

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXXVII, NUMBER 2

August, 2007  
ISSN 0402-012X

## En route pour Québec!

### The Society's 2007 Annual Meeting

AMS Quebec City 2007  
1-4 November  
[www.ams-net.org/quebec/](http://www.ams-net.org/quebec/)

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

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

*continued on page 3*



Château Frontenac and the fortifications, Quebec City, site of the Fall 2007 AMS meeting

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## NEH/OPUS Match Halfway There

Good news. By the beginning of summer 2007, gifts and pledges totaling nearly \$576,000 had been certified to the National Endowment for the Humanities, thus assuring a handsome first federal payment of the NEH / OPUS Challenge Grant. A full-court press before the meeting in Quebec City hopes to find the \$384,000 in new gifts or pledges that will qualify us for receipt of all the proffered funds.

Here is a rare case of your tax dollars coming back to support the profession of musicology. On receipt of the first payment from the United States government, the Society will be able to begin funding the Publication Awards for Young Scholars (AMS 75 PAYS). Thanks to ongoing support from members,

and an especially generous gift from Ruth Picker, the Martin Picker and M. Elizabeth C. Bartlet endowments have begun to fund worthy proposals already.

### The Box Score

Gifts and Pledges to Date: \$1,200,000  
NEH grant not yet credited: \$143,983  
Total number of donors: 965

Date	Donors	\$k	\$k
12/31/06	\$1,140,574	851	61 87
4/30/07	\$1,185,583	965	63 98

Certified eligible for NEH: \$575,934  
**Still needed for full certification:**  
**\$384,066**

### In This Issue...

President's message . . . . .	2
Executive Director's report . . . . .	4
Awards, Prizes, Honors . . . . .	6
JAMS News . . . . .	8
Demographic Survey . . . . .	9
Committee Reports . . . . .	10
Quebec City Preliminary Program. . .	11
News from the AMS Board . . . . .	17
Conferences . . . . .	18
Obituaries . . . . .	19
AMS Nashville . . . . .	22
President-Elect Jane A. Bernstein . . .	24

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## President's Message

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

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

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

The AMS has benefited from the strong support of its members from the very beginning, but it took a special step forward in 1967 with the founding of both the Otto Kinkeldey and the Alfred Einstein Awards. Later, 1978 marked the foundation of the

Noah Greenberg Award. For its fiftieth anniversary, in 1984, the Society as a whole undertook its first major endowment campaign, AMS 50, which raised money to endow four dissertation-year fellowships.

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

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

The AMS has long had a program for book subventions administered by our Publications Committee. Those regular subvention awards are henceforth going to be supplemented by a number of new subvention funds that are coming about because of the *OPUS* Cam-

paign. Among them are funds named for Barry and Claire Brook (publications on musical iconography), John Daverio (unrestricted), and Margarita Hanson (editions of or books on music or musical culture before 1800). These are just three; there are several more to come. Among those in the offing is the AMS 75 Publication Award for Young Scholars (AMS 75 PAYS), an award that will support the publication of first books by recent Ph.D.s. As most of you know, this award is part of the \$1.2 million dollar challenge grant that the Society has recently received from the National Endowment for the Humanities. We all can be justly excited about this award, which will expand our publication possibilities substantially.

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

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

—Charles M. Atkinson

## AMS Quebec City 2007

*continued from page 1*

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

With so much to explore in Quebec, coupled with the usual slate of alumni parties, our one mainstage event will be a dinner and cabaret, to be held on Friday, 2 November, at the Musée des Beaux-Arts, located on the his-

toric Plains of Abraham. It will feature dinner, with local specialties and fine wine, followed by an AMS cabaret benefiting *OPUS* and featuring the best talent from all styles within our ranks, including Joshua Rifkin, Rufus Hallmark, Wendy Heller, Sylvia Kahan, John Covach, Rob Walser, Scott DeVeaux, Brian Mann, and many others. Tickets will be required for this special event, with seating lim-

exciting program, found in its entirety on pp. 11 to 17. As usual, the topics covered are as wide-ranging as our discipline, from Ukrainian chant to Polish hip-hop, Cold War to Cleopatra. Of particular note: Friday's Presidential Forum, taking up the topic of diversity; Friday noon's special event honoring Robert M. Stevenson; the ancillary meetings that form a kind of "AMS fringe" (Lyrica Society, Mozart Society, Society for Seventeenth-Century Music, Society for Eighteenth-Century Music, Early Music America, and so on).

### Conference Concerts:

The Performance Committee, chaired by Bill Mahrt (Stanford University), has selected four diverse and fascinating concerts, featuring diverse modes of presentation: 1) "Battling the Serpent: the Caput and L'homme armé Traditions in Music," with Pomerium, directed by Alexander Blachly; 2) "Time Suspended: Deliberate Obscurity in Unmeasured Prelude Representation," with Vivian Montgomery, harpsichord; 3) "From Scherzo to *Son*: Piano Music by Cuban Women Composers, ca.

1870 to present," with pianist Margaret E. Lucia, and 4) a presentation-recital by Tom Beghin and Wieslaw Woszczyk entitled "Towards Virtual Musicology: Recreating Acoustical Contexts for the Performance of Haydn's Keyboard Music." A list of other events taking place in Quebec that weekend (including club fare, jazz, pop, world music etc.), as well as possibilities for excursions is being compiled by our tireless person on the ground in Quebec, Marie-Maude Goulet, whose invaluable assistance (coinciding with her pregnancy!) is enormously appreciated by the entire Local Arrangements Committee.

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



Quebec City Convention Centre

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ited to around two hundred, so we urge you to reserve early.

**Program:** This year's Program Committee, chaired by Thomas Riis (University of Colorado), has chosen presentations from the largest group of submissions in recent memory (nearly six hundred), and has put together an

### AMS Annual Meeting Hotel and Airline Information

A block of rooms is being held for the Quebec City conference attendees at two hotels adjacent to the Quebec City Convention Centre: Hilton Quebec, 1100, bd René-Lévesque Est, Quebec, QC G1R 4P3, Canada; tel. (418) 647-2411; toll-free reservations (800) 445-8667; and Delta Quebec, 690, bd. René-Lévesque Est, Quebec, QC G1R 5A8, Canada; tel. (418) 647-1717; toll-free reservations (888) 884-7777. A link from the AMS Web site dedicated to room reservations is also available.

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

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

*continued on page 4*

## Executive Director's Report

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

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

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

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

**Registration:** All members registering on or before 5 p.m. EDT 28 September receive a discounted rate. The AMS Web site also includes online and PDF registration forms.

**Scheduling:** Please contact the AMS office to reserve rooms for private parties, recep-tions, or reunions. Space is limited, so please communicate your needs as soon as possible. The AMS Web site provides further information.

**Student Assistants:** The Local Arrangements Committee seeks students to help during the conference in return for free registration and \$11 per hour (six hours minimum). If this is of interest, please see the Web site or contact the AMS office.

—Victor Coelbo  
Chair, Local Arrangements Committee

What are the ten best books in the discipline of musicology?

"Depends what day it is," goes the standard response—who could possibly identify a "top ten" list like this? Nevertheless, at its meeting last June, each member of the AMS Publications Committee agreed to come up with their "list of the day" as one step toward establishing a core list of books in the field to be included in the ACLS Humanities E-Book Project ([www.humanitiesebook.org](http://www.humanitiesebook.org)), an impressive project that already contains over 1,500 books available online. The AMS will send its first list of "most important books in the discipline" to the administrators of the Humanities E-Book Project later this year.

Thinking about the task is an interesting exercise, and I would like to encourage readers to do it for themselves. It's highly likely that the books on your lists will not intersect very much with those of your friends, or with award winners. These lists are personal. Did you pick the books most influential on your own work? Most important to your subdiscipline? The ones you simply enjoyed reading the most? What are your criteria or motives?

I would like to share one book from my list in this report, mainly because it was written by someone who looms large in my day-to-day life. Otto Kinkeldey's *Orgel und Klavier in der Musik des Sechzehnten Jahrhunderts: ein Beitrag zur Geschichte der Instrumentalmusik* (Leipzig, Breitkopf & Härtel, 1910). I read it in the Bodleian Library music reading room the spring of 1985, and it changed my life. That sounds either strange or absurd at first, but think about it: how many of us have been caught in a tangled net in grad school, trying to escape from beneath "the corpus" (and it's a lot bigger now than in 1985)? Let's face it: some don't find that freedom, that voice of their own. Their research languishes, and finally falls to the wayside. My research was in similar danger when I read Kinkeldey's book; it was an amazing and rich revelation to me, an *aperçu* into an entirely new way of looking at historical materials I thought I knew pretty well. Coming to an understanding of Kinkeldey's thesis freed me from the net I was tangled in, and I found my own voice. How could I not identify that book in my top ten?

The vagaries of life are such that I am re-

mind-ed of Kinkeldey, one way or another, nearly every day at work. Kinkeldey was a founding member of the Society, and served twice as its president. He was the first professor of musicology at the first musicology program in the U.S.A. at Cornell University. His name is memorialized in the most prestigious award the AMS offers. But I do not put him on a pedestal. He was a regular fellow, as far as I can tell from his book, willing to think about history in new ways based on perceptive readings of well-known documents. His work has an aspect of courage, as it turned standard interpretations on their heads. I am very glad to have "met" Professor Kinkeldey prior to coming to work for the society he served so well.

I believe that many of us have similar stories about books that profoundly affected us and our own research. If you have a moment, draw up your own list (as short as you like) and rationale—the exercise almost demands a zen-like intuitive burst. I'll report your responses in a future *Newsletter*.

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



Otto Kinkeldey in 1957, aged 79



## AMS OPUS

*continued from page 1*

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

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

**New Funds.** The Board of Directors has approved two new funds, which are now open for contributions. The **James R. Anthony Fund** honors the memory of a leading twentieth-century figure among American scholars of French music in the seventeenth and eighteenth centuries, and expects to support the publication of studies, including critical



James R. Anthony

editions, of French music from Beaujoyeux to Rameau (ca. 1550–ca. 1760). The **Donna Cardamone Jackson Fund** honors an esteemed scholar of early modern Italian music whose pioneering scholarship has shed new light on popular and unwritten Neapolitan musical traditions; women in courtly cultures; and gender, sexuality, and eroticism. The Jackson Fund is an initiative led by Paula Higgins of the University of Nottingham; the Anthony Fund is led by a committee chaired by John Hajdu Heyer (University of Wisconsin, Whitewater) and including Antonia Bauducci (University of Denver), Georgia Cowart (Case Western Reserve University), Bruce

Gustafson (Franklin & Marshall College), Rebecca Harris-Warrick (Cornell University), Lois Rosow (Ohio State University), and Carl Schmidt (Towson University). Gifts to both funds are invited online; written pledges may be addressed to any committee member, who will forward them to the national office.

—D. Kern Holoman  
and Anne Walters Robertson



Donna Cardamone Jackson

## AMS Fellowships, Awards, and Prizes

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

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

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

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

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

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

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

**AMS Publication Subventions**  
Deadlines: 15 March, 15 September

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

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

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

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

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

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

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

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

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

**Noah Greenberg Award** for outstanding performance projects  
Deadline: 15 August

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

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

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## Awards, Prizes and Honors

### AMS Awards and Prizes

**AHJ AMS 50 Fellowships:** Four doctoral candidates in musicology have been selected for Alvin H. Johnson AMS 50 Dissertation Fellowship Awards for 2007–08: Michael Alan Anderson (University of Chicago), “Symbolizing the Saints: Theology, Ritual, and Kinship in Music for John the Baptist and St. Anne (1175–1520)”; Brigid Cohen (Harvard University), “Migrant Cosmopolitan Modern: Cultural Reconstruction in Stefan Wolpe’s Musical Thought”; Nikos Pappas (University of Kentucky), “Patterns in the Sacred Musical Culture of the American South and West (1760–1860)”; and Noel Verzosa (University of California, Berkeley), “The Absolute Limits: Debussy, Satie, and the Culture of French Modernism, ca. 1860–1920.”



Valerie Dickerson  
Howard Mayer Brown Fellow

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

The inaugural **M. Elizabeth C. Bartlet Fund for Research in France** was awarded to Willa Collins (Cornell University) for research on “Adolphe Adam’s *Le Corsaire* at the Paris Opéra 1856–1868: a Source Study.” Support

from the Bartlet Fund is to be awarded annually to one or more doctoral students at or graduates of universities in the United States and Canada to conduct doctoral or post-doctoral musicological research in France.

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

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

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

### Other Awards, Prizes and Honors

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

- **Janet Page** (University of Memphis) for *Convents and their Music in late 17th- and 18th-Century Vienna*
- **Edmund Goehring** (University of Western Ontario) for *Don Juan in Purgatory: Theater and Religion in Mozart’s Vienna*

Other NEH awards have been given to:

- **Philip Gossett** (University of Chicago) for the critical edition of the works of Giuseppe Verdi
- **H. Robert Cohen** (RIPM Consortium Ltd.) for the compilation of Répertoire International de la Presse Musicale (RIPM)



Michael Anderson  
AHJ AMS 50 Fellow

Other NEH awards have been made to:

- **Janet Johnson** (University of Southern California), for work at the Newberry Library on “Berlioz Between Two Worlds: Shakespeare’s Romeo and Dante’s *Giulietta*”
- **Catherine Gordon-Seifert**, to complete her book, *Music and the Language of Love in French Airs, 1650–1700*
- **James Parsons** (Missouri State University), to participate in the Summer Seminar at Stanford University, “German Exile Culture in California,” led by Russell A. Berman.

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



Nikos Pappas  
AHJ AMS 50 Fellow



Noel Verzosa  
AHJ AMS 50 Fellow

in the Fifties: Music and Ideology in the McCarthy Era” (University of Maryland).

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

- The Vincent H. Duckles Award for the best book-length bibliography or other research tool in music: **Mary S. Lewis** (University of Pittsburgh) for *Antonio Gardano, Venetian Music Printer, 1538–1569* (New York: Routledge, 1988–2005)
- The Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature: **Jeremy Smith** (University of Colorado) for “A Newly Discovered Edition of William Byrd’s *Psalmes, Sonets & Songs: Provenance and Significance*” in *Notes* 62 (2005): 273–98
- The Eva Judd O’Meara Award for the best review published in *Notes*: **Ruth A. Solie** for her review of *George Grove, Music and Victorian Culture*, ed. Michael Musgrave (New York: Palgrave, 2003), *Notes* 61 (2005): 732–734
- The Carol June Bradley Award to support studies that involve the history of music li-

braries or special collections: **Gary Galván** (University of Florida), to support the research of Henry Cowell materials in the Edwin A. Fleisher Collection of Orchestral Music (Free Library of Philadelphia)

- The Dena Epstein Award for Archival and Library Research in American Music: **R. Allen Lott** (Southwestern Baptist Theological Seminary), for research for a critical edition of nineteenth-century American hymnody for the AMS series *Music in the United States of America*.

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

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

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

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

**Valeria De Lucca** (Princeton University) has received a Mellon/ACLS Dissertation Completion Fellowship for her dissertation “The Colonnas and Music Patronage in Rome, Venice and Naples (1659–1689).”

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



Brigid Cohen  
AHJ AMS 50 Fellow

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

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

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

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

**W. Anthony Sheppard** (Williams College) received an American Philosophical Society Sabbatical Fellowship for 2007–08 to finish his book *Extreme Exoticism: Japan in the American Musical Imagination*.

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

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

## ACLS Activities

The American Council of Learned Societies (ACLS) is an important organization of academic societies in humanities disciplines that awards millions of dollars in grants and fellowships each year. The AMS has a strong tradition of involvement with the ACLS. Ruth A. Solie serves as the AMS Delegate to the ACLS. Richard Leppert was recently appointed to the ACLS Board of Directors, shortly after Susan McClary rotated off the Board, where she served as Chair for a number of years. Thomas Christensen serves on the ACLS Ryskamp Fellowship award committee, and Eleanor Selfridge-Field serves on the ACLS Digital Innovation Fellowship committee. In the inaugural year of the Mellon/ACLS Dissertation Completion Fellowship program, two AMS members were awarded fellowships. For full details of the ACLS fellowship program, see [www.acls.org](http://www.acls.org).

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## JAMS News

### Kate van Orden, New Editor-in-Chief

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

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



Kate van Orden  
*JAMS* Editor-in-Chief

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

### Carlo Caballero, New Review Editor

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

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

### An Open Letter from Kate van Orden

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

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



Carlo Caballero  
*JAMS* Review Editor

new musicology." I worried about being stuck on one side of the battle, especially since I had not set out in my article to be trendy.

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

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### *Send us your best work.*

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

*continued on page 21*



# AMS Member Demographic Survey

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

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

## Employment status

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

## Principal place of employment

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

## Employment type

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

## Is the employment position primarily musicological?

Yes:	56.08%
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No:	12.52%
No answer:	31.39%

## How many hours spent at the principal employment?

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

## How many other jobs held for pay?

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

## Highest degree earned

Ph.D.:	57.64%
M.A.:	11.19%
M.Mus.:	10.52%
B.A.:	4.31%
B.Mus.:	3.86%
D.M.A.:	3.55%
M.F.A.:	0.80%
M.L.S.:	0.80%
B.S.:	0.31%
M.Phil.:	0.27%
J.D.:	0.22%
Other:	5.55%
No answer:	0.98%

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

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

## Age (2197 responses)

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

## Gender

Male:	52.18%
Female:	46.85%
No answer:	2.98%

## Citizenship

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

## Country of residence

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

## Race

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

## Sexual orientation

Heterosexual:	74.51%
Gay:	6.93%
Lesbian:	1.38%
Bisexual:	2.93%
Queer:	0.53%
Transgender:	0.04%
Transsexual:	0%
Other:	1.20%
No answer:	12.48%

## Areas of research

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

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

*continued on page 21*

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## Committee Reports

### Committee on Career-Related Issues

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

—James Davis

### Committee on Cultural Diversity

In 2007–08, the Committee on Cultural Diversity (CCD) will continue to support its

ongoing programs, the Travel Fund and the Alliance for Minority Participation in Musicology, as well as work to extend its mission through new initiatives.

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

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

At the Quebec meeting, we sincerely hope that you will attend the Presidential Forum on diversity that AMS President Charles Atkinson has graciously organized with us. We welcome your participation in the discussion and would like to hear your suggestions as to

*continued on page 18*

### Graduate Student Leaders Launch "Dining for OPUS"

Ana Alonso-Minutti, Rob Pearson, and Erika Honisch, the student co-chairs of the *OPUS* Campaign, are making plans to hold fund-raisers at their respective campuses at the beginning of the upcoming academic year. Before hitting the books this fall, graduate students at the University of California (Davis), Brandeis University, and the University of Chicago will have the opportunity to participate in the *OPUS* Campaign *and* to satisfy their curiosities about their professors' culinary abilities—simply by eating dinner!

At the University of Chicago, we will combine the "Dining for *OPUS*" event with our welcome-back festivities: our usual catered dinner will be complemented by dishes prepared by members of the musicology faculty. Each professor will explain the significance of his/her culinary masterpiece to attending (and suitably skeptical) students, who will have pledged contributions to *OPUS* in exchange for the ability to request the participation of specific faculty members. In this way, students and faculty will ring in the 2007–08 year with full stomachs and good cheer, joining together to support the goals of *OPUS*!

Watch for pictures of our "Dining for *OPUS*" events on the *OPUS* Web site. We hope to hear about similar events on all campuses with musicology programs—don't hesitate to contact us, and please send us your pictures!

—Erika Honisch

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## Quebec City Annual Meeting Program Selection

Last January, the 2007 AMS Program Committee (Thomas Riis, chair) received about 570 proposals, from which they were mandated to choose 144 papers—about twenty-five percent. Categorization according to chronological period or rubric was self-selected by those who submitted proposals. The committee did not rely heavily on these categories when deliberating, although they strove for a healthy balance; the proposal's quality was the primary criterion for selection. Selection details follow.

Category	Received	Accepted
Medieval	25	15
Renaissance	30	13
Seventeenth century	33	10
Eighteenth century	47	7
Nineteenth century	117	16
Twentieth/Twenty-first century	170	42
North American Music	41	7
Other*	55	8
Formal sessions [sessions (papers)]	14 (51)	5 (26)

\*Popular musics, world musical cultures, film music, and interdisciplinary topics.

### Interested in AMS Committees?

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

Charles Atkinson  
Ohio State University  
School of Music  
1866 N. College Road  
Columbus, OH 43210-1170  
atkinson.5@osu.edu

# AMS ANNUAL MEETING

Quebec City, 1-4 November 2007

## Preliminary Program

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### WEDNESDAY 31 October

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1:00–5:00 **Grove Music Advisory Panel Meeting**

2:00–8:00 **AMS Board of Directors Meeting**

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### THURSDAY 1 November

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7:30–9:00 **Meeting Worker Orientation**

8:00–12:00 **Board of Directors Meeting**

9:00–5:00 **Registration**

11:00–1:30 **Society for Seventeenth-Century Music,  
Governing Board Meeting**

12:00–2:00 **Membership and Professional Development  
Committee Meeting**

1:00–6:00 **Exhibits**

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### THURSDAY AFTERNOON SESSIONS

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2:00–5:00

#### Collecting French Polyphony

Allan Atlas (Graduate Center, CUNY), Chair

Jane Alden (Wesleyan University), “Open Borders: France, Burgundy, and Repertorial Exchange in the Fifteenth Century”

John T. Brobeck (University of Arizona), “A Missing Portrait and Mathieu Gascongne’s Canon Motet *Ista est speciosa*: New Evidence for a Reinterpretation of the Origins of MS Pepys 1760”

Vassiliki Koutsobina (University of Cincinnati), “Le Brung’s Six-Voice *Si vous n’avez aultre desir*: A Musical ‘Response’ to a Poetic Practice”

Honey Meconi (University of Rochester / Eastman School of Music), “The Last Chansonnier: Brussels, Bibliothèque Royale MS 228”

#### Hip-Hop: Identity, Geography and Voice

Mark Katz (University of North Carolina, Chapel Hill), Chair

Renata Pasternak-Mazur (Rutgers University), “The Voice of ‘New Others’: Polish Hip-Hop and Post-Socialist Transition from a Grass Root Perspective”

Caroline Polk O’Meara (Chapel Hill, North Carolina), “Highways and History: Rethinking the Early Days of Hip-Hop Music”

Loren Y. Kajikawa (UCLA), “Eminem’s ‘My Name Is’: Signifyin(g) Whiteness, Rearticulating Race”

Joseph Auner (Tufts University), “Losing Your Voice: Speech and Song in Sample-Based Music”

#### International Conversations

Gary Tomlinson (University of Pennsylvania), Chair

Ruth Rosenberg (Columbia University), “‘My Compatriot the Savage’:

Musical Anachronism and Sound in Tocqueville’s New World”

Larry Hamberlin (Middlebury College), “Poor Butterfly: From Puccini Opera to Jazz Standard”

Eric Drott (University of Texas, Austin), “Free Jazz and the French Critic”

Martin Scherzinger (Princeton University), “African Music in the Late Works of György Ligeti: Ambiguities, Resonance, Effects”

#### Transmission of Chant Repertories

Marica Tacconi (Pennsylvania State University), Chair

Daniel J. DiCenso (Magdalene College, University of Cambridge), “The Carolingian Liturgical Reforms: How Sacramentaries May Change Our Understanding of Chant ‘Transmission’”

Gregory Myers (Port Moody, British Columbia), “Original Hymnographic Production in Kievan Russia: Text, Music and Performance”

Luisa Nardini (University of Texas, Austin), “Transmission and Manipulation of Chant Repertories: The Masses for the Holy Cross in Medieval Italy”

Jennifer Bain (Dalhousie University), “Antiphons from the Offices for Hubert and Roch”

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### THURSDAY AFTERNOON SHORT SESSIONS

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2:00–3:30

#### Retrospection

Arved Ashby (Ohio State University), Chair

Charles Youmans (Pennsylvania State University), “Subjectivity and Sentimentality in the Late Works of Richard Strauss”

David Metzger (University of British Columbia), “Ligeti and the Lament”

#### Seventeenth-Century Italian Opera

Ellen Rosand (Yale University), Chair

Valeria De Lucca (Princeton University), “Of Patrons and Venetian Theaters: The Colonnas’ Patronage of Singers and the Story of the Wandering *Alcasta*”

Colleen Reardon (University of California, Irvine), “Practice and Patronage Make Perfect: Launching an Operatic Career in Late Seventeenth-Century Italy”

3:30–5:00

#### Bodies

Maureen Carr (Pennsylvania State University), Chair

Tamara Levitz (Graduate Center, CUNY), “Stravinsky’s Exquisite Corpses”

Scott D. Paulin (Dartmouth College), “Garbo Sings”

#### Nineteenth-Century Italian Opera

David Rosen (Cornell University), Chair

Francesco Izzo (University of Southampton), “Comic Sights: Stage Directions in Luigi Ricci’s *Il nuovo Figaro*”

Andreas Giger (Louisiana State University), “New Letters from Scribe to Verdi and the ‘Problem’ of the Fifth Act of *Les Vêpres Siciliennes*”

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4:00–6:00	<b>Mozart Society of America Board Meeting</b>
4:30–5:30	<b>Development Committee Meeting</b>
5:15–6:15	<b>Committee on Career-Related Issues Conference Buddy Program Meeting</b>
5:15–6:15	<b>Committee on Career-Related Issues, “Teaching with Wikipedia: Pros and Cons,”</b> Jennifer C. H. J. Wilson (Graduate Center, CUNY) and Laura Dolp (Montclair State University), Co-chairs
5:30–8:00	<b>Opening Reception</b>
6:00–7:00	<b>Oxford University Press Journal Reception</b>
6:00–7:30	<b>Journal of Musicology Editorial Board Meeting</b>
6:30–8:30	<b>Journal of Seventeenth-Century Music, Editorial Board</b>
8:30–10:30	<b>Committee on the Status of Women Panel Discussion: “Musicological Choices: Gender, Prestige, and the Power of Subject Specialization,”</b> speakers include Susan Cook (University of Wisconsin-Madison) and Nadine Hubbs (University of Michigan)
9:30–11:00	<b>Student Reception, hosted by AMS <i>OPUS</i></b>

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#### THURSDAY EVENING SESSIONS

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8:00–11:00

**Lecture-Demonstration-Performance (sponsored  
by the Performance Committee): “Towards Virtual  
Musicology: Recreating Acoustical Contexts for the  
Performance of Haydn’s Keyboard Music,”** Tom  
Beghin and Wieslaw Woszczyk (McGill University)

**Panel: Wagner and Cinema**

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

**Hispanic Study Group Panel: Tradition and  
Liturgy in Mexican Sacred Music**

Ana R. Alonso-Minutti (University of California, Davis), Chair  
Joseph Sargent (Stanford University), Jesus Ramos-Kittrell (New College  
of Florida), Alejandro L. Madrid (University of Illinois at Chicago)

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## FRIDAY 2 November

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

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

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#### FRIDAY MORNING SESSIONS

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9:00–12:00

**Church and Stage Music in the Eighteenth Century**

Michael Marissen (Swarthmore College), Chair  
Pierpaolo Polzonetti (University of Notre Dame), “Da Ponte’s and Martin  
y Soler’s *La scuola de’ Maritati* or *La capricciosa corretta*: An Ideological  
Sequel to *La scola degli amanti* or *Così fan tutte*”  
Margaret Butler (University of Florida), “Performing Gluck’s *Alceste* in  
Bologna, 1778”  
Jeanne Swack (University of Wisconsin), “Anti-Judaism and the Lutheran  
Cantata: The Cantatas for Judica Sunday of Georg Philipp Telemann”  
Ulrich Leisinger (Internationale Stiftung Mozarteum), “Haydn’s Copy of  
the B Minor Mass and Mozart’s Mass in C Minor”

**Music and Italian Poetry**

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

**Music and Theology**

Lorenzo Candelaria (University of Texas, Austin), Chair  
Margot Fassler (Yale University), “Hildegard’s *Ordo Virtutum*: Theological  
Meanings and the Problem of Audience”  
Robert Lagueux (Columbia College Chicago), “Glimmers of Joy amidst  
Sorrow: The Theology of the Holy Innocents in Laon, MS 263”  
Michael Anderson (University of Chicago), “‘Qui post me venit, ante me  
factus est’: John the Baptist and the Theological Symbolism of Imitative  
Counterpoint in Fifteenth and Sixteenth-Century Music”  
Dana T. Marsh (Queen’s College, University of Oxford), “*Iubilare uel  
iubilum*: Conservative Polyphonic Continuities under Henry VIII’s  
Reformation”

# OUN/AMS OPUS 2007

## Giveaway Contest

Dear AMS Department Chairs and Colleagues:

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

**Four Grand Prizes:** *The Encyclopedia of Popular Music*, 4th edn. (2006), 10 vols., retail value \$1,295 each

**Four Second Prizes:** Richard Taruskin's *The Oxford History of Western Music*, 6 vols. (2005), retail value \$699 each

**Eight Third Prizes:** \$250 in OUP publications of your choice, as available.

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

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

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

Sincerely,

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



# OUP/AMS *OPUS* 2007 GIVEAWAY CONTEST: GENERAL GUIDELINES

## How will the contests work?

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

## Who's eligible?

All categories of AMS members, and non-members as well. Please note the following:

- 1) Pledges or contributions from individuals in AMS membership categories **Regular, Income-less-than-30K, Joint, Sustaining, and Life** will count under all plans and will meet the criteria of total departmental participation under the **Allegro Plan**.
- 2) Under the **Pesante and Grandioso Plans**, departments may boost their averages/totals by seeking pledges or contributions from non-AMS members.
- 3) Under the **Allegro and Grandioso Plans**, pledges or contributions from a department's **Emeritus and Student** members will count toward a department's total, but the absence of pledges/contributions from these two categories will not count against it.
- 4) Under the **Pesante Plan**, pledges or contributions from a department's **Emeritus, Student, Joint, and Low Income** members will be counted in one of two ways, whichever produces the *higher* average pledge or contribution figure for the department: a) **Emeritus, Student, Joint, and Low Income** members' pledges or contributions may be averaged in with pledges and contributions from **Regular, Sustaining, and Life** members; b) the average pledge or contribution of a department's **Regular, Sustaining, and Life** members may be increased by adding to it the average of pledges or contributions from its **Student, Emeritus, Joint, and Low Income** members.

## Do retrospective pledges count?

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

## When do the contests end?

**15 October 2007.** Winning departments will be announced at the Annual Meeting of the AMS in Quebec City in November. Decisions of the judges will be final.

## Where should contest entry forms be sent?

### Mail, Fax, or Email Contest Form to:

Robert Judd, Executive Director

American Musicological Society

Bowdoin College

6010 College Station

Brunswick, ME 04011

Tel: (207) 798-4243 or (877) 679-7648; Fax: (877) 679-7648; E-mail: [rjudd@ams-net.org](mailto:rjudd@ams-net.org)

(Deadline for receipt: 15 October 2007)

# OUP/AMS *OPUS* 2007 GIVEAWAY CONTEST: SIXTEEN PRIZES TO BE AWARDED

CONTEST→  PLAN ↓	<i>EPM</i>	TARUSKIN, <i>OHWM</i>	\$250 IN OUP BOOKS
<p><b>ALLEGRO PLAN</b></p> <p><b>Gist of plan:</b> Highest total pledged in <b>shortest time</b>, full departmental participation required, minimum individual pledge/contribution required, favors small departments.</p> <p><b>Details:</b> The <b>first</b> department in which <b>every</b> AMS member in the required membership categories pledges/contributes wins; deadline ASAP.</p>	<p>Minimum <b>individual</b> pledge or contribution, \$500</p> <p>Minimum <b>total</b> pledge or contribution, \$2.5K</p>	<p>Minimum <b>individual</b> pledge or contribution, \$250</p> <p>Minimum <b>total</b> pledge or contribution, \$2.5K</p>	<p>Minimum <b>individual</b> pledge or contribution, \$100</p> <p>Minimum <b>total</b> pledge or contribution, \$1.5K</p>
<p><b>PESANTE PLAN</b></p> <p><b>Gist of plan:</b> <b>Highest average pledge/contribution</b>, full departmental participation not required, minimum total pledge/contribution required, favors departments in which participants will pledge at a high level.</p> <p><b>Details:</b> The department with the <b>highest average pledge/contribution</b> from AMS members in the required membership categories (and from non-AMS members, if any) wins; deadline October 15.</p>	<p>Minimum <b>average</b> pledge or contribution, \$2K.</p> <p>Minimum <b>total</b> pledge or contribution, \$5K</p>	<p>Minimum <b>average</b> pledge or contribution, \$1K.</p> <p>Minimum <b>total</b> pledge or contribution, \$2.5K</p>	<p>Minimum <b>average</b> pledge or contribution, \$500.</p> <p>Minimum <b>total</b> pledge or contribution, \$1.5K</p>
<p><b>GRANDIOSO PLAN</b></p> <p><b>Gist of plan:</b> <b>Highest total pledge/contribution</b> by a music department, full departmental participation not required, favors departments with high numbers of pledges/contributions.</p> <p><b>Details:</b> The department with the <b>highest total of pledges/contributions</b> from AMS members in the required membership categories (and from non-AMS members, if any) wins; deadline October 15.</p>	<p>Minimum <b>total</b> pledge or contribution, \$5K</p>	<p>Minimum <b>total</b> pledge or contribution, \$3.5K.</p>	<p>Minimum <b>total</b> pledge or contribution, \$2.5K.</p>
<p><b>SOLO PLAN</b></p> <p>The Independent Scholar with the highest pledge or contribution wins; deadline October 15.</p>	<p>Minimum pledge or contribution, \$2.5K</p>	<p>Minimum pledge or contribution, \$2.5K</p>	<p>Minimum pledge or contribution, \$1.5K</p>

# OUP/AMS *OPUS* 2007 GIVEAWAY CONTEST FORM

Name of Department (or Name of Independent Scholar) \_\_\_\_\_

Name of person submitting this form \_\_\_\_\_

Address \_\_\_\_\_

E-mail \_\_\_\_\_

**Contest (check one):**     *EPM*                       Taruskin, *OHWM*     OUP Books

**Plan (check one):**         Allegro             Pesante                       Grandioso             Solo

**CONTRIBUTIONS AND PLEDGES** (*make additional copies of this form if necessary*):

<i>Name</i>	<i>Amount and designation</i>	<i>contact e-mail or tel.</i>
1.		
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*Contributions are tax-deductible to the full extent allowed by law. Pledges may be made by recurring bank account or credit card debit (monthly or quarterly), or by annual payment (statements sent each December). Those pledging will be contacted directly by the AMS office to confirm payment instructions and details.*

Pledges may be earmarked for specific designated funds as follows: please see the Web site or contact us for further details.

*General*

**AMS 75 PAYS Fund**, to be used in conjunction with the NEH Challenge Grant

*Fellowships*

- The **Alvin H. Johnson AMS 50** Fellowship Fund
- The **Howard Mayer Brown** Fellowship Fund

*Research and Travel*

- The **M. Elizabeth C. Bartlet** Fund
- The **Cultural Diversity** Travel Fund
- The **Jan LaRue** Fund
- The **Janet Levy** Fund
- The **Harold Powers** World Travel Fund
- The **Eugene K. Wolf** Fund

*Publications*

- The **James R. Anthony** Fund
- The **Barry and Claire Brook** Fund
- The **John Daverio** Fund
- The **Donna Cardamone Jackson** Fund
- The **Joseph Kerman** Fund
- The **Martin Picker** Fund
- The **H. Wiley Hitchcock / MUSA** Fund
- The **Lenore Coral / RILM** Fund

**MAIL, FAX, OR EMAIL CONTEST FORM TO:**  
**ROBERT JUDD, EXECUTIVE DIRECTOR**  
**AMERICAN MUSICOLOGICAL SOCIETY**  
**BOWDOIN COLLEGE**  
**6010 COLLEGE STATION**  
**BRUNSWICK, ME 04011**  
**TEL: (207) 798-4243 OR (877) 679-7648;**  
**FAX: (877) 679-7648;**  
**E-MAIL: [rjudd@ams-net.org](mailto:rjudd@ams-net.org)**

## Music and the Textual Condition: Editorial Theory and Practice in the Twenty-First Century

Helen Greenwald (New England Conservatory), Chair

Ronald Broude (Broude Brothers Limited), "Emancipating Music"

Wayne Shirley (Library of Congress), "The Theatre Guild *Porgy and Bess* as Production Text"

Stanley Boorman (New York University), "Transmitting Performance Practice"

Philip Gossett (University of Chicago), "Puccini and the Eclectic Edition"

## Re-imagining the Pastoral: Discourses of Loss and Remembrance in Early Twentieth-Century English Music

Byron Adams (University of California, Riverside), Chair

Eric Saylor (Drake University), "It's not Lambkins frisking at all': English Pastoral Music and Postwar Arcadia"

Daniel Grimley (University of Nottingham), "Landscape and Distance: Modernism, Vaughan Williams and the Symphonic Pastoral"

Aidan Thomson (Queen's University, Belfast), "Bax and the 'Celtic North' as a Critique of English Pastoralism"

Stephen Downes (University of Surrey), "Modern Maritime Pastoral: Wave Deformations in the Music of Frank Bridge"

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## FRIDAY MORNING SHORT SESSIONS

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9:00–10:30

### American Avant-Garde

Robert Fink (UCLA), Chair

Kelsey Cowger (UCLA), "On Defeating Theater: Art, Objecthood and the Music of Fluxus"

Amy Wlodarski (Dickinson College), "A Map of (Mis)hearing: Steve Reich's *Different Trains*"

10:30–12:00

### Composers and the Painterly Eye

Richard Leppert (University of Minnesota), Chair

Thomas Grey (Stanford University), "Wagner and the *style Makart*"

Ryan W. Dohoney (Columbia University), "Allying Necessity with Unpredictability: Morton Feldman's Early Music and Ideologies of Abstraction"

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12:00–1:15 **Society for Seventeenth-Century Music, Business Meeting**

12:00–1:30 **Committee on Cultural Diversity: Reception for Travel Fund Recipients, Associates, and Alliance Representatives**

12:00–2:00 **Mozart Society of America Meeting**

12:15–1:15 **Committee on Career-Related Issues: "Master Teacher Session: Nora Beck,"** Jim Davis (SUNY-Fredonia), Chair

12:15–1:45 **Reception in honor of Robert Stevenson**

12:15–1:45 **LGBTQ Study Group, Program and Business Meeting**

12:15–1:45 **Lyrca Society Paper Session**

12:30–1:30 **International Alliance for Women in Music, Open Reception**

12:30–1:45

**Lecture-recital (sponsored by the Performance Committee): "Time Suspended: Deliberate Obscurity in Unmeasured Prelude Representation,"**

Vivian Montgomery, harpsichord

12:30–2:00

**Friends of Stony Brook Reception**

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## FRIDAY AFTERNOON SESSIONS

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2:00–5:00

### It's a Man's World

Susan C. Cook (University of Wisconsin-Madison), Chair

Maxine Fawcett-Yeske (Nebraska Wesleyan University), "Olgivanna Lloyd Wright: The Music of Taliesin"

David Josephson (Brown University), "The Double Exile of Kathi Meyer-Baer"

Ruth Sara Longobardi (University of Richmond), "Performing Patty Hearst: Gender, Genre, and Technologies of Sound in Late-Century America"

Benjamin Piekut (Columbia University), "Gender and the New Thing: The Case of the Jazz Composers Guild"

### Nineteenth-Century German Musical Culture

Roe-Min Kok (McGill University), Chair

Rufus Hallmark (Rutgers University), "The Literary and Musical Rhetoric of Apostrophe in *Winterreise*"

Susan Boynton (Columbia University) and Daniel Harkett (Rhode Island School of Design), "Fanny and Wilhelm Hensel's *Das Jahr*"

John Deathridge (King's College London), "Wagner's *Tristan* Factory"

Sanna Pederson (University of Oklahoma), "The Missing History of Absolute Music"

### Respecting Authority

David E. Cohen (Columbia University), Chair

Nancy Washer (SUNY, Brockport), "Horace or al-Mubashshir ibn Fatik?: The Surprising Source of Folquet de Marseille's 'Ugly Painting' Image"

Andrew Hicks (University of Toronto), "New Texts and Contexts for Twelfth-Century Music Theory"

Fred Flindell (Berlin, Germany), "New Findings Respecting the Nature and Origins of the Notre Dame Modal Polyphony"

Jennifer Saltzstein (University of Oklahoma), "Refrain Citation and Genealogies of Authority in Thirteenth-Century Arras"

### Twentieth-Century Politics

Danielle Fosler-Lussier (Ohio State University), Chair

Margaret Notley (University of North Texas), "Alban Berg's 'Propaganda' Pieces: Questions of Genre and Meaning"

James A. Grymes (University of North Carolina, Charlotte), "Ernst von Dohnányi and the 'Kodály Question'"

Dennis Hutchison (University of Northern Iowa), "Hermann Scherchen, Elias Canetti, and the Straßburg Arbeitstagung, 1933"

Rachel Beckles Willson (Royal Holloway, University of London), "Ligeti and the Hungarian Musicians' Union"

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**FRIDAY AFTERNOON SHORT SESSIONS**

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**2:00–3:30****The Americas: North and South**

John Koegel (California State University, Fullerton), Chair

Heidy K. Ximenes (University of Kentucky), “Carnival, Religion, and *Afoxés*: Musical Mixture in the Carnival of Salvador”Michelle Hakanson (University of Oregon), “*La Querelle du Nigog*: Rudhyar’s Early Influence in Montreal”**Female Patrons**

Kelley Harness (University of Minnesota), Chair

Ted Dumitrescu (Universiteit Utrecht), “The Chapel Musicians of Louis XII and Anne de Bretagne at Blois: New Documents, New Singers, and a Priors Problem”

Nina Treadwell (University of California, Santa Cruz), “‘Now I come to you, ladies, after so much time’: Cleopatra, Maria d’Aragona, and an *intermedio* for the Duchess of Alba”**3:30–5:00****Musicology and Its Institutions**

Robert Judd (American Musicological Society), Chair

Rosemary Golding (Royal Holloway, University of London), “Musical Chairs: The Construction of ‘Music’ in Nineteenth-Century British Universities”

Steve Swayne (Dartmouth College), “American Musicology at the Crossroads, Contemporary Music in the Crosshairs: The Ideological Battle at G. Schirmer, Inc. at the End of World War II”

**The Art of Dying**

Mark Davenport (Regis University, Denver), Chair

Loren Ludwig (University of Virginia), “The Viol Consort and the Performance of Melancholy in Early Modern England”

Janette Tilley (Lehman College / CUNY), “Learning from Lazarus: Lutheranism and the Seventeenth-Century *ars moriendi*”**5:00–6:30**      **Rice University Alumni Reception****5:00–7:00**      **Duke University Alumni Reception****5:15–6:15**      **Committee on Career-Related Issues: “Landing a Job in a Global Market,”** Wayne Heisler (The College of New Jersey) and Mary Ingraham (University of Alberta), Co-chairs**5:15–6:15**      **Presidential Forum: “Diversity: Strengths and Challenges”****5:15–6:30**      **JAMS Editorial Board Meeting****5:30–6:30**      **Singing from Renaissance Notation,** directed by Valerie Horst and hosted by Early Music America**5:30–6:30**      **University of Illinois School of Music Alumni Reception****5:30–7:30**      **University of North Carolina at Chapel Hill Alumni Reception****6:00–8:00**      **Florida State University School of Music Alumni Reception****6:30–8:00**      **Oxford University Press Reception****6:45–10:00**      **OPUS Cabaret** (at the Quebec Musée des Beaux Arts)**7:30–9:00**      **Society for Eighteenth-Century Music Meeting****9:00–12:00**      **University of Pittsburgh Alumni and Friends Reception****9:00–12:00**      **University of Chicago Alumni Reception****10:00–12:00**      **LGBTQ Study Group Party****10:00–12:00**      **Columbia University Department of Music Reception**

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**FRIDAY EVENING SESSIONS**

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**8:00–11:00****Panel: Critical Domains: Music Journalism, Reception Studies and the Public, 1800–1920**

Dana Gooley (Brown University), Chair

Celia Applegate (University of Rochester), Katharine Ellis (Royal Holloway, University of London), Benjamin Walton (University of Cambridge), Alexandra Wilson (Oxford Brookes University)

**Cold War and Music Study Group Session: Music and Politics in the Early Cold War: Recent Approaches, Future Directions**

Peter J. Schmelz (Washington University in St. Louis), Chair

Phil Ford (Indiana University), Tamara Levitz (University of California, Los Angeles), Laura Silverberg (Columbia University), Leslie Sprout (Drew University), Danielle Fosler-Lussier (Ohio State University), respondent

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**SATURDAY 3 November**

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**7:00–8:45**      **AMS/MLA Joint RISM Committee Meeting****7:00–8:45**      **Committee on the Status of Women Meeting****7:00–8:45**      **Publications Committee Meeting****7:00–8:30**      **Alexander Street Press Breakfast Reception****7:30–8:45**      **Committee on Cultural Diversity Business Meeting****7:30–9:00**      **A-R Recent Researches Series Editors’ Meeting****7:30–9:30**      ***Journal of Musicological Research* Editorial Board Meeting****8:00–9:00**      ***Verdi Forum* Editorial Board Meeting****8:30–5:00**      **Registration****8:30–6:00**      **Exhibits**

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**SATURDAY MORNING SESSIONS**

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**9:00–12:00****Analyzing Jazz**

Tammy Kernodle (Miami University), Chair

Lisa Barg (McGill University), “Strayhorn’s Lorcan Encounter”

Scott DeVaux (University of Virginia), “Multiphrenia: Race, Mental Health, and the Analysis of Jazz”



Charles Carson (University of Pennsylvania), “Sounds Middle Class’: Smooth Jazz and the Black Middle Class”

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

### Music and the Everyday

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

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

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

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

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

### Music in Film

Michael Pisani (Vassar College), Chair

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

Tobias Plebuch (Humboldt University), “Music and Ideology in *Das unsterbliche Herz* (1939)”

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

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

### Medieval Compositional Process

Rebecca Maloy (University of Colorado), Chair

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

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

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

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

### Music of Devotion

Christine Getz (University of Iowa), Chair

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

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

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

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

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### SATURDAY MORNING SHORT SESSIONS

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9:00–10:30

#### Stravinsky

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

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

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

10:30–12:00

#### Chanson Moderne

Jane Fulcher (University of Indiana, Bloomington), Chair

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

Jacqueline Waeber (Duke University), “Notre Dame de la Chanson: Yvette Guilbert’s American Career, 1915–1922”

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12:00–2:00

#### American Handel Society, Board Meeting

12:00–4:00

#### Committee on the Publication of American Music, Luncheon Meeting

12:15–1:15

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

12:15–1:45

#### Council Meeting

12:15–1:45

#### American Musical Instrument Society Study Session

12:15–1:45

#### Pedagogy Study Group Business Meeting and Study Session

12:15–1:45

#### Early Music America Open Session for Early Music Directors

12:30–1:45

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

12:45–1:45

#### Haydn Society of North America Meeting

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### SATURDAY AFTERNOON SESSIONS

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2:00–5:00

#### Interwar

James Deaville (Carleton University), Chair

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

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

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

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

#### The Musical World of Jean Molinet, Burgundian Chronicler and Poet

Jane Alden (Wesleyan University), Chair

Anna Zayaruznaya (Harvard University), “What Fortuna Can Do to a Minim”

Michael Randall (Brandeis University), “‘Mon flâiollet ne vault plus riens’: On Sex, Music, and Rhetoric in Jean Molinet”

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

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

### Playing with Signs

Richard Mook (Arizona State University), Chair

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

Melissa de Graaf (University of Miami), “‘Romantic Savage’: Representations of Race in Paul Bowles’s *Denmark Vesey*”

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

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

### Seventeenth-Century French Music

Georgia Cowart (Case Western Reserve University), Chair

Catherine Gordon-Seifert (Providence College), “Pious Persuasion: Bé-nigne de Bacilly’s Spiritual Airs for Repentant Souls”

Margot Martin (Los Angeles, Calif.), “The Rhetoric of *Mouvement* and Passionate Expression in Seventeenth-Century French Harpsichord Music”

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

Rose Pruiksma (Lewiston, Maine), “Gossip, Travelogues, Drinking Songs and Political Satire: The Afterlife of the ‘Air pour la Maison de France’ from Louis XIV’s Court Ballet, *Hercule Amoureux* (1662)”

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### SATURDAY AFTERNOON SHORT SESSIONS

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2:00–3:30

#### The American Musical

bruce mcclung (University of Cincinnati), Chair

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

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

#### Performers and Performance

José Bowen (Southern Methodist University), Chair

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

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

3:30–5:00

#### Gesture and Pantomime

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

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

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

#### Nineteenth-Century Exotic

Jonathan Bellman (University of Northern Colorado), Chair

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

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

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5:30–7:00

**Business Meeting and Awards Presentation**

8:00–10:00

**Boston University Alumni Reception**

8:00–01:30

**UCLA Alumni Reception**

9:00–11:00

**Eastman School of Music Alumni Reception**

9:00–11:00

**University of Texas at Austin Reception**

9:00–12:00

**Cornell Reception**

9:00–12:00

**Indiana University Reception**

9:00–12:00

**Princeton University Department of Music Reception**

9:00–12:00

**Stanford Reception**

9:30–11:30

**Ohio State Reception**

9:30–1:30

**UC Berkeley Alumni Reception**

10:00–11:00

**University of North Texas Alumni Reception**

10:00–12:00

**Yale Party**

10:00–12:00

**McGill University Reception**

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### SATURDAY EVENING SESSIONS

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8:00–11:00

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

#### Panel: Musicology and Nation: A Canadian Perspective

Mary Ingraham (University of Alberta), Chair

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

#### Panel: Early French Musical Modernism: Its Sources and Idioms

Michael J. Puri (University of Virginia), Moderator

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

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## SUNDAY 4 November

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7:00–8:45

**Board of Directors Meeting**

7:00–8:45

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

7:00–8:45

**Performance Committee Meeting**

8:30–12:00

**Registration**

8:30–12:00

**Exhibits**

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## SUNDAY MORNING SESSIONS

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9:00–12:00

### Copland and Schoenberg

Elizabeth Bergman (Princeton University), Chair

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

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

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

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

### Mahler

Jon Finson (University of North Carolina, Chapel Hill), Chair

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

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

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

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

### Making Meaning in French Baroque Opera

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

Lois Rosow (Ohio State University), “Echoes of Allegories Past in Lully’s *Phaëton*”

Rebecca Harris-Warrick (Cornell University), “Reading *Roland*”

Graham Sadler (University of Hull), “Masonic Opera before Mozart: Rameau, Cahusac, and the Rituals of French Freemasonry”

Raphaëlle Legrand (University of Paris, Sorbonne), “Rameau’s *Art d’aimer*: Music and Eroticism in the Age of Enlightenment”

### Post-War Britain

Andy Fry (King’s College London), Chair

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

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

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

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

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## SUNDAY MORNING SHORT SESSIONS

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9:00–10:30

### Fifteenth-Century Italian Theory

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

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

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

### Posing the Question: Queer Performances and Popular Culture

Nadine Hubbs (University of Michigan), Chair

Judith A. Peraino (Cornell University), “The Sexuality of the Surface: Andy Warhol, David Bowie and the Art of Posing”

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

10:30–12:00

### Anonymous Editors

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

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

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

### Rock and Country Underground

Robert Walser (UCLA), Chair

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

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

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## News from the AMS Board

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

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

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

—Rufus Hallmark, Secretary  
and Pamela F. Starr

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## Conferences

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

### Musicology and Recordings

13–15 September 2007, Royal Holloway, University of London  
[www.charm.rhul.ac.uk](http://www.charm.rhul.ac.uk)

### Music, Justice, and Gender

14–16 September, Syracuse University  
[list.bowdoin.edu/pipermail/ams-announce/2007-April/000326.html](http://list.bowdoin.edu/pipermail/ams-announce/2007-April/000326.html)

### The Clash of Cultures and Civilizations in Music and Opera in the Imperial Age

24–26 September, Brno, Czech Republic  
[mto.societymusictheory.org/mto-events.html?id=127](http://mto.societymusictheory.org/mto-events.html?id=127)

### Ritual Dynamics and the Science of Ritual

29 September–2 October, Heidelberg, Germany  
[www.rituals-2008.com](http://www.rituals-2008.com)

### New Dimensions in Organ Conservation and Documentation

11–13 October, University of Rochester  
[www.organsociety.org](http://www.organsociety.org)

### The Keyboard Sonata in Spain and Portugal during the Eighteenth Century

11–13 October, Almería, Andalusia  
[www.fimte.org](http://www.fimte.org)

### Messiaen the Theologian

12–13 October, Boston University  
[www.oliviermessiaen.net](http://www.oliviermessiaen.net)

### Poetics and Politics of Place in Music

17–20 October, Vilnius, Lithuania  
[www.rhul.ac.uk/Music/Golden-pages/Conferences/2007/07-a-pap.html](http://www.rhul.ac.uk/Music/Golden-pages/Conferences/2007/07-a-pap.html)

### Music and National Identity

18–19 October, Université Marc-Bloch, Strasbourg, France  
[machiavel.u-strasbg.fr/musique/even2007/identite-e.html](http://machiavel.u-strasbg.fr/musique/even2007/identite-e.html)

### New Sources of Milanese Chant

19–20 October, Houghton Library, Harvard University  
[hcl.harvard.edu/libraries/houghton/ambrosiana.html](http://hcl.harvard.edu/libraries/houghton/ambrosiana.html)

### Reconsidering the Arts in the German Democratic Republic

25–27 October, Dickinson College  
[list.bowdoin.edu/pipermail/ams-announce/2007-January/000185.html](http://list.bowdoin.edu/pipermail/ams-announce/2007-January/000185.html)

### Understanding Bach's B-minor Mass

2–4 November, Queen's University Belfast  
[www.music.qub.ac.uk/tomita/bachbib/conferences/Belfast-Nov2007/](http://www.music.qub.ac.uk/tomita/bachbib/conferences/Belfast-Nov2007/)

### French Music: Performance and Analysis

12–19 November, Brigham Young University-Hawaii  
[academics.byuh.edu/finearts/?q=node/22](http://academics.byuh.edu/finearts/?q=node/22)

### Analyzing Popular Music in Context

16 November, University of Liverpool  
[list.bowdoin.edu/pipermail/ams-announce/2007-February/000216.html](http://list.bowdoin.edu/pipermail/ams-announce/2007-February/000216.html)

*continued on page 20*

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## AMS Committees

*continued from page 10*

other ways we can broaden our mission.

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

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

—Jann Pasler

### Committee on the Status of Women

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

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

in choosing our areas of specialization.

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

—Wendy Heller

### National Recording Preservation Board (NRPB)

Starting this spring all of the four million items of recorded and visual materials in the Library of Congress are leaving Washington, D.C. and moving to the library's new National Audiovisual Conservation Center in Culpeper, Va. This new 415,000-square-foot complex will store the Library's audiovisual collections, including all sound recordings, films and videos ([www.loc.gov/loc/lcib/06078/navcc.html](http://www.loc.gov/loc/lcib/06078/navcc.html)).

Digital Preservation is a new issue (there are more new files created each day than there are objects currently in the Library) and how to preserve Web pages and digitally native sounds is an important initiative. The Council on Library and Information Resources (CLIR) and the Library of Congress National Digital Information Infrastructure Preservation Program presented an emerging strategy

at our November 2006 meeting. For more information, see: [www.digitalpreservation.gov](http://www.digitalpreservation.gov).

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

In March 2006, a second Recording Engineer's Roundtable was convened to extend the technical to the digital preservation of audio. The two days of presentations are posted on the CLIR Web site ([www.clir.org](http://www.clir.org)). In July, another NRPB-sponsored symposium was held in Austin and focused on the need to establish new educational curricula for audio preservationists, including university-based graduate level degree programs.

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

Members of the AMS are encouraged to suggest recordings for preservation in the registry; go to: [www.loc.gov/rr/record/nrpb/](http://www.loc.gov/rr/record/nrpb/).

—José Bowen

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## Obituaries

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

Andrew D. McCredie  
7 June 2006

Edward Colby  
22 September 2006

Merle Peterson  
21 December 2006

Harold S. Powers  
15 March 2007

John Charles Duffy  
15 March 2007

Frank Kirby  
24 March 2007

### Elliot Forbes (1917–2006)

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

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

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

—Lewis Lockwood

### Frank Kirby (1928–2007)

Frank Kirby died 24 March 2007 in Skokie,

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

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

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

—Theodore Karp

### Harold S. Powers (1928–2007)

Harold S. Powers died on 15 March 2007. Born in New York City on 5 August 1928, he earned a B.Mus. in piano from Syracuse University (1950), an M.F.A. in composition and musicology (1952) and a Ph.D. in musicology

(1959) from Princeton University. He taught at Harvard, the University of Pennsylvania, and from 1973 to 2001 Princeton, where he was Scheide Professor of Music History. He was elected a Fellow of the American Academy of Arts and Sciences in 1995 and an Honorary Member of the Society in 1996.

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

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

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

*continued on page 23*



## Conferences

*continued from page 18*

### Sexualities in Improvisation

16–17 November, Vancouver  
www.english.ubc.ca/whatsnew/CominOut-SwinginCallforPapers.pdf

### Coltrane: The Work and its Legacy

26–27 November 2007, University François-Rabelais, Tours, France  
www.culture.gouv.fr/culture/sites-dracs/centre/actu/coltrane2007/CallForPapers2007.htm

### De-Canonizing Music History

29 November–1 December, Sibelius Academy  
musped.org

### Percy Grainger at 125

7 December, University of Melbourne  
list.bowdoin.edu/pipermail/ams-announce/2007-May/000364.html

### The Brazilian Piano

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

### Germany's Reception of the Broadway Musical

7–9 March 2008, Kurt-Weill-Gesellschaft Dessau, Germany  
www.rhul.ac.uk/Music/Golden-pages/Conferences/2008/08-3-grb.html

## Calls for Papers

### Louisiana Consortium for Medieval and Renaissance Studies

26–28 October, Loyola University, New Orleans  
www.h-net.org/announce/show.cgi?ID=156670  
Deadline: **1 September 2007**

### Bach and the Oratorio Tradition

8–10 May, 2008, Bethlehem, Penna.  
list.bowdoin.edu/pipermail/ams-announce/2007-January/000172.html  
Deadline: **1 September 2007**

### John Rich and the Eighteenth-Century London Stage

26–27 January 2008, Royal College of Surgeons of England, Lincoln's Inn Fields, London, U.K.  
www.johnrich2008.com  
Deadline: **30 September 2007**

### Society for Seventeenth-Century Music

17–20 April, 2008, Huntington Library, San Marino, Calif.  
www.sscm-sscm.org  
Deadline: **1 October 2007**

### "Farther Along," The Southern Gospel Convention-Singing Tradition

4–5 April 2008, Middle Tennessee State University, Murfreesboro  
palimpsest.stanford.edu/byform/mailling-lists/arsclst/2007/05/msg0012.html  
Deadline: **1 October 2007**

### Music, Body, and Stage: The Iconography of Music, Theater and Opera

11–14 March 2008, CUNY Graduate Center, New York  
web.gc.cuny.edu/rcmi/10thConference.htm  
Deadline: **1 October 2007**

### Empirical Musicology Conference

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

### Musical Structure

2–6 July 2008, Department of Music Studies, Aristotle University of Thessaloniki, Greece  
www-gewi.uni-graz.at/staff/parncutt/cim.htm  
Deadline: **31 November 2007**

### Messiaen Studies

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

### Voices Across Time: Musicology and K–12 Education

*Voices Across Time: American History Through Music* is a project to infuse music as a humanistic discipline into K–12 history, social studies, and language arts classrooms. It was developed by the Center for American Music at the University of Pittsburgh, with the support of the Society for American Music. Its detailed and rich *Teaching Resource Guide* provides a model for applying musicological research to the needs of teachers in the primary and secondary grades.

*Voices Across Time* also intends to sponsor a Summer Institute for Teachers with funding from the National Endowment for the Humanities in the summer of 2008. The Institute explores how to use popular songs as primary sources for the study of themes in American history. Fuller details about the project and the *Teaching Resource Guide* are available at [www.voicesacrosstime.org](http://www.voicesacrosstime.org).

### Performing Romantic Music

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

## News Briefs

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

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

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

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

**The Lyrica Society** of Word-Music Relations announces its new Web site, [www.lyricasociety.org](http://www.lyricasociety.org). Its journal, *Ars Lyrica*, welcomes submissions. Send articles to the editor, Bertil van Boer ([bertil.vanboer@wwu.edu](mailto:bertil.vanboer@wwu.edu)), the reviews editor for literature, Charlene Shipman ([shipman@fas.harvard.edu](mailto:shipman@fas.harvard.edu)), or the reviews editor for music, Christopher Williams ([cawilli@bgnet.bgsu.edu](mailto:cawilli@bgnet.bgsu.edu)). The society holds an essay competition and participates in a number of conferences of related organiza-

tions; see the Web site for full details.

The Juilliard School has announced [www.juilliardmanuscriptcollection.org](http://www.juilliardmanuscriptcollection.org), containing images of ninety-nine manuscripts from the their collection.

The first **Goldberg Musical Essay Competition** will award three prizes of €3,000, €2,000 and €1,000, and the prize-winning articles will be published. For further details, see [www.goldbergweb.com/en/competitions/composition/54061\\_2.php](http://www.goldbergweb.com/en/competitions/composition/54061_2.php).

Deadline: **30 October 2007**

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

Deadline: **31 January 2008**

### Correction

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

Emily Robertson (George Washington University), "*Missa Jouyssance vous donneray: An Unknown Sixteenth-Century Mass*"

Elizabeth Titrington (University of Maryland, College Park), "*Jesus Christ Superstar: How Religious Controversy Shaped a Cultural Phenomenon*"

### Moving?

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

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

### Next Board Meetings

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

## Executive Director's Report

*continued from page 4*

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

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

—Robert Judd

## Demographic Survey

*continued from page 9*

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

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

## An Open Letter from Kate van Orden

*continued from page 8*

need to address that hardest of questions—"why should we care?" A *JAMS* article—"your best work"—offers scholars a new perspective, be it material, historical, analytical, historiographical, or whatnot.

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

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

—Kate van Orden

### JAMS Editorial Board, vol. 61 (2008)

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

### Membership Dues

#### Calendar year 2007

Regular member	\$85
Salary less than \$30,000	\$45
Student member	\$35
Emeritus member	\$40
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.

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# Annual Meeting, Nashville, Tennessee

## 6–9 November 2008

### Call for Papers

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

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

Proposals must be received by 5 p.m., EST, Tuesday, 15 January 2008. All persons submitting proposals are invited to do so by mail, addressed to AMS Nashville Program Committee, attn: Robert Judd, American Musicological Society, Bowdoin College, 6010 College Station, Brunswick ME 04011-8451, or on the Web at [www.ams-net.org](http://www.ams-net.org). Proposals must not exceed **500 words**, and, if mailed, must be printed in 10- or 12-point single-spaced typeface on one 8.5 x 11-inch or A4 page. Proposals sent by regular mail must include (on a separate page): the author's name, institutional affiliation or city of residence, audio-visual requirements, and full return address, including e-mail address whenever possible. If submitting electronically, the on-screen directions should be followed carefully. Please note that proposals longer than 500 words will be automatically truncated. As in the past, only one submission per author will be considered.

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

No one may appear on the Nashville program more than twice. An individual may deliver a paper and appear one other time on the program, whether participating in an evening panel discussion, functioning as a chair-

organizer of a session, or serving as a respondent, but may not deliver a lecture-recital or concert. Participation in extra-programmatic offerings such as interest-group meetings or standing committee presentations (e.g., the Committee on the Status of Women) does not count as an appearance for this purpose.

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

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

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

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

observe the forty-five-minute slots for paper presentation and discussion.

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

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

—Steven Huebner  
Program Committee Chair

### Call for Performances

**Deadline: 15 January 2008**

The Performance Committee for the 2008 Annual Meeting in Nashville invites proposals for lunch-time or evening performances, either as strictly musical concerts or as lecture-

recitals. The committee encourages proposals that demonstrate the Society's diversity of interests, range of approaches, and geographic and chronological breadth. We especially welcome performances that are inspired by or complement new musicological finds, that develop a point of view, or that offer a programmatic focus.

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

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

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

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

—*Christopher Smith*  
Performance Committee Chair

### Call for Nominations: Session Chairs, AMS Nashville 2008

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

### Harold S. Powers

*continued from page 19*

the research agenda for studies in “pre-tonal” music.

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

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

—*Jessie Ann Owens*



Harold S. Powers

### 50 Years Ago: 1957

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

### 25 Years Ago: 1982

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

## President-Elect Jane A. Bernstein

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



President-Elect Jane A. Bernstein

rently the Austin Fletcher Professor of Music.

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

Bernstein's scholarly works center on sixteenth-century music, particularly the chanson and Italian print culture and on women's studies. She received the Otto Kinkeldey Award from the Society for her book *Music Printing in Renaissance Venice: The Scotto Press (1539–1572)* (Oxford University Press, 1998). She is also the author of *Print Culture and Music in Sixteenth-Century Venice* (Oxford University Press, 2002) and the editor of *Women's Voices across Musical Worlds* (Northeastern University Press, 2004). She has served as editor of the thirty-volume series *The Sixteenth-Century Chanson* (Garland, 1987–95) and *Philip Van Wilder: Collected Works* (The Broude Trust, 1991). Her recent articles include "Publish or Perish? Palestrina and Print Culture in 16th-Century Italy," *Early Music* 35 (2007), "Bindo Altoviti and Music," in *Raphael, Cellini, and a Renaissance Banker: The Patronage of Bindo Altoviti* (Isabella Stewart Gardner Museum, 2004), and "'Bewitched, Bothered and Bewildered': Lady Macbeth, Sleepwalking and the Demonic in Verdi's Scottish Opera," *Cambridge Opera Journal* 14 (2002).

### Society Election Results

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

President: Jane A. Bernstein

Secretary: Pamela F. Starr

Directors-at-Large:

Karol Berger

Suzanne Cusick

Patrick Macey

### Newsletter Address and Deadlines

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

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 twice yearly by the American Musicological Society, Inc. and mailed to all members and subscribers. Requests for additional copies of current and back issues of the *AMS Newsletter* should be directed to the AMS office.

**All back issues** of the *AMS Newsletter* are available at the AMS Web site: [www.ams-net.org](http://www.ams-net.org)

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

### American Musicological Society

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