

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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FEBRUARY, 1996

Baltimore—1996

The Sixty-Second Annual Meeting of the American Musicological Society will be held in Baltimore, Maryland, 7–10 November 1996. Moved from Cincinnati, Ohio on short notice, the meeting will be hosted by a local arrangements committee representing The Peabody Conservatory of The Johns Hopkins University, Towson State University, Goucher College, the University of Maryland, College Park, and the University of Maryland, Baltimore County. All the meetings will be held in the recently refurbished Omni International Hotel, 101 West Fayette Street, centrally located in downtown Baltimore near the splendid Inner Harbor and the National Aquarium. The hotel is close to numerous excellent restaurants, including “crab houses,” and the famous Lexington Market, with its oyster bars and Polish sausages. The Walters Art Gallery and The Peabody Conservatory are within easy walking distance.

Other noteworthy Baltimore attractions include the new and rather spectacular American Visionary Art Museum, the Science Center, Mechanics Theatre and Lyric Opera House (featuring Broadway shows and opera), the Poe and H. L. Mencken Houses, Rosa Ponselle's former home, which is now a museum called *Villa Pace*, the Babe Ruth Museum, Oriole Park at Camden Yards, the B&O Railroad Museum, and Fort McHenry. Evergreen House, now run by The Johns Hopkins University, includes a charming small theater designed by Léon Bakst, creator of sets and costumes for Diaghilev's *Ballets Russes*. An exhibit of medieval manuscripts is being planned there. The city also features a variety of used and antiquarian bookstores, shopping galleries, and some of the nation's finest medical centers.

Baltimore is home to numerous outstanding concert series, including those of Shriver Hall at The Johns Hopkins University, the Chamber Music Society of Baltimore at the Baltimore Museum of Art, the Baltimore Classical Guitar Society and *Ars Viva* at Goucher College, as well as those at the new and magnificent Gordon Center for the Performing Arts in nearby Owings Mills. At Meyerhoff

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New York—1995

The New York meeting marked a significant event in the annals of the Society and a further step in the coming-of-age of the discipline. The Center for Black Music Research held its sixth national conference in conjunction with the annual meeting of our Society and of the Society for Music Theory. The cover of the CBMR conference brochure, showing James Reese Europe and the Clef Club Orchestra in 1910, signified the century-long hold on the city of different kinds of African-American music. The Center's imaginative program, put together by Director Samuel A. Floyd, Jr., contained a wide variety of topics by scholars with many different approaches. A special arrangement with the AMS Program Committee resulted in four invited joint sessions which addressed key issues of musical research with special emphasis on their application to African-American musical histories and practices. These sessions, opening with Leo Treitler's questioning of the conventions of the historical study of high art music and closing with Ethan Nasreddin-Longo's meditation on the video of Janet Jackson's *If* and the use of fantasy as a way of knowing music, included rich offerings by Guthrie P. Ramsey Jr., Lawrence Kramer, Jay Rahn, Olly Wilson, Margaret Murata, George E. Lewis, and Gary Tomlinson; they were among the most crowded events of the conference. Several of the Center's own sessions, such as the one on hip hop culture, also attracted large numbers. Coming shortly after the sense of racial crisis engendered during the O. J. Simpson trial, these sessions inspired in a Southern Californian a sense of hope for society at large and for our own discipline of music scholarship. The three or four sessions I attended were marked by engaged conversation and debate, respectful treatment of individuals, and above all a shared sense of the sheer pleasure and joy of living around music.

Trends toward diversification at recent meetings were evident in this year's AMS sessions. The *New York Times* critic, in an article on the front page of the “Week in Review” section on Sunday, November 26, noted papers on Beethoven as phallic archetype, Elgar's repressed homoeroticism, Ravel's possible homosexuality, and a feminist reading of *Erwartung*. Perhaps more remarkable was that such scholarly approaches often appeared alongside more traditional ones in, for example, a session on twelfth-century polyphony. But, as the *Times* observed, there was still plenty of traditional scholarship around: one could easily attend lively sessions on fourteenth-century Rome and Florence, the *Ars Nova*, eighteenth-century opera, or bibliographic questions in nineteenth-century music. American music got its share of attention, with papers on racism and assimilation, on the performance practice of hula, and on various aspects of Ives, Cowell and Gershwin; there was a full session on rock music, and a half session on film music.

This year saw a notable increase in sessions of two or four papers proposed as a unit and therefore offering unusually coherent themes. Here, too, musicology's involvement in interdisciplinary studies was often evident: e.g., in a session on the visual arts and music in New York, or in an examination of Kendall Walton's philosophy of art. Among other pre-packaged sessions were those on Josquin and Verdi as well as on topics of women in public and transnationalism in music. The Program Committee, consisting of Eric T. Chafe, James A. Hepokoski, Janet M. Levy, John L. Nádas, Carol Oja, and myself, had an unusually difficult job because of the greater number of paper submissions than usual, as well as the extra demands of coordinating with the SMT Program Committee, chaired by

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Next Board Meeting

The next meeting of the Board of Directors is scheduled for 9-10 March 1996 in Baltimore.

Address Changes and E-Mail

Members are encouraged to send changes of address to the Society's Office as early as possible (and with a nine-digit zip code, if available) to forestall interruption in the delivery of the Society's mailings. The *AMS Directory* also includes e-mail addresses, which may be sent via e-mail to the Society's office: <ams@mail.sas.upenn.edu>.

Home on the Web

The Society's home page is now up and running. The web-site address is <http://musdra.ucdavis.edu/Documents/AMS/AMS.html>. The site presents information contained in the *AMS Directory*, including lists of officers, chapter information, committee members, etc., in addition to a reference list of www sites that might be useful to musicologists. Program information for the meeting in Baltimore will be posted when finalized. Any alterations or additions to the web site should be sent via e-mail to Mark Brill <mebrill@ucdavis.edu> with a copy to the Society's office <ams@mail.sas.upenn.edu>.

Listing of Dissertations

All information on new dissertation topics and newly completed dissertations should henceforth be sent to Jacqueline Bruzio, Executive Director of the AMS, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104-6313.

Call for Dues

If you have not paid your AMS dues for calendar year 1996 by the time you read this, please do so before *March 1*. Prompt payment of dues not only improves cash flow in a time of tight budgets, it also saves the Society the not-inconsiderable expense of billing you again. Help us cut costs!

Baltimore—1996

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Hall on the weekend of the meetings, we've already been informed, the Baltimore Symphony conducted by David Zinman will present an all-Beethoven program with violin soloist Christian Tezloff.

The 1996 AMS Program Committee is headed by John Nádas and the Performance Committee by Alex Blachly. Requests by special interest groups for meeting rooms should be sent as soon as possible to Pamela Poulin at The Peabody Conservatory, but not later than May 1; <poulin@peabody.jhu.edu> or fax (410) 825-5217.

The Local Arrangements Committee, co-chaired by Carl Schmidt (Towson State University) and Susan Weiss (The Peabody Conservatory of The Johns Hopkins University), is planning various special events, including sightseeing tours of the Baltimore area and the state capital in historic Annapolis (home of the oldest still-functioning State House and of the U. S. Naval Academy). A number of concerts and other special events being planned will be announced in the August issue of the *Newsletter*. Members of the Society are encouraged to bring their families to Baltimore, where there is ample opportunity for sightseeing and where baby-sitting services will be available.

Baltimore is served by Amtrak trains on the Northeast Corridor (Penn Station is only minutes away) and by the Baltimore-Washington International Airport, which is approximately twenty minutes from the hotel by shuttle or cab. For those interested in combining their trip with a detour to Washington D.C., commuter trains make the connection in about thirty minutes. The Local Arrangements Committee hopes to conclude negotiations with a travel agent for discount airfares shortly. Further information is available on the web site for AMS-96 (<http://www.peabody.jhu.edu/ams96>), which includes maps of Baltimore, restaurant listings, cultural institutions, etc. It will also eventually carry the AMS program for the annual meeting, and other details, some of which are also accessible via e-mail: <ams96@peabody.jhu.edu>.

—Carl Schmidt and Susan Weiss

AMSList

The AMSlist is an electronic forum for musicological discussion. To subscribe: send a message to <listproc@ucdavis.edu> leaving the subject line blank; on the first line of the message-text area type only "Subscribe AMSlist." Subscription is open to all; membership in the Society is not required.

AMS Fellowships, Awards, and Prizes

Guidelines for AMS Fellowships, Awards, and Prizes appear in the *AMS Directory*.

Guidelines for Announcements of Awards and Prizes

The Editor attempts to include NEH, ACLS, ASCAP-Deems Taylor, and Guggenheim awards. All other announcements come from individual submissions (see colophon for deadlines). The Editor does not include awards to graduate students, awards made by the recipient's home institution, or awards to scholars who are not listed in the current Society Directory. The Editor is always grateful to individuals who report honors and awards they have received.

AMS Newsletter Address and Deadlines

Items for publication in the August issue of the *Newsletter* must be submitted by *15 May* and for the February issue by *1 December* to:

Barbara R. Hanning
Editor, AMS Newsletter
410 Riverside Drive
New York, NY 10025
FAX (212) 650-5428

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Presidential Message

I had the good fortune to spend a long weekend in London early in December. Not only was there a meeting of the committee helping Covent Garden to plan the second season of its seven-year Verdi Festival, but I was also privileged to attend the opening at The Royal Ballet of Twyla Tharp's new three-act ballet, *Mister Worldly Wise*. It was set to a score, employing music by Rossini, to whose realization I and the Fondazione Rossini of Pesaro had provided some modest assistance.

You can imagine my surprise on the day of the Tharp premiere, Saturday, 9 December, to find on the front page of *The Daily Telegraph*, beneath stories entitled "Police told to catch villains instead of drivers" and "Headmaster stabbed with 10-inch knife as he saves pupil from gang," an article by one "Charles Laurence in New York" with the headline: "Beethoven gets an earful from the feminists." Mr. Laurence was summarizing for the benefit of the Brits the article that Ed Rothstein had written for the "News of the Week" section of *The New York Times* about our annual meeting. And once again a caricature of the debates that inform our work as musicologists became the butt of journalistic diatribe. Working his way in now predictable fashion from Beethoven as rapist through "feminism, homosexuality, race and class," Mr. Laurence concluded: "So what did Beethoven think his music was all about? He appears to have set Schiller's *Ode to Joy* at face value: 'All men shall be brothers.' But then what did he know?"

My friends in show biz continue to say that any publicity is good publicity, but I am becoming less convinced. I have suffered with my literary colleagues for a decade now, as the annual meetings of the Modern Language Association are regularly trashed in the popular press. How many pundits have actually read Eve Kosofsky Sedgwick's wonderful and infamous essay "Jane Austen and the Masturbating Girl," now published as part of an important collective volume (in which, to my chagrin, musicology is not represented), *Questions of Evidence: Proof, Practice, and Persuasion across the Disciplines*, ed. by James Chandler, Arnold I. Davidson, and Harry Harootian (The University of Chicago Press, 1994)? And yet I hardly have to spell out to the musicological community the effect that this constant denigration of serious critical

work has meant to the Humanities. This year's massively reduced budget for the NEH tells the story far more eloquently.

We used to be instructed: "If you can't say something nice, don't say anything at all." Journalistic coverage of scholarly work in the Humanities has turned that around. I had an hour-long meeting in New York with another *New York Times* reporter. He was primed to write a story about the futile self-absorption of musicologists, busy talking about "feminism, homosexuality, race and class" (not to mention obscure manuscripts, incomprehensible analyses, and irrelevant sketches) at a time when the audience for classical music was disappearing in the United States. Nero fiddling while Rome burned.

I tried to point out to this reporter that he was making untenable assumptions. It was perfectly appropriate for music scholars at a professional meeting to present papers to one another about their intellectual work and to discuss those papers: that was the purpose of the meeting. Nor could he deduce from their behavior that these same scholars were not striving in their home communities to address difficult social issues, collaborating with local musical institutions and schools, reaching out to the public. I provided information about some of the activities I and my colleagues are undertaking in Chicago and suggested that he would find similar patterns throughout the country. Somehow "Scholars collaborating with local communities in support of classical music in America" didn't have quite the ring of "Scholars indifferent to the fate of classical music in America": the article never appeared.

Despite presidential duties that kept me in a whirlwind of activity, I came away from the New York meetings convinced that the discipline of musicology, ever reinventing itself, is flourishing. The shelves at the book exhibit were covered with a remarkable range of new publications, and I found myself spending far too much money in an effort to keep up with the work of colleagues throughout the field. I heard first-rate papers in a number of different areas and using very different methodologies by senior scholars, junior faculty, and graduate students. Informal conversation with members of the Society made it clear that my experience was hardly unique. The range of subject matter throughout the conference was

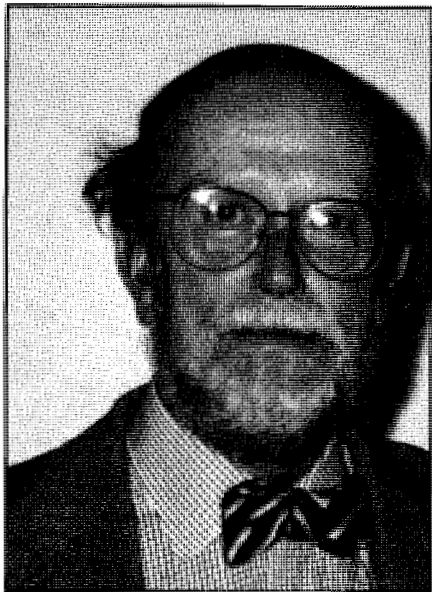
extraordinary, thanks in part to the fruitful collaboration with the Society for Music Theory and (for the first time since the New Orleans meeting) the Center for Black Music Research. May those links continue to be strengthened in the future. Philip Brett and his Program Committee did an outstanding job.

The same should be said for all those who collaborated with Rufus Hallmark on local arrangements. It is hard not to approach a New York meeting with some trepidation, but this one came off without a hitch. The hotel and its staff were cooperative in every way, the band was terrific, and the city showed itself off at its best. Let me extend a special word of thanks to Carol Oja, Lucius Wyatt and the Committee on Cultural Diversity, whose program to bring young minority scholars to the convention was an outstanding achievement.

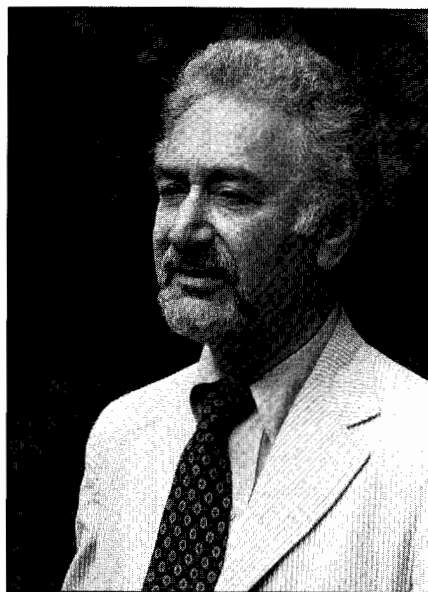
As I announced at the Society's Business Meeting, we have been successful in moving the Annual Meeting for 1996 from Cincinnati to Baltimore. The Society has had to offer some direct compensation to hotels with which we were contracted in Cincinnati, but this compensation has been held to a reasonable level. Indeed, we anticipate that the entire sum will be covered through voluntary donations by members. I again want to thank Ed Nowacki and his colleagues in Cincinnati for all their help. Nothing would give us greater pleasure than to hold a future meeting in Cincinnati at which our entire membership would feel welcome. For next year, however, Carl B. Schmidt, Susan Forscher Weiss, and their colleagues in the Baltimore area have stepped into the breach with vigor. We are sincerely grateful to them all.

The New York Times printed another article about musicology in the wake of our annual meeting. It announced the discovery by our colleague Linda Fairtile, who is completing her dissertation at New York University, of an important sketch for Verdi's *Otello*. The *Times* included a page of the manuscript in facsimile. Only they printed it upside down.

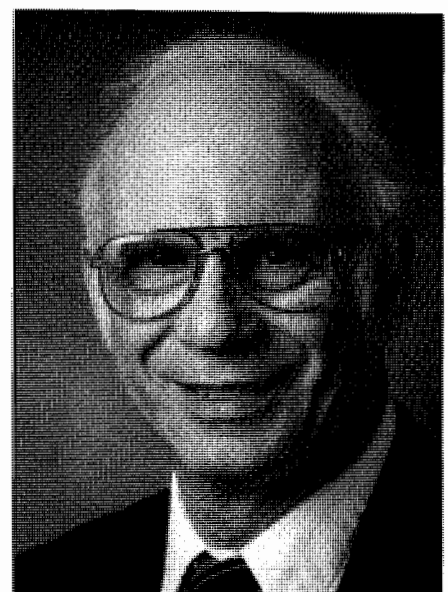
—Philip Gossett



James Haar
Honorary Member



Joseph Kerman
Honorary Member



Bruno Nettl
Honorary Member

Three New Honorary Members Elected

The AMS Council nominated and the Board of Directors elected three new Honorary Members of the Society, bringing the total number of honorees up to twenty-nine (although more than half of these are now deceased). Those newly named to this distinguished group are James Haar, Joseph Kerman, and Bruno Nettl. The AMS By-Laws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor."

James Haar, whose principal field of inquiry has been the musical culture of the Renaissance (with special emphasis on the Italian madrigal, on problems in music theory, and on the cultural ambience of sixteenth-century music) has served the Society as President (1977-78), Vice-President (1974-75), Editor-in-Chief of the *JOURNAL* (1966-69), and chair of various committees, including the Publications Committee and the AMS 50 Fellowship Committee. Currently Professor of Music at the University of North Carolina, Chapel Hill, he was recently presented with a volume of essays (*Aspects of Music, Language, and Culture in the Renaissance*, published in *Journal of Musicology* XII/3 [1994]) as a birthday tribute. He is also preparing the *Missa La sol fa re mi* for the new Josquin edition, and editing the fourth (Renaissance) volume of the forthcoming edition of the *New Oxford History of Music*.

Joseph Kerman, who styles himself "critic and musicologist," was Vice-President of the Society in 1980-81, member of the Board of Directors on several other occasions, and Kinkeldey award winner for an edition of Beethoven's "Kafka" Sketchbook (1970) and for *The Masses and Motets of William Byrd* (1981). His other books include *The Elizabethan Madrigal* (1962; AMS Studies and Documents 4) and *Contemplating Music* (1985), and he was a founding co-editor of *Nineteenth-Century Music* (1987). Kerman is also an Honorary Foreign Member of the Royal Music Association and a Corresponding Fellow of the British Academy.

Bruno Nettl came to the U.S. in 1939 from Czechoslovakia and has taught since 1964 at the University of Illinois, where he is now Emeritus Professor of Music and Anthropology, continuing to teach part-time. Active principally in the field of ethnomusicology, he has done field research with Native American peoples and in Iran, as well as in Israel and Southern India. He has served as President of the Society for Ethnomusicology and as editor of its journal; he was also editor of the *Yearbook for Traditional Music*. For this Society, he has been a Council member as well as a member of the Board of Directors and served as Chair of the Joint Program Committee for the 1990 meeting of AMS, SMT, and SEM in Oakland. Among his many books, the best known are *Theory and Method in Ethnomusicology* (1964) and *The Study of Ethnomusicology* (1983); and more recently, *Blackfoot Musical Thought: Comparative Perspectives* (1989) and *Heartland Excursions: Ethnomusicological Perspectives on Schools of Music* (1994).

Three New Corresponding Members Elected

The AMS Council nominated and the Board of Directors elected Margaret Bent, Lorenzo Bianconi, and Reinhard Strohm as new Corresponding Members of the Society. The AMS By-Laws describe Corresponding Members as "persons who, at the time of their election, are nationals of countries other than Canada or the United States of America and who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." Their election brings the total number of Corresponding Members of the Society to thirty-nine.

Margaret Bent specializes in English and continental music of the fourteenth and fifteenth centuries and has done important work on Dunstaple, the Old Hall manuscript, Machaut, Ciconia, and musica ficta. She held professorships at Brandeis and Princeton Universities from 1975 to 1992, when she returned to England to take up (as the first woman so elected) a Senior Research Fellowship at All Souls College, Oxford. As President of the Society in 1985-86, she played an important role in establishing the AMS 50 fellowships. A Guggenheim Fellow (1983-84), she was also elected Fellow of the British Academy in 1993 and Foreign Honorary Member of the American Academy of Arts and Sciences in 1994.

Lorenzo Bianconi, a Swiss musicologist now residing in Italy, served as co-editor of *Rivista italiana di musicologia* and editor of *Acta musicologica*. Since 1983 he has been

professor of musical dramaturgy at the University of Bologna. His chief fields of research are Italian opera of the seventeenth, eighteenth, and nineteenth centuries, with special emphasis on the libretto and musical dramaturgy. He has co-edited the complete Italian librettos of Handel's operas, and is joint editor of the new, six-volume *Storia dell'opera italiana*, which treats text, music, and all aspects of the production, design, and socio-economics of opera.

Reinhard Strohm is a German musicologist who has held appointments at Yale University, Kings College, London, and was recently appointed Heather Professor of Music at Oxford University. He is one of the editors of Richard Wagner's Complete Works and has also made important contributions to the documentation of the life and works of Handel. His fields of research range from early polyphony to nineteenth-century opera. Among his recent publications are *Essays on Handel and Italian Opera* (1985) and *The Rise of European Music, 1380-1500* (1993).

Appeal for Sarajevo Music Academy

The following message was received from Professor Mark Slobin of Wesleyan University:

Before the onset of the Bosnian War, the Sarajevo Music Academy was a major component of the educational and cultural life of its region, and is known internationally in part because of the success of its students who have been placed at a number of institutions in the U.S. and Europe. The subsequent damage to facilities and the endangerment of faculty, staff, and students (some of whom have been killed) have led to the near-collapse of this institution, despite its brave effort to continue to hold classes and give concerts. The disintegration of the tolerant learning and teaching atmosphere has taught us all a painful lesson about the fragility of the intellectual and social structures we all depend on to do our work.

Materially, the Academy has soldiered on in its task of higher education in music, despite almost total destruction of musical instruments, sound equipment, and library resources, and has managed to graduate a hundred students. However, the current situation being desperate in the extreme, outside help is greatly needed. Ted Levin has agreed to act as liaison for contributions of money and materials to enable the Academy to continue its work on a more normal basis. He can be reached at Department of Music, Dartmouth College, Hanover, NH 03755; (603) 646-1393; <theodore.c.levin@dartmouth.edu>

At the same time, after the isolation of more than 42 months of siege, the Academy would deeply appreciate expressions of moral support, which can be sent to Prof. Faruk Sijaric, Dean, at this U.S. satellite fax number: (412) 873-4620.

IMS Congress in London 1997

The next International Musicological Society Congress will take place in London in August, 1997, at the Royal College of Music and Imperial College London. (For details, see the *Call for Papers* and *Forthcoming Meetings* columns of this *Newsletter*.) The Royal College of Music—well known for its Library, its Department of Portraits and Performance History, and its Museum of Instruments—stands opposite the Royal Albert Hall, where the BBC Promenade Concerts will be taking place every night of the Congress, in the museums area of South Kensington. First laid out in the nineteenth century, this area is bounded on the north side by Kensington Gardens and includes the Victoria and Albert Museum (with its musical instrument collection), the National Sound Archive, the Natural History Museum, the Science Museum, and much else. The hotels and restaurants of South Kensington are within a few minutes' walk of the conference buildings, and participants will also be able to stay in the nearby student housing of Imperial College. London's research libraries will provide a further focus for Congress activities, and one day in the program will offer the opportunity to visit Oxford or Cambridge. Registration materials will be available in autumn '96; there will be a reduced registration fee for students.

Call for Manuscripts

The Society renews its call for manuscripts in its new series, the *American Musicological Society Monographs*, to be published under the supervision of the Publications Committee by the University of Nebraska Press. One or two volumes will be published each year, beginning in 1996 with Graeme Boone's *Patterns in Play: A Model for Text-Setting Procedures in the Early Chansons of Guillaume Dufay*.

The essential criteria for selection of titles will be inherent academic excellence and the balance of subjects for the series as a whole. The Publications Committee wishes to entertain the broadest possible spectrum regarding both areas of investigation and the research methodologies employed in their pursuit. Thus, submissions in criticism, ethnomusicology, historical musicology, and music theory, among other approaches and outlooks, are all welcome.

Manuscripts submitted for consideration should not exceed about 250 pages (ca. 84,000 words) in length, including footnotes, musical examples, and other illustrative and bibliographical matter. Typescripts must be double-spaced throughout on standard 8½" × 11" stock, and in a font no smaller than conventional elite type. Authors will normally learn of the Committee's decision in no more than six months. Queries concerning the series may be directed to the General Editor:

Lawrence Bernstein
Department of Music
University of Pennsylvania
201 South 34th Street
Philadelphia, PA 19104-6313

Manuscripts should be submitted in duplicate: one copy to the General Editor at the above address, the other to the Chair of the Publications Committee:

Professor Douglas Johnson
Department of Music
Douglass Campus OMB
Rutgers University
New Brunswick, NJ 08903

Call for Papers

The new *Journal for Seventeenth-Century Music* (see announcement on page 13), published electronically on the World-Wide Web, welcomes submissions of articles on all aspects of seventeenth-century music and related disciplines. Address: Kerala J. Snyder, Editor-in-Chief, 204 Canner St., New Haven, CT 06511. Guidelines for contributors, similar to those for *JAMS*, may be found on the *JSCM* home page, <<http://www.sscm.harvard.edu/jscm/Welcome.html>>. Inquiries may be directed by e-mail to <ksyr@cc.rochester.edu>.

Current Musicology invites submissions of articles from all areas of musicology, including music theory, history, aesthetics, ethnomusicology, and related disciplines. Submissions will be evaluated anonymously within two months of receipt; accepted articles will be published during the following semester. Contact Emily Snyder Laugesen, Editor, Department of Music, Columbia University, 2960 Broadway—Room 703, New York, NY 10027-7004; (212) 854-1632; <current-musicology@columbia.edu>

The **Percussive Arts Society** is currently accepting proposals from those interested in presenting a paper reflecting scholarly research in any aspect of percussion. Papers will be read at the Society's international convention in Nashville, Tennessee, 20-23 November 1996. Please submit a summary of your topic no longer than two pages, including a thesis statement and an outline of your presentation, by 1 April 1996, to Dr. Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187; fax (708) 752-5341.

The Program Committee of the **Sixteenth International Congress of the IMS** (London, 14-20 August 1997) warmly invites proposals for *Study Sessions*, for *Free Papers*, and for *Poster Presentations* in all areas of musical study. The program will also include Round Table discussions. Submitted proposals

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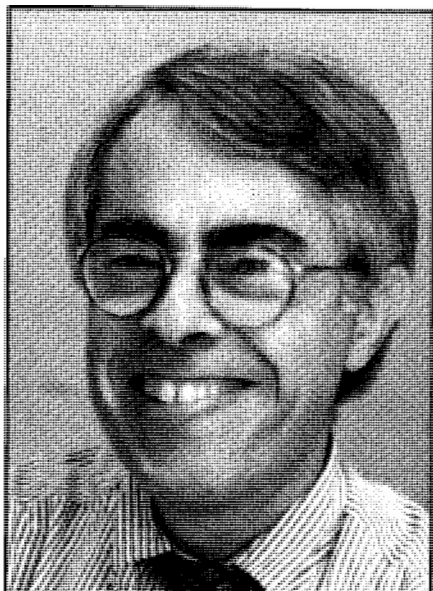


Photo by Susan Dooley

Richard Kramer
Kinkeldey Award Winner



Kate van Orden
Pisk Prize Winner

Awards and Prizes

The Otto Kinkeldey Award, presented annually by the Society to honor the most distinguished musicological publication of the preceding year, went to Richard Kramer (State University of New York, Stony Brook) for his book entitled *Distant Cycles: Schubert and the Conceiving of Song* (University of Chicago Press). Carolyn Abbate, this year's Chair of the Kinkeldey Award Committee, wrote in her citation: "Seldom does a musicological work begin with classical givens of musical scholarship—questions of authenticity, how music 'reads' a poetic text, revisions and performing versions—and interweave them into an extended meditation on the metaphysics of a musical genre." The book was also selected for its excellence to receive an ASCAP-Deems Taylor Award.

The Alfred Einstein Award, which honors each year a musicological article of exceptional merit by a scholar in the early stages of his or her career, was granted this year to Anne C. Shreffler (Musikwissenschaftliches Institut, Universität Basel) for "*Mein Weg geht jetzt vorüber: The Vocal Origins of Webern's Twelve-Tone Composition*," *Journal of the American Musicological Society* XLVII (1994), 275-339.

The winner of the 1995 Noah Greenberg Award was Jeanette Sorrell, Music Director of Apollo's Fire, the Cleveland Baroque Orchestra, for a reconstruction of the original orchestra score and parts of Benjamin Carr's *Federal Overture* and other American orchestral works of the 1790s, and a performance and recording of these works in a program entitled "Spirit of '96: American

Music from the Federalist Period." The Noah Greenberg Award is intended to foster contributions to historically aware performance and to the study of historical performing practices.

The Paul A. Pisk Prize, awarded annually to a graduate music student for a fine scholarly paper accepted for presentation at the Annual Meeting of the Society, was given to Kate Van Orden (University of Chicago) for her paper, "*Chansons plus ménestrières que musiciennes: Singing to Timbres in Late Sixteenth-Century France*," read at the 1995 Meeting in New York.

The award of the first Howard Mayer Brown Fellowship to Bernardo Illari (a Ph.D. candidate in musicology at the University of Chicago) was made on the basis of his outstanding achievements to date and the promise of a productive career in musicology. A native of Argentina, Mr. Illari's main area of expertise is the colonial repertory of South America, especially that of Peru and Bolivia. The next Brown Fellowship competition will take place in the Spring of 1997 for the 1997-98 academic year.

The inaugural Kurt Weill Prize for distinguished scholarship in twentieth-century musical theater (including opera) was shared by Stephen Banfield for *Sondheim's Broadway Musicals* (University of Michigan Press, 1993); and Armond Fields and L. Marc Fields for *From the Bowery to Broadway: Lew Fields and the Roots of American Popular Theater* (Oxford University Press, 1993). According to the prize committee, the first work "successfully addresses the composer's creative process and provides the reader with in-depth analysis of the music-poetic dimension

of his modernist musicals," while the second "paints a vivid portrait of Lew Fields and the milieu at the turn of the century, illuminating a new domain of American cultural, social, and theatrical history."

The American Council of Learned Societies has awarded a research fellowship to Katherine K. Preston (College of William and Mary) for her work on "Prima donna/impresarios of English-Language Opera Companies in Late Nineteenth-Century America." The ACLS also gave travel grants to the following members: Jane A. Bernstein (Tufts University) to attend a conference on Antwerp Music Printers in the Sixteenth Century (Antwerp, Belgium); J. Michele Edwards (Macalester College) for the International College Music Society Conference: Multicultural Perspectives in Music (Berlin, Germany); Mary Sue Morrow (Loyola University) to attend the Ninth International Congress on the Enlightenment (Munster, Germany); and Bertil H. van Boer (Wichita State University) for the Thalia Germanica Conference: The Beginnings of German-Language Theatre Abroad (Tallinn, Estonia).

The following members of the Society received ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1994: Joseph Kerman, *Write All These Down: Essays on Music* (University of California Press); Richard Kramer, *Distant Cycles: Schubert and the Conceiving of Song* (University of Chicago Press); Thomas L. Riis, *Just Before Jazz* (Smithsonian Institution Press); Mark De Voto, "Berg Guides," *Journal of the Arnold Schoenberg Institute* XVI, nos. 1 & 2; Joseph Horowitz, ed. "The Russian Stravinsky," Program Book for the Brooklyn Philharmonic; Thomas McGeary, "Schoenberg's Brahms Lecture of 1933," *Journal of the Arnold Schoenberg Institute* XV/2; and Patrick Smith, editor, *Opera News*, for the publication's consistently high quality.

The American Philosophical Society awarded a research grant to Margaret Notley (Katonah, NY) for her book-project, "The Inception of Brahms's 'Late Style': Music and Culture in the Twilight of Viennese Liberalism." Karl Kuegle (University of Maryland, College Park) received a research fellowship from the Alamire Foundation, Katholieke Universiteit Leuven (Belgium) for the academic year 1995-96. The award was given to carry out a study on "Musical Life in the Prince-Bishopric of Liège, ca. 1200-1425." Joyce Lindorff (Hong Kong Baptist University) has been named a 1995-96 Fulbright Scholar. She will lecture in contemporary American music and early western keyboard performance practice at the Xi'an Conservatory of Music in China.

Eugene Narmour (University of Pennsylvania) has been elected president of the Society for Music Perception and Cognition. He has also just been appointed Dean for the Humanities in the School of Arts and Sciences at the University of Pennsylvania.

Thomas Christensen was the winner of the 1994 Wallace Berry Award from the Society for Music Theory, for the best book on music theory published within the preceding three years, his *Rameau and Musical Thought in the Enlightenment* (Cambridge University Press, 1993). Warren Kirkendale (Rome, Italy) recently received the medal of the Collège de France (founded by François I in 1530) for his research on the relationship between music and Classical rhetoric. Margot Fassler (Yale University) has been named a member of the Princeton Institute for Advanced Study for 1995-96. She is working on a monograph entitled "The Cult of the Virgin and the Bishops of Chartres: From Fulbert to Geoffrey of Lèves." Finally, Rebecca Harris-Warwick and Carol G. Marsh are winners of the annual De la Torre Bueno Prize for their book, *Musical Theatre at the Court of Louis XIV: Le mariage de la Grosse Cathos* (Cambridge University Press, 1994). The prize is given by Dance Perspectives Foundation for the most distinguished original works of dance scholarship published during the previous year.

Philip Brett Award Established

The Society's Board of Directors approved a proposal submitted by the Gay and Lesbian Study Group to establish an award to honor each year exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies, in any country and in any language. By "work" is meant a published article, book, edition, annotated translation, paper read, teaching materials (course descriptions and syllabi), and other scholarly work accepted by the award committee that best exemplifies the highest qualities of originality, interpretation, theory, and communication in this field of study.

The award, named for Philip Brett, will consist initially of the sum of \$500 and a certificate. The inaugural award will be conferred at the 1997 Fall meeting of the GLSG for work completed during the 1995-97 academic years. Precise guidelines for eligibility, nominations procedures, and deadlines will be announced in the next AMS *Directory* as well as in a forthcoming issue of the *Newsletter*. Contributions (checks made out to GLSG/Philip Brett Award) to this fund may be sent to: Mario Champagne, GLSG Sec./Treas., 2514 Manor Dr. 2E, Fredericksburg, VA 22401.

The Noah Greenberg Award

Applications are solicited for the Noah Greenberg Award of the American Musicological Society. This award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing and fostering outstanding contributions to

historically aware performance and to the study of historical performing practices. The Award may subsidize the publication costs of articles, monographs, or editions, as well as public performance, recordings, or other projects. Scholars, professional performers, university and college performing ensembles, and others involved in historical performance projects are urged to apply. Applications must be submitted by 1 March 1996. For more information, contact Elizabeth Aubry, Chair, Noah Greenberg Award Committee, School of Music, University of Iowa, Iowa City, IA 52242; (319) 335-1623; <elizabeth-aubry@uiowa.edu>.

Call for Nominations for 1996 Kurt Weill Prize

The Prize Committee of the Kurt Weill Foundation for Music welcomes nominations for the 1996 Kurt Weill Prize, for works first published in the calendar year 1995. Media may include not only print (book, article, chapter, essay, or critical edition) but also audio- or video-recording, and multi-media projects, provided there is a tangible scholarly component. Works addressing the American musical theater are particularly encouraged. Authors of nominated works need not be members of the sponsoring organizations (which include the American Musicological Society, the American Society for Theatre Research, and the Modern Language Association) and there are no citizenship or language restrictions. Nominations are solicited from individuals, publishers, and institutions, but self-nominations are encouraged as well. The address of the author and five copies of the nominated work must be submitted before 1 April 1996 to the Kurt Weill Foundation for Music, 7 East 20 Street, 3rd Floor, New York, NY 10003.

Call for Papers

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may, but need not necessarily, address or exemplify the theme of the Congress, "Musicology and Sister Disciplines: Past, Present, Future." Full consideration will also be given to proposals on other topics.

Offers of *Free Papers* (limited to 20 minutes to allow for full discussion) should be on a single page, with the author's name and address at the top (where they can be concealed for preliminary reading by the Committee). Proposals for *Study Sessions* must include names and addresses of all participants (these will not be evaluated anonymously), together with the name of a Reporter, who will take the responsibility for presenting the summary for publication before 15 January 1998. They will normally

last three hours (with a recess) and include position statements of about 10 minutes, with up to six participants. Study Sessions might explore some aspect of the congress theme, a topic of special interest, the current work of an existing study group, or a single recent publication. Preference may be given to offers with an international panel of speakers, where appropriate.

Proposals are also invited for *Poster Sessions*, free-standing displays that present an experiment or analysis in diagrammatic form that allows viewers to examine them and ask appropriate questions. Each presentation may be displayed for three hours, with presenters providing their own equipment and materials. Proposals should be as for Free Papers.

Please note that the published conference proceedings will contain full reports of the Round Tables only, with a brief digest of the Study Session materials and abstracts of Free Papers and Posters. In all areas the Committee is particularly interested in hearing from scholars outside Western Europe and North America. All proposals must be submitted before 1 April 1996 (in envelopes marked "IMS: Free Papers," "IMS: Study Sessions," or "IMS: Poster Sessions") to David Fallows: IMS 1997, Department of Music, Denmark Road, University of Manchester, Manchester M15 6HY, Great Britain.

The American Brahms Society, in collaboration with the Boston Symphony Orchestra and the music departments of Boston University, Harvard University, and the Massachusetts Institute of Technology, is planning a conference, *Brahms the Contemporary: Perspectives on Two Centuries*, to be held in the Boston area, 17-20 April 1997. The Program Committee invites proposals for 40-minute presentations in the following areas: Brahms and the Idea of the Symphony, Nineteenth-Century Lied Traditions, Brahms and the Process of Musical Thinking, Brahms: Politics and Ideologies, Brahms in America. Please send four copies of abstracts (250-300 words) by 1 April 1996, to John Daverio, Boston University School for the Arts, Music Division, 855 Commonwealth Ave., Boston, MA 02215.

The **Royal Swedish Academy of Music** and the **Berwald Committee**, in connection with the two-hundredth anniversary of the birth of Franz Berwald (1796-1868), are planning a two-day conference on Berwald and his music in relation to that of his European contemporaries. The conference will take place in early September, 1996, with the participation of Swedish and international scholars. Anyone interested in presenting a paper (in Swedish, Danish, Norwegian, English, or German) is cordially invited to contact the Committee's secretary, Mrs. Margareta Rörby, c/o Kungl. Musikaliska akademien, Blasieholmstorg 8, S-111 48 Stockholm; fax +46/8/6118718.

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Thomas Walker (1936–1995)

Thomas Walker died in Princeton on 22 October 1995, losing a courageous seven-year battle with cancer. He was born in Malden, Massachusetts, on 5 November 1936. Interrupting his studies to serve in the Marines (1956–58), he graduated from Harvard College in Music in 1961, having also studied mathematics and computer programming. He worked as a programmer and systems analyst in the U.S. (and later in Paris, 1971–72). On a Fulbright scholarship in Copenhagen (1961–62) his project was Carl Nielsen, for whose music he retained a lifelong passion, also studying composition and piano and becoming fluent in Danish. His graduate work at Berkeley (1963–66) coincided with the years of student unrest which intensified his liberal socialist views. After research in Venice (1966–68, where he mastered Italian) and a teaching position at Buffalo (1968–71), he was drawn back to Europe, partly for political reasons and a commitment to social justice. He remained profoundly anti-authoritarian in Britain in the seventies, exploring shades of Trotskyist allegiance and engaging in political activism, including strike picketing. As he grew to be a great teacher, it was a parallel commitment to justice and intellectual honesty that led him to challenge students to follow his example in thinking everything through from first principles.

The London years 1973–79 included service as a formative staff editor on *The New Grove*, music criticism for *The London Times*, and, above all, teaching at King's College during a golden period when his colleagues included Howard Mayer Brown, Pierluigi Petrobelli, Reinhard Strohm, Ian Bent and Brian Trowell. Walker and Lorenzo Bianconi in 1979 became the first non-Italian musicologists to compete successfully for Italian Chairs; Walker held his first at Cosenza, then at Ferrara, where he was also the first musicologist to have been *Preside* (Dean of Faculty) in an Italian university. There he established, almost single-handedly, one of the best music reference libraries in Italy. In 1989 he was invited to a Professorship at Princeton, where he quickly won the hearts and respect of colleagues and students. In London, Ferrara, and Princeton he was a fully engaged colleague, a principled idealist and versatile politician. He restructured curricula with tenacious energy, fiercely secured funding, vigorously upheld the common good and defended individual students. He continued active contact with a wide international network, in person and electronically, which bore fruit in student exchanges in many directions, including using the ERASMUS scheme to foster academic contacts across national boundaries within Europe.

Walker was a brilliant scholar with a powerfully original mind. Perfectionism and restraint limited his published output to the tip of an iceberg, which even then often

understated revolutionary findings. He made fundamental contributions to most centuries from the thirteenth to the twentieth. His first article (the *JOURNAL*, 1968) told the early history of Ciaccona and Passacaglia; with Margaret Hasselman he uncovered more hidden polyphony in lays of Machaut; he made significant observations on tenors of French thirteenth-century motets, and in a legendary unpublished paper he overturned the attribution to Dufay of "his" *Caput mass*.

But his major contribution was in the field of Venetian seventeenth-century opera, even though the 400-page torso of his Ph.D. dissertation was never completed. In 1976 he neatly trimmed the number of Cavalli's operas by about a third, findings embodied in *The New Grove* article. Many of his projects were long-standing collaborative dialogues (with Anna Bellina, Edward Tarr, Giovanni Morelli), but it was with Lorenzo Bianconi that two major essays saw print, first in the *Rivista italiana di musicologia* (1975), then in "Production, Consumption, and Political Function of Seventeenth-Century Opera" in *Early Music History* (1984). (This title attests to concerns generally described as Marxist. His complex political convictions also found some musical outlet in writing on Shostakovich and Eisler.)

He was instrumental in several large editorial projects: the *Drammaturgia musicale veneta*, with Giovanni Morelli and Reinhard Strohm, and the Danish Nielsen edition, to which his appointment as corresponding editor promised to harvest his earlier and continuing work. At the Ferrara Institute of Renaissance Studies, of which he was a prime mover, he instigated massive database cataloguing enterprises in Renaissance and Baroque source material (especially madrigal and opera), which will bear fruit in the works of others. He has left indelible marks on more fields than many who have written big books, a significant harvest for a longer life. He provided plenty of seed-corn (in ideas) and mulch (in documentation) for coming generations of work.

Tom took great pleasure in preparing and giving public performances in Ferrara on several of his recent summer visits, the more heroic as his physical strength eroded. He was a challenging piano duet partner during our time at Princeton together, and practiced obsessively. He also made time to join our regular sessions singing from Renaissance notation. Tom and his wife of 30 years Barbara (BB) were memorably hospitable to students in Ferrara and Princeton. He always found time to make music and to socialize with colleagues and students. He never reduced his responsibilities because of his illness, which he researched and handled with his characteristic scholarly precision and fierce courage. He fought bravely, never admitting defeat, and remained deeply unresigned to leaving the life he lived so fully and generously. He was a devoted force for good in musical institutions and scholarship on both sides of the Atlantic, a passionate advo-

cate of fairness and personal rights, an inspiring and much-loved teacher, colleague, and friend.

—Margaret Bent

Hans Lenneberg (1924–1994)

Hans Lenneberg was born in Olpe, Germany in 1924 and arrived in New York as a teenager. He received a B.A. from Brooklyn College, an M.A. in Musicology from New York University, where he studied with Gustav Reese, and an M.L.S. from the Pratt Institute.

Hans worked first at the Brooklyn Public Library, where he held the position of Assistant Head of the Art and Music Division. He became Music Librarian at the University of Chicago in 1963 and served there as music bibliographer and Professor of Music until his retirement in June, 1994. He died in Chicago on 7 September 1994.

When Edward Lowinsky insisted that the music collection at Chicago needed more staff, Hans became a resident of Hyde Park and music librarian in the music/linguistics/classics collection, for this was the unholy conjunction on the top floor of the Classics Building. The space housed the books about music, the periodicals, and the scores, but the sound-recording collection was kept in the "kitchen" of the old farm house that was the Music Department's home several blocks away. It was a happy day when the whole collection, presided over by Hans, was moved into the newly built Regenstein Library.

When Hans arrived, Edna Christopher, who had shepherded the collection until then, turned full time to cataloguing, leaving Hans to round out what was already a strong working library, and to find a way to add Dena Epstein to the staff to work with the sound-recording collection. Hans brought with him to Chicago his puckish sense of humor, his willingness to serve as a mentor to those students who sought him out, and his scholarly interests in Mattheson, musical bibliography, and the dissemination of printed music—topics which were to claim his attention throughout his career.

He was called upon to help edit a number of books, including *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustav Reese* (1966), and more recently *The Dissemination of Music: Studies in the History of Music Publishing* (1994). He was an active co-editor of the *Journal of Musicological Research* and, for several years, its Review Editor. His interest in biography culminated in his *Witnesses and Scholars: Studies in Musical Biography* (1988). His work on the dissemination of music bore further fruit in his translation and publication of the letters of the Breitkopf & Härtel agent, Heinrich Probst. He was at work on a history of the dissemination of music when he died.

—Lenore Coral

VIEWPOINTS

Earlier this year the Committee on Career-Related Issues submitted a preliminary version of the following report for publication in the *Newsletter*. Members of the Board of Directors (and later the entire Board) debated the best way to present the document to the Society. Unlike most *Newsletter* fare, the report is both an analysis of a serious issue and a call for specific action. Yet the Committee's recommendations were clearly controversial.

From that controversy has emerged the "Viewpoints" section we inaugurate with this issue of the *Newsletter*. Beginning in

1997, the February issue will feature a section of debate on a topic pertaining to our professional life as musicologists. In a more modest way this initiative resembles *Profession*, a yearly publication issued by the Modern Language Association. Each February "Viewpoints" will contain an introductory statement prepared by a member of the Society or by the Chair of an AMS committee, as well as several short, formal comments on that statement. In the August issue a selection of readers' responses to those viewpoints will be printed.

Members interested in editing a "Viewpoints" section in 1997 should write to me by 15 October 1996 (at the Department of

Music, The University of Chicago, 5845 S. Ellis Ave., Chicago, IL 60637), and I will communicate their interest to the Board of Directors.

Because the time available for preparation was short, this year's February "Viewpoints" includes only the statement from the Committee on Career-Related Issues. We encourage members of the Society to offer written responses to me (at the above address) of no more than 300 words. A selection of those responses will appear in the August issue.

—Philip Gossett

Report from the Committee on Career-Related Issues: Musicology in Crisis

In the February 1995 *Newsletter* (p. 11), Ellen Rosand wrote of a "double-edged . . . real crisis" in musicology. "Just as departments are being challenged to expand their curricula—to add courses in popular music, women's music, music of other cultures—economic conditions are forcing them to shrink." Just as the new methodologies are challenging us to change the way we do business as musicologists, so the employment crisis is challenging us to change the way we do business as employers of musicologists. It is a crisis that needs to be addressed, and quickly.

A few statistics from our Annual Meeting in Minneapolis reveal how serious the situation has become. Of the 1,236 members in attendance, no fewer than 386 were graduate students, who either were actively interviewing for jobs, or would be ready to do so in another year or two. Yet there were only 15 jobs posted in Minneapolis and only 12 advertised later that year in the College Music Society Vacancy List. This discrepancy is alarming: even if all 15 jobs actually materialized, and if each were filled by one of the 386 newcomers to the job market, the number of unemployed would only decrease by three percent—six percent if we include the 12 additional jobs in the CMS List. But since the total applicant pool also includes many candidates who are no longer graduate students (some already working as part-time, temporary and adjunct professors) the actual percentage would be even smaller! Moreover, the situation appears to be getting worse rather than better.

Ten years ago, when the Society met alone for its Annual Meeting in Cleveland, ten percent of the sessions included one or more speakers who evidently lacked an academic affiliation (i.e., scholars who were identified only by city, but presumably held PhDs). At the 1992 meeting in Chicago, the number of sessions with unaffiliated speakers rose to 25 percent; by the 1994 Minneapolis meeting it had reached 33 percent! If this trend continues, by the year 2000 at least 50 percent of sessions at the Society's Annual

Meeting will contain one or more musicologists without an academic appointment. Yet, this number may in fact be conservative, for some speakers continue to list their university affiliations even after they have received their degrees.

These "independent scholars," as they are now routinely labeled in ACLS Bulletins, clearly represent a large and ever-growing constituency within our discipline. And among them are major contributors to the field: AMS 50 recipients, members of AMS committees, authors published in our Society's *JOURNAL* and monograph series. In a word, they are the new generation of American musicologists: groomed to be university teachers, yet forced to earn a living outside their chosen field. How much longer can they persevere? How much longer should we, as a constituent member of the American Council of Learned Societies, ignore or evade the ethical issue that we are preparing our graduate students for non-existent academic careers?

At recent annual meetings, the AMS Committee on Career-Related Issues has sponsored several programs and study groups to assist students in finding jobs outside the academy. Yet, as a committee we cannot stop the growing number of disappointed, academic job-seekers within our ranks. "Band-aid" measures are no longer enough to stop the hemorrhaging. If the employment numbers are to change, those of us who are securely employed in universities will need to change the way we operate. Our Committee therefore recommends:

Full disclosure. Music departments should make clear to incoming graduate students that completion of the PhD, even at a prestigious university, will not guarantee eventual academic employment. Each department should inform its students at the outset of the number of doctorates awarded, and the number of graduates who secured full-time, tenure-track appointments in their chosen field within the past ten years.

Realistic recruitment. Music departments that over-recruit in order to maintain the *sta-*

tus quo ante should look for ways to downsize their enrollment. Awarding more fellowship money to fewer students may enable the very best to put all their energies into being fully prepared for the difficult job market ahead.

Diversification. Both the state of our discipline and the realities of the modern university demand a highly diversified curriculum for today's students. Courses on such subjects as world music and American music are in high demand among undergraduates today; anyone hoping to work as a professor of musicology should be able to teach in these areas. Departments should recognize that candidates with strong performing skills or expertise in the growing area of music technology have a measurable advantage in the job market now. In short, to compete successfully our students will need to be qualified to do many things.

Contraction. PhD programs that are inadequately funded or staffed may be compelled to close. Obviously this is not a decision to be made lightly. In this period of shrinking budgets, the elimination of a graduate program may well lead to additional losses in funding, faculty positions, and other resources—diminishing the likelihood that the program will ever reopen, and perhaps further reducing the total number of musicology positions nationwide. Yet, in some cases this may be the preferable course, where the alternative is to produce poorly prepared candidates for jobs that do not exist.

The committee realizes that these recommendations may be unpopular in some quarters, particularly where they may lead to the elimination of a position or even an entire program in musicology. However, in view of the pain experienced by so many who have not yet realized their hopes of a musical career, we think that reducing the size of the applicant pool, while simultaneously raising its level of quality and increasing its diversity, is the most ethical response; we hope that in the long run it will also prove to have been the wisest way to secure the future of musicology.

—Peter Jeffery

Deadlines and addresses:

AMS Awards

Guidelines for all AMS awards appear in the Directory.

AMS 50 Dissertation Fellowship Award

Preliminary application deadline: *15 October*; Final application: *15 January*. FAX MATERIALS NOT ACCEPTABLE. Address: Jamée Ard, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, Smith College, Northampton, MA 01063.

Alfred Einstein Award

Deadline: *1 June 1996*. Send three copies of article nominated. The Committee encourages nominations from any individual, including self-nominations; the latter should be accompanied by a *curriculum vitae*. Address: Dolores Pesce, Chair, Einstein Award Committee, Department of Music, Campus Box 1032, Washington University, St. Louis, MO 63130.

Otto Kinkeldey Award

Nominations and submissions encouraged but not required. Address: Sarah Fuller, Chair, Kinkeldey Award Committee, Music Department, SUNY at Stony Brook, Stony Brook, NY 11794-5475.

Paul A. Pisk Prize

Deadline: *1 August 1996*. Send five copies of eligible paper together with supporting materials and affidavit of graduate-student status. Address: John Hill, Chair, Pisk Prize Committee, 407 W. Pennsylvania Ave., Urbana, IL 61801.

Howard M. Brown Fellowship

Next competition will be held for 1997-98. Guidelines will appear in February issue of 1997.

Grants and Fellowships Available

American Philosophical Society General Research Program

For basic post-doctoral research to subvene travel and living expenses while away from home. Maximum stipend: \$5,000 (\$4,000 for full professors). Deadlines: *1 January, 1 March, 1 July, and 1 November* for decisions by end of April, June, December, and February respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106-3387. Telephone requests for forms cannot be honored. Written requests must specify area of research and proposed use of funds in itemized budget. Forms sent to those eligible.

American Philosophical Society Mellon Resident Research Fellowships

For research in the Society's collections for between 1 and 3 months. Applicants do not need to hold the doctorate but must live further than 75 miles from Philadelphia. Stipend: \$1,900 per month. Deadline: *1 March* for decision by May. Address: Mellon Resident Research Fellowships, American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106-3386; (215) 440-3400.

The International Research & Exchanges Board Grants

Short-term travel grants to the Baltic States, Central and Eastern Europe, Mongolia, and newly independent states. Deadline: *1 June and 1 October 1996; 1 February 1997*. Special-projects grants for the same areas. Deadline: *1 March 1996*. Address: IREX, 1616 H Street N.W., Washington, DC 20006; (202) 628-8188.

NEH Fellowships for University Teachers

Grants provide support for members of the faculty of Ph.D.-granting universities to undertake full-time independent research and writing in the humanities. Deadline: *1 May 1996* for projects beginning after 1 January 1997. Contact: Jane Rosenberg; (202) 606-8466; <jrosenberg@neh.fed.us>.

AMS 50 Gender-Blind Applications

At the meeting of the AMS 50 Dissertation Fellowship Committee, on 2 November 1995, on the recommendation of a subcommittee formed specifically to study the issue, the Committee voted to discontinue the policy of gender-blind applications, to review application procedures on an annual basis, and to hold an open forum on the matter at a forthcoming annual meeting of the Society. Although the AMS 50 Committee is authorized to make its own policies, it also decided, because of the sensitivity of this issue, to seek the approval of the Society's Board of Directors before putting the new procedure into effect. Such approval was voiced by the Board at its meeting of 4 November 1995. The new policy will therefore go into effect for the 1996-1997 competition.

The gender-blind application procedure has been in effect since 1990. Its efficacy has been debated annually when the AMS 50 Committee has convened at the national meetings. The reasons for the subcommittee's recommendation to discontinue the gender-blind policy, based on conversations with colleagues, including past and current members of the Committee, and on letters and documents in the Committee's files, are summarized below.

1) Without knowledge of candidates' gender, selection panels cannot act affirmatively in this area when all other factors are apparently equal.

2) The gender-blind policy highlights potential bias of one sort, regarding gender, while ignoring potential biases of other sorts, regarding candidates' (and recommenders') institutions, fields of study, and methodologies.

3) Gender-blind applications must suppress potentially significant facts, such as graduation from a women's college, receipt of an important fellowship reserved for women, performance of a certain operatic role.

4) Applications and letters of recommendation that follow the guidelines and avoid mention of gender, as well as those that do not follow the guidelines and require "gender-blinding" by the executive secretary of the Committee, often appear stilted; they are therefore less forceful and less useful to the selection panel than they otherwise might be.

5) Despite the best efforts (and the white-out) of the executive secretary, mention of gender sometimes shows through. Furthermore, the gender of the applicant is occasionally known to members of the selection panel through the candidate's presentations and publications. Indeed, it has thus far been a practical impossibility to ensure that the selection process is in all cases truly gender-blind.

These factors, and the realization that members of the Society, including those who serve on the AMS 50 Dissertation Fellowship Committee, are generally more vigilant about the possibility of gender bias than they might have been at the time this well-intentioned

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policy was inaugurated, led the Committee to vote as it did. Members of the subcommittee and of the AMS 50 Committee as a whole welcome comment upon this action. Such comment may be voiced at the open forum mentioned above or via communication with the Chair by fax or e-mail; (413) 585-3185, <pbloom@smith.smith.edu>.

—Peter Bloom

1996 Summer Seminars, Institutes, and Workshops

The *National Endowment for the Humanities* will be offering only one summer seminar for college teachers in music in 1996. Gerard Béhague will conduct a seven-week seminar at the Austin School of Music, University of Texas, on *Music in Latin American Society: Past and Present*. The seminar is meant to provide a setting conducive to interactive research on and discussion of topics of collective interest; participants will be able to pursue their individual research projects as well as explore new areas of research. The seminar is addressed to musicologists, ethnomusicologists, and Latin Americanists in the humanities and social sciences. A stipend of \$3,600 for the seven-week seminar will be provided to each participant. Dates: 17 June–2 August 1996. For inquiry, please write to: Gerard Béhague, The University of Texas at Austin, School of Music (MRH3.202), Austin TX 78712; (512) 471-0373; <gbhague@mail.utexas.edu>.

All applicants must be teachers in colleges, conservatories, or university departments that do not offer the Ph.D.; or they may be independent scholars. In addition, they must be U.S. citizens, native residents of U.S. territorial possessions, or foreign nationals who have been residing in the U.S. or its territories for at least three years prior to the application deadline. General information about the Summer Seminars for College Teachers is available from the Division of Fellowships and Seminars, Room 316, National Endowment for the Humanities, Washington, DC 20506. Application deadline: 1 March 1996.

The *College Music Society* has announced a number of summer institutes and workshops for 1996 that may be of interest to members of the Society. They are listed below in chronological order. Enrollments are limited. The tuition for all but the first (\$60) is approximately \$500, although in some cases one can attend a portion of the full series of events for less.

Teaching Tonal Theory at the End of the Twentieth Century, 24–25 May, San Francisco State University, CA

Music Technology, 8–13 June, Indiana University, Bloomington, IN

NEH Fellowships for College Teachers and Independent Scholars

Grants in support of faculty members in two-year, four-year, and five-year colleges and universities that do not grant the Ph.D.; for individuals employed by schools, museums, libraries, etc.; and for independent scholars and writers to undertake full-time independent research and writing in the humanities. Deadline: 1 May 1996. Contact: Joseph Neville; (202) 606-8467; <jneville@neh.fed.us>.

NEH Stipends for Summer Seminars

Grants of \$3,600 offer support for seven-week summer seminar. See separate article in this issue for details.

NEH Translations, Editions, and Publication Subventions

Grants in support of editions and translations. Deadline: 1 July 1996 for projects beginning after 1 April 1997. Subventions for publication of humanistic studies. Deadline: 1 February 1996 for projects beginning after 1 October 1996. Address: NEH Division of Research Programs, Room 318 (see above); (202) 606-8207.

NEH Reference Materials Program

Grants supporting preparation of reference works and guides. Deadline: 1 November 1996. Address: NEH Division of Research Programs, Room 318 (see above); (202) 606-8358.

NEH Basic Research Projects Program

Grants for up to 3 years of collaborative research in any field of the humanities. Deadline: 15 March 1996 for projects beginning on or after 1 January 1997. Contact: David Wise (202) 606-8210, <dwise@neh.fed.us>.

Fulbright Scholar Awards

For post-doctoral research and university teaching abroad from 2 months to 1 year, as well as for travel only. Deadline: 1 August 1996 for all countries for projects during 1997–98. Other deadlines for special programs. Address: CIES, 3007 Tilden St., N.W., Suite 5M, Box GNEWS, Washington, DC 20008-3009; (202) 686-7877.

Newberry Library Long-Term Resident Fellowships

For post-doctoral research in any field appropriate to the Newberry's collections, which primarily concern the humanities of the civilizations of western Europe and the Americas from the late Middle Ages to the early twentieth century, including the history and theory of music. Deadline: 20 January 1997. Address: same as below.

Newberry Library Short-Term Resident Fellowships

Provides access to Newberry Library resources for people living beyond commuting distance. Stipend: \$800 per month for up to two months. Deadline: 1 March or 15 October 1996. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610-3380; (312) 943-9090, ext. 478.

Humboldt Research Fellowships for Foreign Scholars

For post-doctoral scholars under the age of 40 with a good command of German, to do research in the Federal Republic of Germany for 6 to 24 months. Provides maximum monthly stipends of DM 3,800. Deadline: five months prior to selection committee meetings, held in March, July, and November. Address: The Alexander von Humboldt Foundation, Suite 2020, 1055 Thomas Jefferson St. N.W., Washington, DC 20007; (202) 296-2990.

Humboldt Research Awards for Foreign Scholars

For full/associate professors or equivalent standing with internationally recognized research record. Nominations may be made at any time by eminent German scholars. Award winners are invited to spend a research stay of 4 to 12 months at German institutions. Maximum award: DM 120,000. Address: see above; (202) 296-2990.

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Deadlines, *continued from page 11*

American Music Research Center Visiting Research Fellowship

For 1 or 2 months at the Center (University of Colorado, Boulder) with a monthly stipend of \$800. Send abstract of proposed research and résumé. Rotating deadlines. Address: Thomas L. Riis, Director, American Music Research Center, College of Music, University of Colorado, Campus Box 301, Boulder, CO 80309-0301.

J. Merrill Knapp Research Fellowship

One award of \$1,500 for an advanced graduate student or scholar in an early career stage to pursue work on Handel or related fields. Recipient is invited to present a paper at the biennial meeting of the American Handel Society. Submit résumé, a project description not more than 750 words, a budget and description of other grants applied for or received for the same project; two letters of recommendation should be sent directly to the Society. Postmark deadline: *1 April 1996*. Address: Prof. Olga Termini, Department of Music CSULA, 5151 State University Dr., Los Angeles, CA 90032.

Handel Institute Awards

One or more awards up to £1,000 for research involving the music or life of George Frideric Handel. Submit outline of proposed project, budget, and note of other funding applied for or received; two letters of recommendation should be sent directly to Professor Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT England. Deadline for receipt of all materials: *1 September 1996*.

Summer Workshops

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The Art of Teaching Music in Higher Education, 10-14 June, School of Music, University of Washington, Seattle, WA

Women, Music, and Gender, 15-22 June, Indiana University, Bloomington, IN

World Music: India, Indonesia, Africa, 17-21 June, San Diego State University, CA

Ritual Music of the African Diaspora, 22-29 June, The Intercultural Institute of New England Conservatory of Music, Boston, MA

For further information about the nature and faculty of any of these courses, as well as about application procedures, contact: CMS, 202 West Spruce St., Missoula, MT 59802; (800) 729-0235 or (406) 721-9616; fax (406) 721-9419; <cms@music.org>.

Report and Message from the Committee on Cultural Diversity

The 1995 national conference in New York marked an important historical moment for the Society. For only the second time, our society (together with SMT) met in conjunction with the Center for Black Music Research, directed by Samuel A. Floyd, Jr. and based at Columbia College in Chicago. The result was a more varied program than ever before. Old assumptions were vigorously challenged, and new alliances formed. We hope for many such shared initiatives in the future.

Another breakthrough in New York was the extremely successful visit of sixteen minority undergraduate students. Most are currently enrolled in historically black colleges, and all were able to come because of generous contributions from members of the Society, who collectively gave over \$4,000 to help cover the students' travel expenses. (Not all the students required funding. Some were helped by their home institutions, and others live in the New York area.) Thanks are due to Rae Linda Brown, Marva Carter, Mark Tucker, and Lucius Wyatt for organizing this program and identifying eligible candidates.

These young people were at the New York meetings to explore the possibility of careers in musicology, and they pitched into the proceedings with energy and curiosity. Over the course of four days, they attended two luncheon seminars where they met prominent scholars in the field and discussed the sessions they had witnessed. They also were honored at a reception hosted by the Institute for Studies in American Music and the Ph.D. Program in Music of CUNY. Recruitment of minority graduate students is the key issue in our committee's efforts to diversify the AMS membership, and this student initiative was a promising step in that

New York—1995

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Hedi Siegel. Scheduling conflicts were inevitable in so plentiful a program, but when people appear to have given more than one paper they did so under SMT principles, which circumvent the single-appearance rule by using the "special session" designation in a different way from AMS. I hope that before their next joint meeting the two societies will agree on uniform principles and a precise allocation of slots, as well as ground rules for open discussion of controversial issues, notably missing from the SMT Invited Special Session on Saturday afternoon. Many people observed a more frequent flouting of the official twenty-minute limit for papers. But these were small matters in an otherwise enjoyable and stimulating meeting.

The Performance Committee, consisting of Ann Heider, chair, Alex Blachly and Mark Tucker, were limited in their choices to mid-day and late-afternoon recitals so that those attending the meeting could enjoy New York's rich cultural offerings at night. Within these limits they presented a number of interesting events, ranging from sixteenth-century wind music to famous conductors on film.

Meeting in New York for the first time in almost two decades presented the AMS with

unusual obstacles. The Pennsylvania Hotel, having contracted with the Society in 1990, quietly leased off to the New York Sports Authority the mezzanine that had been judged ideal for our purposes. The Local Arrangements Committee discovered this at an advance meeting at the hotel in June 1994. After a number of transatlantic calls to President Ellen Rosand in Venice, and many anxious days looking for room at an inn, so to speak, it was decided to take up an offer from the Grand Hyatt Hotel, which meant pushing the meeting a week later to November 1-5. This did not seem to deter anyone: the total registration was 2,264—twice that of last year—and included 141 exhibitors; 1,436 registered as members of AMS.

The Local Arrangements Committee, chaired by Rufus Hallmark, included Ian Bent, John Graziano, Bruce MacIntyre, Rena Mueller, Edward Roesner, Linda Roesner, and Dennis Slavin, as well as Morris Phibbs, representing CBMR, and Philip Lambert, representing SMT; they are to be congratulated on what turned out to be a smoothly run event in a hotel which, but for its twilight zones and lack of exhibition space, served very well the needs of those participating, with sumptuous main meeting rooms carved from a large ballroom particularly suited to Loren Schoenberg's Big Band on the night of the Ball.

—Philip Brett

direction. A letter from Rae Linda Brown, newly appointed Chair of our committee, follows this report and addresses future recruitment efforts.

Finally, the *Alliance for Minority Participation in Musicology*—announced last year—is in full swing. At this writing, it includes the following musicology programs: City University of New York, Columbia University, University of California at Berkeley, University of Chicago, University of Michigan, and Tufts University. The first five are doctoral programs, the last a masters' program. Each school has agreed to offer one three-year fellowship to a talented minority student and to do so in three-year cycles.

The alliance is conceived as a scholarship consortium, coordinated by AMS, that will help recruit talented minority candidates. Although special funding for minorities currently exists at many graduate institutions, it is demonstrably not producing significant numbers of musicologists. The alliance, therefore, will coordinate existing scholarships, as well as inspire new ones, aiming for a high-profile, cooperative initiative. These fellowships are intended for minority groups whose underrepresentation in the discipline of musicology has been striking. Applications will be encouraged from African-Americans, Native Americans, Hispanics, and Asians.

Minority students and their faculty mentors—who need to play an active role in encouraging talented candidates—should contact the following alliance affiliates for information and application materials:

—Allan Atlas, Chair, Ph.D. Program in Music, Graduate School, City University of New York, 33 West 42 Street, New York, NY 10036

—Walter Frisch, Chair, Music Department, 703 Dodge Hall, Columbia University, New York, NY 10027

—Olly Wilson, Chair, Department of Music, University of California, Berkeley, Berkeley, CA 94720

—Anne W. Robertson, Chair, Music Department, University of Chicago, 5845 S. Ellis Avenue, Chicago, IL 60637

—Paul Lehman, Associate Dean, School of Music, University of Michigan, Ann Arbor, MI 48109

—David Locke, Chair, Department of Music, Tufts University, Medford, MA 02155

We hope that all members of the Society will consider themselves talent scouts for this important program and help steer promising minority candidates toward musicology.

Since the Committee on Cultural Diversity was formed five years ago, Lucius Wyatt and I, as Co-Chairs, have been heartened by the growing response to diversity issues from the membership at large. This was especially true this past year, both with the generous gifts to our travel fund and, just as importantly, with the warmth extended to the visiting minority undergraduates in New York.

We also are grateful for strong support from two AMS presidents, initially Ellen Rosand and most recently Philip Gossett. While five years ago AMS lagged far behind other disciplines in taking action on minority issues, we now are poised to implement change for the future.

—Carol J. Oja, Co-Chair

As the new Chair of the Committee on Cultural Diversity, I would like to express my gratitude to the membership for its support of our Minority Student Travel Fund initiative. The funds raised enabled sixteen minority undergraduates to travel to New York to attend the annual conference. After attending sessions, meeting members of the Society, and sharing fellowship with other students, Willa Collins, a junior at Prairie View A & M University wrote, "I want to let you know personally that the impact of this meeting has fueled my desire to pursue musicology with an indescribable intensity." During and after the conference, many of the visiting students I talked with shared Willa's enthusiasm for a potential career in musicology.

Although the New York endeavor was a resounding success, much remains to be done to identify and recruit interested and talented minority students to the field. It is the hope of the Committee to continue to bring students to the annual meetings and to help direct them toward graduate school. Each member of the Committee is tracking one or more of the students who attended the New York conference and a subcommittee has begun work to attract students to the Baltimore meeting.

The Committee will appreciate your continued support of our efforts. Contributions for the benefit of the Minority Student Travel Fund may be mailed to the Society's main office, 201 South 34th St., Philadelphia, PA 19104-6313. Thank you.

—Rae Linda Brown

Berdes Archive for Women in Venetian Music

The papers of Jane L. Berdes (1931-1993) of Madison, Wisconsin, a member of the Society with scholarly interests in Venetian history, including the role of women in music, have been housed at the Special Collections Library of Duke University. Consisting of books, documents, music, and rare manuscripts, the collection has 46,000 items, many relating to the *ospedali* of Venice and the female orphans who were taught music there. Informing the Society about the Archive, Dr. Berdes' husband wrote, "In keeping with Jane's ardent wish, [the opening of the collection] signals the start of a whole new and ongoing era in the field."

New Journal of Seventeenth-Century Music

The Society for Seventeenth-Century Music announces the publication of its official journal, *The Journal of Seventeenth-Century Music*, on the World-Wide Web at the URL <<http://www.sscm.harvard.edu/jscm/Welcome.html>>. The first issue contains articles on music at the Venetian *scuole piccole* by Jonathan Glixon and on a comparison of French and Italian seventeenth-century singing by Sally Sanford (the latter article accompanied by sixteen audio examples), and a review by Ellen Rosand of Carolyn Gianturco's book on Stradella. The Editor-in-Chief, Kerala J. Snyder (Eastman School of Music; <ksyr@cc.rochester.edu>) welcomes submissions of articles on all aspects of seventeenth-century music and related disciplines. (For more information, see the *Call for Papers* in this issue.) Publications for review, including recordings, may be sent to the Review Editor, Bruce Gustafson, Department of Music, Franklin & Marshall College, Lancaster, PA 17604-3003; <B_Gustafson@acad.FandM.edu>.

Frühe Neuzeit Interdisziplinär

The first international conference of Frühe Neuzeit Interdisziplinär (FNI) took place in April 1995 at Duke University, Durham, North Carolina, with the participation of seventy scholars from North America and Europe, on the theme "Infinite Boundaries: Separation and Unity in Early Modern German Lands." The theme of this first (triennial) conference was arrived at as a means both of expressing FNI's transmural perspective and of challenging received thinking about the intellectual-historical landscape of the early modern German period. Of the 42 papers presented, six were in the field of musicology.

The event was the first ever in the U.S. in which early modern German scholars from across the field's entire spectrum have convened under a single roof to explore a common theme. It represented the culmination of FNI's first five years. FNI was formed in 1990 in response to 1) the neglect into which early modern German studies had fallen in this country; 2) the belated attention of scholars of the period to research findings outside of their respective disciplines; and 3) the perceived urgency by American scholars for an organizational structure for early modern German studies. The second triennial conference will take place at Duke in 1998. For further information contact: Max Reinhart, President FNI, Germanic and Slavic Languages, 210 Meigs Hall, University of Georgia, Athens, GA 30602-1797; (706) 542-6211; fax (706) 542-2459; <reinhardt@uga.cc.uga.edu>.

News from the Committee on the Status of Women

In an historic first, the combined Committees on the Status of Women of the American Musicological Society and the Society for Music Theory together sponsored a panel discussion on Women and Scholarly Careers in Music on Friday evening, 3 November 1995, at the joint meetings of the American Musicological Society, the Center for Black Music Research, and the Society for Music Theory. Panelists were Ellen Harris, Kay Kaufman Shelemay, Joel Lester, Judy Tsou, and Suzanne Cusick, representing a variety of career stages from Assistant Professor to university administrator, and a variety of professional perspectives from journal editor to music librarian to department chair. Janice Goodman, a New York Attorney who had been scheduled to participate on the panel, had to withdraw at the last minute due to a conflict with a trial in which she was involved. The session was jointly chaired and moderated by the Chairs of both Committees, Linda Austern (AMS) and Deborah Stein (SMT). Issues covered included getting a job, keeping a job, publishing well, choosing music librarianship as a career, remaining professionally active when employed outside of an academic setting, facing discrimination, finding a professional support network, and combining sometimes apparently incompatible aspects of personal and professional lives. As has become usual for the Open Meeting of the Committee, attendance was excellent, and open discussion following the presentations was lively if occasionally grim.

The panel, the discussion afterward, and questions and comments I received throughout the conference served as a reminder that the vast majority of individual AMS members who approach the Committee raise career issues, often long after their specific concerns first arose. Therefore, I would like to break with tradition, and transform this from the usual summary column into a practical resource for all who are concerned with the status of women in our profession. Firstly, I wish to remind all members of the American Musicological Society that the Committee on the Status of Women, whose current membership consists of Suzanne Cusick, Anne MacNeil, Catherine Parsons Smith, Judy Tsou, Miriam Zach, and myself, exists for the benefit of the Society and its members, so if any member has general or specific concerns about any aspect of the status of women in our profession, he or she should not hesitate to contact any of us. Secondly, given the importance of mentoring in the academic professions and the sad fact that, in this era of difficult job prospects for new PhDs, many talented young musicologists often feel unwanted by the entire community of scholars when they have failed to secure a continuing academic appointment, I would like to encourage all members of the AMS to take younger women under their wings, to let them know when they've given

an insightful paper or published a useful article, book, or edition. In this manner, members of the profession who might otherwise feel alienated or marginalized may be reminded that they, too, make worthy contributions to the ongoing musicological discourse, and our discipline may continue to grow and benefit from the ideas of many diverse scholarly minds even in an era of rapid change. Finally, I wish to share the following brief bibliography of useful works with all women, and those who work with women, who may have questions concerning women and scholarly careers in musicology and related disciplines:

Abramson, Joan. *The Invisible Woman: Discrimination in the Academic Profession*. San Francisco and London: Jossey-Bass, Inc., 1975.

Aisenberg, Nadya and Mona Harrington. *Women of Academe: Outsiders in the Sacred Grove*. Amherst: University of Massachusetts Press, 1988.

Davis, Ann E. "Women as a Minority Group in Higher Academics," in Athena Theodore, ed., *The Professional Woman*. Cambridge, MA: Schenkman Publishing Co., Inc. 1971.

DeSole, Gloria and Leonore Hoffman, eds. *Rocking the Boat: Academic Women and Academic Processes*. New York: Modern Language Association of America, 1981.

Eckert, Ruth E. and John Stecklein. "Academic Women," in Athena Theodore, ed., *The Professional Woman*. Cambridge, MA: Schenkman Publishing Co., Inc., 1971.

Hensel, Nancy. *Realizing Gender Equality in Higher Education* (ASHE-ERIC Higher Education Report, No. 2). Washington, DC: The George Washington University School of Education and Human Development, 1991.

Hill, Malcolm D. "Faculty Sex Composition and Job Satisfaction of Academic Women," *International Journal of Women's Studies* (1984): 179-189.

Landino, Rita and Lynne B. Welch. "Supporting Women in the University Environment through Collaboration and Networking," in Lynne B. Welch, ed., *Women in Higher Education: Changes and Challenges*. New York: Praeger, 1990, pp. 12-19.

Lewis, Lionel S. *Scaling the Ivory Tower: Merit and Its Limits in Academic Careers*. Baltimore and London: Johns Hopkins University Press, 1975.

Mayfield, Betty and William R. Nash. "Career Attitudes of Female Professors," *Psychological Reports* 39 (1976): 631-34.

Maitland, Christine. "The Inequitable Treatment of Women Faculty in Higher Education," in Lynne B. Welch, *Women in Higher Education: Changes and Challenges*. New York: Praeger, 1990, pp. 246-254.

Modern Language Association of America, Committee on the Status of Women. "New Project on Anti-Feminist Harassment," *MLA Newsletter* (Summer 1991): 21.

Simeone, Angela B. *Academic Women: Working towards Equality*. South Hadley, MA: Bergin and Garvey Publishers, Inc., 1987.

Tack, Martha W. and Carol L. Patitu. *Faculty Job Satisfaction: Women and Minorities in Peril* (ASHE-ERIC Higher Academic Report, No. 4). Washington, DC: The George Washington University School of Education and Human Development, 1992.

Theodore, Athena. *The Campus Troublemakers: Academic Women in Protest*. Houston: Cap and Gown Press, 1986.

Tinsley, Adrian, Elaine Reuben, and Diane Crothers. *Academic Women, Sex Discrimination and the Law*. New York: Modern Language Association of America, 1975.

Welch, Lynne B., ed. *Women in Higher Education: Changes and Challenges*. New York: Praeger, 1990.

—Linda Phyllis Austern

New Newsletter Devoted to Women in Music

Signature, a new quarterly Newsletter devoted exclusively to the achievements of women in classical music, has been launched by the Maud Powell Foundation. Powell (1867-1920) was the first great American violin virtuoso of international standing. The publication explores the contributions of women composers and performers, past and present, and provides an informal forum for research, resources, and commentary. It will also include articles about women in other roles in classical music—educators, writers, patrons of the arts, entrepreneurs, historians, and musicologists. For more information contact Karen A. Shaffer, 5333 N. 26th Street, Arlington, VA 22207; (703) 532-2055.

Third Feminist Theory and Music Conference

Entitled "Negotiating the Faultlines," the third Feminist Theory and Music Conference was held at the University of California, Riverside, 15-18 June 1995. With over 200 registered participants and more than 70 presenters from all over the world, the event maintained the steady growth of the earlier conferences (Minneapolis 1991, Rochester 1993) and gave evidence of a maturing field of inquiry. A few copies of the abstracts are still available (for \$10 each) from Philip Brett, Department of Music, University of California, Riverside, CA 92521. At the close of the conference Suzanne Cusick and Fred Maus issued an invitation to Feminist Theory and Music 4 at the University of Virginia in the summer of 1997.

Call for Papers

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Handel and His Rivals, organized by the Handel Institute, will take place on 30 November and 1 December 1996 at King's College London. The theme may be interpreted broadly to include colleagues and associates, as well as competitors, mainly living in London but not necessarily exclusively so. Papers will be restricted to about 30 minutes. Offers of papers and other enquiries should be addressed to Prof. Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham B15 2TT, England.

The **Fondazione Ugo e Olga Levi—Venezia** invites proposals for papers on any aspect of the relationships between the arts, music, culture, and society in Venice between 1797 and 1815, for presentation at the international meeting: *"L'aere è fosco, il ciel s'imbruna; Arts and Music in Venice between the End of the Republic and the Congress of Vienna,"* 10–12 April 1997, in Venice. Abstracts (1–2 pages) should be sent by 31 August 1996 to Prof. Giulio Cattin, Fondazione Ugo e Olga Levi, Palazzo Giustinian Lolin, San Marco 2893, 30124 Venice, Italy; tel. +041/786711; fax +041/786751.

The **Sonneck Society for American Music** will hold its twenty-third National Conference in Seattle, Washington, 5–9 March 1997. Proposals for papers and performances involving all aspects of music in America (defined as Canada, United States, Mexico, and the Caribbean) are welcome. While a broad range of topics and approaches is the Program Committee's goal, topics highlighting the cultural diversity of the Pacific Northwest are particularly appropriate. In each case, a clear thesis and convincing methodology will highly recommend a presentation. The Committee also advocates a variety of presentation formats, including panels, presentations with respondents, and papers integrated with performances. Papers and performances are limited to 20 and 30 minutes, respectively. Submit five copies of a proposal (500 words maximum) and five copies of an abstract (100 words maximum) in suitable form for publication in the conference program. Performers should also send five copies of an audio cassette tape. Your name should appear on only one copy of your proposal, abstract, and cassette. Also include a list (one copy) of audio-visual equipment needed and two self-addressed stamped envelopes. Presenters at the 1996 Sonneck Society Conference are asked not to submit proposals for 1997. Although earlier submission is encouraged and appreciated, all materials must be received on or before 1 September 1996 by Program Chair Rae Linda Brown, University of California, Irvine, School of the Arts—Music, Irvine, CA 92717.

Dena Epstein Award

The Music Library Association announces the second annual Dena Epstein Award for Archival and Library Research in American Music. Grants are awarded to individuals to support research in libraries or archives within the U.S. or abroad on any aspect of American music. The deadline is 15 May 1996; applications received after that will be considered for the 1997 competition. For further information, contact Deane L. Root, Epstein Award Committee, Foster Hall Collection, University of Pittsburgh, Pittsburgh, PA 15260; (412) 624-4100; <dlr+@pitt.edu>.

Papers Read at Chapter Meetings, 1994–95

Allegheny Chapter

12 November 1994
Franciscan University, Steubenville

Irving Godt (Indiana University of Pennsylvania): "The Most Important Thing . . ."

Heather Platt (Ball State University): "The Quagmire of Historical Criticism"

Judy Taylor (Huntington, WV): "Music for Saint Francis, Words for Saint Louis: The Office for the Reception of Relics at the Sainte-Chapelle"

Susan Treacy (Franciscan University, Steubenville): "Images of the Sublime in Restoration Sacred Song"

Edward C. Wolf (West Liberty State College): "The Amorous Side of Scottish Psalm Tunes"

Laurie Ongley (Kenyon College): "Second Time Around: Stylistic Changes in Eighteenth-Century Masses from Dresden"

Deane L. Root (University of Pittsburgh): "Stephen Foster's Sketchbook"

Theodore Albrecht (Kent State University): "Beethoven's Third Bassoon and the 'Lobkowitzian Ass': An Anecdote Restored to Context"

Alan Krueck (California University of Pennsylvania): "Felix Draeseke and the Viola Alta: Comments before a Performance"

22 April 1995
West Liberty State College

Robert Matthews (Edinboro University of Pennsylvania): "Bruckner's Third Symphony: An Aural Comparison of the First and Third Versions"

Dominic Aquila (Franciscan University, Steubenville): "The Hope and Crisis in American Music Criticism, 1946–1955"

Judy L. Taylor "Louis IX's Little Red Book"

Theodore Albrecht (Kent State University): "Let Your (Vienna) Fingers do the Walking: Franz Heinrich Böckh's Directory of Viennese Musicians, 1821–1823"

Irving Godt (Indiana University of Pennsylvania): "Three Musicologies: Divisions and Consequences"

Franco Sciannameo (Carnegie Mellon University): "Music and Cinema: When the Composers and Film Directors Count on Each Other; The Working Method of Fellini and Rota"

Capital Chapter

1 October 1994
Goucher College

Joseph C. Morin (University of Maryland, Baltimore County): Cahillou de Pesstain's *Roman de Fauvel*, Jehannot de Lescurel's *Chansons*, Geffroi de Paris's *Dits*, and the Process of Design in Paris, Bibliothèque Nationale, MS fonds français 146:A Working Hypothesis"

Deborah Lawrence (University of Chicago): "The Conde Claros Complex: Signposts on the Road to Tonality?"

Rachel W. Wade (University of Maryland, College Park): "The Controlled Editions of C.P.E. Bach's Music"

Denise P. Gallo (Catholic University of America): "Mozart and Mood Disorder: A Study of Productivity Patterns"

Susan Key (University of Maryland, College Park): "Make Him Think It for Himself: Britten Interprets James"

Victor Fell Yellin (New York University): "Mrs. Belmont, Matthew Perry, and the 'Japanese Minstrels'"

18 February 1995
Catholic University of America

Lillian Doherty and *Judith Hallett* (University of Maryland, College Park): "Metamorphoses of a Myth: Classical Sources and Their Transformations in Monteverdi's *Il ritorno d'Ulisse in patria*"

Thomasin LaMay (Goucher College): "Monteverdi's Concept for Mode-Bearing Voices and Dramatic Tension"

Amy Wygant (Johns Hopkins University): "Operatic Emblematics: *Poppea*"

James Boyce (St. Therese's, Cresskill, NJ): "The Medieval Office Tradition of the Cathedral of Salamanca"

Howard Serwer (University of Maryland, College Park): "The Italians in *Esther* (with Apologies to E.T.H.)"

Laura Youens (George Washington University): "The Sacred Music of Jean Courtois"

8 April 1995
George Mason University

April Greenan (University of Maryland, College Park): "Tchaikovsky and the Great Twentieth-Century Modifier"

Peter Schmelz (The George Washington University): "'Public' and 'Private' Signifiers in the String Quartets of Dmitri Shostakovich"

Larissa Sokoloff (Peabody Conservatory of Music): "Musical Symbolism in Rore's Madrigal Composition"

Mary Linklater (Eastman School of Music): "Text as Cues and Clues: Musical Connections in Busnois's *In hydraulis* Revisited"

Stuart Cheney (University of Maryland, College Park): "Des belles inventions, et des diminutions agréables": Variation in the Seventeenth-Century French Viol Repertoire"

Heidi I. Irgens (University of Iowa): "Sparkling Art": The Songs of Ludvig Irgens-Jensen"

Greater New York Chapter

23 September 1994
CUNY Graduate School and University Center

Robert Kosovsky (Music Division, New York Public Library): "Internet Resources Available to Musicologists"

Theresa Muir (CUNY Graduate School): "Recent Discussions and Controversies on AMSLIST: A Review"

Shawn O'Donnell (Queens College, CUNY): "Cybermusic: Exploring the World of Music-Related Lists"

19 November 1994
New York University

Charlotte M. Cross (Columbia University): "The Concept of Nature in Schoenberg's *Harmonielehre*"

Mimi S. Daitz (City College of New York, CUNY): "Reflections on *Reflections* . . ."

Barbara Coeyman (West Virginia University): "Developing a Vocabulary for a Critical Approach to French Baroque Opera: Toward a Multi-Disciplinary Approach"

4 March 1995
New York University

Linda B. Fairtile (New York University): "Arturo Toscanini and the Verdi Tradition"

Mary Ann Smart (SUNY, Stony Brook): "Messengers from the Past: Verdi's *Oberto* and the Italian Operatic Tradition"

29 April 1995
Barnard College

Stewart Carter (Wake Forest University): "Georges Kastner on Brass Instruments: The Influence of Technology on the Theory of Orchestration"

Ralph Dudgeon (SUNY, Cortland): "The Keyed Bugle in Europe and the USA"

Don L. Smithers (West Nyack, NY): "Smithers vs. McCracken: The Progress of a Controversy; or, Some More Noise on the *tromba da tirarsi*"

Charles F. Frantz (Rutgers University, New Brunswick): "Toward Abstraction: Debussy, Hiroshige, Whistler"

Theresa Muir (CUNY Graduate School): "Getting the Word Out: William Ashton Ellis and *The Meister*"

Heather Platt (Ball State University): "Viennese Music Politics and the Reception of Brahms *Lieder*"

Mid-Atlantic Chapter

15 October 1994
Haverford College

Cristle Collins Judd (University of Pennsylvania): "Reading Aron Reading Petrucci: The Music Examples of the *Trattato della natura et cognitione di tutti gli tuoni* (1525)"

Richard Freedman (Haverford College): "Divins accords": The Lasso Chansons and their Protestant Readers of the Late Sixteenth Century"

Benjamin Marcus Korstvedt (University of Pennsylvania): "The Third Version of Anton Bruckner's Fourth Symphony: A Myth Overturned"

1 April 1995
West Chester University

Robert Judd (California State University, Fresno): "Composers, Performers, and Notation: Solo Music Notations in Europe, 1500-1700"

Michael Marissen (Swarthmore College): "Performance Practice Issues that Affect Meaning in Selected Bach Instrumental Works"

Russell E. Murray, Jr. (University of Delaware): "Per augmento et honor del divino culto": Civic, Ecclesiastical, and Confraternal Music in the Papal State of Parma, 1521-1545"

Midwest Chapter

8 October 1994
Chicago

Lori Kruckenberg (University of Iowa): "The Sequentiary of Cambrai Bibliothèque Municipale, MS 78"

Stephen Self (Mount Vernon Nazarene College): "Dufay and the Cyclic Mass: The *Missa Sancti Jacobi* Reconsidered"

Hans Lenneberg (University of Chicago): "The Persistence of Manuscripts"

Jeff Stivers (University of Cincinnati): "Francesco Lucio's Use of Ritornello in *Il Medoro*: From Structural Convention to Dramatic Device"

Jane Redd (University of Cincinnati): "Beneath the Librettist's Skin: Cavalli's Interpretation of Busenello's *Gli Amori d'Apollo e di Daphne*"

Laura J. Koenig (University of Iowa): "Quarter Tones and the *Enharmonique* in Eighteenth-Century France"

Laurie H. Ongley (Kenyon College): "The Second Time Around: Mass Revisions from Eighteenth-Century Dresden"

James L. Zychowicz (A-R Editions): "Quotation and Assimilation: The *Ewigkeit*-Motive in the Music of Mahler"

Gesa Kordes (Indiana University): "Poetic Program or Philosophical Statement? Mahler's *Tötenfeier* Reconsidered"

Susan M. Filler (Chicago, IL): "The Late Works of Mahler and the Myth of a 'Dying Composer'"

John Schuster-Craig (Webster University): "Symmetrical Scales in Rimsky-Korsakof's *Le Coq d'Or*"

Peter M. Alexander (University of Iowa): "Tracking the Wrong Indians: A Case of Mistaken Identity"

Elinor Olin (National-Louis University): "Festivals de plein air: Cultural Nationalism in *fin-de-siècle* France"

Alfred M. Cochran (Kansas State University): "Men and Ships: A Documentary Film Score by Gail Kubik"

Paul R. Laird (University of Kansas): "Leonard Bernstein and Eclecticism"

1 April 1995
University of Kansas

Hans Tischler (Indiana University): "Mode, Modulation, and Transposition in Thirteenth-Century Songs"

Enrique Arias (De Paul University): "Don Juan de Lianas in the Newberry Choirbooks: *Cacique* or *Cuckold*?"

Patrick J. Brill (University of Kansas): "Doctrine, Mysticism, and the Music of Tomás Luis de Victoria"

John Michael Cooper (Illinois Wesleyan University): "Could Praetorius Count? A Look at *Terpsichore* (1612) in Context"

Karen Stevenson (Northwestern University): "Franz Brendel on the Nature of Music Criticism"

Tai Wai Li (University of Illinois): "Eternity and Human Transience: Funeral Rhetoric in Marc-Antoine Charpentier's Lament on the Death of Queen Marie-Thérèse"

Marian Wilson (Cornell College): "That Awful Day Will Surely Come": Anthony Philip Heinrich's Obituary Works"

David A. Griffioen (Indiana University): "Shostakovich's String Quartet No. 8: An Example of Socialist Realist Musical Plot"

Margaret Butler (Ohio State University): "Understanding Rameau's Dialogue Airs: The Evidence from *Hippolyte et Aricie*"

Bertil van Boer (Wichita State University): "Kraus and Kellgren's *Aeneas i Cartago*: An Enlightenment Modernization of Virgil's *Aeneid*"

Dennis Lloyd (University of Illinois): "Waking the Hibernating Narrative: Musical Numbers and Gender Reversal in *Easter Parade*"

D. J. Hoek (Bowling Green State University): "Repetition, Perception, and Meaning in Steve Reich's 'Come Out'"

Walter Clark (University of Kansas): "Vaughan Williams and the 'Night Side of Nature': Octatonicism in *Riders to the Sea*"

Steven Town (Northwest Missouri State University): "Vaughan Williams' *Five Mystical Songs*: The British Library Manuscripts"

Beth Fleming (University of Kansas): "A Social History of Chamber Music during the English Musical Renaissance"

New England Chapter

1 October 1994
Massachusetts Institute of Technology

Alexandra Amati-Camperi (Harvard University): "'Chi bussà?' The Solution of a Long-Standing Puzzle"

Wendy Heller (Brandeis University): "Women Who Lament and Women Who Don't: Singing In and Outside the Convention in Seicento Opera"

John Platoff (Trinity College): "Myths and Realities about Tonal Planning in Mozart's Operas"

Adriana Ponce (Brandeis University): "Chopin's Ballades: A Case Against Sonata Form"

Elizabeth Abbate (Harvard University): "Mahler's and Jean Paul Richter's Titan"

Tom Gordon (Bishop's University): "David: Stravinsky's Music-Hall Ballet"

Martin Marks (Massachusetts Institute of Technology): "Music in Film and Video"

1 April 1995
University of Vermont

Teresa M. Neff (Massachusetts Institute of Technology): "Baron Gottfried van Swieten and the Transformation of the Patronage System"

John Andrew Johnson: "Anton Stadler and the Role of 'Modernity' in Current Mozart Biography"

Royce Wates (Boston University): "'Als wenn sie von Natur wäre': Mozart and the English Garden"

Thomas Kozachek (Harvard University): "Tonal Neumes in Anglo-Saxon and Anglo-Norman Manuscripts"

Mary Davis (Harvard University): "Erik Satie and the Politics of Art: 'Sports et divertissements' and the First World War"

Elizabeth Seitz (Massachusetts Institute of Technology): "The Mirror of Narcissus: MTV Critiques Itself through Beavis and Butt-head"

New York State—St. Lawrence Chapter

15–16 October 1994
State University of New York, Fredonia

Sara Dorsey (SUNY, Fredonia): "Janacek and His *Cunning Little Vixen*"

Kevin Michki (SUNY, Buffalo): "Divas, Divas, and More Divas: The J. Warren Perry Collection of Opera Photographs and Memorabilia at the SUNY-Buffalo Library"

Sion M. Honea (Sibley Music Library, Eastman School of Music): "Nineteenth-Century American Masonic Handbooks: Definition of a Project"

Gregory S. Johnston (University of Toronto): "The Stolberg *Leichenpredigtsammlung* as a Source of Funerary Musical Practices in the Courts of Seventeenth-Century Germany"

William Renwick (McMaster University): "Praeludia et Fugen del Signor Johann Sebastian Bach?: The Origins and Content of MS P-296"

Clara Marvin (University of Toronto): "Figurenlehre as Critical Response, Then and Now"

Patricia Debly (Brock University): "Haydn as Opera Critic"

Buffalo Guitar Quartet: "Realizing Ornamentation and Embellishments in Renaissance and Baroque Music"

Ken McLeod (McGill University): "Politics and the Ideology of the Aesthetic in *The Prize*"

Erika Reiman (University of Toronto): "Szymanowski's Identity Crisis: Multivalence in the Mazurkas, Op. 50"

Joan Evans (Wilfred Laurier University): "'Das Problem Strawinsky': The Reception of Stravinsky's Music in Nazi Germany"

Jim Davis (SUNY, Fredonia): "The Classification of American Rock Music"

8–9 April 1995
Université d'Ottawa

Miriam H. Tees (Montréal): "Chronology and Style in the Laborde Chansonier"

George Nugent (Syracuse University): "Jacquet, Palestrina, and the Quest for Patronage"

Herbert Kellman (University of Illinois, Urbana): "Young Josquin, Emerging from the Mists of the Escout"

Patrick Macey (Eastman School of Music): "Galeazzo Maria Sforza, the Madonna of Mercy, and Josquin"

Lora Matheus (Ottawa, Ontario): "Josquin and His Career in the Milanese Court"

Paul Merkley (Université d'Ottawa): "Josquin Desprez, *Biscantore*, Revisited"

Catrena Flint (McGill University): "Charles Bordes, the Aesthetic of Early Music, and Identity Crisis in Late Nineteenth-Century France"

Robert Barclay (Canadian Conservation Institute): "The Original Instrument, or a Copy?"

Stephen McClatchie (University of Western Ontario): "Benjamin Britten, *Owen Wingrave*, and the Politics of the Closet; or, 'He Shall Be Straightened Out at Paramore'"

Emanuele Senici (Cornell University): "'Adapted to the Modern Stage': *La clemenza di Tito* in London"

Rebecca Green (University of Toronto): "Clothes Unmake the Man: Travesty in Haydn's *Lo speziale*"

Maria Harley (McGill University): "From Postmodernism to Ecomusicology: Towards a New Paradigm in Music Research"

Northern California Chapter

15 October 1994
Stanford University

Victor Gavenda: "A new Source for the Original Version of Rameau's *Le Temple de la Gloire*"

Peter J. Taylor: "Mendelssohn's 'Scottish' Symphony and the Music of German Memory"

Luisa Vilar-Payá: "Problems of Systemic Purity: Schoenberg and the American Analytical Tradition"

Richard Taruskin, Michael Beckerman, and Alejandro Planchart: "Musical Bigotry from Busnois to Borodin: Offensive Texts and the Socially Concerned Performer/Listener" (round-table discussion)

25 February 1995
Mills College

Kevin N. Moll (Stanford, CA): "Voice Function and 'Referentiality' in Late-Medieval Counterpoint"

Kay Hettich (Berkeley, CA): "*Alceste*, *Armide*, and the Passions of the Soul"

Charles P.D. Cronin and Betje Black Klier (Orinda and Palo Alto, CA): "The True Source for Delibes's *Lakmé*"

Annie Janeiro Randall (Mills College): "'Frühling währt nicht immer, Mädchen': Cultural Work and Contested Meaning in Two Settings of Herder's *Der kurze Frühling* (1782 and 1786)"

Christopher Reynolds (University of California, Davis): "Gesualdo's Languishing Steps"

22–23 April 1995
J. Paul Getty Museum

Joint Meeting with the Pacific Southwest Chapter

Ellen King Kravitz (California State University, Los Angeles): "Schoenberg as Artist: Another Look"

Elizabeth C. Teviotdale (J. Paul Getty Museum): "A Fragmentary Cistercian Antiphonal in the Getty Museum and Its Illumination"

Alejandro Planchart (University of California, Santa Barbara): "Josquin at Work on His Lady Mass"

Michele Fromson (Berkeley, CA): "Finding and Not Finding Chant Quotations in Sixteenth-Century Polyphony"

Daniel Heartz (University of California, Berkeley): "The *Beggar's Opera* by John Gay (1728) in the Light of Its Parisian Parallel: *Opéra-comique en vaudevilles*"

Carol A. Hess (University of California, Berkeley): "John Philip Sousa's *El Capitán*: Political Appropriation and the War with Spain"

Mark Martin (University of California, Los Angeles): "'Kraft durch Freude' or 'Freude durch Leiden'? Two Versions of Anton Bruckner's Fifth Symphony"

David E. Schneider (University of California, Berkeley): "Expression in the Time of Objectivity: Bartok's First Piano Concerto and the Hungarian Approach to Neoclassicism"

John McGinnes (University of California, Santa Barbara): "Debussy's *Jeux*: Moment Form or Movement Form?"

Robert Stevenson (University of California, Los Angeles): "Musical Silhouettes Drawn by José Martí (1853-1895)"

Pacific Northwest Chapter

31 March-2 April 1995
Lewis and Clark College

Chantal Phan and Leslie Taylor (University of British Columbia): "A Poetic-Musical Analysis of Medieval Contrafacta with Extant Melodies"

Lulu Huang Chang (West Vancouver): "Performance Practices in the Collection of Southern and Northern Song Scores: The Encyclopedia of Jiu Gon Da Chen Scores"

Eleonora Beck (Lewis and Clark College): "'A starmi con le muse in Parnaso': Boccaccio's Philosophy of Music as Revealed in His *Commentary on the Divine Comedy*"

Robert Holzer (University of Washington): "Rehearing Rhetoric: Baroque Music between *Elocutio* and *Pronuntiatio*"

Peter Janson (Augustana University College): "Georg Freidrich Kauffmann's Ascension Oratorio"

Dana Lines (University of Oregon): "A Comparison of Two Editions of Giuseppe Tartini's *Art of Bowing*, with Multiple Variations on a Gavotte by Corelli"

Barbara Reul (University of Victoria): "To Be, or Not to Be Great" The *Kleinmeister* Syndrome in Germany in the First Half of the Eighteenth Century"

Mary Terey-Smith (University of Western Washington): "One Opera, Two Composers: Conti's *Don Chisciotte* in Sierra Moreno and Mattheson's *Don Quixote*"

Lisa Szeker-Madden (University of Victoria): "From West to East: Masonic Symbolism and Rhetorical Artifice in Mozart's *Die Maurefreude*, K. 471"

JoAnn Taricani (University of Washington): "Subtext and Subversion: The Hidden Political Allegory of *The Dragon of Wantley* (J. F. Lampe and H. Carey, 1737)"

Gregory Butler (University of British Columbia): "Mozart's Piano Concerto in D Major, K. 175: Unmuddying the Waters"

Kenneth DeLong (University of Calgary): "Coincident Form in Chopin's Fourth Ballade"

Glenn Colton (University of Victoria): "Completion and Antithesis in Sonata No. 6 by S. C. Eckhardt-Gramatté"

Erich Schwandt (University of Victoria): "L'Affilard's Dance Tempos: Some Misconceptions about the Precursors of the Metronome"

Stephen Valdez (University of Oregon): "Standing at the Crossroads: A Study of Robert Johnson's Signature Guitar Licks"

Don Addison (University of Oregon): "Dances with Idealizations: Kalapuya Indian Musical Cultures of Western Oregon"

Harald Krebs (University of Victoria): "Robert Schumann, Josephine Lang and 'Traumbild'"

Christopher Lyle (University of Oregon): "The Search for the Vocal Holy Grail: Register Unification of the Singing Voice—an Historical Analysis"

Virginia Hancock (Reed College): "*Der Arme Peter*: The Platen and Daumer Settings of Brahms's Op. 32"

Anne Dhu McClucas (University of Oregon): "Music for the Melodrama *Monte Cristo*"

Carol Padgham-Albrecht (University of Idaho): "Melodic Progression and Phrase Shapes: Nineteenth-Century Lessons in Musicality from the Paris Conservatory"

Jillmichelle Cosart (University of Oregon): "Ludwig Matthias Lindeman Begins a New Era of Norwegian Music"

Pacific Southwest Chapter

18 February 1995
University of San Diego

Bonnie Stallings (University of California, Los Angeles): "'Grimes Is at His Exercise' vs. 'And the Band Played On': Scene Structure in *Peter Grimes*"

Marianne Richert Pfau (University of San Diego): "*Gesamtrhythmus* in Guillaume de Machaut's Peace Motets"

Paul Humphries (Pacific Coast College): "Listening to the Side of Quiet: Aesthetic Parallels between the European Clavichord and the Chinese Qin"

Kay Lipton (University of California, Los Angeles): "Viennese *pasticcio* practice in Mozart's Vienna: Context, Reform, and Josephinian *opera buffa*"

Beverly Stein (Brandeis University): "The Rhetoric of Symmetry: Multiple Levels of Structure in Carissimi's *Jephte*"

Irene Girton (California State University, Los Angeles): "Oswald Jonas in California: A Study of the Oswald Jonas Memorial Collection at the University of California, Riverside"

19 November 1994
Saddleback College

John Koegel (Saddleback College): *Klein Deutschland*: Adolf Philipp and German-American Musical Theater in Turn-of-the-Century New York"

Frederick Lau (California Polytechnic, San Luis Obispo): "Music and Identity among the Teochew Chinese in Contemporary Bangkok, Thailand"

Patrick Rogers (Claremont, CA): "Correct, Uniform, Complete? A Bibliographic Survey of the First *Gesamtausgabe*"

Michael H. Arshagouni (University of California, Los Angeles): "Reassessing Mozart's Donna Elvira: The Marriage of *Opera seria* and *Ah! chi mi dice mai*"

Craig Russell (California Polytechnic, San Luis Obispo): "*Not Guilty*: George Harrison and the 'Lost' Beatles Album"

Noel O'Regan (University of Edinburgh): "Music as Bait in Post-Tridentine Rome"

South-Central Chapter

7-8 April 1995
Georgia State University

Stephen Shearon (Middle Tennessee State University): "Nicola Fago and the Neapolitan Musical Environment of the Early Settecento"

Ernest Harriss (University of Tennessee, Martin): "Sources of Johann Adolf Hasse's Music in Eastern Europe"

Edmund J. Goehring (University of Georgia): "The Sentimental Muse of *Opera buffa*"

Robert Lee Weaver (Centre College): "Adam Rankin and the Psalmody Controversy in Kentucky Presbyterian Churches ca. 1789-93"

Ben Arnold (Emory University): "Music at the Turn of the Century: Lancaster, Vaudeville, and the Opera House"

Marc Rice (University of Louisville): "The Alphonso Trent Orchestra: The Music and Experiences of a Territory Band"

Susan Perry (Sue Bennett College): "Saint-Saëns and the Organ: Perspectives from the Composer's Unpublished Correspondence"

David Haas (University of Georgia): "Toward a Comparative Symphonic Criticism: Tchaikovsky's Critical Practices"

Howard E. Smither (University of North Carolina, Chapel Hill): "Aesthetic Theory and Criticism of Oratorio in Victorian England"

Patrick J. Miller (University of Memphis): "A Chronology of the Works of Juan de Anchieta"

Kenneth Kreitner (Memphis State University): "The Church Music of Fifteenth-Century Spain: A Handlist of Some Archetypes"

Gregory W. Harwood (Georgia Southern University): "Literary and Musical Satire in Ravel's *L'Enfant et les sortilèges*"

James Bates (University of Louisville): "A Musical Garden: *Star Isle* by Toru Takemitsu"

Michael O'Connor (Florida State University): "Johan Rodrigues: Identifying the Musician of Las Huelgas"

Tai Wai Li (Urbana, IL): "Eternity and Human Transience: Funeral Rhetoric in Marc-Antoine Charpentier's *Lament on the Death of Queen Marie-Thérèse*"

Rocky Mountain Chapter

20-22 April 1995
Brigham Young University

John Douglas Gray (University of Colorado, Boulder): "Aspects of Oral and Written Tradition in the *Ars nova* Treatises Attributed to Philippe de Vitry"

John T. Brobeck (University of Arizona): "Notes on the Early Career of Pierre de Manchicourt"

Alan A. Luhring (University of Colorado, Boulder): "Musica ficta in Palestrina's *Missa l'homme armé*"

Laurence Libin (The Metropolitan Museum of Art, NY): "A New Paradigm for the Evolution of Musical Instruments"

Mark Davenport (University of Colorado, Boulder): "The Ayre in William Lawes's Five- and Six-Part Consort Sets"

Wallace Rave (Arizona State University): "Perrine, the Gaultiers, and Lute Music in the Time of Louis XIV"

Douglas E. Bush (Brigham Young University): "Musical and Rhetorical Exegesis in Seventeenth-Century Hamburg *Leiturgia*"

William Hoffman (Albuquerque, NM): "Bach's Recitative Self-Borrowing"

Robert Riggs (University of Utah): "Mozart's Sonata for Piano and Violin, K. 379: Perspective on the 'One-hour' Sonata"

Andrew Fowler (Round Rock, TX): "Franz Liszt's *Années de pèlerinage* as Megacycle"

John P. Ferri (Yale University): "By Whose Authority . . ."

Andrus Madsen (Brigham Young University): "Fayrfax's Marian Antiphons and the Continental Style"

Susan G. Lewis (University of Arizona): "*La Fiera di Farfà* and the 1639 Revival of *Chi soffre spera*"

Thomas Cimarusti (Brigham Young University): "*I Pagliacci*: 'Clowning' with Numbers"

Larry Shumway (Brigham Young University): "Shinto Ritual Music"

Hidemi Matsushita (Metropolitan State College, Denver): "Rentaro Taki: Japan's Pioneer in Music after the Meiji Restoration"

Bryce Rytting (Brigham Young University): "Disentangling Schenker from His Disciples"

Southeast Chapter

11 November 1994

Duke University

Brad Malani (University of North Carolina, Chapel Hill): "The Great Responsories and the Eighth-Century Night Office Lec-tionary"

Kathryn Lowerre (Duke University): "The 'first fruit offering' at Lincoln's Inn Fields: Music in Congreve's *Love for Love* (1695)"

Michael Saffle (Virginia Technical University): "Wagner's 'Letters to a Seamstress': Music History, 'Gender Dysphoria,' and the Contemporary Press"

Emily Laurance (University of North Carolina, Chapel Hill): "*The Young Convert's Pocket Companion* (1822) and Its Portrayal of New England Revivalist Folk Hymnody"

Jon Finson (University of North Carolina, Chapel Hill): "Allusion and Genre: The Slow Introduction to Schumann's Second Symphony, Op. 61"

18 February 1995

Wake Forest University

Clyde W. Brockett (Christopher Newport University): "The Tenth-Century Transmission of *Quem quaeritis* from Lotharingia and Northern France"

Lilian P. Pruett (North Carolina Central University): "Berlin MS 40015: A Hypothesis of a Genesis"

Laurence Libin (The Metropolitan Museum of Art, NY): "A New Paradigm for the Evolution of Instruments"

Candace Bailey (Louisburg College): "A New Approach to French Influence on English Keyboard Music of the Restoration"

Bonny H. Miller (Christopher Newport University): "Questions and Problems of a Concert Version of Mozart's Keyboard *Ouverture*, K. 399"

Laura Hazlett (University of North Carolina, Chapel Hill): "Giuseppe Verdi and the Genesis of the *Aida* Libretto"

Southern Chapter

17-18 February 1995

Baton Rouge

Roberta Montemorra Marvin (Marblehead, MA): "Verdi Learns to Compose: The Writings of Bonifazio Asioli"

Harry Eskew (New Orleans Baptist Theological Seminary): "The Significance of William Walker's Southern Harmony"

Donald C. Sanders (Samford University): "Early Italian Prototypes of the Classic Sonata-Rondo Form"

Jeffrey Perry: "The Ladder of Evolution and European Musical Progress"

Michael O'Connor (Tallahassee, FL): "Johan Rodríguez: Identifying the Musician of Las Huelgas"

Timothy D. Watkins (Tallahassee, FL): "Text and Narrative: The Problem of Discursive Distance in Music"

Nigel Guwee (Baton Rouge, LA): "Newly Discovered Fragmentary Sources for Treatises Attributed to Johannes Garlandia"

Regina Murphy (Tallahassee, FL): "Carnival Masquerades, Posey Dances, and *Fromajades*: Social Events in Eighteenth-Century St. Augustine, Florida"

Mary Sue Morrow (Loyola College of Music): "Musical Icons"

Jeffery Kite-Powell (Tallahassee, FL): "Notational Practices in Seventeenth-Century Organ Intabulations"

Linda Cummins and Matthew Brown (Baton Rouge, LA): "*Pelléas et Mélisande*, *Nuages*, *Le Rossignol*: Critical Concepts and Cognitive Consequences"

Reginald Jones: "Aria, Drama, and Formal Conventions in Mid Seventeenth-Century Opera: A Look at Francesco Cavalli's *La Calisto*"

Allen Scott: "Bobization and Bebization: Two Alternative Solmization Systems of the Sixteenth and Early Seventeenth Centuries"

Cheryl T. Taranto (Tuscaloosa, AL): "Political Songsters for the Presidential Campaigns of 1856 and 1860"

Jerry M. Cain (Tallahassee, FL): "Five Anonymous Sacred Concertos in Levo a Ms. Mus. 13993: A Consideration of Performance Practice Issues during the Creation of a Critical Edition"

B. Solveig Fretheim: "An Examination of Märchen and the Element of Magic in the Late Eighteenth-Century Opera"

Reeves Ely (Tallahassee, FL): "The Power of Musical Genius in Schopenhauer's *Die Welt als Wille und Vorstellung*"

Dennis C. Monk and Gregory J. Dykhouse: "Franz Asplmayr and the Viennese National Singspiel"

Southwest Chapter

12 November 1994

Southwestern University

Michael Meckena (Texas Christian University): "How Did Harry James Make Us Love Him?"

Honey Meconi (Rice University): "Hildegard of Bingen: A Hero for Our Time"

Christine Getz (Baylor University): "The Sixteenth-Century Ducal Chapel at Santa Maria della Scala in Milan"

Cecil Adkins (University of North Texas): "William Milhouse and the English Classical Oboe"

Lester Brothers (University of North Texas): "Palestrina and the Hexachord Mass Tradition: The Roman Legacy"

Robert J. Snow (University of Texas, Austin): "Some Works Attributed to Palestrina That Are Uniquely Preserved in New World Sources: The Question of Authenticity"

James Haar (University of North Carolina, Chapel Hill): "*Le muse in Germania*: Lasso's Fourth Book of Madrigals"

1 April 1995

Jarvis Christian College

Alan Houtchens (Texas A & M University): "Dvorák's Musical Postcards from Winneshiek County, Iowa, U.S. of America"

William A. Everett (Washburn University): "Mediterranean and Central-European Influences in Ivan Zajc's *Nikola Subic Zrinjski*"

Amy Graziano (University of Texas, Austin): "Claudio Monteverdi and Galileo Galilei: Parallels in Musical and Scientific Thought in the Seventeenth Century"

Mark F. Doerner (Houston, TX): "History in Music or Music in History? Prolegomena to a Theory of Romanticism"

Susan A. Kidwell (University of Texas, Austin): "The Veneration of 'Other Virgins' in Thirteenth-Century Paris"

Maritza Mascarenhas (College of the Mainland): "Elementary and Intermediate Piano Repertoire by Brazilian Composers"

Kevin E. Mooney (University of Texas, Austin): "Texas Opera: Otto Wick's *The Lone Star*"

Dorothy Keyser (University of North Texas): "Music Texts and Music Prose: *The Fugitive* as Sonata-Allegro"

Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is 1 May for the August issue and 1 December for the February issue. Notices of meetings should be sent to Barbara R. Hanning, Editor, *AMS Newsletter*, 410 Riverside Drive, New York, NY 10025.

Orientalism Festival (concerts, lectures, exhibit), 16–18 February 1996, Brooklyn, NY. Address: The Brooklyn Philharmonic, 30 Lafayette Ave., Brooklyn, NY 11217; (718) 636-4137.

De-Centering the Renaissance: Canada and Europe in Multi-Disciplinary Perspective, 1350–1700, 7–10 March 1996, Toronto, Ontario. Address: Germain Warkentin, Centre for Reformation and Renaissance Studies, Victoria University (University of Toronto), Toronto, Ontario M5S 1K7, Canada.

Australia, North America, and the Pacific: Where Have We Been, Where Are We Headed?, 8–9 March 1996, Vancouver, B.C. Address: Professor Bob Williams, President, Australian Studies Association of North America, Department of Political Science, University of Waterloo, Waterloo, Ont. N2L 3G1 Canada; <rwilliam@watarts.uwaterloo.ca>.

Sonneck Society for American Music, Annual Meeting, 20–24 March 1996, Washington, DC. Address: Wayne D. Shirley, c/o Music Division, Library of Congress, Washington, DC 20540.

Virgil Thomson Centenary (concerts, lectures, films, exhibit), 29–31 March 1996, Brooklyn, NY. Address: The Brooklyn Philharmonic, 30 Lafayette Ave., Brooklyn, NY 11217; (718) 636-4137.

Tonal Structures in Early Music, 29–30 March 1996, Philadelphia, PA. Address: Cristle Collins Judd, Music Dept., University of Pennsylvania, 201 S. 34th St., Philadelphia, PA 19104-6313; (215) 898-7544; <cjudd@sas.upenn.edu>.

Musical Sources in the Iberian Peninsula (ca. 1250–ca. 1550), International Symposium, 1–3 April 1996, Lleida, Portugal. Address: Màrius Bernardó, Universitat de Lleida, Laboratori de Musicologia/Secció d'Art, Pl. Victor Siurana 1, 25003 Lleida; fax: (73) 70 20 62.

Wagner: Opera and Cultural Practice, 5–6 April 1996, Ithaca, NY. Contact: Arthur Groos <abg3@cornell.edu>.

American Bach Society, Biennial Meeting, 12–14 April 1996, Berkeley, CA. Address: Michael Marissen, Department of Music, Swarthmore College, Swarthmore, PA 19081-1397.

International Society of Fine Arts, Aesthetics, and Phenomenology conference on *Creative Impulse: Expression and Form*, 17–19 April 1996, Cambridge, MA. Address: M. E. Kronegger, OHB, Michigan State University, East Lansing, MI 48824.

Society for Seventeenth-Century Music, Annual Conference, 18–21 April 1996, Wellesley, MA. Address: Vincent J. Panetta, 84 Standish Rd., Wellesley Hills, MA 02181; <jpanetta@lucy.wellesley.edu>.

Renaissance Society of America, Annual Meeting, 18–21 April 1996, Bloomington, IN. Address: Renaissance Society of America, 24 West 12 St., New York, NY 10011.

British Musicology Joint Annual Conference of the Royal Music Association, the Society for Music Analysis and Critical Musicology, 18–21 April 1996, London, England. Address: Mark Everist, Department of Music, King's College London, The Strand, London WC2R 2LS, UK; <m.everist@bay.cc.kcl.ac.uk>.

Music and Dance in Images of Popular and Courtly Feasts: Southern Europe, 1500–1750, International Council for Traditional Music, Study Group for Musical Iconography: Eighth International Meeting, 14–19 May 1996, Burgos, Spain. Address: Dr. Maria Antonia Virgili, Musicologia, Facultad de Filosofia etc., University of Valladolid, Pza. de la Universidad, s/n., E-47002 Valladolid, Spain; tel. +34/83/423000 Ext. 4014; fax +34/83/423007; <Antonia_Virgili_mus@cpd.uva.es>.

American Musical Instrument Society, Twenty-Fifth Annual Meeting, 16–19 May 1996, Vermillion, SD. Address: John Koster, The Shrine to Music Museum, 414 East Clark St., Vermillion, SD 57069.

Speaking of History: Dance Scholarship in the 1990s, Annual Meeting of the Society of Dance History Scholars, 13–16 June 1996, Minneapolis, MN. Address: Rebecca Harris-Warwick, Music Dept., Cornell University, Ithaca, NY 14853; <rh14@cornell.edu>.

Seventh Biennial Conference on Baroque Music, 4–7 July 1996, Birmingham, England. Address: John Whenham, Music Department, University of Birmingham, Edgbaston, Birmingham B15 2TS, UK; <e.j.whenham@bham.ac.uk>.

International Conference on Medieval and Renaissance Music, 5–9 July 1996, Southampton, England. Address: Daniel Leech-Wilkinson, Department of Music, University of Southampton, Southampton SO17 1BJ, UK; <dlw@soton.ac.uk>.

Music in Eighteenth-Century Britain, July 1996, Cardiff, Wales. Address: Sarah McCleave, Department of Music, University of Wales Cardiff, Corbett Rd., Cardiff CF1 3EB, UK.

Dance to Honor Kings: Sources for Court and Theatrical Dramatic Entertainments, 1690–1740, 22–24 August 1996, London, England. Address: Dance Conference King's, c/o Department of Music, King's College London, The Strand, London WC2R 2LS, UK.

Franz Berwald (1796–1868): Bicentenary Conference, early September 1996, Stockholm, Sweden. Address: Mrs. Margareta Rörby, c/o Kungl. Musikaliska akademien, Blasieholmstorg 8, S-111 48 Stockholm; fax: +468 6118718.

Medieval Music Sources in Austria, 30 September–5 October 1996, Vienna, Austria. Address: Dr. Walter Pass, Institut für Musikwissenschaft der Universität Wien, Universitätstrasse 7, A-1010 Wien, Austria.

The Bethlehem Conferences on Moravian Music: Johann Friedrich Peter (1746–1813), His World and Beyond, 24–27 October 1996, Bethlehem, PA. Address: Moravian College Music Department, 1200 Main St., Bethlehem, PA 18018; (610) 861-1686; <mecat01@moravian.edu>.

Society for Ethnomusicology, Forty-First Annual Meeting, 30 October–2 November 1996, Toronto, Canada. Joint meeting with the Canadian Society for Traditional Music. Address: Beverly Diamond, Music Department, York University, 4700 Keele St., North York, Ontario, Canada M3J 1P3; <bdiamond@yorku.ca>.

The Percussive Arts Society, International Convention, 20–23 November 1996, Nashville, TN. Address: Dr. Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187; fax (708) 752-5341.

Handel and His Rivals, Conference of the Handel Institute, 30 November–1 December 1996, London, England. Address: Prof. Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham B15 2TT.

The Sonneck Society for American Music, Twenty-Third National Conference, 5–9 March 1997, Seattle, WA. Address: Larry Starr, 7757 29th Ave. NE, Seattle, WA 98115; <Lstarr@uwashington.edu>.

“L'aere è fosco, il ciel s'imbruna.” Arts and Music in Venice between the End of the Republic and the Congress of Vienna, International Congress of the Fondazione Ugo e Olga Levi—Venezia, 10–12 April 1997, Venice, Italy. Address: Prof. Giulio Cattin, Fondazione Ugo e Olga Levi, Palazzo Giustinian Lolini, San Marco 2893, 30124 Venice, Italy; tel. +041/786711; fax +041/786751.

Brahms the Contemporary: Perspectives on Two Centuries, Boston, 17–20 April 1997. Address: John Daverio, Boston University School for the Arts, Music Division, 855 Commonwealth Ave., Boston, MA 02215.