

American Musicological Society, Inc.



# Report to Donors

May 2011

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May 15, 2011

To the Members and Friends of the American Musicological Society:

We the presidents of the American Musicological Society, along with the Boards of Directors who have served with us, are delighted to extend our thanks to each donor recognized in the following pages. The AMS *OPUS* campaign was launched in 2002, in anticipation of the Society's seventy-fifth anniversary, with the goal of establishing a substantial endowment in support of travel and research; fellowships, prizes and awards; and publications. Thanks to your efforts we were able to raise \$2,200,000 dollars, a stately sum indeed. We were aided considerably by a challenge grant from the National Endowment for the Humanities and by additional grants from the Andrew W. Mellon Foundation and the Gladys Kriebel Delmas Foundation. But it was the sustained labor and generosity of many constituents—the *OPUS* Committee, chaired so capably first by our own Jessie Ann Owens and then by D. Kern Holoman and Anne Walters Robertson; the AMS Chapters; our colleagues in private enterprise; those who participated in benefit concerts or other activities; friends of the Society; and of course the membership at large—that moved us constantly toward our goal and enabled the campaign to reach a successful conclusion at the close of 2009. The aims of the Society to acknowledge, to support, and to stimulate distinguished scholarship in any field of music, both now and for generations to come, have been wonderfully advanced by the success of the campaign.

Perhaps because its goals were so broad, supporting initiatives of potential benefit to every member of the AMS, the *OPUS* campaign drew us closer together as a society, underscoring the extent of our common aspirations and needs. In establishing new funds and awards that honor our colleagues both past and present we reflected with admiration on all that their accomplishments have meant to us; and by providing additional support to programs already in existence we reaffirmed our commitment to the objectives and vision that have marked our Society from its inception.

The enduring monument created by the AMS *OPUS* Campaign should be a source of pride and special satisfaction to us all. We extend our profound thanks to everyone who made it possible.

Jessie Ann Owens  
President, 2001–2002\*

J. Peter Burkholder  
President, 2003–2004

Elaine Sisman  
President, 2005–2006

Charles M. Atkinson  
President, 2007–2008

Jane A. Bernstein  
President, 2009–2010

\* We remember with affection our colleague Wye J. Allanbrook, President, 2003 (d. 2010).





**NATIONAL ENDOWMENT FOR THE HUMANITIES**

WASHINGTON, D.C. 20506

March 19, 2007

Dr. Anne Walters Robertson  
Claire Dux Swift Professor of Music  
Department of Music  
University of Chicago  
Chicago, Illinois 60637

Dear Dr. Robertson:

On behalf of the National Endowment for the Humanities, I would like to congratulate you and your colleagues on your NEH challenge grant. The Endowment is pleased to join with you in strengthening humanities activities at the American Musicological Society.

This is a high honor. As you know, NEH challenge grants are awarded only after a demanding peer review process. Your proposal was reviewed by leading national scholars in musicology and other fields in the humanities. The reviewers noted the American Musicological Society's impressive influence on the humanities through its achievements, awards, publishing programs, and subsidies for music monographs. The plans for the challenge grant are consistent with the society's impressive past accomplishments. The reviewers also praised the society's current campaign, which celebrates the society's 75<sup>th</sup> anniversary, as the result of careful strategic planning for support of both traditional and innovative scholarship in musicology.

We are delighted to be a funding partner for this exciting endeavor, and I hope others will join with us in supporting the enrichment of the humanities in America.

Sincerely,

A handwritten signature in black ink that reads "Bruce Cole". The signature is written in a cursive, flowing style.

Bruce Cole

cc: Robert Floyd Judd

*THE GLADYS KRIEBLE DELMAS  
FOUNDATION*

*Trustees*  
George Labalme, Jr.  
Joseph C. Mitchell  
David H. Stam

April 22, 2009

Mr. Robert Judd  
Executive Director  
American Musicological Society, Inc.  
6010 College Station  
Brunswick, ME 04011-8451

Dear Mr. Judd:

I am pleased to send word that the Trustees of the Foundation have approved a grant of \$5,000 to the American Musicological Society, Inc. ("AMS"). This letter is intended to be the formal agreement between AMS and the Foundation concerning the grant. If the terms of the grant described below are acceptable to AMS, please have one of the enclosed copies of this letter countersigned by the appropriate official and return it to us. The other copy is for your records. Payment is scheduled for June, 2009.

The Foundation's grant is intended toward funding young scholars for first book subventions as part of an NEH match, as described in your proposal to the Foundation of February 27, 2009. Any other use of the grant funds will require our written approval.

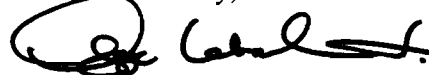
The guidelines of our foundation do not permit grants for endowment purposes. However, because our humanities program is wide-ranging, we will make an exception here to assist and encourage young scholars in their careers.

It is a condition of the grant that AMS provide the Foundation with a narrative and financial report of the grant's use by April 30, 2010. The payment of the grant is also conditioned upon AMS retaining its current status as a tax exempt, publicly supported organization under the Internal Revenue Code.

We request that the Foundation's grant be given public recognition comparable to that given to other contributions to AMS of similar magnitude. We would like to be consulted on any public announcements of this award before such announcements are released.

My fellow Trustees join me in wishing you success with this project.

Yours sincerely,



George Labalme, Jr.

Agreed:

American Musicological Society, Inc.

By:  \_\_\_\_\_

THE ANDREW W. MELLON FOUNDATION

140 EAST 62<sup>ND</sup> STREET

NEW YORK, NY 10065

(212) 838-8400

OFFICE OF THE PRESIDENT

October 2, 2009

Robert Judd  
Executive Director  
American Musicological Society Inc.  
6010 College Station  
Brunswick, ME 04011

Dear Mr. Judd:

I am pleased to inform you that the Trustees of The Andrew W. Mellon Foundation have approved a grant of \$200,000 to the American Musicological Society Inc. to support publication of first books by junior scholars in musicology, in accordance with the proposal submitted with Anne Walters Robertson's letter dated July 8, 2009 to Joseph S. Meisel ("the Proposal").

The Foundation's check in the amount of \$200,000 is enclosed. The Foundation recognizes that institutions have different approaches toward the management of endowment and toward the annual rate at which earnings from the endowment are spent. Although we do not wish to intrude in such internal matters, we do have a concern that the long-term purchasing power of the Foundation's endowment grants be maintained. Achievement of this objective requires sufficient reinvestment of earned income to protect against the cumulative effect of inflation. Given the fluctuations in rates of inflation and total return on endowment, no single percentage figure is likely to serve indefinitely as a guideline for annual expenditures from endowment. Accordingly, the Foundation assumes that these funds will be invested and utilized in a prudent manner that will reflect the endowment's purpose and terms.

We shall expect to receive annual reports by October 31st of each year for a period of five years on the investment results and the use of the endowment income; the final report is therefore due by October 31, 2014. The Foundation reserves the right to conduct, upon reasonable notice, on- or off-site audits of financial accounting and other documents relating to the grant. Further, the American Musicological Society Inc. may not use the endowment income for any purposes other than those stated above, even after the reporting requirements of this grant have been fulfilled, unless it has sought and received written approval from the Foundation. We ask that all future correspondence regarding the grant use the reference number 30900654.

This grant award is personal in nature (i.e., to the American Musicological Society Inc., and the personnel and activities identified in the Proposal) and not assignable by any means without the advance written approval of the Foundation. Assignment includes assignment through liquidation, dissolution, merger, consolidation, sale of assets, and similar processes. The Foundation reserves the right to recover the full amount of the grant funds not expended in accordance with the terms of this letter and any other grant terms and reserves standing to enforce the terms of this grant.

Robert Judd  
October 2, 2009  
Page 2

There is no need for a counter-signature as the American Musicological Society Inc.'s deposit of the grant funds will constitute acceptance of the grant terms.

If a special announcement is to be made of the award, we feel it should come from the American Musicological Society Inc. at whatever time and in whatever form you consider most appropriate, but we should like an opportunity to comment in advance of its proposed release. We look forward to learning of the progress of this grant.

Sincerely,

A handwritten signature in black ink, appearing to read "Don M. Randel". The signature is fluid and cursive, with a long horizontal stroke at the end.

Don M. Randel

Enclosure  
Check - \$200,000

cc: Anne Walters Robertson

JSM/nml



May 15, 2011

**Campaign Committee**

D. Kern Holoman &  
Anne Walters Robertson  
*co-chairs*

Wye J. Allanbrook†  
Charles M. Atkinson  
Margaret Bent

Anna Maria Busse Berger

J. Peter Burkholder

Richard Crawford

Margot Fassler

Philip Gossett

James Haar

Charles Hamm

John Hajdu Heyer

H. Wiley Hitchcock†

John Kmetz

Kenneth Kreitner

Lewis Lockwood

Anthony Newcomb

Jessie Ann Owens

Jesús A. Ramos-Kittrell

Ellen Rosand

Elaine Sisman

H. Colin Slim

Ruth A. Solie

Jeanne Thompson

James Webster

Jane A. Bernstein  
Past President, *ex officio*

Robert Judd  
Executive Director, *ex officio*

Dear Colleagues and Friends:

The *OPUS* Campaign began because of the vision of one member of the AMS and ended with the active participation of more than a thousand. Its ultimate success, we believe, is a powerful statement of the strength of our collective belief about what the field of musicology is and what it can accomplish.

The idea for *OPUS* was born almost a decade ago. In her Presidential Message in the February 2002 *Newsletter*, Jessie Ann Owens announced that the Board of Directors would “hold a retreat in March so that we can consider goals for a capital campaign” that would culminate in the seventy-fifth anniversary of the AMS to be celebrated in 2009. This was to be only the second such undertaking in the Society’s history, following the AMS 50 Campaign (1984–89) that resulted in the creation of the Alvin H. Johnson–AMS 50 Dissertation Fellowships. Owens later listed the priorities that the Board identified at the retreat: funds for travel and research; fellowships, prizes and awards; and publications. As she noted, “the initial AMS 50 campaign had a single goal; today we have many.”<sup>1</sup> In 2003 and 2004 Jessie Ann led the quiet phase of the campaign, securing a number of major gifts and establishing the *OPUS* Committee, including many former and future presidents of the Society. A banquet held at the annual meeting in Seattle in 2004 formally kicked off the project, which was appropriately, if boldly, named *OPUS—Opening Paths to Unlimited Scholarship*. Jessie Ann continued her outstanding work in 2005, steering us toward our first million.

We must admit that we were more than a little daunted to take up the reins from Jessie Ann in November 2005. Were the goals in fact too bold? Would AMS hearts and minds remain engaged over the long term? During the next four years, we would confirm not only that the aims were feasible but that our Society does not waver in its commitment.

Highlights of the campaign were many and varied. We were all inspired when, early in 2006, the Society received a major challenge grant from the National Endowment for the Humanities. Our friends at Oxford University Press, W. W. Norton & Co., Naxos Records, and the Packard Humanities Institute likewise donated in-kind gifts of CDs and books for our raffles. Celebratory moments included a cabaret night in Québec City, a reception at the iconic Country Music Hall of Fame in Nashville, two rounds of “Dining for *OPUS*,” and a splendid concert of American song by the legendary Thomas Hampson, to name just a few. Seventy-five enthusiastic members of the AMS memorialized the campaign for posterity by crafting birthday messages for the series “75 Birthday Wishes for AMS 75” ([www.ams-net.org/opus-birthday-wishes/](http://www.ams-net.org/opus-birthday-wishes/)). A spectacular commemorative quilt, lovingly hand-sewn by Annegret Fauser, Lydia Hamessley, Honey Meconi, and Mary Natvig and raffled at the anniversary gala, projected the warmth as well as a visual and tangible history of the Society.

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1. *AMS Newsletter* (August 2002), p. 3.

As you can already gather, we never labored in isolation, and we are deeply grateful for the unstinting help that you offered at every turn. Among those who performed exemplary service, Executive Director Robert Judd gave us constant assistance in matters great and small, and our colleagues on the *OPUS* Committee came up with one creative idea after another. Graeme Boone drafted the brilliant proposal that led to our winning the NEH Challenge Grant and the establishment of the centerpieces of *OPUS*, the AMS 75 Publication Award for Young Scholars and the Music in American Culture Award. Graduate students Erika Honisch, Ana Alonso-Minutti, Rob Pearson, and Jim Steichen helped us engage that segment of the membership, which will, after all, take the lead in the upcoming centenary campaign. Many others initiated new funds honoring colleagues past and present. Here, the AMS Board of Directors set the tone with the awards and grants in honor of Lenore Coral, Lewis Lockwood, H. Colin Slim, Ruth A. Solie, Robert M. Stevenson, and Thomas Hampson, and they renamed the Committee on Cultural Diversity Travel Fund in honor of Eileen Southern. The following colleagues and friends shepherded fourteen other funds:

Anna Maria Busse Berger, Karol Berger –  
John Daverio Fund  
Claire Brook – Barry and Claire Brook Fund  
J. Peter Burkholder –  
H. Wiley Hitchcock / MUSA Fund  
Margot Fassler – Claude V. Palisca Award  
Bruce Gustafson – M. Elizabeth C. Bartlet Fund  
John Hajdu Heyer – James R. Anthony Fund  
Paula Higgins – Donna Cardamone Jackson Fund

Charlotte LaRue Isaacs, Bathia Churgin, Marian Green –  
Jan LaRue Fund  
Davitt Moroney – Margarita M. Hanson Fund  
Anthony Newcomb, Ellen Rosand, Gary Tomlinson –  
Joseph Kerman Fund  
Jessie Ann Owens – Harold Powers Fund  
Ruth Picker – Martin Picker Fund  
Ellen Rosand – Janet Levy Fund  
Jean Wolf – Eugene K. Wolf Fund

Several munificent donors stepped forward to underwrite special initiatives, notably the Teaching Fund for innovative projects, while asking to remain anonymous. All of these projects achieved or surpassed their objectives; only the last fund added to the campaign, the Virginia and George Bozarth Fund for research in Austria, remains \$8,000 short of its \$25,000 goal.

The major gifts that came from three foundations—the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the Gladys Krieble Delmas Foundation—did much more than add to the bottom line. It was precisely because of the \$200,000 Mellon grant that arrived in the midst of the severe economic downturn of 2008–2009 that we were able to meet the NEH challenge at all. Matching programs at Ameriprise, Kirkland & Ellis, LLP, Microsoft Corporation, and Olson & Co., PC CPA, likewise nurtured our cause at key moments, as did gifts from music departments and AMS chapters, study groups and sister societies. These donations, totaling more than \$470,000, comprised one fifth of all funds raised during the *OPUS* Campaign.

This leaves an astonishing eighty percent, or \$1.73 million, that you, esteemed members and friends, contributed to the final *OPUS* total of \$2.2 million.<sup>2</sup> The 1,400 individual gifts that you generously made formed much more than the proverbial cornerstone of the campaign; they were truly its exposition, its development, and its recapitulation. Your *Magnum OPUS* has ensured a bright future for all in our Society.

Our deepest thanks to everyone for a job superbly done!



D. Kern Holoman  
Chair, Development Committee  
Co-Chair, *OPUS* Campaign, 2005-2009



Anne Walters Robertson  
President  
Co-Chair, *OPUS* Campaign, 2005-2009

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2. The figure \$2.4 million was mistakenly reported in the February 2010 Newsletter, owing to a momentary double-counting of the \$200,000 Mellon Grant. ("So nice they counted it twice," as one AMS member from New York City quipped.)

# AMS *OPUS* Campaign

## Financial Statement

	Undesignated	Designated Publications Funds <sup>1</sup>	Designated Travel Grant Funds <sup>2</sup>	Designated Fellowship Funds <sup>3</sup>	Designated Award Funds <sup>4</sup>	Foundation Grants	Totals
2003-04			\$14,530		\$75,000		\$89,530
2004-05	\$154,236	\$15,997	\$89,461	\$41,638	\$29,990		\$331,322
2005-06	\$315,200	\$90,064	\$71,095	\$28,236	\$15,848	\$200	\$520,643
2006-07	\$55,799	\$61,309	\$46,502	\$22,965	\$2,583	\$10,000	\$199,158
2007-08	\$36,807	\$92,950	\$60,797	\$18,450	\$1,660	\$51,600	\$262,264
2008-09	\$55,143	\$75,847	\$30,282	\$7,055	\$11,140	\$143,985	\$323,451
2009-10	\$39,874	\$49,070	\$23,512	\$9,617	\$27,112	\$265,265	\$414,450
2010-11	\$27,643	\$14,650	\$12,518	\$6,474	\$1,481		\$62,765
<b>Totals</b>	<b>\$684,702</b>	<b>\$399,887</b>	<b>\$348,695</b>	<b>\$134,435</b>	<b>\$164,814</b>	<b>\$471,050</b>	<b>\$2,203,583</b>

1. Designated publications endowments: AMS 75 PAYS, James R. Anthony Fund, Claire and Barry Brook Fund, Lenore Coral / RILM Fund, John Daverio Fund, Thomas Hampson Fund, Margarita M. Hanson Fund, H. Wiley Hitchcock / MUSA Fund, Donna Cardamone Jackson Fund, Joseph Kerman Fund, Martin Picker Fund

2. Designated travel and research grant endowments: M. Elizabeth C. Bartlett Fund, Jan LaRue Fund, Harold Powers Fund, Eileen Southern Fund, Teaching Fund, Eugene K. Wolf Fund

3. Designated fellowship endowments: Howard Mayer Brown Fellowship, Alvin H. Johnson AMS 50 Fellowships

4. Designated award endowments: Lewis Lockwood Award, Music in American Culture Award, Claude V. Palisca Award, H. Colin Slim Award, Ruth A. Solite Award, Robert M. Stevenson Award

15 May 2011

James Ladewig  
Treasurer  
American Musicological Society

## *Society Awards, Grants, and Fellowships Supported by the OPUS Campaign*

### **The Lewis Lockwood Award**

The Lewis Lockwood Award honors each year a musicological book of exceptional merit published during the previous year in any language and in any country by a scholar in the early stages of his or her career who is a member of the AMS or a citizen or permanent resident of Canada or the United States.

- 2005 Marc Perlman. *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory*. University of California Press, 2004.
- 2006 Kate van Orden. *Music, Discipline, and Arms in Early Modern France*. University of Chicago Press, 2005.  
*Finalist*: James K. Wright. *Schoenberg, Wittgenstein and the Vienna Circle*. Peter Lang, 2005.
- 2007 Susan Boynton. *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa, 1000–1125*. Cornell University Press, 2006.
- 2008 Alexandra Wilson. *The Puccini Problem: Opera, Nationalism, and Modernity*. Cambridge University Press, 2007.
- 2009 Vanessa Agnew. *Enlightenment Orpheus: The Power of Music in Other Worlds*. Oxford University Press, 2008.
- 2010 Giuseppe Gerbino. *Music and the Myth of Arcadia in Renaissance Italy*. Cambridge University Press, 2009.

### **The Music in American Culture Award**

The Music in American Culture Award honors each year a book of exceptional merit that both illuminates some important aspect of the music of the United States and places that music in a rich cultural context. The goal of this award is to recognize the best writing on music in American culture, regardless of the source or intended audience of that writing; hence work by a broad range of authors—including performing musicians, journalists, and music critics, as well as academic scholars—will be considered.

- 2009 George E. Lewis. *A Power Stronger Than Itself: The AACM and American Experimental Music*. University of Chicago Press.
- 2010 Robin D. G. Kelley. *Thelonius Monk: The Life and Times of an American Original*. Simon & Schuster, 2009.

### **The Claude V. Palisca Award**

The Claude V. Palisca Award honors each year a scholarly edition or translation in the field of musicology published during the previous year in any language and in any country by a scholar who is a member of the AMS or a citizen or permanent resident of Canada or the United States.

- 2005 Ross W. Duffin. *Shakespeare's Songbook*. W. W. Norton, 2004.  
*Finalist*: Charles Brauner. *Mosè in Egitto*, by Gioacchino Rossini (Edizione critica delle opere, I/24). Fondazione Rossini, 2004.  
*Finalist*: H. Wiley Hitchcock. *129 Songs*, by Charles Ives. A-R Editions, 2004.

- 2006 David Lawton. *Macbeth*, by Giuseppe Verdi (Opere, I/10). University of Chicago Press, 2005.  
*Finalist*: M. Elizabeth C. Bartlet. *Platée*, by Jean-Philippe Rameau (Opera Omnia, IV/10). Bärenreiter, 2005.
- 2007 Jeffrey Taylor. *Earl "Fatha" Hines, Selected Piano Solos, 1928–1941*. A-R Editions, 2006.
- 2008 Jennifer Williams Brown. *La Calisto*, by Francesco Cavalli. A-R Editions, 2007.
- 2009 Margaret Bent. *Bologna Q15: the making and remaking of a musical manuscript*. LIM Editrice, 2008.
- 2010 Patricia Brauner & Philip Gossett. *Gioachino Rossini, Petite Messe solennelle*. Bärenreiter, 2009.

### The H. Colin Slim Award

The H. Colin Slim Award honors each year a musicological article of exceptional merit, published during the previous year in any language and in any country by a scholar who is past the early stages of her or his career and who is a member of the AMS or a citizen or permanent resident of Canada or the United States.

- 2005 Jann Pasler. "The Utility of Musical Instruments in the Racial and Colonial Agendas of Late Nineteenth-Century France." *Journal of the Royal Musical Association* 129 (2004): 24–76.
- 2006 Ralph P. Locke. "Beyond the Exotic: How 'Eastern' is *Aida*?" *Cambridge Opera Journal* 17 (2005): 105–39.
- 2007 Anne Walters Robertson. "The Savior, the Woman, and the Head of the Dragon in the Caput Masses and Motet." *Journal of the American Musicological Society* 59 (2006): 537–630.
- 2008 Christopher Reynolds. "Porgy and Bess, 'An American Wozzeck.'" *Journal of the Society for American Music* 1 (2007): 1–28.
- 2009 Rose Rosengard Subotnik. "Shoddy Equipment for Living?: Deconstructing the Tin Pan Alley Song." *Musicological Identities: Essays in Honor of Susan McClary* (2008), 205–18.
- 2010 David Brodbeck. "Hanslick's Smetana and Hanslick's Prague." *Journal of the Royal Musical Association* 134 (2009): 1–36.

### The Ruth A. Solie Award

The Ruth A. Solie Award honors each year a collection of musicological essays of exceptional merit published during the preceding calendar year in any language and in any country and edited by a scholar or scholars who are members of the AMS or citizens or permanent residents of Canada or the United States.

- 2007 Martha Feldman & Bonnie Gordon, eds. *The Courtesan's Arts: Cross-Cultural Perspectives*. Oxford University Press, 2006.
- 2008 Julie Brown, ed. *Western Music and Race*. Cambridge University Press, 2007.
- 2009 Tom Beghin & Sander M. Goldberg, eds. *Haydn and the Performance of Rhetoric*. University of Chicago Press, 2008.
- 2010 Annegret Fauser & Mark Everist, eds. *Music, Theatre, and Cultural Transfer: Paris, 1830–1914*. University of Chicago Press, 2009.

### The Robert M. Stevenson Award

The Robert M. Stevenson Award recognizes outstanding scholarship in Iberian music, including music composed, performed, created, collected, belonging to, or descended from the musical cultures of Spain, Portugal, and all Latin American areas in which Spanish and Portuguese are spoken. The prize is awarded annually to a book, monograph, edition, or journal article, in English, published by a member of the AMS during the preceding three calendar years.

- 2004 Carol A. Hess. *Manuel de Falla and Modernism in Spain, 1898–1936*. University of Chicago Press, 2002.
- 2005 Cristina Magaldi. *Music in Imperial Rio de Janeiro: European Culture in a Tropical Milieu*. Scarecrow Press, 2004.
- 2006 Walter Aaron Clark. *Enrique Granados: Poet of the Piano*. Oxford University Press, 2004.
- 2007 Kenneth Kreitner. *The Church Music of Fifteenth-Century Spain*. Boydell & Brewer/University of Rochester Press, 2004.
- 2008 Tess Knighton and Alvaro Torrente. *Devotional Music in the Iberian World, 1450–1800: The Villancico and Related Genres*. Ashgate, 2007.
- 2009 Lorenzo Candelaria. *The Rosary Cantoral: Ritual and Social Design in a Chantbook from Early Renaissance Toledo*. Boydell & Brewer/University of Rochester Press, 2008.
- 2010 Geoffrey Baker. *Imposing Harmony: Music and Society in Colonial Cuzco*. Duke University Press, 2008.

## Research and Travel Grant Recipients Funded by the OPUS Campaign

### The M. Elizabeth C. Bartlet Fund

The M. Elizabeth C. Bartlet Fund for Research in France provides grants to doctoral students at or graduates of universities in the United States and Canada to conduct doctoral or post-doctoral musicological research in France.

- 2007 Willa J. Collins, Cornell University
- 2008 Will Gibbons, University of North Carolina, Chapel Hill  
Jennifer Saltzstein, University of Oklahoma
- 2009 Sarah Gutsche-Miller, McGill University
- 2010 Sean Curran, University of California, Berkeley
- 2011 Mary Channen Caldwell, University of Chicago

### The Thomas Hampson Fund

The Thomas Hampson Fund was established in 2009 in honor of the *OPUS* Campaign by the AMS in recognition of Hampson's outstanding contributions to the field of music as a performer, teacher, and scholar. The fund is dedicated to fostering editions and scholarship on classic song in all its contexts, as well as new and innovative technologies for promoting and understanding classic song via interactive media and the Internet.

- 2010 Jennifer Ronyak, University of Alberta

### **The Jan LaRue Travel Fund for Research Travel to Europe**

The Jan LaRue Travel Fund is intended to encourage and assist Ph.D. candidates, post-doctoral scholars, independent scholars, and junior faculty to travel to Europe to carry out research. The fund honors the memory of Jan LaRue (1918–2004), a distinguished scholar and AMS member admired for his pioneering work on style analysis, the eighteenth-century symphony, and early computer applications in musicology.

2009 Sarah Williams, University of South Carolina

2010 Matthew Mugmon, Harvard University

### **The Janet Levy Fund**

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

2005 Melania Bucciarelli

2006 Colleen R. Baade  
Jenny Doctor

2007 Vera Deak  
Kara Gardner  
Peter Poulos

2008 Robert Nosow  
Bonny Miller

2009 Ronit Seter  
Monique Ingalls

2010 Tina Fruehauf  
Claudia Jensen  
Janie Cole

2011 Kara Gardner

### **The Harold Powers Fund**

The Harold Powers World Travel Fund for Research on Music is intended to encourage and assist Ph.D. candidates, post-docs, and junior faculty in all fields of musical scholarship to travel anywhere in the world to carry out the necessary work for their dissertation or other research.

2007 Joshua Walden, Columbia University

2008 Max Katz, University of California, Santa Barbara

2009 Kassandra Hartford, Stony Brook University

2010 Harald Akuffo Kisiedu, Columbia University

2011 Hannah Lewis, Harvard University

## The Eugene K. Wolf Fund

The Eugene K. Wolf Travel Fund for European Research is intended to encourage and assist Ph.D. candidates in all fields of musical scholarship to travel to Europe to carry out the necessary work for their dissertation on a topic in European music.

- 2004 Gregory Bloch, University of California, Berkeley  
Sarah J. Eyerly, University of California, Davis
- 2005 Patricia Firca, University of Chicago  
Nathan Martin, McGill University
- 2006 Amy Brosius, New York University  
Michael Eisenberg, City University of New York
- 2007 Ewelina Boczkowska, University of California, Los Angeles  
Kimberly A. Francis, University of North Carolina, Chapel Hill  
Loren M. Ludwig, University of Virginia
- 2008 Adeline Mueller, University of California, Berkeley  
Amber Youell-Fingleton, Columbia University
- 2009 Rebekah Ahrendt, University of California, Berkeley  
Rachel Mundy, New York University
- 2010 Kimberly White, McGill University  
Beverly Wilcox, University of California, Davis
- 2011 Monica L. Roundy, Cornell University  
Alexandra Apolloni, University of California, Los Angeles

## Fellowships Awarded during the *OPUS* Campaign

### Alvin H. Johnson AMS 50 Dissertation Fellowships

Alvin H. Johnson AMS 50 Fellowships support completion of a dissertation for a doctorate at a North American university.

- 2005 Emily Iuliano Dolan, Cornell University  
David C. Paul, University of California, Berkeley  
Benjamin Adam Steege, Harvard University
- 2006 Marisa Biaggi, Princeton University  
Todd R. Decker, University of Michigan  
Margaret Martin, Stony Brook University  
Lisa Musca, University of California, Los Angeles  
Jesse Rodin, Harvard University
- 2007 Michael Alan Anderson, University of Chicago  
Brigid Cohen, Harvard University  
Nikos Pappas, University of Kentucky  
Noel Verzosa, University of California, Berkeley
- 2008 Esther Criscuola de Laix, University of California, Berkeley  
Karen Hiles, Columbia University



- Arman Schwartz, University of California, Berkeley  
Daniil Zavlunov, Princeton University
- 2009 Corbett Bazler, Columbia University  
Martin Nedbal, Eastman School of Music, University of Rochester  
Andrew Oster, Princeton University  
Anna Zayaruznaya, Harvard University
- 2010 Alison Altstatt, University of Oregon  
Ryan Bañagale, Harvard University  
Elizabeth Mellon, University of Pennsylvania  
Tes Slominski, New York University
- 2011 Sean Curran, University of California, Berkeley  
Jessica Schwartz, New York University  
Emily Zazulia, University of Pennsylvania  
Andrea Bohlman, Harvard University  
Chantal Frankenbach, University of California, Davis  
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