenheim Fellowship, and a Research Fellowship from the German Alexander von Humboldt Foundation.

Webster is a Fellow of the American Academy of Arts and Sciences, a member of the Executive Committee of the Board of Directors of the Joseph Haydn Institute, a member of the Board of Directors of the Johannes-Brahms Gesamtausgabe, and a co-editor (1992–93) and member of the editorial board (from 1996) of Beethoven Forum. He has served the Society in many capacities, most notably as member of the Board of Directors (1984–86) and President (1997–98).
Corresponding Members

Bathia Churgin retired in 1996 from Bar-Ilan University, Ramat Gan, Israel, whose Department of Music she founded in 1970 and served as head until 1984. She began her teaching career at Vassar College (1952–57 and 1959–71), and has also been a visiting professor at Harvard Summer School (1963), Tel-Aviv University (1972), the University of North Carolina, and several other universities in Israel and the United States. She did her undergraduate work at Hunter College of the City University of New York (B.A. 1950), where Louise Talma was among her teachers. While she was pursuing her master’s degree at Radcliffe (M.A. 1952) she spent summers studying music theory with Nadia Boulanger at Fontainebleau. Beginning her doctoral work at Harvard in 1957, she studied theory with Walter Piston and music history with Otto Gombosi, receiving her Ph.D. in 1963 with a dissertation on the symphonies of Giovanni Battista Sammartini. Her dissertation advisors were Nino Pirrotta and, unofficially, Jan LaRue.

Bathia Churgin’s scholarly work has focused upon the origin and early phases of the Classical symphony and style, and the contributions of Sammartini and other Italian composers. She has had a lifelong passion for the music of Beethoven, which has found its musicalological expression in studies of the composer’s compositional process and analyses of his style, stylistic development and stylistic context. She co-authored the Thematic Catalogue of the Works of Giovanni Battista Sammartini: Orchestral and Vocal Music (Cambridge, Mass., 1976) with Newell Jenkins, and has prepared editions of symphonies by Beethoven, Sammartini, Antonio Brioschi, and Fortunato Chelleri. Her critical edition of Beethoven’s Third and Fourth Symphonies for the new Gesamtausgabe of Beethoven’s works is currently in press. In parallel with her editor work she has published articles in JAMS, Journal of Musicology, Musical Times, Studi musicali, Current Musicology, Israel Studies in Musicology, and Mozart Jahrbuch, as well as in several Festschriften and other volumes of collected studies. Her book Transcendent Mastery: Studies in the Music of Beethoven is in press (Pendragon). She has received two fellowships from the American Council of Learned Societies.

In addition to her role as founder and head of the Department of Music at Bar-Ilan University, she served as chair of the Israel Musicological Society (1994–95) and was editor of that society’s journal, Israel Studies in Musicology (1980 and 1996). A Festschrift in her honor was published as a special issue of the Journal of Musicology in 2001.

Friedhelm Krummacher is professor emeritus of musicology at the University of Kiel, Germany. Before assuming the position of Ordinarius in Kiel in 1976 he taught at the University of Erlangen (1965–75) and at the Musikhochschule in Detmold (1975–76). He was also the founding director of the Department for Cultural Studies at the Humboldt University, Berlin, of which he was made an honorary member in 1995.

Krummacher completed his doctoral work in musicology at the Freie Universität in Berlin, with additional studies at the universities of Marburg and Uppsala. Among his professors were Fritz Dräger, Martin Ruhnke, and Ingmar Bengtsson. Following receipt of the Ph.D. in 1964, with a dissertation on the transmission of polyphonic chorale arrangements in the early Protestant cantata, he was invited to become Asistent in the Institute of Musicology of the University of Erlangen, where he completed his Habilitation with the book Mendelssohns Komponist: Studien zur Kammermusik für Streicher (1972).

To say that Friedhelm Krummacher’s research interests are wide-ranging would be an understatement. His publications have extended from Baroque organ music to music aesthetics, from the stylus phantasticus to the string quartet, and he has published on the music of Josquin, Bach, Handel, Haydn, Beethoven, Schubert, Mendelssohn, Schumann, Brahms, Mahler, and Reger. He has been closely involved in the collected editions of Brahms (for which he was appointed Director in 1983), Mendelssohn, and Buxtehude. He has also edited and contributed to four congress reports for the series Kieler Schriften zur Musikwissenschaft, and co-edited the volume Rezeptionsästhetik und Rezeptionsgeschichte in der Musikwissenschaft (Laaber, 1991) with Hermann Danuser. In addition to his Habilitationsschrift on Mendelssohn’s quartets, Krummacher’s monographs have included Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Schütz und Bach (Kassel, 1978), Gustav Mahlers III. Symphonie: Welt im Widerbild (Kassel, 1991), Bachs Zyklus der Choralkantaten: Aufgaben und Lösungen (Göttingen, 1995), and Das Streichquartett, vol. 6 of Handbuch der musikalischen Gattungen (Laaber, 2001–03). His articles have appeared in numerous European journals, Festschriften, and other volumes of collected studies published on both sides of the Atlantic. A Festschrift in his honor, Rezeption als Innovation: Untersuchungen zu einem Grundmodell der europäischen Kompositionsgeschichte appeared in 2001.

AMS Awards and Prizes

The Otto Kinkeldey Award is presented annually by the Society to honor an outstanding...
book by a senior scholar. This year’s award went to Philip Gossett (University of Chicago) for *Divas and Scholars: Performing Italian Opera* (University of Chicago Press).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of his or her career was presented to **Susan Boynton** (Columbia University) for *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa, 1000–1125* (Cornell University Press).

The **H. Colin Slim Award** for an outstanding article by a senior scholar was presented to **Anne Walters Robertson** (University of Chicago) for “The Savior, the Woman, and the Head of the Dragon in the Caput Masses and Motet,” *Journal of the American Musicological Society* 59 (2006).

The **Alfred Einstein Award** for an outstanding musicological article by a scholar in the early stages of her or his career was given to **David Rothenberg** (Case Western Reserve University) for “The Marian Symbolism of Spring, ca. 1200–ca. 1500: Two Case Studies,” *Journal of the American Musicological Society* 59 (2006).

The **Robert M. Stevenson Award**, which recognizes outstanding scholarship in Iberian music, was presented to **Kenneth Kreitner** (University of Memphis) for *The Church Music of Fifteenth-Century Spain* (Boydell & Brewer, 2004).

The **Claude V. Palisca Award** for an outstanding edition or translation was given to **Jeffrey Taylor** (Brooklyn College) for *Earl “Fatha” Hines, Selected Piano Solos, 1928–1941* (A-R Editions).

The **Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **Emily Abrams Ansari** (University of Western Ontario) for “Aaron Copland and Cultural Diplomacy: ‘Un-American’ Composer Meets Cold War Ambassador.”

The **Noah Greenberg Award** for outstanding contributions to historically aware performance and the study of historical performing practices was presented to **Elisabeth Le Guin** (UCLA) for “Audience Performance Practice: A Pilot Project.”

The **Ruth A. Solie Award**, honoring a collection of musicological essays of exceptional merit, was inaugurated in 2007. The award was presented to **Martha Feldman** (University of Chicago) and **Bonnie Gordon** (University of Virginia) for *The Courtesan’s Arts: Cross-Cultural Perspectives* (Oxford University Press).

**Other Awards, Prizes and Honors**

The **Philip Brett Award**, presented by the LGBTQ Study Group of the AMS for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was given to **Suzanne G. Cusick** (New York University) for “Music as Torture, Music as a Weapon,” presented at AMS Los Angeles 2006, and “Queer Performativity and the Gender Order in the GWOT [Global War on Terror],” presented at the “Queer Vibrations” conference, Cornell University, March, 2007.

**Jennifer Bain** (Dalhousie University) received a three-year Standard Research Grant last spring from the Social Sciences and Humanities Research Council of Canada for her project “An Ornament of our Fatherland: German Identity, Catholicism and the Revival of Hildegard.”

**Richard Benedum** (University of Dayton, Emeritus) received a grant from the NEH to direct an interdisciplinary Institute for school

Elizabeth Bergman (Princeton University) won the Kurt Weill Prize for an outstanding article for “Mutual Responses in the Midst of an Era: Aaron Copland’s The Tender Land and Leonard Bernstein’s Candide,” Journal of Musicology 23 (2006).

Sarah Day-O’Connell (Knox College) received a 2007–08 Edison Fellowship from the Sound Archive of the British Library for her project “Haydn’s Canzonettas on Record: Performance Practice and Reception.”

Michel Huglo (CNRS Paris) and Robert M. Stevenson (UCLA) were awarded honorary memberships at the eighteenth Congress of the International Musicological Society (July 2007).

Elizabeth Eva Leach (University of London) won the 2007 Pauline Alderman Award for outstanding research in Women and Music for her article “‘The Little Pipe Sings Sweetly as the Fowler Deceives the Bird’: Sirens in the Middle Ages,” Music & Letters 87 (2006). Her article “Gendering the Semitone, Sexing the Leading Tone: Fourteenth-Century Music Theory and the Directed Progression,” Music Theory Spectrum 28 (2006), received an honorable mention for the same prize and received an Outstanding Publication Award from the Society for Music Theory.

Bruce d. mcclung (University of Cincinnati) won the 2007 Kurt Weill Prize for outstanding scholarship on twentieth-century musical theater for Lady in the Dark: Biography of a Musical (Oxford University Press). The book also received the George Freerly Award, 2006 Special Jury Prize, from the Theatre Library Association.

Bryan Proksch (University of North Carolina, Chapel Hill) received an Avenir Foundation-Research Grant to support a month-long residency at the Arnold Schoenberg Center in Vienna for research on Schoenberg’s reception of Debussy.

Jewel A. Smith (University of Cincinnati) has been awarded an NEH Fellowship for 2007–08 for her project “Music Education in Nineteenth-Century American Female Seminaries: A Neglected History.”

The 2007 ASCAP Deems Taylor Awards for outstanding print, broadcast, and new media coverage of music included the following:

Claire Fontijn (Wellesley College) won the Nicolas Slonimsky Award for Outstanding Musical Biography for Desperate Measures: The Life and Music of Antonia Padoani Bembo (Oxford University Press).

Theodore Craig Levin (Dartmouth College) and Valentina Süzükei won the Béla Bartók Award for Excellence in Ethnomusicology for Where Rivers and Mountains Sing: Sound, Music and Nomadism in Tuva and Beyond (Indiana University Press).

A Special Recognition Award was given to

Claude V. Palisca (author) and Thomas J. Mathiesen (editor) for Music and Ideas in the Sixteenth and Seventeenth Centuries (University of Illinois Press).

Also honored were:

• Elizabeth Bergman (Princeton University) for “Mutual Responses in the Midst of an Era: Aaron Copland’s The Tender Land and Leonard Bernstein’s Candide,” Journal of Musicology 23 (2006);

• Philip Gossett (University of Chicago) for Divas and Scholars: Performing Italian Opera (University of Chicago Press);

• Ralph P. Locke (Eastman School of Music, University of Rochester) for “Liszt on the Artist in Society” (Bard Music Festival Paperbacks/Princeton University Press).
AMS Elections 2008

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

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

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

Candidates for the Office of Vice President

HONEY MECONI
Professor of Music, College Music Department, and Professor of Musicology, Eastman School of Music, University of Rochester

Degrees: PhD, Harvard, 1986; AM, Harvard; BA, Pennsylvania State University

Research Areas: Hildegard of Bingen; manuscript studies; fifteenth- and sixteenth-century musical culture, especially that of the Habsburg-Burgundian court; musical borrowing, extreme singing


Awards: Noah Greenberg Award, 2006; Pennsylvania State University Arts and Architecture Alumna Award (2006); Fellow, Rice Center for the Study of Cultures (2002–03); Lila Wallace–Reader’s Digest Publication Subsidy (1999); Andrew W. Mellon Postdoctoral Fellowship (1990–91); NEH Fellowship and Summer Stipends (1995, 1990); Fellow, Villa I Tatti (1986–87); Fulbright Fellow (1982–84)


SUSAN YOUENS
J. W. Van Gorkom Professor of Music, University of Notre Dame

Degrees: PhD, Harvard, 1975; MA, Harvard, 1971; BMus, Southwestern University, 1969

Research areas: Nineteenth-century music; Lieder; Schubert, Schumann, and Wolf


Candidate for the Office of Treasurer

JAMES LADEWIG
Professor of Music, University of Rhode Island


Research areas: Frescobaldi; Italian instrumental and keyboard music of the sixteenth and seventeenth centuries; early keyboard notations


Awards: American Council of Learned Societies: Travel grant, 1986, Research fellowship, 1982

Administrative experience: General Editor, Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries (30 vols., Garland, 1987–95); Chair, various search committees, University of Rhode Island Department of Music, 1990–2001; has maintained an interest in the financial world for over twenty years; as an active investor monitors the markets on a daily basis

CANDIDATES FOR THE OFFICE OF MEMBER-AT-LARGE, BOARD OF DIRECTORS

JOSEPH AUNER
Professor of Music, Tufts University

**Degrees:** PhD, University of Chicago, 1991; MA, University of Chicago, 1987; BA, Colorado College, 1981

**Research Areas:** Twentieth and twenty-first century music, Schoenberg and the Second Viennese School, Weimar Berlin, music and technology, digital culture


**Administrative Experience:** Chair, Tufts Music Dept., 2006–; Organizer, “Music Futures: A New Place for Music Studies,” Tufts, 2007; Associate Provost, Stony Brook, 2004–06; Advisory Board, Humanities Institute Stony Brook (HISB), 1997–2003; Organizer, “Singing the Body Electric: Music, Multimedia, and Digital Technology,” Stony Brook, 2000; Acting Director, HISB, Summer 1999; Director of Undergraduate Studies, Stony Brook, 1997–1999

**AMS Activities:** Member and Chair, Ruth Solie Award Committee, 2008; Chair, Board Nominating Committee, 2006; Editor-in-Chief, *JAMS*, 2001–04; Council, 2001–04; Editorial Board, *JAMS*, 1996–2001; Chair, Greater New York Chapter, 1998–2000; AMS 50 Fellowship Committee, 1995–99

MARCELLA J. CITRON
Lovett Distinguished Service Professor of Musicology, Shepherd School of Music, Rice University

**Degrees:** PhD, University of North Carolina, Chapel Hill, 1971; MA, University of North Carolina, Chapel Hill, 1968; BA, Brooklyn College, 1966

**Research Areas:** Opera and film; gender; canon formation; Brahms


**Awards:** Humanities Research Center Fellowship (Rice), 2008–09; Pauline Elder Alderman Prize, best book on women and music (*Gender and the Musical Canon*), International Alliance for Women in Music, 1997; Choice Outstanding Book (*Hensel Letters*), 1988–89; NEH Summer Fellowship, 1986; DAAD Fellowship, 1980


**AMS activities:** H. Colin Slim Award Committee, 2007–09; Alfred Einstein Award Committee, member 2001–03 (Chair, 2003); Board Nominating Committee, 1994; Outreach Committee, 1993; Chair, Committee on the Status of Women, 1981–85; Program Committee, 1981

MARTHA FELDMAN
Professor of Music and in the College, University of Chicago

**Degrees:** PhD, University of Pennsylvania, 1987; BA, University of Pennsylvania, 1980

**Research Areas:** Renaissance madrigals; print culture; courtesans’ music; Renaissance oral traditions; musical anthropology; opera seria; the castrato; singing practices; performance and audience


**Awards:** Ruth A. Solie Award for Best Multi-Authored Collection, 2007; Ernest Bloch Visiting Professor and Lecturer, UC Berkeley, 2007; Dent Medal, Royal Musical Association, in collaboration with the IMS Directorium, 2001; Bainton Prize of the Sixteenth-Century Studies Conference and the Centre for Reformation Studies, 1996; invited Getty Scholar, 1998–99; Long-term fellowships from the Guggenheim Foundation, ACLS, NEH, Chicago Humanities Institute, Delmas Foundation, AAUW

**Administrative experience:** Program Committee, Renaissance Society of America, 2003; editorial boards of *Opera Quarterly* and *ECHO*; Governing Board, Franke Institute for the Humanities, 2004–06; University of Chicago: Director of Admissions (1994–96, 2007–); Director of Graduate Studies (1990–93, etc.), Director of Undergraduate Studies (1994–95), Provost’s Committee on Awards and Prizes (2007–), Acting Director, Contempo (Contemporary Chamber Players of The University of Chicago, a professional new music collective), 2005–06

**AMS activities:** Howard Mayer Brown Award Committee, 2005–; Program Committee, 1996–98, Chair 1997; Council, 1992–94

MICHELLE FILLION
Associate Professor, University of Victoria (British Columbia)

**Degrees:** PhD, Cornell, 1982; MA, Cornell, 1975; BMus, McGill, 1973; BA, Université de Montréal, 1970

**Research Areas:** Classical instrumental music; Beethoven; music and English literature in early twentieth century


continued on page 12
AMS-MLA Joint RISM Committee

The AMS has provided a subvention to support the US RISM office, which is cataloguing music manuscripts at Yale University and Juilliard. See hcl.harvard.edu/libraries/locbmusic/isham/rism.html, and Acta musicologica 79 (2007), 253–260, a report on RISM publications, for further details.

If you have information about manuscript antiphoners in American libraries that might be suitable for inclusion in the new RISM project, “Antiphonaria,” directed by AMS Corresponding Member David Hiley, please send it to me (haggh@umd.edu).

The Committee also plans to publish an online bibliography for work with primary sources of musicological interest from all style periods. Items for such a bibliography may also be sent to me.

—Barbara Haggh-Huglo

Committee on Career-Related Issues

The members of the Committee on Career-Related Issues (CCRI) were thrilled with the enthusiastic turnouts at our programs in Quebec City. Thursday’s session on collaborative internet tools provided fresh perspectives on blogging and wikis, while on Friday attendees heard strategies for negotiating a global job market. Those attending the Master Teacher presentation by Nora Beck (Lewis & Clark College) left energized and uplifted by her pragmatic and upbeat talk. Saturday’s presentation by Lynne Withey of the University of California Press (co-sponsored with the Publications Committee) was a valuable, no-cost opportunity for participants.

continued on page 13

Elections 2008

continued from page 11


Awards: Mary S. Metz Chair for Excellence and Creativity in Teaching, Mills College, 2000–01


AMS activities: Council, 2006 – 08; President, Northern California Chapter, 1993 – 94; Council, 1987 – 89

DENISE GALLO

Head of Acquisitions and Processing, Music Division, Library of Congress

Degrees: PhD, Catholic University of America, 1997; MA, Antioch University, 1994; MA, Southern Illinois University, 1972; BA, University of Maryland, 1988; BA, Merrimack College, 1970

Research areas: Nineteenth-century Italian opera, early rock and jazz, text-music relationships, nineteenth-century masculinity studies, reception history


Awards: Capital Chapter Lowens Award for Student Research, 1993; Fursey Scholarship, Catholic University of America, 1992 – 95

Administrative experience: Section Head, Library of Congress, 2007; Co-Director of Music History, Catholic University of America, 2000–2002; Registrar, University of Maryland European Division, Sicily, 1988 – 92


GUTHRIE P. RAMSEY, JR.

Associate Professor of Music and Africana Studies, University of Pennsylvania

Degrees: PhD, University of Michigan, 1994; MA, University of Michigan, 1991; BA, Northeastern Illinois University, 1986

Research areas: American music; jazz studies; African American music; popular music and film


Media: Dr. Guy’s MusiQology, Y the Q? (2007), composer, pianist; Reading Darkly (2007), composer film score; Denise King, Fever (2001), arranger, pianist


Administrative Experience: Director of Graduate Studies, University of Pennsylvania Music Department (2003 – 06); Society for American Music, Lowens Book Award Committee (2006); Society for American Music Honors Committee (2001); Society for American Music Program Committee (2000); Sonneck Society, Board of Directors (1996 – 98); Sonneck Society, Chair, Minority Issues Committee (1996 – 99)

AMS activities: Program Committee (2006); Council (1997 – 98); Co-Chair, Committee on Cultural Diversity (1998 – 2001)

—12—
nonsense discussion on the state of publishing in the humanities. We plan to post handouts from this and other sessions at the committee’s Web site. Thanks are extended to all those who participated in the increasingly popular Buddy Program in Quebec City. Over seventy people participated, and we know the new members were extremely grateful. The CCRI will again host the Buddy Program in Nashville, as well as another Master Teacher Session. A call for nominations will appear shortly, and faculty are encouraged to urge their students to attend this valuable presentation. At our yearly meeting the committee identified an area of particular concern to the membership of the AMS—the difficulties of balancing family issues with a career—so we are planning a session on this topic in Nashville. We foresee additional events and activities resulting from this session. The committee has also invited the Pedagogy Study Group to lead a session in Nashville.

—James A. Davis

Graduate Education Steering Committee

At the Society’s annual meeting in Quebec City, the Graduate Education Steering Committee sponsored an open forum on the role of the master’s degree in musicology. Linda Cummins (University of Alabama), Douglass Seaton (Florida State University) and Daniel R. Melamed (Indiana University) made presentations and led a lively discussion.

We invite all interested members (and especially directors of graduate studies, coordinators of musicology curricula, and department chairs) to the next open forum at the 2008 annual meeting in Nashville. The topic will be the mentoring of theses, dissertations and student conference papers.

We would also like to remind readers of the Council of Graduate Schools’ 2004 “Resolution Regarding Graduate Scholars, Fellows, Trainees and Assistants.” Institutions may not require a response to their offers before 15 April. Those who learn of violations of this important principle should contact one of the Committee co-chairs: Alexander Rehding, arehding@fas.harvard.edu or Daniel R. Melamed, dmelamed@indiana.edu. The resolution itself may be found at www.cgsnet.org/ports/0/pdf/CGRSResolutionJune2005.pdf.

Finally, we offer thanks to outgoing co-chair Christine Getz for her excellent work on the committee the past four years.

—Daniel R. Melamed and Alexander Rehding

Committee on Membership and Professional Development

This year, the Committee on Membership and Professional Development (CMPD) will assess its Travel Grant program, temporarily extended in 2007 to include students participating in the Annual Meeting. We are monitoring various ongoing projects of our constituent committees, including issues for Graduate Studies chairs and their students, innovative and effective teaching, and ways to diversify the membership and interests of our society. We also continue to explore ways of extending electronic research resources to members who might not otherwise have access through a home institution; member access to JSTOR has recently been implemented at the AMS Web site. And we plan to consider the recent demographic survey of AMS members (see the August 2007 AMS Newsletter). Meanwhile we encourage AMS members to be in touch with their concerns, either through the chair of the CMPD, or its constituent committees. Contact information can be found on the AMS Web site.

—Richard Freedman

Committee on the Publication of American Music

Since I last reported to the membership, MUSA (Music of the United States of America), the Society’s projected forty-volume series of scholarly editions, has published its seventeenth series volume and has two more now in the production stage.

The annual meeting in Quebec in November saw the unveiling of MUSA 17, Charles Ives: Symphony No. 4, edited by Joanne Swenson-Eldridge. Ives (MUSA 12), managed to complete his duties—save the final proofreading—before he died in December 2007. For those of us who had the privilege of working with him over the years, the Stein-Thomson opera’s lightness of spirit seems to fit the artistic flavor of its co-editor’s highly distinguished scholarly career, infused always by the pleasures of musical sound at play.

Also in production at A-R Editions, the series publisher, is MUSA 19, Florence Price, Symphonies No. 1 and No. 3, edited by Rae Linda Brown and Wayne Shirley. Price (1887–1953), a native of Little Rock, Arkansas, spent most of the last three decades of her life in Chicago. Brown, her biographer, traces the career of a southern woman who, after receiving excellent musical training at the New England Conservatory, became a wife and mother skilled as a pianist, organist, accompanist, teacher, songwriter, and composer, and whose blend of talent and perseverance led her to become the first African American female symphonist. Price’s two surviving symphonies appear in this volume, to be published this spring or summer.

Two more notes about the project deserve mention:

1. MUSA 2, The Early Songs of Irving Berlin (1904–14) in three Parts, edited by Charles Hamm, having exhausted its first print run, has been reprinted and is once again available from A-R Editions. (AMS members may purchase this or any other MUSA volume at a 25 percent discount.)

2. On 1 November, COPAM, on behalf of the AMS, applied to the NEH for a grant to renew funding for the project. If successful, the award will be the ninth awarded to MUSA by the United States government.

Day-to-day operations of MUSA lie in the hands of James Wierzbicki, who will gladly respond to any and all who might still be contemplating an editorial project in the field of American music. For ideas or questions about MUSA, Dr. Wierzbicki may be contacted at the University of Michigan as follows: tel. (734) 647-4580; fax (734) 647-1897; musa-info@umich.edu; <www.umich.edu/~musausa>.

—Richard Crawford

Publications Committee

The committee is happy to report that it has been able to support thirteen books with AMS

continued on page 14
AMS Fellowships, Awards, and Prizes

Descriptions and detailed guidelines for all AMS awards appear in the AMS Directory on the AMS Web site. Publication subventions are drawn from the Anthony, Brook, Bukofzer, Hanson, Hibberd, Jackson, Kerman, Picker, Plamenac, and Reese Funds.

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

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

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

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

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

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

AMS Publication Subventions
Deadlines: 17 March, 15 September

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

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

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

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

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

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

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

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

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

Noah Greenberg Award for outstanding performance projects
Deadline: 15 August

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

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

Richard Kramer, Unfinished Music (Oxford University Press)
Rebecca Miller, Carriacou String Band Serenade: Performing Identity in the Eastern Caribbean (Wesleyan University Press)
Catherine Parsons Smith, William Grant Still (University of Illinois Press)
Ellen Rosand, Monteverdi’s Last Operas: A Venetian Trilogy (University of California Press)
Michael Veal, Dub: Song Scape and Shattered Songs in Jamaican Reggae (Wesleyan University Press)
We are especially pleased to announce that Ellen Rosand’s book was subvented from the Margarita Hanson Fund, and is thus the first publication to receive support from the OPUS Campaign.

—Ruth A. Solie

Committee on the Status of Women

The Open Meeting of the Committee on the Status of Women in Quebec City in November featured a lively panel discussion “Gender, Prestige, and the Power of Subject Specialization,” with guest speakers Nadine Hubbs (University of Michigan), Susan Cook (University of Wisconsin, Madison), Kimberly Montford (Trinity University), and Berta Joncus (Oxford University). We discussed the various ways in which issues of gender and subject specialization intersect in musicological careers, from the point of view of administration (Susan Cook), music theory (Nadine Hubbs), our approach to the history of performers (Berta Joncus), and interdisciplinary contexts (Kimberly Montford).

For our Nashville meeting, we would like to hear from graduate students in our discipline, and to help members of the musicological community understand more fully how gender considerations influence their experiences in graduate school, their research plans, and career goals, and their outlook on the future of musicology. Graduate students interested in participating or sharing their views should contact me (wbheller@princeton.edu).

—Wendy Heller

Committee News

continued from page 13

subventions during the past year. According to the Society’s procedures, this funding was recommended by the Publications Committee and approved by the Board of Directors. The books are:

Christina Bashford, The Pursuit of High Culture: John Ella and Chamber Music in Victorian London (Boydell & Brewer)
Lorenzo Candelaria, The Rosary Cantoral: Ritual and Social Design in a Chantbook from Early Renaissance Toledo (University of Rochester Press)
Kay Dickinson, When Film and Music Won’t Work Together (Oxford University Press)
Halina Goldberg, Music in Chopin’s Warsaw (Oxford University Press)
Robert O. Gjerdingen, Music in the Galant Style (Oxford University Press)

Ongoing Grants:
www.ams-net.org/grants.php
Study Group News

Cold War and Music Study Group

The Cold War and Music Study Group (CWMSG) will convene a panel at the Nashville meeting, “Cultural Globalization and the Cold War: Music Crossing Borders.” Those interested in becoming involved with the CWMSG should visit the Web site, www.ams-net.org/cwmsg, for further information.

Ecocriticism Study Group

The Ecocriticism Study Group (ESG) aims to encourage scholarship on the relationships between music and the natural environment, drawing on interdisciplinary approaches to culture and nature from literary ecocriticism, environmental history, and the sciences. The ESG has been meeting informally since the 2004 Annual Meeting in Seattle, and received official recognition from the AMS Board in November 2007. At the 2008 Annual Meeting in Nashville, we will approve bylaws and elect officers. By consent of attendees at the 2007 meeting, the ESG is currently led by co-founders Aaron Allen, Catherine Cole, and Robert Fallon.

At present, the ESG will focus its activities in three areas:

1) sponsoring business meetings, interdisciplinary discussion panels, and informal gatherings at Annual Meetings;
2) establishing a Web page of resources (including links to a current bibliography, events of interest, and Web sites of related organizations) and an email discussion list; and
3) exploring ways in which we might respond to contemporary ecological concerns in our everyday professional activities.

I encourage all interested AMS members to participate in discussing, debating, and shaping these activities by joining our email discussion list. To subscribe or receive further information, please contact me: Aaron_Allen@uncg.edu, or see www.ams-net.org/esg.

—Aaron Allen

LGBTQ Study Group

The next LGBTQ Newsletter will be published in April, featuring a review of Michael Sherry’s Gay Artists in Modern American Culture by Byron Adams. A Web page redesign is currently underway, to be accessible via the AMS Web site.

Pedagogy Study Group

The eighty-plus members of the Pedagogy Study Group (PSG) share resources and strategies related to teaching and to promote the value of music history pedagogy research. The PSG met in Quebec City and discussed the role of pedagogy within the AMS, as well as forming a committee to examine the role of teaching evaluations in university promotion and tenure decisions. AMS members with information to share may contact the PSG chair, Jessie Fillerup (ravel@ku.edu). The PSG also hosted a panel discussion with James Briscoe, José Bowen, and Marjorie Roth, moderated by Patrick Fairfield, which shared ideas and resources on writing in the music history classroom, as well as strategies for coping with large class sizes and utilizing new technologies.

The PSG also supported Teaching Music History Day (TMHD) at Baldwin Wallace College last fall. The thirty-five attendees contributed to panel discussions and papers on courses for non-majors, syllabus design, and introductory classes for music majors. The next Midwest Chapter TMHD will be held in Fall 2008; other chapters wishing to hold their own TMHD may contact Jessie Fillerup for guidance. See the PSG Web site for more information on its activities, as well as forums and resources for music history education: www.ams-net.org/psg. Suggestions and comments are welcome!

—Patrick Warfield

News Briefs

continued from page 5

The U.S.-Spain Fulbright Commission will celebrate its fiftieth anniversary in 2008, and is searching for past U.S. grantees. Please contact portega@comision-fullbright.org if you are a present or past grantee or for further information.

Journals and Publications News


Proposals are invited for a collection of musicological, music-theoretical and aesthetic essays on the British composer Sir Malcolm Arnold (1921–2006). Contributions which address aspects of his oeuvre, aesthetic implications of his compositional process, his perceptions in Britain and overseas, or his particular position as a composer of “light” and “serious music” in the UK are welcome.

Further details: Raphael.Thoene@t-online.de Deadline: 1 April 2008

The National Collegiate Choral Organization welcomes submissions for its new online journal, The Choral Scholar, a peer-reviewed journal presenting outstanding research related to the study and performance of choral music.

www.ncco-usa.org/tcs/
The Journal of Film Music invites new book reviewers. The journal welcomes international and broad ranging perspectives on sources that are useful to or inspire film music studies.

JFM publishes both book reviews (one or two books) and book review essays (two or more books).

The Journal of Seventeenth-Century Music (JSCM) announces its new series, “JSCM Instrumenta.” Volume 1 is a thematic catalogue of the works of Jacques Champion de Cham-bonnieres (1601/02–1672). Like JSCM itself, this is only available online and is free, thanks to the support of the Society for Seventeenth-Century Music. JSCM Instrumenta are peer-reviewed collections of data that provide resources to aid in the study and performance of seventeenth-century music.

www.sscm-jscm.org

The Korean Institute for Musicology announces Musica Humana, a peer-reviewed journal to be published semiannually. The inaugural issue is expected to appear in 2009. Article contributions should be written in English.

www.musicologykorea.org.

Philomusica on-line is an open-access journal created to present the research activity of the Department of Musicology of the University of Pavia. Manuscripts may be submitted in Italian, English, French, German, or Spanish. For further information, contact editor Daniele V. Filippi via the Web site: philomusica.unipv.it

continued on page 24
Papers Read at Chapter Meetings, 2006–07

Allegheny Chapter
7 October 2006
West Virginia University

John E. Crotty (West Virginia University), "Which Paradigm? The Form of the C-minor Fugue from Bach’s WTC I”

Nathan Bowers (University of Pittsburgh), “The best friend of a hostess is the Victrola: An Early Marketing Strategy for Music Machines”

Carol Padgham Albrecht (University of Idaho), “The Respectable Career and Sensational Death of Viennese Court Opera Singer Anna Ascher (ca. 1775–1803)”

Joanna Smolko (University of Pittsburgh), “Zi-on’s Walls: Copland’s Transformation of an Old American Song”

30–31 March 2007
Indiana University of Pennsylvania

Joint meeting with Society for Ethnomusicology, Niagara Chapter


Stephen Greene (University of Pittsburgh), “‘Good Music’ and Radio: Illustrations of Charles Seeger’s Theories on ‘Music and Class’ in Musical America”

Jim Kimball (State University of New York, Geneseo), “Rudolph Teschner—American Ocarina Maker”

Hanita Margulies Blair (Eastman School of Music), “Role and Self-Identity in Informally Trained Female Cantors in American Jewish Practice”

David Huron (Ohio State University), “A Cross-Cultural Investigation of the Pitch-Elevation Metaphor”

Bruno Nettl (University of Illinois, Emeritus), “Return to the Heartlands”

William Grim (Columbus, Ohio), “Classical Music as Twentieth-Century Propaganda: The Strange Case of Lyndon LaRouche”

Peter Mondelli (University of Pennsylvania), “The German Volkslied and the Other Nationalism of the Early Romantics: Notes on the Discursive Transformations of Orality in German Music”

Erin Lambert (University of Wisconsin), “Tradition Meets Trent: German Song and Catholic Liturgy in Counter-Reformation Austria”


Susan Margaret Taffe (Cornell University), “Hear Us Sing: Music as a Means of Survival for the Eastern Lenape”

Wah-Chiu Lai (Kent State University), “The Chaozhou Dallugou (Gong and Drum Music) in Los Angeles, United States, and in Chaoashan Region, China”

Talia Wooldridge (York University), “Women and Exclusion in Rap cubano”

Piwan Nanongkham (Kent State University), “Khaen Music in Capitalism: a Lao Instrumental Subsidiary of Lam Singing”

28 April 2007
University of Baltimore

Laura Youens (George Washington University), “‘Nine Shepherds and the Virgin’s Milk’”

Paul Michael Covy (University of Maryland, College Park), “‘Alessandro nell’Indie and the Political Implications of Opera Seria’”


Frank R. Latino (University of Maryland, College Park), “The Gieseking Affair: America’s Postwar Reception of a German Pianist”

Kenneth Stilwell (Catholic University of America), “Rameau and the ‘Noble Savage’: Interpreting Compositional Approaches to Les Sauvages”


Sarah Culpeper (University of Virginia), “‘That Clear Flow of Sound’: Themes of Vocal and Sexual Purity in Early Joan Baez Reception”

Greater New York Chapter
2 December 2006
City University of New York Graduate Center

Elizabeth B. Crist (Princeton University), “‘Of Rage and Remembrance,’ Music and Memorials: The Work of Mourning in John Corigliano’s Symphony no. 1”

20 January 2007
Rutgers University

Heather Laurel (City University of New York Graduate Center and Oberlin College), “Towards an Understanding of Tonal Design in the Music of Barbara Strozzi”


Matthew Reichert (City University of New York Graduate Center and Brooklyn College), “Carl Bergmann the Pioneer: The Introduction of Zukunftsmusik to the New York Concert Repertory”
Megan Jenkins (City University of New York Graduate Center and Brooklyn College), “Sex and Reason in Salome”
Ben Pickut (Columbia University), “Gender and the New Thing: The Case of the Jazz Composers Guild”
Maureen Gupta (Princeton University), “Undressing the Muses’ and Stravinsky’s Apollo”

28 April 2007
Hunter College

William Bauer (City University of New York and College of Staten Island), “First Licks: Louis Armstrong’s ‘Hotter Than That’ Revisited”
Corbett Bazler (Columbia University) “Semele’s Death and the Birth of the Diva”

Midwest Chapter
7–8 October 2006
National-Louis University

Megan Guenther (Northwestern University), “Alas sweet lady, what imports this song?: Dramatic Performance of Feminine Madness on the Jacobean Stage”
Alyson Payne (Bowling Green State University), “Peñalosa’s Passion: The Influence of Rhetoric and Humanism on In passione positus et Transcende Domino Ies”
Katie Graber (University of Wisconsin, Madison), “Irish Comedians and Beethoven Societies: Perceptions of Immigrant Music in the Chicago Daily Continental in the Late 19th Century”
Katherine Baber (Indiana University), “Jazz as Trope in the Music of Leonard Bernstein”
Anya Holland-Barry (University of Wisconsin, Madison), “A ‘Dream’ of Unity: Collective Memory and Musical Commemorations of Dr. Martin Luther King, Jr.”
Christopher M. Barry (University of Wisconsin, Madison), “Perchance to Dream”
Nathan Platte (University of Michigan), “In a Certain Hinterland of the Human Consciousness: A Reassessment of Prokofiev’s The Fiery Angel”
Joseph E. Jones (University of Illinois, Urbana-Champaign), “Strauss’s Compositional Process and the Act I Trio of Der Rosenkavalier”

Jessie Fillerup (University of Kansas, Washburn University), “Delilah’s Arabesque: Saint-Saëns and the Decorative Aesthetic”
Dan Blim (University of Michigan), “Understanding Assasini Through Cultural Context, or A Revue Re-Viewed”
Matthew Mihalka (University of Minnesota), “Theodor Adorno’s ‘Block Rockin’ Beats’: An Application of Adorno’s New Music Essays to Techno Music”
Hannah Chan (University of Illinois, Urbana-Champaign), “Mediating Physical and Experimental ‘Space’ Through Marquee Programming at the Krannert Center for the Performing Arts”

24–25 March 2007
Miami University of Ohio

Heather Foote (University of Iowa), “A Bombastic Baritone and Scheming Soprano: Unconventional Characters in Giuseppe Verdi’s Falstaff”
Shinobu Yoshida (University of Michigan), “Puccini’s Exotic Women?: Subverting Conventions of the Tragic Heroine”
Maria Cristina Fava (Eastman School of Music), “‘Alas sweet lady, what imports this song?: Transforming Text; Well’s Use of Circularity as a Framing Device”
Melinda Boyd (University of Cincinnati College-Conservatory of Music), “Unmasking the Ballroom Scene in Thea Musgrave’s Mary, Queen of Scots”
Charles Atkinson (Ohio State University), Keynote Address: “Musicology Today and Tomorrow”
Lynn Kane (Wheaton College), “The Influence of Basso Continuo Practice on the Late Eighteenth-Century Lied”
Julie Hedges Brown (Oberlin Conservatory), “The style hongrois and Schumann’s Formal Experiments of 1842”
Ryan Ross (University of Illinois, Urbana-Champaign), “‘Night and Day’: New Thoughts on the Conclusion to Mahler’s Seventh Symphony”
Christopher Urbiel (University of Michigan), “A House Divided May Indeed Stand: Edward Elgar’s Roman Catholic Motets and Anglican Anthems”
Jane Riegel Ferencz (University of Wisconsin, Madison), “Music for Wisconsin: The WPA Federal Music Project in Madison”

New England Chapter
30 September 2006
Providence College

Paula Bishop (Boston University), “Nana 1 Hawai‘i I Kō‘au Mau Maka (See Hawai‘i Through My Eyes): Cultural Identity in Contemporary Hawaiian Music”
Paul-André Bempéché (Harvard University), “The Voices of Earl Kim: Cross- or Multi-Culturalism?”
Luis Epstein (Harvard University), “Synchronization and Surrealism: The Role of Music in La Belle et la Bête”
Zbigniew Granat (Boston University) “Conceptualizing Performance: The Problem of ‘Expressive Form’ in Jazz”
Margarita Restrepo (Brandeis University), “Luis de Milan and the Origin of the Madrigal in Spain”

3 February 2007
Wellesley College

Emanuel Rubin (University of Massachusetts), “A Final Word on John Stafford Smith and ‘The Anacreontic Song’”
Katarina Livjancic (University of Paris, Sorbonne, Ensemble Dialogos) and Benjamin Bagby (Sequentia), “Medieval Cantors and Modern Performers: How Did Chant and Medieval Song Become ‘Early Music?’”
Panel discussion, “Chant Traditions and Modern Performance”: Katarina Livjancic (University of Paris, Sorbonne, Ensemble Dialogos), Benjamin Bagby (Sequentia), Thomas Kelly (Harvard University), Matthew Peattie (Harvard University), Jeremy Yudkin (Boston University)

5 May 2007
University of New Hampshire

Jonathan Kregor (Harvard University), “Beethoven as Myth and Music, ca. 1840”
Peter Urquhart and Heather deSavage (University of New Hampshire), “Re-evaluating the ‘English Heresy’: The Contratenor”
Ryan Raul Bañagale (Harvard University), “From Isaac Goldberg’s Perspective: Creating Gershwin in the Interwar Years”

Rob Haskins (University of New Hampshire), “Variations on Themes for Geeks and Heroes: Leitmotiv, Style, and the Musicodramatic Moment in Cues from Buffy the Vampire Slayer”

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

14–15 April 2007
University of Western Ontario

Monika Susan Fazekas (University of Western Ontario), “Masons and Illuminati and Jacobins, oh my!: Revolutionary Allegory and The Magic Flute”

Myron Gray (University of Western Ontario), “A Mode for Moral and Myth: Angelini’s Le festin de Pierre and the Apotheosis of Ballet as Nonverbal Drama”

Kirsten Schultz (University of Toronto), “‘Her Bright Smile Haunts Me Still’: Gender, Power Relations, and Morale in Confederate Minstrel–Show Songs”

Graham Freeman (University of Toronto), “Percy Grainger’s Folksong Arrangements”

Sarah Carleton Latta (University of Toronto), “Heraldry in the Trecento Madrigal: A Reassessment of Bartolino da Padova’s Imperial sedes domo”

Charlène de Pierre St.-Aubin (University of Toronto), “Patriotic Nostalgia or the Purpose of French Popular Music in Francis Poulenc’s Œuvre”

Lara House (Eastman School of Music), “Putting It Together: From Seurat to Babbitt in Sondheim’s Sunday in the Park with George”


Keynote Address, David Brackett (McGill University), “Genre and Identity in Popular Music”

Andrew Deruchie (McGill University), “Camille Saint-Saëns, César Franck and the ‘Heroic’ Symphony in Late Nineteenth-Century France”

Martin Nedbal (Eastman School of Music), “How about Some Borsch with Cherries?: Musorgsky’s The Marriage and the Wagnerian Leitmotiv?”

Heather Peters (York University), “Tradition and Modernism in the Bosnian sevdalinka”

Theodore Cateforis (Syracuse University), “From Neurasthenia to New Wave: Nervousness and Identity”


**Northern California Chapter**

14–15 April 2007
University of California, Los Angeles

Joint with Pacific Southwest Chapter

Roland Jackson (Claremont Graduate University), “Guillaume de Machaut and Dissonance in Fourteenth-Century French Music”

Hayoingie Lee (Stanford University), “The ‘Pa pa’ Duet of Papageno and Papagena as the Comic Dialect in Early German Romantic Opera”

Mark Howard (Claremont Graduate University), “Beethoven Performance According to Liszt and Klindworth: Two Sonata Movements Considered”

Camilla Bork (Humboldt-Universität Berlin), “Theatricality in the Concert Hall: Paganini’s Virtuosity”


Kelsey Cowger (University of California, Los Angeles), “this piece is little whirlpools out in the middle of the ocean: Fluxus, Art and Objecthood”

Joseph Sargent (Stanford University), “More Pleasant than All Honeyed Sweetness: Theological Ideals of Beauty in the Spanish Renaissance Magnificat”

Yen-Ling Liu (Stanford University), “The Concept of Monumentality in the Historiography of the Nineteenth-Century Symphony”

Walter A. Clark (University of California, Riverside), “The Death of Enrique Granados: Context and Controversy”

Anthony Barone (University of Nevada, Las Vegas), “Modernist Riffs in a Pastoral Landscape: On the Manuscripts of Vaughan Williams’ Symphony No.4”

Eva Sobolevska (University of California, Los Angeles), “Karol Szymanowski’s Stabat mater as a Discourse on Suffering, Faith, and Nation”

**Pacific Northwest Chapter**

30 March–1 April 2007
University of Puget Sound

Thérèse Hurley (University of Oregon), “Italian Opera in Russian Imperial Ballet: The Relationship Between Solita Forma and the Pas de Deux and Pas D’action in Swan Lake and The Nutcracker”

Jamie Lynn Webster (University of Oregon), “The Budapest Ensemble’s ‘Csardas! Tango of the East’: Representational Mirrors of Traditional Music and Dance in a Post-Socialist, Post-Modern Landscape”

Michelle Fillion (University of Victoria), “Heroes: the Death of Oedipus and the Death of the King”

Sharon Krebs (University of Victoria), “On the Trail of the Nightingale...”

Kenneth DeLong (University of Calgary), “The Perils of Paradigm: Reflections on ‘Lyric Form’ in Mid-Nineteenth-Century Opera”

Alexander Carpenter (University of Alberta), “Putting Opera on the Couch: Psychoanalysis in the Musical Dramas of Wagner, Strauss, Schoenberg, and Well”

Matthew Franke (University of Puget Sound), “Explaining Away the Melancholy of John Dowland: Issues of Definition and Interpretation”

Jamie Weaver (University of Oregon), “La notte, la notte, la notte: A Study of the Ethical Precepts of the Seconda Pratica”

Neil Cockburn (University of Calgary), “In Greater Devotion: Towards an Aesthetic of Music for the Elevation in Late Seventeenth-Century France”

Elena Dubinets (Seattle Symphony), “Between Mobility and Stability: Earle Brown’s Compositional Process”

Andrew Buchman (Evergreen State College), “The Qin and the Folk: Mixed Musical Messages in The Emperor’s Shadow”

Michael Baumgartner (University of British Columbia), “Jean-Luc Godard’s Contempt: In Search of A Lost Film Music”

Barbara Reul (Luther College, University of Regina), “Musical Poetry for the German Court of Anhalt-Zerbst: A Newly Discovered Primary Source from 1735–36”

Mary Téry-Smith (Western Washington University, Emerita), “The Unusual Role of the Orchestra in Thomas Arne’s Solo Cantatas Composed for Vauxhall Gardens”


Aimee Mell (University of Washington), “Aaron Copland’s Dramatic Imagination and American Style”


---18---
Pacific Southwest Chapter
17 February 2007
University of California, Riverside

Robert Stevenson (University of California, Los Angeles), “South American National Anthems”

Grey Brothers (Westmont College), “Empathy with Jesus, Identification with Peter, and the Feminine Prophetic Voice in the Polyphonic Passions of Mexico City”


Lisa Musca (University of California, Los Angeles), “Music as a Way of Knowing: Idealism, Besonnenheit, and Subjectivity in Beethoven’s Late Bagatelles”

Margot Martin (Mt. San Antonio College), “The Enigma of the Harpsichord”

Charles Kamm ( Scripps College), “Mozart on the Pendulum of Liturgical Style”

William Fried (University of California, San Diego), “Evidence for a Dissident Shostakovich? It’s All in the Testimony”

14–15 April 2007
University of California, Los Angeles
Joint with Northern California Chapter (see above)

Rocky Mountain Chapter
30–31 March 2007
Arizona State University

Joint with the Southwest Chapter of the Society for Ethnomusicology and the Rocky Mountain Chapter of the Society for Music Theory

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

Peter Schimpf (Metropolitan State College of Denver), “An American in Iran: Henry Cowell’s Persian Set and the Structure of a Hybrid”

Victoria Lindsay Levine ( Colorado College), “Teaching Comparative Music Theory”

Maria del Carmen Vergara de los Ríos and Mariana de Jesús Vargas Mendoza (Facultad de Música, Universidad Nacional Autónoma de Tamaulipas), “La Fiesta de la Santa Cruz: Struggling to Preserve a Tamúlpecan Identity”

Harrison Powley (Brigham Young University), “The Medieval Harp as Exterior and Interior Symbol”

Deborah Kauffman (University of Northern Colorado), “We are the sheep of his pasture: Violons en basse as Theological Topic”

Israel Solis (University of Arizona), “Re-examining Ruggles’ Twelve-Tone Technique”

David Forrest (Texas Tech University), “Phrase and Cadence in the Music of Benjamin Britten”

Aaron Templin (University of Arizona), “Altered Dominants and Avoided Cadences in Stravinsky’s Apollo”


Janice Dickensheets (University of Northern Colorado), “Literary Connections Between the Novels of Jean Paul and Schumann’s Piano Concerto in A minor, Op. 54”

Charles Madsen (University of Arizona), “Notated Improvisation and Musical Commentary in Franz Liszt’s Song Transcriptions”

Shara J. Engel (Southwestern College), “Source, Methodology, and Song: Empowering Black Women from Slavery”

Sheau Kang Hew (University of Oklahoma), “Early Irish Immigrants in Oklahoma: Music in the Frontier Experience”

Jim De Fazio (Arizona State University), “Returning to Sorrento: Diasporic Hybridity in Italian-American Popular Music”

Michael B. Silvers (University of Arizona), “Musical Creation, Reception, and Consumption in a Virtual Place: EnergyBR.com”

Don Traut (University of Arizona), “More on Displacement in Stravinsky: A Response to van den Toorn”

Gretchen Foley (University of Nebraska, Lincoln), “Informed Interpretation: Preparing Perle’s Three Inventions for Solo Bassoon from the Perspective of Symmetry”

Sara Heimbecker (University of Northern Colorado), “John Cage, HPSCHD, and Gesamtkunstwerk”

Alta Graham (Northern Arizona University), “Wife and Warrior: Character Types in Arias in Cavalli’s La Doriclea”


Eric Sewell (Columbia University), “Meter and Telemetry in ‘Black Stooes’ by The Melvins”

Paul Harris (University of Calgary), “The Renaissance Roots Revival: Arcadelt’s Primo Libro at Forty”

Kenneth Owen Smith (Cyprus College), “The Airs of Sébastien de Brossard: The Hegemony of French Galant Culture in Occupied Strasbourg”

Martin Reinhold (University of Arizona), “Evaluating German Anthems: A Schenkerian Approach”


Timothy Best (Indiana University), “Intertextuality and the Surreal in Bernard Rands’s Canti Lunatici”

John Snyder (University of Houston), “Pseudo-ODO’s Musicae artis disciplina: Issues of Content, Transmission, and Influence”

Richard Hermann (University of New Mexico), “Boundaries Transgressed: Text-painting in Didò’s Lament”


Angelo J. Joaquín, Jr. (University of Arizona), “The Influence of Orquesta Tejano on Tohono O’odham Waila Bands”

Brian A. Harpst (Northern Arizona University), “Piazzolla’s Tango Nuevo: Constructions of New Authenticity”

Eric Smigel (Utah State University), “Metaphors on Vision: James Tenney and Stan Brakhage”

Deepthi Navaratna (University of New Mexico), “Women Composers in South Indian Classical Music: Caste Dynamics to Colonialism in South India”

Bliss Little (Arizona State University), “Memories of a Lost Homeland: Greek National Composers and the Legacy of Asia Minor”

South-Central Chapter
16–17 March 2007
University of Georgia

“Mega Regional Conference” with Society for Ethnomusicology Southeast and Caribbean Chapters, and the Music Theory Southeast Chapter

Gabriel Miller (Ohio State University), “Non-linear Time in Funk as Exemplified in James Brown’s ‘Say It Live and Loud’”

Christopher Endrinal (Florida State University), “Burning Bridges: Defining the Interverse Using the Music of U2”

Juan Chattah (Ages Scott College), “Klang, Kar, und Melodie: A Crash Course on Musical Narrative”
Dale A. Olsen (Florida State University), "Female Pop Singers, Sexuality, Goddess Cults, and the Politics of Nearness in Twenty-first-Century Vietnam"

Jason McCoy (Florida State University), "Making Violence Ordinary: RTLM Radio and the Rwandan Genocide"

Paul F. Moulton (Florida State University), "Lamenting Stolen Culture to the Culture Thieves: Dougie Maclean and the Deteriorization of Scotland"

Renato Buchert (University of Tennessee, Knoxville), "New Sounds in Jazz: The Role of Teo Macero in Miles Davis's 'Bitches Brew'"

Mark McFarland (Georgia State University), "Dave Brubeck and Polytonal Jazz"

Reed David (University of Kentucky), "Jazz Influence in Two Concertos of Aaron Copland"

Matt Hoch (Shorter College), "The Structural and Dramatic Role of the Piano in Richard Strauss's Krämerspiegel, Op. 66"

Kevin Kehrberg (University of Kentucky), "The Taste in Transition: the Musical Entertainer and English Popular Song in the Late 1750s"

Terry Klefstad (Belmont University), "Soviet Film Montage and Shostakovich's Symphonies"

Boyd Pomeroy (Georgia State University), "Visions of Heaven and Hell, Chromatic Ascents, and the Displaced Ursatz: The First Movement of Bruckner's Ninth"

James S. MacKay (Loyola University, New Orleans College), "The Second Repeat in Beethoven's Sonata-Form Movements: Tonal, Formal, and Motivic Strategies"

David Marcus (Clark Atlanta University), "Improvisation, Composition, and Pedagogy in Tomás de Santa Maria's 'Arte de tocar fantasia"

Ken Kreitner (University of Memphis), "The Repertory of the Spanish Cathedral Bands"

Erica Lynne Watson (University of Memphis), "The 'Dr. Watts Hymns' of the African-American Church: The Development of a Religious Song Tradition"

Carrie Allen (University of Hawaii), "exciting the Valleys: Images of the Natural World in the African-American Slave Spirituals"

Bella Brover-Lubovsky (Columbia University), "Le diable boiteux: The Picaresque Hero and 'Intermediate Tonic' in the Eighteenth-Century Symphony"

Mary Macklem (University of Central Florida), "Marriage and Love in the Tale of Griselda"

Seth Coluzzi (University of North Carolina, Chapel Hill), "Luca Marenzio and the Deterritorialization of Scotland"

Karen Wicke (University of North Carolina, Chapel Hill), "In-Pantithesis Man: Acceleration in Cole Porter's AABA Songs"

Michael Baker (Wesleyan University), "Mendelssohn's Allnächtlich im Traume, Op. 86 No. 4: Music, Text, and Meaning in a Nineteenth-Century Song"

Douglas Shadle (University of North Carolina, Chapel Hill), "Performing Race, Performing Creed: Black Catholic Music in Durham, North Carolina"

Mark Richardson (East Carolina University), "Hypermetric Irregularity, Incongruence, and Innovation in the Songs of Roy Orbison"

Travis Stimmeling (University of North Carolina, Chapel Hill), "Stay Out of the Way of the Southern Thing: The Drive-By Truckers and Southern Gothic"

Chris Ballengee (University of Florida), "Henry Cowell's 'United Quartet' as a Model of Transethnicism"

Brian C. Mosely (University of Cincinnati), "Transpositional Combination and the Analysis of Form in George Crumb's 'Locus aeterna'"

Stephen Husarik (University of Arkansas, Fort Smith), "Transformation of the 'Psycho Theme' in Bernard Herrmann's Music for Psycho"

Trevor Harvey (Florida State University), "Exhuming 'Le Cadavre Exquis' in Cyberspace: Musical Collaboration within a Community of DIYers at icompositions.com"

Frank Gunderson (Florida State University), "Throwin' Rocks at Windows': Ethnomusicological Reflections on Human Shab"

Crystal Bright, "DIY Anarchy, Community, and Alterity: The Protest Music of Cakalak Thunder"

Tomoko Deguchi (Winthrop University), "Narrative and Inter-Self: Form and Expressive Meaning in Takemitsu's Rain Tree"

Bruce Reiprich (Northern Arizona University), "Voice Leading and Harmonic Background in Toru Takemitsu's 'A Bird Came Down the Walk'"

Alan Theisen (Florida State University), "With Pipes, Drums, and French Horns: Pitch (Space) amid Stylistic Conflict in György Ligeti's Hamburg Concerto"

Camille Hill (Elizabethtown Community and Technical College), "Capirena and the Color of Bird Song in Messiaen's Saint François d'Assise"

Patricia A. Dixon (University of North Carolina, Greensboro), "New Song Movement in Chile: The Committed Song of Victor Jara"

Ira Priore (University of North Carolina, Greensboro), "The Only Cool Song Is the Protest Song: Brazilian Popular Music during the 1960s"

Michael Buchler (Florida State University), "Personal and Tonal Transformations in Frank Loesser's 'My Time of Day'"

Nikos Pappas (University of Kentucky), "Exorcising the Specter of George Pullen Jackson's Upland South: Southern Identity and Its Antebellum Understandings of Region and Place"

Epstein (University of Georgia), "'Ich hörte die Allmutter': Interpreting the First Symphony of Karl Amadeus Hartmann"

David B. Pruett (Middle Tennessee University), "Moving beyond the Secondary: Towards an Ethnomusicology of Mainstream Popular Music"

Bryan Hughes (Florida State University), "Rock's Compositional Space: The Stereo Field and Its Relation to Formal Structure"

Eugene Montague (University of Central Florida), "Rules of Engagement: Punk and the Origins of Indie Rock"

Clifton Callender (Florida State University), "On the Z-relation Problem"

Guy Capuzzo (University of North Carolina, Greensboro), "Pitchock Rock Music: A Primer"

Adam Ricci (University of North Carolina, Greensboro), "Maximal Evenness as Conceptual Framework for a Course on Twentieth-Century Theory and Analysis"

Jeremy Tubbs (University of Memphis), "Mario Maccaferri Presents the First Plastic Violin"

Fred Maus (University of Virginia), "AIDS and the Music of the B-52's"

Laurie Semmes (Appalachian State University), "The Second Trip, or 'Be Careful What You Wish For': Re-Adapting to the Field"

Carolyn M. Ramzy (Florida State University), "Songs We Can Cry To: Tanat and the Coptic Christian Diaspora in Tallalhassee, Florida"

Roman Ivanovitch (Indiana University), "What's in a Theme? On the Nature of Variation"

Shannon Groskreutz (Florida State University) and Crystal Peebles (Florida State University), "Spiral Form: Reconceptualizing Thematic Returns in Developing Variation"

Keynote Address: Lawrence Zbikowski (University of Chicago), "Categorization, Cultural Knowledge, and Cognitive Musicology"
Southeast Chapter
7 October 2006
Wake Forest University
Andrew Flory (University of North Carolina, Chapel Hill), “Motown and the Middle Class”
Paul Harris (University of North Carolina, Chapel Hill), “Uz’s Boy (1980): Naïveté and the Post-Punk Aesthetic”
Keynote Address: Ross Duffin (Case Western Reserve University), “Reconstructing Shakespeare’s Songbook”
Amy Carr-Richardson (East Carolina University), “The Circle of the Future Regent as Locus for Les Modernes Greensboro), “Motown and the Middle Class”
Kevin Bartig (University of North Carolina, Chapel Hill), “A Feast of Soul as Well as of Music: The Musical Conventions and Music Festivals of Virginia and North Carolina”
24 February 2007
East Carolina University
Elizabeth Terry (Duke University), “Key Characteristics in Haydn’s 1768 Keyboard Sonata: An Exploration of the Unheimliche”
Laurie McManus (University of North Carolina, Chapel Hill), “Publish or Perish: Brahms’s Erklärung as Product of Musical Politics”
Michael Lanford (Western Carolina University), “Scriabin’s ‘Estatic Period’”
Kevin Bartig (University of North Carolina, Chapel Hill), “Prokofiev’s Lernmov: A Forgotten Wartime Project”
Kimberly Francis (University of North Carolina, Chapel Hill), “Doubling Your Pleasure: The Character of Cherubino and Performative Sexuality”
Southwestern Chapter
9–10 February 2007
Louisiana State University
Alice V. Clark (Loyola University), “Music for Louis d’Anjou”
Howard Irving (University of Alabama, Birmingham), “Crotch’s Specimens and the Ideology of the Canon”
John D. Spilker (Florida State University), “Henry Cowell’s Role in Developing and Disseminating ‘Dissonant Counterpoint’”
Stephen Thursby (Florida State University), “‘Lichtmusik’ and ‘Orgies of Darkness’: Balancing the Aural and the Visual in the 1903 Mahler-Roller Tristan”
Tina Huetenrauch (Louisiana State University), “The Sound of the Present-Day Prepared Piano”
Amy Strickland (University of Alabama), “The Performance Tradition of Berlioz’s Circles”
Charles E. Brewer (Florida State University), “A Reappraisal of Bartali’s Instrumental Compositions”
Jesus A. Ramos-Kittrell (New College of Florida), “‘With All pomposity and solemnity’: Music, Ritual, and the Reevaluation of Baroque Aesthetics in Religious Culture of New Spain”
Margaret R. Butler (University of Alabama), “Vincete Martin y Soler’s Operas for Turin: Elements of Production and Ensemble Writing in Andromaca (1780) and Vologeso (1781)”
Andreas Giger (Louisiana State University), “New Letters from Scribe to Verdi and the ‘Problem’ of the Fifth Act of Les Vêpres siciliennes”
Lisi Oliver (Louisiana State University), “Dryden’s King Arthur on the Opera Stage”
Aaron Keebaugh (University of Florida), “Vaughan Williams’s Scott of the Antarctic and Sinfonía Antartica: A Problem of Ambiguity”
David Z. Kushner (University of Florida), “Ernest Bloch in San Francisco”
Melissa Ursula Dawn Goldsmith (Nicholls State University), “Perspectives on Jim Morrison from the Underground: Jim Morrison and the Los Angeles Free Press”
Charles Freeman (Palm Beach Atlantic University), “Pilgrim’s Pride!: Edgar Stillman Kelley’s ‘New England’ Symphony (1913)”
Rebecca Burkart (North Florida Community College), “After the Show: The Intimate Revue in London’s West End from 1945 to 1955”
Stella Baty Landis (Tulane University), “Music in the New Orleans Diaspora”
James S. MacKay (Loyola University), “Formal Innovation in Haydn’s Mature Piano Trios (Hob. XV: 5–32)”
Bryan Proskoch (McNeese State University), “A Reevaluation of ‘Significans’ Thematic Relationships in the Classical Era”
Joanna Cobb Biermann (University of Alabama), “Beethoven Thinking About Cycles: Some Consequences”
Edward Hafer (University of Southern Mississippi), “Franz Schubert, Caspar David Friedrich, and the Impossible Landscape”
Southwestern Chapter
7 October 2006
Southern Methodist University
Alfredo Colman (University of Texas, Austin), “Paraguayan Polka Traits in Twentieth-Century Academic Works”
Bernardo Illari (University of North Texas), “Turning Monteverdi to His Feet: Revueltas’s Sensemayá as Counterutopia”
Randy Kinnett (University of North Texas), “A Completely Unnatural Method that Borders on Caricature: The Apprentice’s Sermon in Berg’s Wozzeck”
José Bowen (Southern Methodist University), “Who Plays the Tune in ‘Body and Soul’?”
Sara Hughes Brinker (Texas Tech University), “Hip Hop as a Method of Protest in the Israeli-Palestine Conflict”
Donna Mayer-Martín (Southern Methodist University), “Respun Melodies for the Virgin: Trouvère Models for the Songs of Gautier de Coinci”
Matthew Dirst (University of Houston), “Inventing the Bach Chorale”
31 March 2007
Sam Houston State University
Kyle Babb (Baylor University), “A Recorded Legacy: Authenticity, Interpretations, Editions, and Andrew Manze in Giuseppe Tartini’s Il sonate del diavolo”
Katherine Turner (University of Texas, Austin), “The Political Alliance of La Concezione and the Order of St. Stephen”
Jennifer King (Texas Christian University), “The Proposta e risposta Madrigal, a Dialogic Genre”
Drew Stephen (University of Texas, San Antonio), “Bach’s Horn Parts: Alternatives to Nodal Vents and Hand Stopping”
50 years ago: 1957–58

• The Publications Committee attempted to acquire Putnam Aldrich’s dissertation, “The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation” (Harvard University, 1942), to accompany Joseph Kerman’s The Elizabethan Madrigal in the new AMS series Studies & Documents. “Putnam Aldrich reports that his dissertation manuscript is still in the hands of Coleman-Ross, to whom it was delivered for publication in 1948. Various methods of securing this copy were discussed but none was finally designated as feasible.” [It was never published.]

• The AMS Council meeting at the Santa Monica Annual Meeting, December 1957, was canceled due to lack of a quorum. Incoming AMS Council members included William Austin, Sol Babitz, Armen Carapetyan, Edward Downes, Ross Lee Finney, Noah Greenberg, Joseph Kerman, Siegmund Levarie, Kenneth Levy, Alfred Mann, Nino Pirrotta, Leonard Ratner, and Robert Stevenson.

• Forty-eight members attended the Business meeting 29 December 1957, at which Treasurer Otto Albrecht reported gross assets of $20,069.77 (including the estimated value of the new Addressograph machine owned by the Society, $176.43).

25 years ago: 1982–83

• The Board of Directors established the Committee on the Publication of American Music (COPAM).

• H. Wiley Hitchcock’s The Works of Marc-Antoine Charpentier: A Catalogue Raisonné (Picard) was published, with the assistance of a subvention from the AMS.

• AMS membership stood at 3,519 individuals and 1,194 institutions.

• Over 1,100 people, including 350 students, attended the Ann Arbor annual meeting in November 1982.

• The Louisville 1983 Annual Meeting Program Committee (Don O. Franklin, Chair) received 155 proposals, of which ninety-five were accepted for presentation.

Correction
In the August 2007 AMS Newsletter a notice that Jennifer L. DeLapp received the Society for American Music’s dissertation award was published erroneously. She received this award in 1997, not 2007.

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American Musicological Society, Inc.
Statement of Activities for the Fiscal Year Ending
June 30, 2007

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Current operations</th>
<th>Publications</th>
<th>Undesignated</th>
<th>TOTALS</th>
</tr>
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<tr>
<td>Dues &amp; subscriptions</td>
<td>$332,269</td>
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<tr>
<td>Annual meeting</td>
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<td>$99,821</td>
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Change in Net Assets

| Change in Net Assets                  | $45,755            | $144,311     | $362,523     | $522,589 |

Statement of Financial Position
June 30, 2007

<table>
<thead>
<tr>
<th>Assets</th>
<th>Current Operations</th>
<th>Publications</th>
<th>Undesignated</th>
<th>TOTALS</th>
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<tbody>
<tr>
<td>Cash</td>
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<td>$143,077</td>
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<table>
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<td>$14,695</td>
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<td>$15,427</td>
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<tr>
<td>Total Liabilities</td>
<td>$31,333</td>
<td>$15,427</td>
<td>$46,760</td>
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</tbody>
</table>

| Net assets                            | $155,946           | $286,734     | $3,020,606   | $3,463,286 |

Total Liabilities & Net assets


| Total Liabilities & Net Assets, June 30, 2006:| $2,879,061 |
Obituaries

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

Marvin Tartak
30 July 2007

Herbert S. Livingston
29 November 2007

H. Wiley Hitchcock
5 December 2007

Herbert S. Livingston (1916–2007)

29 November 2007 brought great sadness to faculty and students in musicology at Ohio State University and to many friends in the American Musicological Society. It was on that date that Herbert Livingston, the founder of OSU’s Center for Medieval and Renaissance Studies. Among his proudest professional achievements were attracting superb scholars to join the faculty there, helping to develop a strong Music/Dance Library, and guiding students toward productive careers in musicology.

Herbert Livingston’s first AMS meeting was the International Congress of the Society in 1939, and he remained quite active for his whole career, attending both chapter and national meetings regularly until declining health made travel difficult. His recollections of the activities and personalities of the AMS in its early days were wonderfully vivid. For a delightful glimpse into “the way we were,” consult the interview and transcription that were made in 1997 for the AMS Oral History project (housed at the AMS Archives).

In his words the early years of the Society will remain in living memory for a long time to come.

—Charles M. Atkinson

Andrew D. McCredie (1930–2006)

Musicology in Australia was dealt a blow with the death of one of the country’s most distinguished musicologists, Andrew D. McCredie, on 7 June 2006. He pioneered the study of musicology in Australia as a professor at the University of Adelaide from the 1960s to the 1990s.

After completing his undergraduate studies in music at the University of Sydney with a BA and an MA, he took his PhD in Musicology at the University of Hamburg with a thesis on north German baroque opera. He also studied at the Royal Academy of Music in London and on a Churchill fellowship in Stockholm and Copenhagen.

At Adelaide he quickly established a strong musicology program, initiating the publication of the Adelaide-based journal Miscellanea Musicologica and organizing a series of international conferences in musicology.

In 1974 he won the Edward J. Dent medal of the International Musicological Society and the Royal Musical Association for his publications on East European music, especially North German baroque music—theatre and instrumental forms c. 1830, Byzantine-Slavic chant, German composers from the Renaissance and mannerist to contemporary, especially Hartmann, Frankenstein, Thiuke, Egk, Stephen and Klebe. He made contributions to musicological theory via several interdisciplinary channels, including comparative literature, style, topos, and reception theory. He produced performing editions of Monteverdi’s shorter dramatic works and the Vespers, and issued five of Hartmann’s posthumous symphonic works, which he helped to revive through his editions and writings on the composer.

In 1975 he was elected the first fellow of the Australian Academy of the Humanities in the discipline of musicology, and was honoured with the Order of Australia (AM) in 1984. Twice he was elected president of the Musicological Society of Australia (1981–82 and 1991–92).

After his retirement in 1994 he collaborated with me on the topic of the musical outcomes of Jewish migrations along the northern and southern routes to Asia and beyond (1790–c. 1950).

Over the thirty-seven years that I knew Andrew, virtually his every waking moment was devoted to musicology: publishing his own research, advising his postgraduate students, and working to assist his scholarly colleagues.

—Margaret Kartomi

Meetings of AMS and Related Societies

2008:
CMS: 24–28 September, Atlanta, Ga.
SEM: 26–28 October, Middletown, Conn.
AMS/SMT: 6–9 Nov., Nashville, Tenn.

2009:
MLA: 15–21 Feb., Chicago, Ill.
SAM: 11–15 March, Denver, Colo.

SEM: 19–22 Nov., Mexico City, Mexico
SMT: Montreal, Quebec, 29 Oct.–1 Nov.

2010:
MLA: 21–24 March, San Diego, Calif.
SEM: Los Angeles, Calif.
AMS/SMT: 4–7 Nov., Indianapolis, In.

2011:

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.
News Briefs
continued from page 15

Studia Musicologica, the musicological journal of the Hungarian Academy of Sciences (Lázló Somfai, editor), has adopted new peer review standards as of volume 48 (2007). The journal publishes studies, essays, documentary papers, and reviews in English, French, and German in the field of musicology in the broadest sense, with special respect to subjects connected with the history of Hungarian music and folk (traditional) music.

www.zti.hu

Internet Resources News

DDM-OnLine has completed its most recent update, bringing the total size of the database to 13,763 records.

DDM-OnLine relies on individual authors to register their dissertation topics. Those who can supply information on musicologically related dissertations that have not yet been registered are also requested to send information. Dissertation advisors and Directors of Graduate Study are also kindly requested periodically to review the in-progress sections of DDM-OnLine and advise of any projects they know to have been completed or abandoned.

www.chmtl.indiana.edu/ddm/

Phase one of the Concert Programmes Project Online Database has been released. It offers descriptions of some 3,500 collections of music-related performance ephemera held by fifty-three institutions, including the British Library, the Royal College of Music, the Royal Academy of Music, the national libraries of Scotland and Ireland, the Bodleian Library, and Trinity College, Dublin, dating from 1690 to the present day.

www.concertprogrammes.org.uk

The Hofmeister XIX project has announced a Web-based database of the Hofmeister Monatsberichte for the period 1829–1900. This is the most detailed resource available on nineteenth-century music publications in German-speaking countries. Hofmeister XIX records are linked to the facsimiles of the Monatsberichte on the Austrian National Library website.

www.hofmeister.rhul.ac.uk

The University of North Texas has recently scanned their Jean-Baptiste Lully Collection, which includes nearly thirty rare seventeenth- and eighteenth-century scores of operas and ballets, many in first editions by Ballard.

digital.library.unt.edu/browse/department/music/jblc/

Conferences

This is a highly selective listing; comprehensive and up-to-date listings of conference in musicology are posted at the AMS Web site: www.ams-net.org/announce.php.

“Farther Along”: A Conference on the Southern Gospel Convention-Singing Tradition

4–5 April, Middle Tennessee State University
popmusic.mtsu.edu/gospel.html

Hearing Israel: Music, Culture and History at 60

13–14 April, University of Virginia

www.virginia.edu/jewishstudies

International Congress on Medieval Studies

8–11 May, Kalamazoo, Mich.
www.wmich.edu/medieval/congress/

Conference on Baroque Music

2–6 July, University of Leeds

www.leeds.ac.uk/music

Early Music Editing: Principles, Techniques, and Future Directions

3–5 July, Utrecht University

www.cmme.org

Music and Language II: A conference in celebration of the 25th Anniversary of Lerdahl and Jackendoff’s “A Generative Theory of Tonal Music”

10–13 July 2008, Perry and Marty Granoff Music Center, Tufts University, Boston, Mass.

musicandlanguage.tufts.edu

Performing Romantic Music: Theory and Practice

10–13 July, Durham University

list.bowdoin.edu/pipermail/ams-announce/2007-March/000243.html

Medieval and Renaissance Music Conference

24–27 July, University of Wales, Bangor

www.bangor.ac.uk/music/news/medieval.php/en

Calls for Papers

National Coalition of Independent Scholars

24–26 October, Graduate Theological Union, Berkeley, Calif.

www.ncis.org

Deadline: 1 April

International Conference of Students of Systematic Musicology

14–15 November, University of Graz

www.uni-graz.at/muwjywww/SysMuso8/

Deadline: 31 May

Next Board Meetings

The next meeting of the Board of Directors will take place 15–16 March in Nashville; the Fall meeting will take place 5–6 November in Nashville.

AMS Membership Totals


Breakdown by membership category:

Regular, 1,640 Sustaining, 9 Low income, 407 Student, 875 Emeritus, 370 Joint, 86 Life, 36 Honorary/Corresponding, 28 Complimentary, 24

Membership Dues

Calendar year 2008

Regular member $85 Salary less than $30,000 $45 Emeritus member $40 Student member $35 Joint member $35 Sustaining Member $160 Life Member $1,300

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

Newsletter Address and Deadline

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

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

The AMS Newsletter (ISSN 0402-012X) is published by the American Musicological Society in February and August each year. Address changes and requests for additional copies of current and back issues of the AMS Newsletter should be directed to the AMS office.

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