

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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AUGUST, 1996

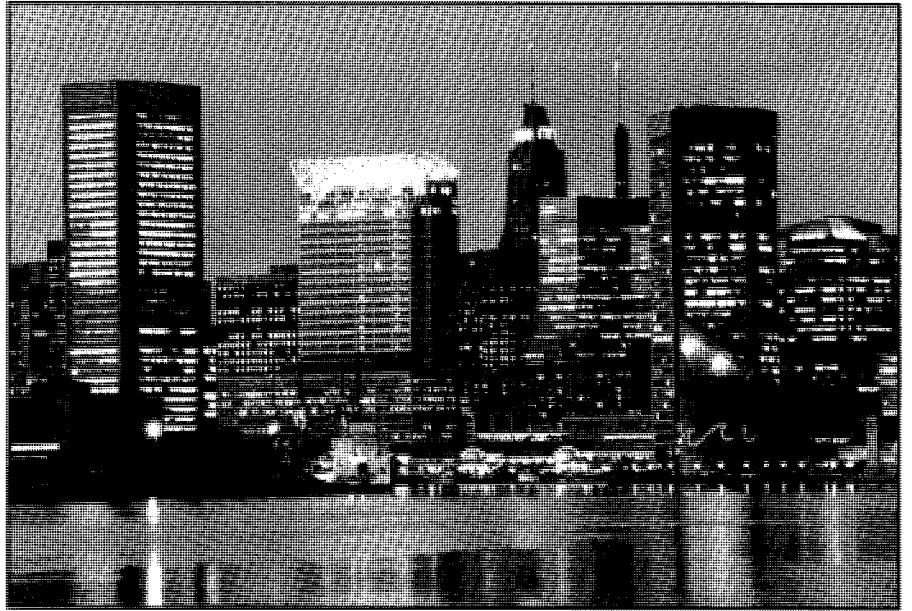
BALTIMORE—1996

Baltimore, a city on the Chesapeake Bay founded in 1729 and incorporated in 1797, last hosted the American Musicological Society in 1988, when the success of the AMS Scholarship Fund Drive was celebrated. The city will again be the site of the Sixty-Second Annual Meeting from Thursday, 7 November through Sunday, 10 November. 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 will serve as host institutions.

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.

Program. The AMS Program Committee, John Nádas, Chair, has put together a particularly expansive series of thirty-seven daytime and four evening sessions. In addition to more traditional sessions on single composers such as Lassus, Monteverdi, Still, Strauss, and Schoenberg, other sessions will consider "Texts and Contexts of Romantic Song," "The Aura of Authenticity," "The Ideology of Modernism," and "Ethnic Appropriations." Other subjects range from medieval chant to various aspects of opera, rock music, and hip-hop. The program also pays attention to "Music and Politics," "Courtly and Cloistered Women in Music," and "What's Up Doc?: Film as Musicology." Of special interest is the session "Revisiting the Workshop of Howard Mayer Brown," which honors the memory of one of our most distinguished members.

Concerts. The Performance Committee, Alex Blachly, Chair, has announced that the Society will sponsor two daytime recitals: Jocelyn Stewart, harpsichord, "The Feminine Touch: Women Harpsichord Composers 1685-1785" (featuring music by Jacques de la Guerre, Agnesi, Martinez, and D'Augenbrugg) on Thursday at 12:45 p.m. and Ronn McFarlane, lute, "German Lute Music at the Time of Bach" (featuring music of Weiss, Kellner, and Bach) on Friday at 12:45 p.m.



Middleton Evans

Inner Harbor Skyline, Baltimore, Maryland, Site of the 1996 Annual Meeting

The Society will also support a number of concerts in the greater Baltimore area during the meetings by brokering tickets and providing transportation. Verdi's *Falstaff* will be performed by the Peabody Opera on Thursday evening, 7 November at 7:30 p.m. The Baltimore Symphony Orchestra conducted by David Zinman will present an all-Beethoven concert on the evenings of 7, 8, and 9 November at Meyerhoff Hall. The program includes the Symphony No. 5 and Violin Concerto featuring Christian Tetzlaff. On Saturday, 9 November at 12:30 p.m. at the Meyerhoff, the chorus and orchestra of the Baltimore Choral Arts Society, Tom Hall conductor, will give the local premiere of Robert Levin's completion of the Mozart *Requiem*. Before the work is performed, Mr. Levin will present an illustrated lecture comparing his version with those of Sussmayr, Beyer, and others. The Baltimore Consort will present a program of English Ballads on Saturday evening at 8:00 p.m. at the Walters Art Gallery.

Special Events. Baltimore is a great location for eating and sightseeing, and the Local Arrangements Committee has attempted to make a number of opportunities available to our guests. Two special events of note include a seafood buffet dinner on Friday at Phillips Restaurant, Harborplace (\$22.50 includes tax, gratuity, and soft drink) and the now-fabled AMS Ball on Saturday evening, featuring the extraordinary Chris Vadala Jazz Quartet from The University of Maryland, College Park. Two interesting exhibitions have also been planned: one of medieval manuscripts at Evergreen House, a charming small theater designed by Léon Bakst, creator of sets and costumes for Diaghilev's *Ballets Russes*, and the other of political songs at the Garrett Library of The Johns Hopkins University.

AMS 50 Benefit. Members of the Society are cordially invited to renew their support of AMS 50 by contributing \$50 or

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Phoenix—1997 Call for Papers

The 1997 Annual Meeting of the American Musicological Society will be held in Phoenix, Arizona, from Thursday, 30 October, to Sunday, 2 November. The Program Committee welcomes proposals for papers in all scholarly areas of musical inquiry.

Abstracts of papers to be considered for inclusion on the program must be submitted by **15 January 1997** to the Chair of the Program Committee, Martha Feldman, Department of Music, University of Chicago, 1010 East 59th Street, Chicago, IL 60637. Abstracts must not exceed 250 words and must be printed in a readable typeface (no smaller than 10 point) on one 8 1/2-by-11-inch page, or on size A4 paper. At the bottom of the abstract should appear the author's name, institutional affiliation or city of residence, and full return address, including e-mail address and fax number where possible. Seven copies on which the author is not identified should be sent along with the original. The committee's initial reading and ranking of the proposals will be made on the basis of the anonymous abstracts. Only one submission per author will be considered. Authors who read papers at the 1996 Annual Meeting may not submit proposals for the 1997 Meeting.

Authors residing outside North America may use the fax number (312) 753-0558 to send **only** the original, from which the additional anonymous copies will be reproduced in Chicago. Abstracts from authors residing within the U.S.A. should also include a self-addressed, stamped postcard that can be returned as notification of the Committee's receipt of the proposal; all other authors will be notified of receipt via e-mail or fax.

Individual proposals. At this Annual Meeting (1997), as in Baltimore (1996) and New York (1995), the duration of papers will be limited to 20 minutes. This shorter length is designed to leave more time for questions and discussion, not to increase the number of papers. Abstracts should represent the talk as fully as possible: successful abstracts typically state the research findings, substantiate them, and indicate their significance. Moreover, abstracts will be judged on their sharpness of focus and clarity of prose. The

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 **15 November**. 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. Please also note that payment of 1996 dues by 15 November will ensure that your listing appears in the 1997 *Directory*.

Program Committee will group the accepted individual proposals into appropriate sessions. If a submission is not an individual proposal, the person submitting it should clearly label it as belonging to one of the categories discussed below. (Abstracts are confidential and may be revised for the booklet distributed at the Meeting.)

Formal sessions. Members may propose entire formal sessions consisting of four 20-minute papers, or half sessions of two 20-minute papers, devoted to a single topic. The organizer should set out the rationale for the session, explaining the importance of the topic and the proposed grouping of papers, in a 250-word cover letter, and should include with this an abstract for each paper conforming to the guidelines above. However, each abstract will be evaluated individually and the Program Committee reserves the right to reconfigure the make-up of any session proposed under these guidelines as it sees fit.

Panel discussions. The Program Committee also invites proposals for more informal panel discussions devoted to issues of general interest that are amenable to an exchange of ideas in a public forum. These sessions may examine a central body of scholarly work or a methodological theme. Rather than formal papers, they should include brief position papers by the participants of *not more than 10 minutes* each and leave ample time for discussion by panelists and audience. (In terms of time, panel discussions are to be considered equivalents of the full/half sessions noted above.) The submission procedure differs from that for formal sessions: organizers of panel discussions should submit the names of all panelists in a one-page prospectus that outlines the issues, clarifies the rationale behind the proposal, and explains why each panelist has been chosen. Such a proposal will not be vetted anonymously, and the entire proposal will be considered as a group only (with no substitutions by the Program Committee). Organizers of panel discussions may not also read a formal paper in the same year or the preceding one, but panelists may.

Study sessions. In addition to the panel discussions, informal study sessions may take place in the evenings. Proposals for reports on research in progress should describe the format envisioned for the display or report. (Lecture-demonstrations should be proposed to the Performance Committee.) The organizers of such events should submit a general prospectus with summaries of the individual contributions or a description of the activities envisioned. These sessions are not to be considered displaced day sessions; full, formal papers are deemed inappropriate here. Nothing originally proposed for a day session will be reassigned or accepted as an evening study session.

Submissions that do not conform to the guidelines outlined above will not be considered.

Society Election Results

The results of the 1996 election for AMS Officers and Board of Directors are:

Vice-President: Jesse Ann Owens

Directors-at-Large:

Charles M. Atkinson
Christopher A. Reynolds
Susan Youens

A total of 643 ballots were received, of which 11 could not be counted because their senders were not identified.

Address Changes

The 1997 *Directory* will go to press on November 15. Members who have noticed errors in their listings in the current *Directory* are urged to submit corrections to Jacqueline Bruzio at the Society's main office. Please keep in mind that e-mail addresses need to be written very carefully, with the letter "l" and the number "1" clearly distinguished. If an e-mail address is case sensitive, that should be indicated. Corrections for the *Directory* may also be sent via e-mail to <ams@mail.sas.upenn.edu>.

AMS Newsletter Address and Deadlines

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

Virginia Hancock
Editor, AMS Newsletter
Department of Music
Reed College
Portland, OR 97202

The AMS *Newsletter* is published twice yearly by the American Musicological Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back issues should be directed to:

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Presidential Message

Parody powerfully calls into question the beliefs and practices of others, their intellectual rationale, even their integrity. To be successful a parody must tread gingerly around the boundaries of good taste, leaving its audience in a state of uncomfortable—but stimulating—uncertainty. It is, after all, the stylistic plausibility of Mozart's *Ein musikalischer Spass*, the alter-ego of his *Eine kleine Nachtmusik*, that makes the parody so hilarious, not the moments in which the composer flouts the prevailing style by resorting to outrageous clinkers.

This spring two very successful parodies received considerable attention. One was a letter, circulated widely on the internet, supposedly written by a newly minted Stanford Ph.D. in eighteenth-century literary studies in search of academic employment. Its jargon-ridden description of a thesis on piracy and homoeroticism was just plausible enough, until its absurd linkage of Mary Woolstonecraft and *The Pirates of Penzance*, that the writer apparently was offered several on-campus interviews. The other was an article entitled "Transgressing the Boundaries: Toward a Transformative Hermeneutics of Quantum Gravity" written by Alan Sokol, Professor of Physics at New York University, which actually appeared in one of the most prestigious journals in cultural studies, *Social Text*. Sokol's call for "a future post-modern and liberatory science" had been accepted for publication by an "editorial collective" that failed to have his tongue-in-cheek essay vetted by someone who could evaluate its scientific cogency. Sokol revealed his hoax in an article in *Lingua Franca*, the academy's answer to the *National Enquirer*. The story soon found its way to the front page of *The New York Times*, a newspaper ever more delighted to pounce on what it refers to as "the excesses of the academic left."

There are several cautionary lessons here. To begin with, we must all monitor carefully our dependence on private professional languages. We should never forget that, however defined and nuanced, one person's professional language is another one's jargon. Scholarly writing does not gain from being viewed as inaccessible, arcane, even obfuscating by the general public. Yet a nostalgic invocation of Strunk and White's *The Elements of*

Style is insufficient, even if graduate students in musicology should be encouraged to give the works of the Strunks, father and son, pride of place.

To the extent that we enter into a world of scholarship that depends on a body of common readings and shared concepts, however, we will inevitably adopt the language in which that world is constructed. Professional speech, whether it invokes Schenkerian analysis, anthropological ideas, Foucauldian approaches, or queer theory, provides a powerful way of communicating with our intellectual peers. The worry is that we may become so obsessed with our constructs that the reassuring presence of a congenial professional language will isolate us not only from the general public and some of our peers but also from clear thinking itself. In the wake of the *Social Text* fiasco, the editors of *Critical Inquiry* here at The University of Chicago spent a considerable amount of time asking themselves whether it could happen here. . . . We all need to ask that question.

But there is another lesson to be learned. Parody trivializes its object. It thrives on intolerance. It assails the integrity of others by demonstrating that the boundaries of good taste can be crossed with impunity. A successful parody invites us to dismiss as unworthy of our attention ideas or methodologies that we find alien.

Yet, in a field undergoing as much change in its paradigms as musicology is today, we need to believe in the integrity of our colleagues, however much their private professional languages may differ from our own. We need to believe that the thinking of those with whom we disagree is more complex than the parodies of that thinking we are prone to substitute for the original. Puncturing inflated intellectual balloons is an honorable enterprise, to be sure, and I have tried to do my share. But the last thing we need is an American Musicological Society (or, indeed, an American society) of hermetically sealed and mutually distrustful camps, each wrapped in its own self-righteousness.

This autumn in Baltimore I propose we each make an effort to attend several sessions of papers by colleagues whose work embraces fields of which we are ignorant or methodologies with which

we are uncomfortable. The Program Committee, under the exemplary direction of John Nádas, has given us a cornucopia of riches from which to choose. A national meeting allows access to the diversity of scholars and opinions that this Society represents. And that diversity continues to be our greatest strength.

Some effort will be needed, for Baltimore promises to offer ample distraction. Carl Schmidt and Susan Forscher Weiss, with their colleagues throughout the community, are assembling a terrific package of associated events, and the Performance Committee, under the direction of Alex Blachly, promises attractive and instructive artistry. The Board of Directors had a fine visit to the city (and the excellent Omni hotel) in March, and I can assure you about the continuing high quality of the oysters and crab cakes in the area.

At that meeting, the Board of Directors, after considering bids from four major university presses, voted to negotiate a contract for the publication of the *Journal of the American Musicological Society* with The University of Chicago Press. Those negotiations are currently under way, and we hope that by the time this *Newsletter* appears they will have been successfully concluded. In that case, the Press will begin publication of the *JOURNAL* with Volume L (1997).

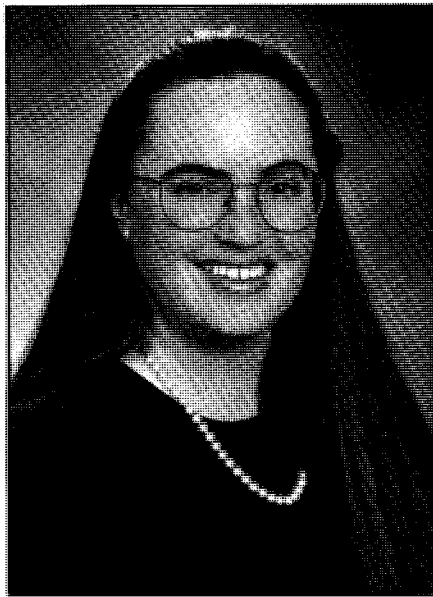
The appearance of the final five-year cumulation of *Doctoral Dissertations in Musicology* has been slower than we had hoped, but I have been assured that it will be available soon. In the meanwhile, I am pleased to announce that Thomas J. Mathiesen and his colleagues at the Thesaurus Musicarum Latinarum at Indiana University's School of Music are developing plans for DDM-Online. Their efforts are fully supported by the Society's Committee on Technology. All new dissertation topics, dissertations completed, and general inquiries should be sent to Thomas J. Mathiesen, Doctoral Dissertations in Musicology, School of Music, Indiana University, Bloomington, IN 47405.

See you all in Baltimore!

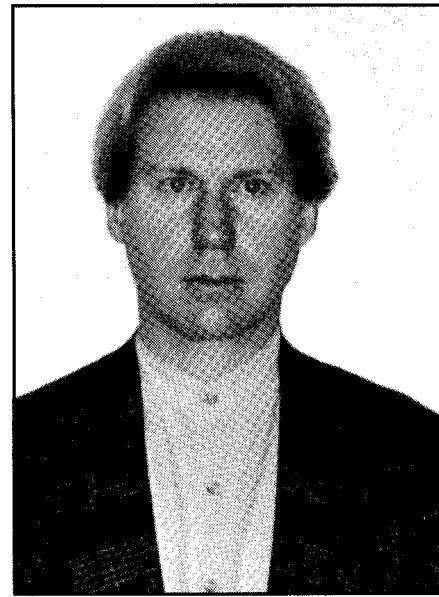
—Philip Gossett



Todd Borgerding
AMS 50 Fellow



Mary Davis
Honorary AMS 50 Fellow



Albin Zak
AMS 50 Fellow

Awards and Prizes

Four members of the Society won Guggenheim Fellowships this year. They are Wye Jamison Allanbrook (University of California, Berkeley), "Comic Mimesis in Late Eighteenth-Century Instrumental Music"; Anna Maria Busse Berger (University of California, Davis), "The Role of Memory in Notre-Dame Polyphony"; Fredric Woodbridge Wilson (The Pierpont Morgan Library, NY), "Victorian Theatrical Publishing"; and Bell Yung (University of Pittsburgh), "Cantonese Narrative Songs."

Margaret Notley (Katonah, New York) received an NEH Fellowship for College Teachers and Independent Scholars for "The Inception of Brahms's Late Style: Music and Culture in the Twilight of Viennese Liberalism." Notley was also offered an ACLS Fellowship for the same project. Another NEH Fellowship went to Wendy Heller for her project "Chastity, Heroism, and Allure: Women in the Opera of Seventeenth-Century Venice."

An NEH Fellowship for University Teachers went to M. Elizabeth C. Bartlet (Duke University) for "Rameau and the Changing Nature of the *Tragédie en musique*: The Case of *Dardanus*."

The Committee on Scholarly Communication with China has awarded Su Zheng (Wesleyan University) a 1996-97 Fellowship from the National Program for Advanced Study and Research in China. Her project is "The Gendering of Music and Women's Musical Traditions in Modern China."

Renée Chérie Clark (University of Illinois, Urbana-Champaign) has been awarded the 1996 Ralph Vaughan Williams Research Fellowship, which was created in 1985 by the Carthusian Trust to encourage scholars in the United States and Canada interested in doing scholarly work on the music of Vaughan Williams. Clark's research will deal with the relationship between text and music in the late vocal works of the composer.

Iain Fenlon (King's College, Cambridge) has been awarded a British Academy Research Readership for 1996-98, allowing him to work full-time on his project, "Music, Liturgy, and Ceremony in Renaissance Venice."

The American Bach Society granted the 1996 William H. Scheide Award, presented every two years for a publication by a scholar in the early stages of his/her career, to Michael Marissen for his book, *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos* (Princeton University Press).

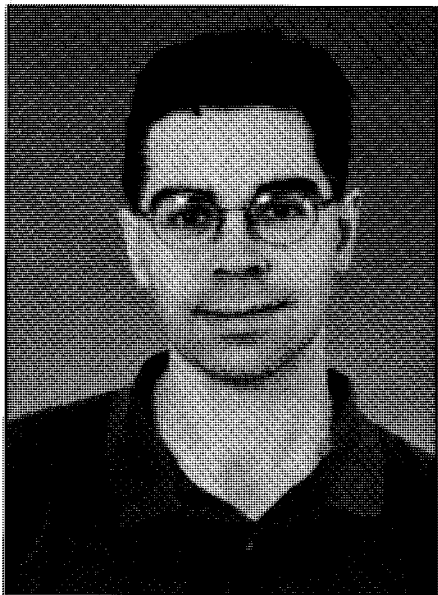
Nancy B. Reich (Hastings-on-Hudson, NY) is the recipient of the Robert-Schumann-Prize 1996, which was presented to her in May in Zwickau, where she delivered the opening lecture at the "Clara Festival," part of a series of events commemorating the hundredth anniversary of the death of Clara Schumann on 20 May 1896. Ms. Reich was invited to participate in several of these events, including a symposium in Heidelberg in early June, where she spoke on "The Influence of Clara Schumann on Nineteenth-Century Musical Life."

AMS 50 Fellowship Awards

Six doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1996-97. (Because of other opportunities, two have decided to become Honorary Fellows.) All six are given here: Todd Borgerding (University of Michigan, Ann Arbor), "The Motet and the Expression of Spanish Religiosity, 1550-1610"; Susan Boynton, *Honorary Fellow* (Brandeis University), "Glossed Hymns in Eleventh-Century Continental Hymnaries"; Mary Davis, *Honorary Fellow* (Harvard University), "*Esprits gaulois*: Erik Satie's *Sports et divertissements* in Context"; Simon Morrison (Princeton University), "Russian Opera and Symbolist Poetics"; David E. Schneider (University of California, Berkeley), "Expressions in the Time of Objectivity: Nationality and Modernity in Five Concertos by Béla Bartók"; Albin Zak (City University of New York Graduate School), "The Poetics of Rock Composition: Multitrack Recording as Compositional Practice." Formal presentations of this year's awards will be made at the Annual Meeting in Baltimore.

The Noah Greenberg Award

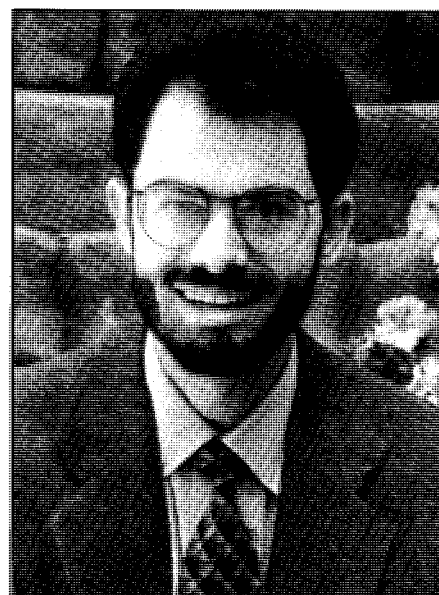
Applications are solicited for the Noah Greenberg Award of the American Musicological Society. The award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing and fostering outstanding contributions to historically aware performance and to the study of historical performing practices. The Award may subsidize the publication costs of articles, monographs, or editions, as well as public performance,



Simon Morrison
AMS 50 Fellow



Susan Boynton
Honorary AMS 50 Fellow



David E. Schneider
AMS 50 Fellow

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 in triplicate by 1 March 1997 to Professor Eva Linfield, Chair, Noah Greenberg Award Committee, Department of Music, Colby College, Waterville, ME 04901. For a fuller description of the guidelines consult the Society's *Directory*, but note that the committee chairperson is now different.

Report of the Publications Committee

The Publications Committee met twice since the last report in these pages. Its principal business has been twofold: first, to monitor the status of the two publications series under the aegis of the Society—*AMS Monographs* and *Music in the United States of America (MUSA)*, the latter a project that falls more narrowly under the purview of the Committee on the Publication of American Music (COPAM). See the report of Richard Crawford, Chair of COPAM, which appears elsewhere in this *Newsletter*.

The second ongoing obligation of the Publications Committee is to consider applications, submitted by publishers, requesting subventions for musicological works that they have made a firm commitment to publish. Since the last report, the Committee has recommended to the Board of Directors, and the Board has approved, the award of subventions toward the publication of the following items:

Robert Kendrick, *Nuns and Their Music in Early Modern Milan* (Oxford University Press)

Ralph Locke and Cyrilla Barr, editors, *Cultivating Music in America: Women Patrons and Activists* (University of California Press)

Jesse Ann Owens, *Composers at Work: The Craft of Musical Composition 1450–1600* (Oxford University Press)

László Somfai, *Bela Bartók: Composition, Concepts, and Autograph Sources* (University of California Press)

The first three subventions occurred during fiscal year 1994–95. The last is the first subvention approved for fiscal year 1995–96; others are still under consideration as this *Newsletter* issue goes to press.

For information concerning subventions or any other activity of the Publications Committee, please write to Douglas Johnson, Chair, 161 Washington Avenue, Milltown, NJ 08850.

—Douglas Johnson

Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for assignment to specific committees. Interested persons should write Philip Gossett, President, AMS, Department of Music, University of Chicago, 1010 E. 59th St., Chicago, IL 60637, and are asked to name the committee, enclose a *curriculum vitae*, and identify their area(s) of specialization.

Clara Schumann Centennial Celebrated

To commemorate the death of Clara Schumann on 20 May 1896, a series of events took place in Europe this Spring, including an International Clara Schumann Symposium in Vienna (22–24 April) and a Music Festival in her honor in Zwickau (16–19 May). Nancy B. Reich, a member of the Society and eminent Clara Schumann scholar, was invited to participate in many of these events, including ceremonies at the grave of Clara Schumann in Bonn on the anniversary itself, and the opening of the Clara Schumann Exhibit in that city. She also gave the pre-concert talk at a special concert presented by Schumannhaus Bonn and broadcast by Radio Cologne.

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.

Calls for Papers

Garland Publishing announces a new series of edited volumes of critical, analytical, and cultural-historical work on **Twentieth-Century Music**. The series will provide a forum for scholars to approach topics of current interest from a range of backgrounds and methodologies. Three goals stand out: to represent new and provocative thought and scholarship, to shape arguments in a manner open to scholars in other disciplines, and to place music in a broader cultural and historical context. Books in the series will focus on themes such as: institutions, locales, and regions; composers, movements, and styles; performance, the audience, and reception; gender and sexuality; cross-cultural music; music and technology; popular music, high/low crossovers. Proposals should include a description of the topic and an indication of potential contributors. Please direct inquiries and submissions to the general editor, Professor Joseph H. Auner, Department of Music, State University of New York, Stony Brook, NY 11794-5474; (516) 632-7330; <jauner@ccmail.sunysb.edu>; or to Leo F. Balk, Vice-President, Garland Publishing, Inc., 717 Fifth Avenue, New York, NY 10022-8101; (212) 751-7447; fax (212) 308-9399; <leobalk@aol.com>.

Early Keyboard Journal, a refereed publication with international circulation, welcomes submissions on all topics related to keyboards (repertory, organology, performance practices, composers, and sources) up to ca. 1850. Articles should have original content and should not have been published previously. Please submit articles for consideration in three typed and double-spaced copies, conforming to the University of Chicago *Manual of Style*, 13th edition. Address: Lilian P. Pruett, Editor, 343 Wesley Drive, Chapel Hill, NC 27516-1520.

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

The **Journal for Seventeenth-Century Music**, 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 Street, New Haven, CT 06511. Guidelines for contributors, similar to those for *JAMS*, may be found on the *JSCM* home page, <<http://www.scm.harvard.edu/jscm/Welcome.html>>. Inquiries may be directed to <ksyr@cc.rochester.edu>.

The **Sonneck Society for American Music** will hold its annual conference on 5-9 March 1997 in Seattle, Washington. 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. Papers should be timed to last no longer than 20 minutes and performances not more than 30 minutes. For papers and performances, submit five copies of a proposal (500 words maximum) and five copies of an abstract in suitable form for publication in the conference program (100 words maximum); performers should also send five copies of an audio cassette tape. Your name should appear on only one copy of your proposal, abstract, and/or cassette. Please also include a list (one copy only) of any audiovisual equipment you will need, and two self-addressed, stamped envelopes. The Program Committee requests that 1996 presenters not submit proposals for the 1997 conference. 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.

The University of Kansas Department of Music and Dance will host an **International Conference on Mexican Music**, 14-16 February 1997, as part of the University's 1997 spring-term *Fiesta de la cultura Mexicana*. The Department invites papers of no more than 20 minutes on topics related to Mexican music of all types and periods. The conference will be conducted in English, but Spanish presentations will be considered. Submit a one-page abstract by 15 September 1996, or direct questions to: Professor Paul Laird, Department of Music and Dance, 452 Murphy Hall, University of Kansas, Lawrence, KS 66045-2279; (913) 864-3206; <plaird@falcon.cc.ukans.edu>.

The **Society for Seventeenth-Century Music** will hold its Fifth Annual Conference on 11-13 April 1997 at Florida State University, Tallahassee, Florida. The Program Committee solicits proposals on all aspects of seventeenth-century music and musical culture. In addition to topics directly concerned with music history, we welcome those dealing with other fields (e.g., literature, the visual arts, other performing arts, other aspects of cultural history) as they relate to music. Any national focus or methodology will be welcome. We encourage presentations in a variety of formats, such as papers, lecture-recitals, demonstrations, workshops, seminars, and roundtable sessions. In general, papers will be limited to 20 minutes (not including discussion) and lecture-recitals to 45 minutes. Requests for additional time will be considered but must be justified in the proposal. Only one abstract will be con-

sidered from any individual, and 1996 presenters should not submit proposals for 1997. Abstracts will remain anonymous until the final formulation of the program. The Committee will notify submitters of the results around mid-January.

Guidelines for abstracts: 1) Limit the length to no more than two pages. 2) For conventional papers, an abstract should include a clear statement of the issue or issues being explored, the methodology used, and the conclusions. For seminars or other less conventional formats, the abstract should give as much information as possible; we encourage early submission of such abstracts so that the Committee might have an opportunity to request additional information. 3) State any anticipated needs for equipment at the end of the abstract. 4) Send five copies: one identified with name, address, telephone, fax and e-mail address (as applicable), and four anonymous, postmarked by 1 October 1996. 5) Do not send tapes or other supporting material at this time. 6) Abstracts from outside the United States may be sent by fax (one copy only) to Lois Rosow, SSCM Program Committee Chair, at (614) 292-1102. Address: School of Music, Ohio State University, 1866 College Road, Columbus, OH 43210-1170.

The **Società Italiana di Analisi Musicale (SIAM)**, established in 1989, welcomes new members and solicits submissions from the American musicological community for its quarterly journal, *Analisi: Rivista di teoria e pedagogia musicale* (Ricordi). For further information and a sample copy of the publication, write to: Redazione "Analisi," Via Berchet 2, 20121 Milan, Italy.

The **American Musical Instrument Society** invites proposals for presentations at its twenty-sixth annual meeting, to be held in Washington, DC, 15-18 May 1997. The theme of the conference will be "Musical Instruments: Perspectives from a Quarter Century of the AMIS." To take stock of the field of musical instruments since the Society's organizing meeting in Washington, DC in 1972, the Program Committee is especially interested in quarter-century perspectives in the areas of collections and collecting, conservation (and copies), performance practices, and studies from diverse research approaches. As always, the Committee welcomes proposals not only on the theme but also for papers, lecture-demonstrations, or panel discussions on a broad range of topics relating to the Society's goal to study the history, design, and use of musical instruments in all cultures and from all periods. Individual presentations should be limited to 20 minutes. Please send three copies of a typed abstract, not to exceed 250 words, accompanied by a short biography of 75 words or less, and a list of any required audio/visual equipment, by 1 October 1996 to Cynthia Adams Hoover, NMAH 4127, MRC 616, Smithsonian Institution, Washington, DC 20560; fax (202) 786-2883.

Signs: Journal of Women in Culture and Society seeks submissions for a special issue on Feminisms and Youth Cultures scheduled for publication in spring 1998. In this case, youth indicates persons ages thirteen to thirty, in contemporary or historical cultures. The editors welcome submissions that are 1) based on independent or collaborative research conducted by, about, and/or within youth communities and 2) textual analyses (widely defined) of popular culture produced by youth from a wide range of racial, ethnic, religious, and national origins. This special issue might include articles that address such relevant youth-culture topics as the incorporation or resistance of/to dominant ideologies and institutions; varying meanings and functions of feminisms; expressions of consciousness inflected by race, class, gender, nationality, sexuality, and religious training in popular culture. Submit articles (five copies) no later than *31 January 1997* to *Signs*, "Feminisms and Youth Cultures," Box 354345, University of Washington, Seattle, WA 98195-4345. Please observe the guidelines in the "Notice to Contributors" printed in the most recent issue of the journal.

A conference and exhibit, *The Heyday of the Piano in Musical Life*, are being planned to take place in the year 2000 at the Smithsonian Institution, Washington, DC, along with adaptations of both the exhibit and conference at other sites around the country. The event will interpret the history of the piano as a cultural institution during the nineteenth and early twentieth centuries, when the instrument was ubiquitous in Western musical life, and will trace the piano in all its social and musical functions, across boundaries of geography, social class, gender, race, age, repertory, training, and skill. Special emphasis will be given to the piano as an agent connecting cultural life at the centers of Western power to the lives of people in towns and rural areas, in the lower classes, in the Americas, and outside the West. The events are being planned far enough in advance to allow interested scholars to pursue new research ideas. In the interest of presenting broad treatments of the histories of musical/social practices associated with the piano, the organizers welcome proposals for collaborative work involving scholars from different disciplines or specialties. Inquiries and preliminary proposals may be addressed either to James Parakilas, Music Department, Bates College, 75 Russell St., Lewiston, ME 04240, (207) 786-6138, <jparakil@abacus.bates.edu>; or to Cynthia Adams Hoover, Division of Musical History, National Museum of American History, Smithsonian Institution, Washington, DC 20560, (202) 357-1707, <mahOL42@sivm.si.edu>.

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 Virginia Hancock, Department of Music, Reed College, Portland, OR 97202.

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.

The Keyboard Music of Frescobaldi, 19-21 September 1996, Lincoln, NE. Address: Dr. George Ritchie, School of Music, University of Nebraska, Lincoln, NE 68588-0100.

Società Italiana di Musicologia Annual Conference, 20-22 September 1996, Florence, Italy. Address: Carolyn Gianturco, Storia della Musica, Facoltà di Lettere, Università di Pisa, 56100 Pisa, Italy; Fax 011-39-50-500896.

The Chamber Music of Dmitri Shostakovich: A Symposium and Concert Series, 25-29 September 1996, New York, NY. Address: Richard N. Burke, Department of Music, Hunter College, 695 Park Ave., New York, NY 10021; <rnburke@concentric.net>.

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

The Popular Culture Association in the South and the American Culture Association in the South, Twenty-Fifth Anniversary Joint Meeting, 17-20 October 1996, Savannah, GA. Address: Dennis Hall, Department of English, University of Louisville, Louisville, KY 40292; (502)852-6896; fax (502) 852-4182; <drhallo1@ulkyvm.louisville.edu>.

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; <mecato1@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>

Rethinking Beethoven's Late Period: Sources, Aesthetics, and Interpretation, 1-3 November 1996, Cambridge, MA. Address: Reinhold Brinkmann, Department of Music, Harvard University, Cambridge, MA 02138; or Christopher Reynolds, Department of Music, University of California, Davis, CA 95616; <car@charles.ucdavis.edu>.

American Musicological Society, Sixty-Second Annual Meeting, 7-10 November 1996, Baltimore, MD. Address: Carl Schmidt, Department of Music, Towson State University, Towson, MD 21204-7097, (610) 446-3722; or Susan Weiss, 8302 Tally Ho Rd, Lutherville, MD 21093; <sweiss@peabody.jhu.edu>.

Lawrence Tibbett: From Bakersfield to the Met and Beyond, Conference and Exhibit, 15-17 November 1996, Bakersfield, CA. Address: Professor Jerome Kleinsasser, Department of Fine Arts, California State University, Bakersfield, 9001 Stockdale Highway, Bakersfield, CA 93311-1099; fax (805) 665-6821; <jkleinsasser@academic.csuak.edu>

Women Composers of Song in the Nineteenth Century, 16-17 November 1996, Victoria, BC. Contact: Harald Krebs, <pc0689@uvvm.uvic.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.

Music and the Duomo in Florence, Winter/Spring 1997, Florence, Italy. Address: Aubrey S. Garlington, Department of Music, University of North Carolina, Greensboro, NC; <garlingt@hamlet.uncg.edu>.

International Conference on Mexican Music, 14-16 February 1997, Lawrence, KS. Address: Paul Laird, Department of Music and Dance, 452 Murphy Hall, University of Kansas, Lawrence, KS 66045-2279; (913) 864-3206; <plaird@falcon.cc.ukans.edu>.

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>.

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AMS Baltimore Annual Meeting 6–10 November 1996 Preliminary Program

WEDNESDAY, 6 NOVEMBER

2:00–5:00—AMS Board of Directors Meeting

7:00–11:00—AMS Board of Directors Meeting

THURSDAY, 7 NOVEMBER

8:00–12:00—AMS Board of Directors Meeting

9:00–5:00—Registration

9:00—Library of Congress Tour

12:00–6:00—Job Interviews

1:00–6:00—Exhibits

12:45–1:45—Recital (sponsored by the AMS Performance Committee): “The Feminine Touch: Women Harpsichord Composers 1685–1785,” Jocelyn Stewart (The Graduate School, City University of New York), harpsichord

AFTERNOON SESSIONS

2:00–5:00

Representations of Eighteenth-Century Instrumental Music

James Webster (Cornell University), Chair

David Ferris (Amherst College): “C. P. E. Bach’s Paragraph on Modulation: A Defense of Improvisational Style”

Annette Richards (Cornell University): “Fantastical Landscapes: C. P. E. Bach’s Free Fantasias and the Musical Picturesque”

Matthew Head (University of Southampton, England): “Decorum and Disillusionment: The Consequences of Mozart’s Orientalism”

Richard Will (University of Washington, Seattle): “Programmatic Music and the Later Eighteenth-Century Listener”

Putting the Score in Its Place: Satie, Cage, and the Musical

Jann C. Pasler (University of California, San Diego), Chair

E. Larry Stempel (Fordham University): “Composers of Less Than Compositions/Songwriters of More Than Songs: Problems of Authorship in the Music of the Musical”

Mary E. Davis (Harvard University): “*Esprit gaulois*: A New Concept for Erik Satie’s *Sports et divertissements*”

Johanne Rivest (Montréal): “The Paradox of ‘Naturalness’ in John Cage’s *Eight Whiskus*”

Charles Hamm (Dartmouth College): “Privileging the Moment: Jung, Cage, Synchronicity, Postmodernism”

Chant and Medieval Theory

Thomas F. Kelly (Harvard University), Chair

Brad Maiani (University of North Carolina, Chapel Hill): “Readings and Responsories: The Eighth-Century Night Office Lectionary and the *Responsoriae prolixa*”

Thomas H. Connolly (University of Pennsylvania): “Jewish Influence on Early Christian Chant: A New Model”

Susan A. Kidwell (University of Texas, Austin): “*Katherine collaudemus*: Medieval Modes of Venerating Saint Catherine”

Paul Anthony Luke Boncella (Taberg, NY): “Toward a New Chronology of the *Enchiriadis* Canon and the Pseudo-Hucbaldian *De harmonica institutione*”

Schoenberg

Thomas Warburton (University of North Carolina, Chapel Hill), Chair

Arved Ashby (Ohio State University): “Thoughts on the Essay ‘Komposition mit Zwölf Tönen’ (1923)”

Alfred W. Cramer (Pomona College): “The Schoenberg Circle’s Utopian Performance Practice”

Roland Jackson (*Performance Practice Review*): “Schoenberg as Performer of His Own Work”

Steven Joel Cahn (State University of New York, Stony Brook): “Schoenberg’s Historicism in Historical Context”

2:00–3:30—Short Session

Lassus and Monteverdi

Jessie Ann Owens (Brandeis University), Chair

Daniel R. Melamed (Yale University): “Who Wrote Lassus’s Most Famous Piece?”

Stephen Self (Mount Vernon Nazarene College): “Composer Intention: Liturgical Unity and Monteverdi’s *Vespers*”

3:30–5:00—Short Session

Music, Texts, and Contexts in the Counter-Reformation

Don Harrán (Hebrew University, Jerusalem), Chair

Todd Michael Borgerding (University of Michigan, Ann Arbor): “Motets, Sermons, and the Inquisition: Musical Representation of Faith in Early Modern Spain”

Susan Shimp (Yale University): “Reforming the Mary Magdalens: Textual Inspirations of the Metabolic Style in the Music of Domenico Mazzocchi”

5:00–6:00—Society for Seventeenth-Century Music (SSCM) Board Meeting

6:00–7:30—AMS 50 Benefit and No-Host Cocktail Party

7:00–9:00—American Bach Society Editorial Board Meeting

7:30—Opera: *Verdi’s Falstaff*, Peabody Conservatory of the Johns Hopkins University

8:00—Baltimore Symphony Orchestra, All-Beethoven Program, David Zinman, conductor, Christian Tetzlaff, violin soloist

SPECIAL EVENING SESSION

8:00–10:30

“What’s Up, Doc?”: Film As Musicology

Kay Kaufman Shelemay (Harvard University), Chair

Robert Marshall (Brandeis University): “*Amadeus*”

Ellen Harris (Massachusetts Institute of Technology): “*Farinelli*”

Lewis Lockwood (Harvard University): “*Immortal Beloved*”

Jeffrey Kallberg (University of Pennsylvania): “*Impromptu*”

8:00–9:30—Committee on Career-Related Issues Panel: **Musicology Outside the Classroom: Roles for Professional Musicologists**; James Zychowicz, coordinator (see article on page 14)

8:00–10:00—Committee on the Status of Women Roundtable: **Women, Music, and Multi-Culturalism**; Linda Austern (University of Notre Dame), Chair [speakers to be announced]

9:30–11:00—Student Reception

FRIDAY, 8 NOVEMBER

7:30–9:00—American Brahms Society Board of Directors
Breakfast Meeting

7:30–9:00—AMS 50 Fellowship Committee Meeting

7:30–9:00—Brazilian Music Society

7:30–9:00—Breakfast Reception: Visiting Minority Graduates
Students (Committee on Cultural Diversity)

8:00–9:00—AMS Chapter Officers

8:00–9:00—Student Members of AMS Council

8:00–9:00—Journal of Musicological Research Board

8:00–6:00—Job Interviews

8:30–5:00—Registration

8:30–6:00—Exhibits

MORNING SESSIONS

9:00–12:00

Texts and Contexts of Romantic Song

Richard Kramer (State University of New York, Stony Brook), Chair

Vivian S. Ramalingam (Roseville, MN): "Patrik Peale's *Erkönig*"

David L. Mosley (Goshen College): "Wandering as Topic and Trope in Early Nineteenth-Century German Culture"

Richard Kurth (University of British Columbia): "Illusory Voices: Schumann's Heine Song *Am leuchtenden Sommermorgen*"

Morten Solvik (Hochschule für Musik und darstellende Kunst, Vienna): "Schubert's Kosegarten Settings of 1815: A Newly Discovered Song Cycle"

Twentieth-Century Music and Politics

Richard Crawford (University of Michigan, Ann Arbor), Chair

Jennifer DeLapp (University of Michigan, Ann Arbor): "Of Politics and Style: Copland's Quartet for Piano and Strings"

Lawrence Schenbeck (Spelman College): "Two Worlds of Music in the Chicago *Defender*, 1927–1937"

Ronald Radano (University of Wisconsin, Madison): "Black Music and the Politics of Interpretation"

Mark Clague (University of Chicago): "The Work of Culture: Alton Adams and *The Virgin Islands March*"

Opera Buffa: Sentimental and Anti-Sentimental

Daniel Heartz (University of California, Berkeley), Chair

Edmund J. Goehring (University of Georgia, Athens): "The Virtuous Stage: Sentimentalism in Eighteenth-Century *Opera Buffa*"

Jessica Waldoff (College of the Holy Cross): "Virtue Rewarded: Transformations of the Sentimental Heroine in *Opera Buffa*"

Stefano Castelvechi (University of Chicago): "Sentimental and Anti-Sentimental in Da Ponte's and Mozart's *Le Nozze di Figaro*"
Session Respondent: Thomas Bauman (Chicago, IL)

Fifteenth-Century Topics

Alejandro E. Planchart (University of California, Santa Barbara), Chair
Margaret Bent (All Souls College, Oxford): "The Myth of *Tempus perfectum diminutum*"

Leofranc Holford-Strevens (Oxford University Press): "Du Fay the Poet? Problems of Authorship, Text, and Meaning in the Motets"
Craig Wright (Yale University): "Dufay and the Theology of the *L'Homme armé* Masses"

Rebecca L. Gerber (Waterville, ME): "The Reception of English Masses, 1420–1460: A Revised View"

9:00–10:30—Short Session

Film in Opera - Opera in Film

Katherine Bergeron (University of California, Berkeley), Chair

Maria Chow (University of Chicago): "Old Wine, New Bottle: Non-diegetic Music in the Revolutionary Beijing Opera *The Story of the Red Lantern*"

Marcia J. Citron (Rice University): "Fantasy and Frame in Film-Opera: *Tales of Hoffmann* and *Parsifal*"

10:30–12:00—Short Session

Richard Strauss

Bryan Gilliam (Duke University), Chair

Charles Youmans (Duke University): "Strauss as 'Convalescent': The Program of *Also sprach Zarathustra* (1896)"

Scott Warfield (University of North Carolina, Chapel Hill): "'Reveal Nothing to Him of His Market Value': The Publication of Strauss's First Three Tone Poems"

12:00–1:00—Society for Seventeenth-Century Music (SSCM) Annual Business Meeting

12:00–1:00—Thesaurus Musicarum Latinarum: Meeting of the Project and Editorial Committees

12:00–1:00—AMS Committee on Career-Related Issues, Open Forum I: The Music Curriculum Crisis: The Music Major; Suzanne Scherr, Coordinator

12:00–1:30—JAMS Editorial Board Meeting

12:00–2:00—Mozart Society of America, Organizational Meeting

12:15–12:45—Gay and Lesbian Study Group, Business Meet- ing

12:45–1:45—Recital (sponsored by the AMS Program Com- mittee): "German Lute Music at the Time of Bach," Ronn McFarlane (Rockport, MA), lute

12:45–2:00—Gay and Lesbian Study Group, Program

1:00–2:00—AMS Committee on Career-Related Issues, Open Forum II: The Music Curriculum Crisis: The Non-Major; Suzanne Scherr, Coordinator

1:00–2:00—Doctoral Dissertations in Musicology, Staff Meet- ing

2:00–5:00—AMS/MLA Joint Committee on RISM

Friday, continued

AFTERNOON SESSIONS

2:00–5:00

The Ideology of Modernism

Richard Taruskin (University of California, Berkeley), Chair

Alexander Colpa (New York University): “Wolfgang Fortner’s *Isaaks Opferung*: Germany’s ‘Zero-Hour Myth’ and the Aesthetic of Discontinuity”

Anne C. Shreffler (University of Basel, Switzerland): “Who Killed Neo-Classicism? The Paradigm Shift after 1945”

James Deaville (McMaster University): “Richard Strauss, Gustav Mahler, and the *Allgemeiner Deutscher Musikverein*: The Politics of Musical Modernism”

Tamara Levitz (McGill University): “Neoclassicism as Ideology? The Plausibility of an Hypothesis”

Courtly and Cloistered Women in Music

Craig Monson (Washington University, St. Louis), Chair

Irene Alm (Rutgers University): “A Singer Goes to Court: Virginia Camuffi and the Disaster of *Alessandro amante* (1667)”

Donna Cardamone Jackson (University of Minnesota, Minneapolis): “Isabella Medici-Orsini: A Portrait of Self-Affirmation”

Colleen Reardon (Binghamton University): “A Diva in the Convent: The Spiritual Autobiography of Maria Francesca Piccolomini”

Jonathan Glixon (University of Kentucky): “Towards a Taxonomy of Musical Performances at Venetian Convents”

Rock Music

Graeme Boone (Cambridge, MA), Chair

Albin Zak (The Graduate School, City University of New York): “Hendrix and Dylan: Two Versions of *All along the Watchtower*”

Joseph Henry Auner (State University of New York, Stony Brook): “Cross-Cultural Collage: Peter Gabriel’s Secret World/Real World”

Mitchell Morris (McGill University): “Kansas and the Prophetic Tone”

Theo Cateforis (State University of New York, Stony Brook): “Deconstructing Musical Styles: The Emergence of British Post-Punk in the 1980s”

2:00–3:30—Short Sessions

William Billings

Steven Saunders (Colby College), Chair

Charles E. Brewer (Florida State University): “A Voice was Heard in Shiloh and Roxbury: Revolution and Social Comment in Two Tunes by Billings”

Michael Broyles (Pennsylvania State University): “William Billings’s Rebellion against Puritanism: Ideas of Nature, Animals, and Cannibalism in Eighteenth-Century Boston”

Renaissance Theory

James Haar (University of North Carolina, Chapel Hill), Chair

Cristle Collins Judd (University of Pennsylvania): “*Harmonic Institutions*: Theory, Practice, and Printed Repertories (1501–1558)”

Stefano Mengozzi (University of Chicago): “Normalizing the Humanist: Burtius’s Rewriting of Gallicus’s *De ritu canendi*?”

3:30–5:00—Short Sessions

William Grant Still

Carol Oja (Brooklyn College and The Graduate School, City University of New York), Chair

Gayle Murchison (University of Arkansas, Fayetteville): “William Grant Still’s *Lenox Avenue*: Music, Migration, and Memory”

Catherine Parsons Smith (University of Nevada, Reno): “*Blue Steel*: William Grant Still’s Collaboration with Harold Bruce Forsythe”

Ockeghem

Leeman Perkins (Columbia University), Chair

Mary Kathleen Morgan (University of Pennsylvania): “Ockeghem’s Approach to Musical Process in the Three-Voice Chansons”

Gayle Clark Kirkwood (University of Pittsburgh): “The Mystical World of Ockeghem’s *Missa Mi-mi*”

5:00–7:30—Special Session

Hispanic Study Group

David Crawford (University of Michigan, Ann Arbor) and Grayson Wagstaff (Virginia Central University), Co-Chairs; William Summers (Dartmouth College), Robert Snow (University of Texas, Austin), Bonnie J. Blackburn (Wolfson College, Oxford), Jane Hardie (Conservatorium of Music, Sydney), and visiting guest José López-Calo (University of Madrid), Panelists.

5:00–7:00—American Brahms Society Meeting

6:30–9:30—Ethics Statement Committee Meeting

7:00–10:00—Crab Feast, Phillips, Inner Harbor

7:30–9:30—AMS Outreach Committee, Open Meeting/ Panel Discussion

7:30—Opera: Verdi’s *Falstaff*, Peabody Conservatory of The Johns Hopkins University

8:00—Baltimore Symphony Orchestra, All-Beethoven Program, David Zinman, conductor, Christian Tetzlaff, violin soloist

SPECIAL EVENING SESSION

7:30–10:00—Committee on Cultural Diversity Panel Discussion

Diversity in the Classroom: Confronting Challenges, Seeking Solutions

Rae Linda Brown (University of California, Irvine), Moderator; Charles Hamm (Dartmouth College), Guthrie Ramsey (Tufts University), Suzanne Cusick (University of Virginia), Scott DeVeaux (University of Virginia), Kay Shelemay (Harvard University), Cedric Dent (University of Maryland and a member of the vocal group, Take Six), Panelists.

SATURDAY, 9 NOVEMBER

7:30–9:00—AMS Council Committee on Outreach

7:30–9:00—AMS Committee on Cultural Diversity

7:30–9:00—Journal of Musicological Research Board Meeting

7:30–9:30—AMS Publications Committee

8:00–6:00—Job Interviews

8:30–5:00—Registration

8:30–6:00—Exhibits

MORNING SESSIONS

9:00–12:00

The Aura of Authenticity

J. Peter Burkholder (Indiana University), Chair

Berthold Hoeckner (University of Chicago): “Every Artwork Is a Moment”: Adorno, Benjamin, and Mahler”

Matthew Dirst (Stanford University): “An Authenticity Grounded in Tradition: Czerny on Bach”

Robert Fink (Eastman School of Music): “Quarter-note = 126, *Rigorous: Le sacre du printemps* and the Forging of a Modernist Performing Style”

Jairo Moreno-Rojas (Duke University): “Body’n’ Soul? Voice and Movement in Keith Jarrett’s Pianism”

Sensuality and Pleasure in Text and Performance: Sixteenth and Seventeenth Centuries

Ellen Rosand (Yale University), Chair

Robert R. Holzer (University of Chicago): “Beyond the (Musical) Pleasure Principle: Sanctifying the Sensuous in Early Seicento Rome”

Christina Fuhrmann (Washington University, St. Louis): “Gossip, Erotica, and the Male Spy in Alessandro Striggio’s *Il Cicalamento delle donne al bucato*”

Jonathan Morgan (Royal Holloway College, University of London): “Le parole furono fatte dopo l’aria del ballo? A Comparative Study of *Two Balli* From Late Sixteenth-Century Italy”

Bonnie Gordon (University of Pennsylvania): “What Suffering Is in Store for Cruel Beauty? Monteverdi’s *Il ballo delle ingrate* and the Disciplining of Female Bodies”

Twentieth-Century Music: Medium, Idiom, and the Ideology of Form

Philip Bohlman (University of Chicago), Chair

Karen Painter (Dartmouth College): “The Will to Build’: Fascist Ideology and Musical Form in the Early Twentieth Century”

Brian Currid (University of Chicago): “*Es war so wunderbar!*”: Zarah Leander and *Vergangenheitsbewältigung*”

Vincent J. Panetta (Wellesley College): “Le Jazz ‘Hot?’”

Nathan MacBrien (University of Pennsylvania): “Voices without Bodies, Time without Space: Listening to the Radio during the Weimar Republic”

Nineteenth-Century Opera Studies

Elizabeth Hudson (University of Virginia), Chair

Emily Laurance (University of North Carolina, Chapel Hill): “Contributions of Spatial Form to Operatic Realism”

Clare Minting (King’s College, London): “Massenet as ‘Philogynist’: A Lover of Women and Their Operatic Representation”

Emanuele Senici (Cornell University): “Verdi’s Luisa, a Semi-Serious Alpine Virgin”

James Parakilas (Bates College): “Religion and Difference in Verdi’s *Otello*”

Renaissance Patronage, Reception History, and Biography

Richard Sherr (Smith College), Chair

Stephanie P. Schlagel (University of North Carolina, Chapel Hill): “*Ut rhetorica musica*: Josquin’s Motets in the German Humanistic Milieu”

Jeffrey Dean (Manchester, England): “Who Was Listening to Sacred Polyphony, and for Whom Was the Music Composed? The Context of Performance and Composition at the Vatican in the Late Fifteenth and Sixteenth Centuries”

Pamela F. Starr (University of Nebraska, Lincoln): “Josquin, Rome, and a Case of Mistaken Identity”

Adalbert Roth (Heidelberger Akademie der Wissenschaften Forschungsstelle Cappella Sistina): “Judocus de Kessalia, Judocus de Pratis, and Johannes de Prato”

12:30–1:30—Technology Committee Meeting

12:00–2:00—American Bach Society Editorial Board Luncheon Meeting

12:00–2:00—AMS Committee on Career-Related Issues, Open Forum III: The Musicological Job Market: A “Viewpoints” Follow-up; James Deaville, coordinator, with a panel of academic employers

12:00–4:00—Committee on the Publication of American Music (COPAM)

12:15–1:45—AMS Council Meeting

12:30–2:00—Baltimore Choral Arts, Lecture/Concert, Meyerhoff Hall: local premiere of Robert Levin’s completion of Mozart’s *Requiem*

AFTERNOON SESSIONS

2:00–5:00

Twentieth-Century Opera and Music Theater

Robert P. Morgan (Yale University), Chair

Barbara L. Kelly (University of Keele, Staffordshire, England): “New Approaches to Musical Theatre: The Role of Claudel in the Emergence of Milhaud’s Style”

W. Anthony Sheppard (Williams College): “Hearing Voices in *Jeanne d’Arc au bûcher*: Medievalism, Noh, and Technology in the Music Theater of Honegger and Claudel”

Mary C. Francis (Yale University): “Symbolic Tonality and Contextual Shifts in the Operas of Benjamin Britten”

Simon Morrison (Princeton University): “Mimesis and *The Fiery Angel*”

Revisiting the Workshop of Howard Mayer Brown

Frank A. D’Accone (University of California, Los Angeles), Chair

John Kmetz (New York City): “Music, Memory, and Performance in the Renaissance”

Victor Coelho (University of Calgary): “The Intabulations of Josquin and the Context of Arrangement”

Keith Polk (University of New Hampshire): “Renaissance Musicians: Amateur or Professional?”

Bonnie J. Blackburn (Wolfson College, Oxford): “*‘Coram imagine’*: Personal Piety and the Late Fifteenth-Century Motet”

New Readings of Marx: An Interdisciplinary Forum

Regula Burckhardt Qureshi (University of Alberta), Chair

Henry Klumpenhouwer (University of Alberta): “Commodity Structure, Disavowal, and Practices of Music Theory”

David Gramit (University of Alberta): “Analytic Practice, Commodity Structure, and Musical Meaning”

Regula Burckhardt Qureshi (University of Alberta): “Producing the Sublime: Art Music and Mode of Production”

Adam Krims (University of Alberta): “Hip-Hop and the Commodification of Black Poverty”

2:00-3:30—Short Sessions

Romanticism Finds Its Feet: Nineteenth-Century Ballet and Operetta

Ruth Solie (Smith College), Chair

Marian Smith (University of Oregon): "An 'Unsuitable' *Giselle*"

Camille Crittenden (Duke University): "Waltzing Brunnhilde: *Zukunftsmusik* and the Viennese Operetta"

Medieval Theory and Genres

Anna Maria Busse Berger (University of California, Davis), Chair

Anne Stone (University of Iowa): "Improvisation and Notation in the *Ars subtilior*"

Judith A. Peraino (City College, San Francisco): "The Monophonic Motet: A Late Thirteenth-Century Phenomenon"

3:30-5:00—Short Sessions

Nineteenth Century: A Sense of the Past

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

Garry Ziegler (Washington University, St. Louis): "Schumann, Liszt, and a Private Tribute"

Raymond Knapp (University of California, Los Angeles): "Brahms and the Anxiety of Allusion"

Ways of Transmission

John W. Hill (University of Illinois), Chair

Roark Miller (Southern Methodist University): "Tune Transmission and Transformation in Published Collections of Monody"

Lawrence Zbikowski (University of Chicago): "Musical Works and Oral Tradition: Transmission and Identity Reconsidered"

5:30-7:00—AMS Business Meeting and Presidential Address

7:30-10:00—Sonneck Society Board of Directors Meeting

7:30—Opera: *Verdi's Falstaff*, Peabody Conservatory of The Johns Hopkins University

SPECIAL EVENING SESSION

8:00-10:00—Outreach Committee of the AMS Council

Teaching Twentieth-Century Music

Robert Walser (University of California, Los Angeles), Moderator; Samuel A. Floyd, Jr. (Black Music Research Center), Ellie Hisama (Ohio State University), Susan McClary (University of California, Los Angeles), Bruno Nettl (University of Illinois), Richard Taruskin (University of California, Berkeley), Robert Winter (University of California, Los Angeles), Panelists

8:00—Concert: The Baltimore Consort, "Popular Music of the Olden Time," Graham Auditorium, The Walters Art Gallery

8:00—Baltimore Symphony Orchestra, All-Beethoven Program, David Zinman, conductor, Christian Tetzlaff, violin soloist

9:30-1:00—Annual Ball, Chris Vadala Jazz Quartet

10:00—Party for Gay and Lesbian Study Group

SUNDAY, 10 NOVEMBER

7:30-9:00—AMS Joint Meeting of 1996 and 1997 Local Arrangements Committees

8:00-9:00—AMS Committee for Career-Related Issues, Breakfast Meeting

8:00-9:00—AMS Board of Directors Meeting

8:00-12:00—Job Interviews

8:30-12:00—Exhibits

9:00-12:30—American Musical Instruments Society Board Meeting

MORNING SESSIONS

9:00-12:00

Ethnic Appropriations

Margarita Mazo (Ohio State University), Chair

Michael Christoforidis (University of Melbourne): "From the Gardens of the Alhambra to the Temples of Java: Oriental Perceptions and Appropriations in the Works of Manuel de Falla"

Michael Beckerman (University of California, Santa Barbara): "Some Examples of Imaginary Folk Music in the Czech Lands"

Paula Eisenstein Baker (University of St. Thomas, Houston): "Art Music on Ashkenazi Jewish Themes: The Society for Jewish Folk Music (1908-1919)"

Elliott Antokoletz (University of Texas, Austin): "Bartok's *Improvisations for Piano*, Op. 20: From 'Folksong Arrangement' to 'Composing with Folk Tunes'"

Marketing Britishness

Byron Adams (University of California, Riverside), Chair

Sophie Fuller (University of Reading, England): "'That Foremost of English Songwriters': Maude Valerie White and the English Musical Renaissance"

Jennifer Doctor (The New Grove Dictionary of Music, London): "Defining the Canon: The BBC's Shaping of a Nation's Tastes"

Alain Frogley (University of Connecticut, Storrs): "The American Reception of Ralph Vaughan Williams: Music and the 'Special Relationship'"

Paul Kildea (Magdalen College, Oxford): "Selling Britten: Music and the Marketplace"

Nineteenth/Early Twentieth-Century Topics: Beethoven, Brahms, Liszt, Ives

Walter M. Frisch (Columbia University), Chair

James Parsons (Southwest Missouri State University): "'*Deine Zauber binden wieder*': Beethoven's Schiller and the Music of Enlightenment"

Dillon R. Parmer (University of Ottawa): "Public vs. Private Reception in the Music of Brahms"

Richard Cohn (University of Chicago): "Weitzmann's Regions and Cycles: An Early Group-Theoretic Approach to Triadic Progressions"

David Metzger (University of British Columbia): "Charles Ives and the Tradition of Childhood Nostalgia"

9:00–10:30—Short Sessions

Nationalism and Anti-Semitism in Twentieth-Century French Music

Pamela Potter (University of Illinois), Chair

Catrena Flint (McGill University): "Anti-Semitism and the Baroque Revival: Jean Baptiste Moreau at the *Schola Cantorum*, 1905"

Jane Fulcher (Indiana University): "The Concert as Political Propaganda in France and the Control of 'Performative Context'"

Handel and His Circle

Lowell E. Lindgren (Massachusetts Institute of Technology), Chair

Richard G. King (University of Maryland, College Park): "John Christopher Smith's Pasticcio Oratorios Rediscovered"

John T. Winemiller (Knoxville, TN): "Handel's *Alcina* and the Limits of Illusion Space"

Textual Issues in Early Nineteenth-Century Works

Linda C. Roesner (New York City), Chair

Jeremiah W. McGrann (Boston College): "The Premiere of Beethoven's Mass in C: Evidence from the Sources"

John Michael Cooper (Illinois Wesleyan University): "The Subject's Tale: Italy, Italianisms, and Nineteenth-Century Musical Semiotics in the *Fassung letzter Hand* of Mendelssohn's A-Major Symphony"

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: AMS 50 Dissertation Fellowship Committee, Department of Music, Smith College, Northampton, MA 01063.

Noah Greenberg Award

See the article elsewhere in this *Newsletter*. Deadline: 1 March 1997. Address: Eva Linfield, Chair, Greenberg Award Committee, Department of Music, Colby College, Waterville, ME 04901.

Grants and Fellowships Available

ACLS Fellowship Awards

For research in the humanities for a period of 6 to 12 consecutive months initiated between 1 July 1997 and 1 February 1998. Maximum award: \$20,000. Deadline: 2 October 1996. Request forms by 28 September. Address: American Council of Learned Societies, 228 East 45th St., New York, NY 10017-3398; (212) 697-1505.

American Philosophical Society

For basic post-doctoral research to subvene living expenses and travel. Maximum stipend: \$5,000 (\$4,000 for full professors). Deadline: 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 include a short (100 words or less) description of project and proposed budget. Forms sent to those eligible.

more to this worthy scholarship fund. Those contributing through the registration form for the Baltimore meetings will be entitled to two free drinks at the Thursday evening No-Host cocktail party as a "thank you" for their support. Please support this important effort.

Other Events. We have planned trips to the Library of Congress, Baltimore Museum of Art, and National Aquarium on Thursday, 7 November (the Museum's Cone Collection of Impressionist Art is world renowned; it belonged to Claribel and Etta Cone, the aunts of Edward T. Cone, Professor Emeritus of Music at Princeton); the Baltimore Symphony Orchestra's Meyerhoff Hall, Walters Art Gallery, and Oriole Park at Camden Yards on Friday, 8 November; the National Aquarium, a walking tour of the Otterbein/Federal Hill neighborhoods, and Camden Yards on Saturday, 9 November; and the B&O Railroad Museum and Visionary Arts Museum on Sunday morning, 10 November. Please sign up for these events and pay the requisite deposits *in advance* so that transportation and reservations can be secured.

Child Care. Expert baby-sitting is available through the Elizabeth Cooney Agency (410-323-1700) at \$10/hour plus \$5 in transportation. The Placement Office at The Peabody Conservatory will have names of student sitters. Call Virginia Probasco at 410-659-8138 or e-mail <ginpro@peabody.jhu.edu> and explain that you are an AMS member.

Interviews. A limited number of rooms will be available at the Omni for interviews from Thursday noon through Sunday noon. Please contact Susan Weiss at 410-659-8158, fax 410-825-5217 or e-mail <sw Weiss@peabody.jhu.edu> as soon as possible, but certainly prior to arrival to make the necessary arrangements. Space is on a first-come, first-served basis. As in recent years, candidates are invited to sign up at the registration desk for available interviews. Interviews will be scheduled Thursday 1-5, Friday-Saturday 9-5, and Sunday 9-12. Independent postings of sign-up sheets will not be permitted. It is AMS policy that interviews may not be restricted to candidates contacted in advance of the meetings, nor should they be scheduled privately in rooms without appropriate sitting areas.

Transportation. Baltimore can be reached by plane, train, or car. For plane travel the AMS has made arrangements with Conventions in America Inc., a travel agency that offers discount rates on US Air and American Airlines and competitive rates on other carriers. A flier describing their services is enclosed. In the past AMS members have received good prices from Conventions in America, but you should shop around nonetheless, particularly if frequent flier miles loom large in your life. From Baltimore-Wilmington Airport (BWI) you can get to

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the Omni Hotel on the Super Shuttles. Buy a ticket at the desk near the baggage claim area. Shuttles leave at 15 and 45 minutes past the hour. The price is \$10 one way, \$15 round trip. A taxi from the airport to the Omni Hotel costs \$18–20. Rail service to Baltimore is excellent from points along the Northeast corridor. From elsewhere it is poor. Various grades of service are possible and several classes require reservations (1-800-USA-RAIL). Trains arrive at Penn Station. You can get to the Omni Hotel by cab for about \$5 or you can take a city bus down (South) St. Paul St. (\$1.35, exact change only!).

Baltimore may be reached by car from the south on I-95, with access to the downtown area via I-395 and the Baltimore-Washington Parkway. Traffic from the west should use I-70 or US-40. Access from the north is via I-83 and from the northeast via I-95.

Hotel. The Omni Inner Harbor Hotel (101 West Fayette Street, Baltimore MD 21201; phone 410-752-1100; telex 87464; fax 410-752-0832) is located within blocks of the Inner Harbor, Camden Yards, and the Morris Mechanic Theatre. The hotel features several restaurants in its high-rise, twin tower modern building. Because the meetings were moved from Cincinnati on short notice, it has been necessary to reserve additional hotel accommodations at the neighboring Radisson Plaza Lord Baltimore Hotel (410-539-8400).

Registration. The Local Arrangements Committee is pleased to announce that, for the first time in AMS history, it will be possible to register and pay for events using your Visa or Master Card. This should be particularly useful for our foreign members and guests.

Further Information. Please consult our web site for AMS-96 <<http://www.peabody.jhu.edu/ams96>> or call 410-783-8585.

—Carl Schmidt and Susan Weiss

Activities Sponsored by the Committee on Career-Related Issues at the 1996 Annual Meeting in Baltimore

At recent annual meetings, the Society's Committee on Career-Related Issues, chaired by Peter Jeffery, has sponsored several programs and study groups to assist students in finding jobs outside the academy. Here follows a list of activities that have been planned for the 1996 Annual Meeting.

Thursday 8:00–9:30 PM—Panel Session: "Musicology outside the Classroom: Roles for Professional Musicologists," James Zychowicz (Executive Director, A-R Editions), moderator; Peter Alexander (Director

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NEH Summer Stipends

For scholars to undertake research for 2 consecutive summer months. Must be nominated by own institution. Stipend: \$4,000. Deadline: 1 October 1996. Address: Leon Bramson, 1100 Pennsylvania Ave., Room 318, Washington, DC 20506; (202) 606-8551.

Columbia Society of Fellows in the Humanities

For post-doctoral fellows in the humanities for the 1997–98 academic year (appointment carries expectation of second-year renewal), half-time research, and teaching in general education. Eligibility: Ph.D. received between 1 January 1991 and 1 July 1997. Stipend: \$30,000. Deadline: 15 October 1996. Address: Director, Society of Fellows in the Humanities, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027.

Villa I Tatti Fellowships

For post-doctoral residence in 1997–98 for independent study in Italian Renaissance topics; Maximum award: \$30,000. Deadline: 15 October 1996. Address: Walter Kaiser, Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; or Villa I Tatti Office, Harvard University, 124 Mt. Auburn St., Cambridge, MA 02138-5762; (617) 495-8042. Fax materials not acceptable.

Newberry Library Short-Term Resident Fellowships

To provide access to Newberry Library resources for people who live beyond commuting distance. Stipend: \$800 per month for up to two months. Deadline: 15 October 1996 or 1 March 1997. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610-3380; (312) 943-9090.

Newberry Library NEH Fellowships

For post-doctoral research in residence in any field appropriate to the Newberry's collections from 6 to 11 months. Maximum stipend: \$30,000. Deadline: 20 January 1997. Address: same as above.

Woodrow Wilson International Center for Scholars

For post-doctoral research in the humanities and social sciences, in residence. Period of tenure: 4 months to 1 year. Stipend: Geared to salary with maximum of \$61,000 including travel expenses for fellows, their spouses, and their dependent children. Deadline: 1 October 1996. Address: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Dr. S.W., Washington, DC 20560; (202) 357-2841; <wcfellow@si.edu>.

Kurt Weill Foundation Research and Travel Grants

Research grants fund specific research expenses incurred in pursuit of topics related to Kurt Weill and/or Lotte Lenya. Travel grants reimburse travel expenses to consult primary source material. Deadline: 1 November 1996. Address: Joanna C. Lee, Associate Director of Business Affairs, The Kurt Weill Foundation for Music, Inc., 7 East 20th St., New York, NY 10003-1106; (212) 505-5240.

American Music Research Center Visiting Research Fellowship

For one or two 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, Colorado 80309-0301.

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University of Pennsylvania Mellon Fellowships

For younger scholars who, by 15 October 1996, will have received the Ph.D. but not yet held it for 8 years nor been granted tenure. Preference given to interdisciplinary proposals in the Humanities and to candidates who have not previously utilized the resources of this university. Stipend: \$32,000. Deadline: 15 October 1996. Address: Chair, Humanities Coordinating Committee, c/o Tracey L. Check, Program Coordinator, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6378.

John Simon Guggenheim Foundation Fellowships

For individuals who have demonstrated exceptional capacity for productive scholarship. Appointments from six months to one year may coincide with other awards. Amount based on need. Deadline: 10 October 1996. Address: John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York, NY 10016.

Organ Historical Society Research Grants

Grants of up to \$1,000 to assist with expenses of travel and maintenance for research in the American Organ Archives, Talbott Library, Westminster Choir College, Princeton, NJ. Deadline: 1 December 1996. Address: John Ogasapian, College of Music, 217 Durgin Hall, University of Massachusetts, Lowell, MA 01854.

Humboldt Research Fellowships for Foreign Scholars

For post-doctoral scholars under the age of 40 with a good command of German. Provides maximum monthly stipends of DM 3200 to DM 4000 plus possible assistance for travel expenses, accompanied married partners, language courses, etc. for a period of 6 to 12 months residency at a research institute in Germany. Up to 3 months of this period may be spent at research institutions in other European countries (or up to 5 months at a German research institute elsewhere in Europe). Review meetings in March, July, November. Address: Dr. Bernard Stein, The von Humboldt Foundation, Suite 903, 1350 Connecticut Ave. N.W., Washington DC 20036; (202) 296-2990.

Humboldt Research Awards for Foreign Scholars

For full/associate professors or equivalent 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.

Handel Institute Awards

Up to £1,000 in support of projects involving the music or life of George Frideric Handel. Deadline: 1 September 1996. Address: Professor Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK.

ACLS Travel Grants

To attend scholarly meetings held between June 1996 and May 1997. Deadline: 1 February 1997. Address: ACLS Travel Grant Program, 228 East 45th St., New York, NY 10017-3398; fax (212) 949-8058.

National Humanities Center Fellowships

Supports in-residence advanced study in the humanities, usually for one academic year, for scholars (from any nation) of demonstrated achievement or younger scholars engaged in work significantly beyond revision of a doctoral dissertation. Stipends vary and may coincide with other awards. Deadline: postmarked by 15 October 1996. Address: Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256; (919) 549-0661.

of Arts Center Relations, University of Iowa), Susan Filler (Editor, AMS-Midwest Newsletter), Dennis Lloyd (Advertising and Publicity Manager, University Press of Kentucky), Barbara Dobbs Mackenzie (Editor-in-Chief, RILM), Judith McCulloh (Publisher, University of Illinois Press), Michael Norton (Computer Programmer), Daniel Zager (Editor, *Notes and Music Librarian*, Oberlin), panelists.

Friday 12:00-1:00 PM—Open Forum: "The Music Curriculum Crisis I: The Music Major," Suzanne C. Scherr, moderator

Friday 1:00-2:00 PM—Open Forum: "The Music Curriculum Crisis II: The Non-Major," Suzanne C. Scherr, moderator

Saturday 12:00-2:00 PM—Open Forum: "The Musicological Job Market: A Viewpoints Follow-Up," James Deaville, moderator; a panel of academic employers will be discussants.

James Zychowicz, the moderator of Thursday's panel, has prepared an abstract, which reads in part: "As teaching jobs become fewer, musicologists increasingly find employment outside the classroom and outside the academic world.

[The Thursday session] will involve short presentations from panelists who are active musicologists working in various fields outside of the classroom and who have found unique ways to take on musicological study. Each will tell his or her own story, after which the moderator will lead a discussion between the panelists and the audience concerning the roles for musicologists outside academia."

Hispanic Music Study Group in Baltimore

The International Hispanic Music Study Group will hold its Fourth Annual Study Session on Friday, 8 November 1996 from 5:00 to 7:00 PM during the Annual Meeting in Baltimore. The Study Group will salute Professor Robert J. Snow on the occasions of his seventieth birthday, his retirement from the Faculty of the School of Music, University of Texas, and the publication of his magisterial edition, *A New World Collection of Polyphony for Holy Week and the Salve Service: Guatemala Cathedral Music MS 4*, in the University of Chicago Press series, *Monuments of Renaissance Music*. This will be the first volume in that series devoted to Latin American music. The keynote address will be delivered by Spain's preeminent Renaissance music scholar, the Rev. José Lopez-Calo, S.J. (Santiago de Compostela, Spain). Jane Hardie (Melbourne Conservatorium of Music) and Bonnie Blackburn (Wolfson College, Oxford), will make presentations related to Professor Snow's research. David Crawford (University of Michigan) and Grayson Wagstaff (Virginia Commonwealth University) will co-chair the Study Session.

Obituaries

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

Rey M. Longyear	20 February 1995
Charles G. Jacobs	5 July 1995
Thomas Walker	22 October 1995
Steven C. Krantz	25 November 1995
Robert A. Gerson	27 December 1995
Courtney S. Adams	30 April 1996

Rey M. Longyear (1930–1995)

Rey Morgan Longyear died on 20 February 1995. He was nearly sixty-five. The loss was very real to the Society as well as to the School of Music at the University of Kentucky in Lexington, to the community, and, of course, to his wife Katherine.

As a musicologist Rey was exceptionally resourceful, hardworking, productive, and dedicated to the discipline. A partial listing of the scholarly organizations in which he was active suggests the spread of his interests. These include, besides this Society, the College Music Society, the Società italiana di musicologia, the Österreichische Gesellschaft für Musikforschung, and the International Dvorák Congress. These were quite apart from University-wide organizations in Kentucky to which he contributed liberally.

Rey earned his Master of Arts degree in 1952–54 at the University of North Carolina in Chapel Hill, where he became one of the proud owners of *MGG's* first three volumes as they appeared, and while he played tympani in the North Carolina Symphony. By 1957 he earned a Ph.D. at Cornell University, meanwhile serving as a graduate assistant by teaching a survey course and participating in the orchestra.

Within the nineteenth century, his main field of concentration, Rey explored his interests with much versatility and imagination, as evidenced in his books on *Schiller and Music* (1966) and *Nineteenth-Century Romanticism in Music* (1969, 2/1973; also published in Japan and Argentina); and in his many articles, which appeared in such periodicals as *Journal of Musicology*, *Journal of Music Theory*, *Musical Quarterly*, *Notes*, and *Early Music*. Among those articles a full bibliography would reveal, for example, such wide-ranging topics as "Daniel-François-Esprit Auber, 1782–1871" (1957), "Ferdinand Kauer's Percussion Enterprises" (1970), and "The Symphony in Naples, 1800–1840" (1983).

Rey's generosity and his devotion to the field of musicology was expressed very clearly in his teaching and tireless support of his students at all stages of their careers. The far-

reaching results of such wise and generous caring were apparent at a memorial banquet held in Rey's memory at the University of Kentucky earlier this year. Former students, many of whom are now teaching at institutions across the country, gave moving testimonials to Rey's power and effectiveness as teacher and mentor, from the time they set foot in the classroom until well after their own careers were successfully launched. The reminder that one person could have such an impact on so many lives was a source of both inspiration for his many accomplishments and sadness that he is no longer with us. His legacy lives on in his scholarship and students.

—William S. Newman
and Lance W. Brunner

Ed. note: A communication from Philip Gossett reports that Mrs. Longyear has donated \$10,000 to the Society in support of the AMS 50 Fellowship Fund in Rey Longyear's memory and as a tribute to his commitment to his students.

Courtney S. Adams (1929–1996)

In her relatively brief career, spanning the last twenty years of her life, Courtney Sherbrooke Adams was highly esteemed both by the musicological community and by her home institution. Her articles appeared between 1977 and 1996 in the *JOURNAL*, *Music and Letters*, *Journal of Musicology*, *Acta Musicologica*, *Bach*, and the *Festschrift* for Otto E. Albrecht. Her editions, one of which will appear posthumously, were accepted by CMM, A-R Editions, and The Broude Trust. Franklin & Marshall College honored her with a named chair, the Arthur and Katherine Shadek Humanities Professor of Music.

Courtney Adams attended Smith College before transferring to the University of Michigan, where she earned a B.M. in theory (1948) and an M.M. in theory and composition (1954). She then devoted herself to her family before returning to her musical studies. In 1974 she earned a Ph.D. in musicology at the University of Pennsylvania as a student of Lawrence Bernstein. She published first in the area of her dissertation, the three-voice French chanson. This included generously taking over from Albert Seay at the end of his life the completion of three volumes of *Anonymus Chansons Published by Pierre Attaignant* (CMM, No. 93). Her interests shifted in the 1980s to the atonal music of Schoenberg and the compositional techniques of Satie. She wrote analytical studies about both composers, the last of which appeared in *Music and Letters* just days after her death, "Erik Satie and Golden Section Analysis." She was an active member and generous supporter of the Society, served as treasurer for the 1976 convention in Washington, DC, was a hard-working committee member, and chaired the Mid-Atlantic Chapter (1982–1984).

Above all, Courtney Adams was a dedicated and beloved teacher. After completing her Ph.D., she was a Lecturer at La Salle College and then Bryn Mawr College. In 1978, she joined the faculty of Franklin & Marshall College, where she chaired a moribund service department and oversaw its transformation into a robust liberal arts program. A builder at the institutional level as well, she served on virtually every major committee in the college. When diagnosed with terminal cancer, however, she chose to resign from everything except teaching, which she continued until two weeks before her death. Her courage and determination in the face of death were as inspirational as her enthusiasm for life and music. She is survived by her husband, F. Gerard Adams, and four children.

—Bruce Gustafson

Phoenix 1997 Call for Performances

The Performance Committee for the 1997 Annual Meeting invites proposals for both evening concerts and noon lecture-recitals of music from all repertoires. College, university, professional and non-professional performers and ensembles are encouraged to submit proposals. Applicants should send (1) a proposed program, listing the pieces and performers, together with an estimate of the total duration; (2) a brief explanation of the significance of the program and/or manner of performance, specifying whether the proposal is for a concert or a lecture/recital; and (3) two copies of a cassette tape (30 minutes maximum) representative of the performers and the type of repertory being proposed. Two copies of a published compact disc recording may be sent in place of the cassette if the performers and repertory on the CD are substantially the same as those proposed for the AMS concert. Send all materials to the committee Chair: Laurence Berman, 125 Lee Street, Brookline, MA 02146. Complete sets of materials must be received no later than 1 February 1997.

Longyear Memorial Fund

The Rey M. Longyear Memorial Fund has been set up at the University of Kentucky in his honor to support graduate students in the field of musicology at Kentucky. Contributions can be sent to the School of Music, 105 Fine Arts Building, University of Kentucky, Lexington, KY 40506; attention: Nancy Elam.

VIEWPOINTS

To follow up on the "Report from the Committee on Career-Related Issues: Musicology in Crisis," printed on the inaugural *Viewpoints* page in the February Newsletter, we are publishing here a document by James Deaville and several letters from members of the Society pertaining to issues raised in the report. While they do not address all the significant matters covered in the original report, they provide further insights and suggestions that members of the Society should find of great interest. [Ed. note: Although Peter Jeffery, Chair of the Committee on Career-Related Issues, was named as the author of "Musicology in Crisis," in fact that report was written jointly by all members of the Committee.]

As announced in the previous Newsletter, we intend to continue a *Viewpoints* page in the future. Each February issue will feature a brief debate on a topic pertaining to our professional life as musicologists. There will be 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 following August issue a selection of readers' responses to those viewpoints will be printed.

Members interested in organizing the *Viewpoints* section for 1997 should write to me by 1 October 1996 (a somewhat earlier date than the 15 October previously announced) at Department of Music, The University of Chicago, 1010 E. 59th Street, Chicago, IL 60637.

Please suggest the topic you wish to explore and the names of a few members of the Society from whom you would expect to solicit formal comments. The Board of Directors will choose the 1997 editor of *Viewpoints* soon after the deadline. The editor will be expected to write the introductory statement for the February 1997 issue and solicit short, formal comments for publication together with that statement.

A selection of responses from the membership will be published in the August 1997 issue of the Newsletter.

—Philip Gossett

The Musicological Job Market

In 1992, as a member of the Committee on Career-Related Issues, James Deaville conducted a survey of educational institutions in an effort to obtain hard and helpful data on prospects for employment. He reported the results of that survey at the 1992 AMS meeting in Pittsburgh. Now, partly in connection with the statement from the Committee, entitled "Musicology in Crisis," published in the February Newsletter, Deaville's report is summarized here. It should be noted that only 161 of 300 institutions responded to Deaville's survey, so although the results are statistically significant a number of colleges and universities (including well-known ones) are not represented; furthermore, the data are somewhat out of date.

Nevertheless, the report contains many provocative and potentially useful ideas and bits of information. The complete report is available on the AMS World Wide Web site <<http://musdra.ucdavis.edu/Documents/AMS/AMS.html>>.

Preface

We are in the midst of a crisis in the academic musicological job market that shows no sign of abatement. Hopes expressed in the late 1980s that the 1990s would bring improvement in the academic job market proved to be illusory. They were premised upon the projected wave of retirements of scholars who were hired during the heady days of the 1960s, but they failed to anticipate the economic downturn. Recessions, years of short-sighted management by university administrations, cuts in public spending, and anti-tax sentiment have all contributed to the fact that many of these retirees have not been replaced.

Lack of detailed information about the job market has fostered further frustration. It has also hindered universities from fully preparing their students for finding employment under today's conditions. Therefore I undertook the first comprehensive survey of the musicological job market. The results of the survey provide prospective job seekers and graduate advisors with detailed information about employment in higher education and practical advice for improving chances in the application process. As an analysis of survey results, the report does not address such issues as fair hiring practices, the persistence of "old boy" networking, or the widely held idea that a degree from a prestigious institution can be a decisive factor in hiring decisions.

The Market

Subjects taught. The basic assumption of the survey was that musicologists expect to teach musicology, music history and music appreciation. Sixty-nine per cent of the responding institutions expected musicologists to teach in other areas as well, headed by performance and music theory. This suggests that applicants should possess at least one strong ancillary area of teaching and/or achievement. Typically, institutions with large

undergraduate and/or graduate music programs less frequently expected musicologists to teach in secondary areas.

Specialization. About 30% of the jobs had been advertised as general teaching positions in musicology/music history/music appreciation. Roughly 60% had been announced as individual specialties or combinations thereof (various periods of western history, ethnomusicology, American music, jazz). About 10% of the jobs were posted explicitly for combinations of musicology and performance. Diversification appears to be important in the current job market.

Advertisement. The highest percentage of hiring institutions used the College Music Society (CMS) listings (81%); 55% advertised in *Chronicle of Higher Education*. Many institutions also sent circulars to departments and placement services, and word-of-mouth remained a powerful tool. Job applicants who consulted both the CMS listings and the *Chronicle* would have found all but two of the positions tabulated in this survey.

Since this survey was made, electronic job postings have become a popular means supplementing—but not replacing—these traditional means. No doubt this avenue of communication will continue to grow. Both CMS and the *Chronicle* maintain electronic listings, and occasionally individuals post job openings on the AMS List.

Rank and type of contract. Appointments at junior level (Lecturer and Assistant Professor) constituted 67% of the hiring, while senior positions accounted for only 14% of the total. This is good news for the first-time job seeker. While only 7% of the positions were offered with tenure, the majority were tenure-track (59%). But 34% were "term" or "contractually limited" appointments not leading to tenure. An analysis of the three-year survey suggests that the trend may be away from tenure-track appointments to those with no prospect of tenure.

Number of applicants. The grim reality of the job market is that in 54% of the cases studied each individual job seeker was one of

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Delmas Foundation Grants

Pre- and post-doctoral grants for historical research in Venice and the Veneto on Venetian society and culture. Grants range from \$500 to \$12,500. Deadline: 15 December 1996 for travel and residency from May 1997 through September 1998. Address: The Gladys Kriebel Delmas Foundation, 521 Fifth Ave., Suite 1612, New York, NY 10175-1699.

Vaughan Williams Research Fellowship

For 6-8 weeks during May-July 1997 to do research in England on Vaughan Williams. Stipend: £1,800 plus room and partial board at the Charterhouse School in Godalming, Surrey. Deadline: 10 March 1997. Address: Professor Byron Adams, Department of Music, University of California, Riverside, CA 93521-0325; <musrvw@ucr.ucr.edu>.

Job Market

continued from page 17

over fifty applicants, and in 20% of the cases, one of over a hundred. The following rather predictable correlations are borne out by the data. *Geographical location.* The highest numbers of job seekers applied for positions on the coasts, principally in California, New York, New England and the Mid-Atlantic states. There is less competition for positions in other regions, so applicants may improve their chances by their willingness to consider employment in the South, Midwest, Southwest and Pacific Northwest. *Type of institution.* The applicant pool is larger for positions at major universities, both private and public; fewer people apply for positions at secondary state institutions and two-year colleges. Again, one may improve one's chances by considering the less prestigious institutions.

The Candidate

Teaching experience. Extensive previous teaching experience did not seem to weigh heavily in appointments, though in this survey tenure track appointees register slightly more experience than those entering on a term contract. Candidates for positions did often possess three to six years of experience, although some of it was acquired in part-time and T.A. teaching at the applicant's home institution. Generally speaking, the more experience the applicant possesses, the better the chances in the job market, although three years of teaching were adequate for candidates in most competitions.

Educational background. The great majority of full-time, nationally advertised positions are being offered to applicants who have already completed their degree work at the doctoral level. Most successful candidates (62%) had a completed Ph.D. in hand at the time of their appointment. Another 11% of appointees were "all but dissertation" (ABD) candidates. A surprising 16% got jobs with only masters degrees. A total of 12% landed positions with DMA degrees (in hand, 7%; ABD, 5%).

Qualifications. Combinations of teaching experience or ability, demonstrated scholarly ability or potential, performance skill, versatility, and attractive personality characterize the successful candidates. Teaching and scholarship are most important, and confirmation of these abilities occupies a prominent place in the interview.

Advice to candidates. (Institutions often left the "Comments" section of the questionnaire blank; the following tips are condensed from the comments received.) Candidates should not apply for positions unless they are definitely and clearly qualified for the specialties sought. They should tailor their cover letter to each particular job and institution and learn something about each institution. If asked to present a lecture or teach a class, they should prepare thoroughly, conveying a passion for the discipline in their formal lecture and/or engaging the students in their class. A candidate should have finished his or

her dissertation or be confident, with the advisor, that completion is assured within 12 months. Candidates should try to publish regularly, keep performance skills active, be aware of developments in the study of music as culture. They should diversify, be interdisciplinary and multi-cultural, broaden traditional curricular boundaries, and cultivate other areas and skills. Longer comments from accompanying letters are included in the full report, but excerpts are printed below.

Conclusions

The would-be successful applicant for musicological positions in academia should consider the implications of this survey and take to heart the counsel of the hiring institutions. She or he should know where to look for announcements of openings, be aware of the particular needs of an advertised position and of his or her match with the job. Candidates should take into consideration those factors that may improve their chances of success (such as type of position and contract, geographical location, type of institution, etc.). A clear message is that job seekers should diversify to meet the needs and preferences of institutions and departments.

—James Deaville

Selected Comments from Respondents to Deaville's Survey

"Do not apply for a position unless you are definitely and clearly qualified for the specialties sought by the institution or department. If you are asked to deliver a lecture, put a lot of time into the preparation. Be totally open and honest; don't 'play games.' Find out some information on the school you are applying to." (Private College, Midwest)

"Go after specific job with specific cover letter tailored to job; generic letters of application and references are too common in this flooded market. Convince search committee you want their job, not just a job."

"Put more emphasis on teaching abilities—most short-list candidates had no idea what to do in front of a class, not to mention actually engaging the student." (Private University, Mid-Atlantic)

"We saw woefully inadequate teaching skills among many candidates during the on-campus interview. We saw too many files without publications or papers presented from among those candidates just completing degrees." (Secondary State University, South)

"Prepare as broadly as possible. Keep performance skills active. Prepare as a teacher: develop teaching techniques and practice them with a mentor; polish lecturing techniques; learn to lead a discussion, prepare a syllabus, evaluate students' work, motivate students, and involve students actively in the process of their own education. Convey a passion for the discipline and articulate the

reasons for its importance. Learn to teach courses for non-majors and to engage these students in the subject matter. Learn research techniques and develop the ability to communicate its results." (Secondary State University, Midwest)

"Make sure your Ph.D. is complete or at a point where your supervisor says we can expect completion within twelve months maximum. Be aware of developments over the last twenty years in the study of music as culture. Be flexible in terms of the range of courses you are prepared to teach." (Canadian University)

"Diversify—be able to teach something in addition to musicology, etc. Performance/theory/activities involving cultural diversity, technology applications, etc." (Secondary State University, California)

"Diversify training [in the following ways]: 1) be prepared to teach in at least one of the following areas: world music, jazz/Afro-American musics, feminist theory/music; 2) emphasize training in non-musical disciplines of humanities—literature, critical theory, cultural history—for participation in humanities programs; 3) don't give up performing." (Private College, California)

"Be a good performer (any instrument—or voice—but piano is probably best). And be flexible *within* the discipline as well—mainstream history of Western music can no longer suffice. We need some ethnomusicology also, i.e., genuine interest in and knowledge of a broad range of musics." (Primary State University, Midwest)

"Avoid over-specialization, include some non-Western music study, be prepared to teach a broad range of topics, while maintaining research activity. Be ready and eager to relate scholarship to practice." (Primary State University, South)

"Finish the dissertation; emphasize liberal-arts qualifications and not just uniqueness of specialization; don't patronize, but suggest (in correspondence or in interview) how you can fit in and what you have to offer; appear (at the least) to enjoy students and teaching." (New England College)

Letters from Members

Responding to the admirable recommendations for handling the crisis in musicology in the report from the Committee on Career-Related Issues [printed in the February '96 *Newsletter*], I think an important dimension of the issue is being ignored. More than scholars in other disciplines, American musicologists have assumed that academia and scholarship are inextricably joined. The connection is not so strong for historians, literary scholars, sociologists, psychologists, the "hard" scientists, and even philologists; nor is it assumed in Britain and Europe. Perhaps a change in attitude is in order for us.

I suggest that there are gifted potential scholars who would go into the field even if they couldn't work as academics. The greatest advantage to holding an academic position for those who are primarily scholars is the time available for research and writing, a problem that independent scholars need to deal with. However, aside from the struggle for available time, a barrier for potential independent scholars which cannot be lightly dismissed is the too common attitude that only by holding an academic position can one really arrive—full-fledged—in the field. The distinctions between teaching and scholarship, and between organizations concerned with teaching and those concerned with scholarship, need to be made—particularly in this time of crisis.

In speaking to several scholars who are without academic affiliations, I found the biggest problem cited was lack of access to libraries. As an independent scholar, I have been able to solve that problem through the understanding of the tenured faculty of the Department of Music at the State University of New York, Stony Brook. I recommend that full access to library facilities, through whatever necessary affiliate titles are suitable to a particular university and department, be made available to independent scholars. In addition, wherever possible, space in which to read, write, safely store research materials and computers should also be made available. The responsibility to extend such courtesies falls to musicologists in music departments, since only they are capable of evaluating the work of their independent-scholar colleagues and facilitating such arrangements on their behalf.

—Carol K. Baron

In response to your *Viewpoints* column and Peter Jeffery's committee report, I write to encourage you to use the expertise of your membership to show graduate students (and others in the academic community) how their skills can be utilized in non-academic careers. "Diversification" need not be restricted to learning to teach world music or jazz, but should also extend to gaining expertise in diverse, often commercial, music work. As examples, market research and intellectual property law are areas where a creative academic mind excels.

I can personally attest to the rewards and pressures of a non-academic career: I work simultaneously as a musicologist (Ph.D. from the University of Liverpool, 1991), strategic marketing consultant (for music and other entertainment products), and adjunct professor (in the Music Business Program at New York University).

All your members value musicology, either as a vocation or an avocation. The fact that many members have careers in non-academic settings does not mean those careers are necessarily anti-musical or irrelevant to music. The very fact that these individuals remain AMS members indicates their sympathy with the Society's interests. It can only enrich the Soci-

ety to tap their wealth of business and other professional experience.

This last may seem a small point, but please consider including non-academic employer names on name-tags at the Baltimore meeting. Since so many people are looking for jobs or advice about job-hunting, I'm sure they would be glad to be able to identify those of us who can talk frankly about a variety of prospective careers.

—Catherine Moore

I would like to express my appreciation for the publication of the report from the Committee on Career-Related Issues. The report certainly brings important issues to the membership of the Society. As a member of the Career Committee, I am, however, also aware of the difficulties connected with implementing the measures outlined.

I believe that we need to examine the situation from another perspective. The apparent paucity of jobs is symptomatic of the deeper problem of overvaluing a single outlet for those who receive the Ph.D. in musicology: academic employment. Those who find jobs will have succeeded, those who don't will have failed—it matters most which camp you're in. Such geography even determines your identity, and the value of what you do often retreats into the background.

Yet, such a system of values goes against the aesthetic and ethical positions we often espouse as musicologists and as musicians. I firmly believe that we must change our outlook before we can attend to the problem. All the quotas and cutbacks we make will not abate the seemingly mad rush for an academic appointment; without changing the way we view what a musicologist does, the measures outlined in the Career-Committee statement only change the numbers of those involved.

I am sensitive to the bias I experience in the Society regarding my own position. I have made my own way by not accepting the judgments that come from those who determine the role of a musicologist by placement alone. When I led an international symposium at the Sorbonne several years ago, or became the only American on the board of the Carl Maria von Weber Edition, no one in Europe held back the invitations pending academic affiliation.

Yet, the hasty misjudgments of what is successful for a musicologist plague the Society. Talented students abandon the field and new scholars return to school to pursue another, more marketable and amenable discipline. The kind of attrition that may improve the situation—when viewed as a numbers game, as in the published committee report—is also depriving the Society of brilliant scholars. I continue to make my own way in our field, and will work toward changing the attitudes that are obstacles for other scholars as they attempt to make their own ways in the AMS.

—James L. Zychowicz

Report from COPAM

The Society's Committee on the Publication of American Music (COPAM) is pleased to announce that Vol. 1 of its *Music of the United States of America* (MUSA) series, published by A-R Editions with support from the National Endowment for the Humanities, is now available in a second edition, with minor revisions. Edited by Judith Tick and Wayne Schneider, and containing two chamber works of the 1920s by Ruth Crawford, the volume was originally printed in 500 copies, which have now been sold. With editions of music by Crawford, Amy Beach, Daniel Read, and Irving Berlin now in print, COPAM can also report that MUSA Vol. 5, Thomas L. Riis's edition of "The Music and Scripts of *In Dahomey*," an African-American musical show from 1903, is now in production and scheduled to be published in time for the Society's Annual Meeting in Baltimore next fall.

Begun as an independent series, MUSA has since 1993 been incorporated into A-R's Recent Researches in American Music, while retaining its separate editorial control, distinctive design, and original goal of representing the breadth of this nation's musical achievement. A lengthy, sympathetic review of the series by Canadian composer John Beckwith appears in *American Music* 14/1 (Spring 1996).

Since MUSA royalties go to AMS, members are urged to press their local music library to subscribe to the series, if they are not already doing so. A-R has recently reduced the price of MUSA volumes, which are also available to the Society's members at a twenty-five percent discount. (Call A-R at 800-736-0070 for details.) COPAM also cordially invites members to contact Executive Editor Jeffrey Magee, Burton Tower, University of Michigan, Ann Arbor, MI 48109, with queries about series guidelines, ideas for MUSA volumes, and edition proposals.

—Richard Crawford

AMSList

The AMS List is an independent electronic forum for musicological discussion at the University of California, Davis. 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.

Forthcoming Meetings

continued from page 7

Renaissance Society of America, Annual Meeting, 3-6 April 1997, Vancouver, BC. Address: Paul V. Budra, English Department, Simon Fraser University, Burnaby, BC U5A 1S6, Canada; (604) 291-3008; fax (604) 291-5737.

"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 Lolin, San Marco 2893, 30124 Venice, Italy; tel. 041/786711; fax 041/786751.

Society for Seventeenth-Century Music, Fifth Annual Conference, 11-13 April 1997, Tallahassee, FL. Address: Charles Brewer, School of Music, Florida State University, Tallahassee, FL 32306-2098; (904) 644-4454; <brewer_c@otto.cmr.fsu.edu>.

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

Musicology and Sister Disciplines: Past, Present, and Future, Sixteenth International Congress of the International Musicological Society, 14-20 August 1997, London, England. Address: Dr. Andrew Wathey, Acting Dean, The Graduate School, Royal Holloway, University of London, Egham, Surrey TW20 0BX; fax +44 (0)1784-439441.

Beethoven Conference at Harvard

In honor of Lewis Lockwood, who turned 65 last December, the Music Department at Harvard University will host a major Beethoven conference, to be held 1-3 November 1996. The theme of the conference will be "Rethinking Beethoven's Late Period: Sources, Aesthetics, and Interpretation." Twenty scholars from Europe, Israel, and North America will discuss Beethoven's sketches and autographs, aesthetics, and interpretive analyses of his music, in search of a view that is capable of replacing two outmoded oppositions: one that understood the late-period music first as "incoherent" and then later as "totally integrated"; another that favored formalist musical analysis as opposed to literary (or programmatic) interpretations. The first session will begin at 9:00 AM on Friday morning in the John Knowles Paine Concert Hall of the Music Building. There will be performances by the Mendelssohn String Quartet and Robert Taub.

Attention Student Councilors

The Board of Directors, at its November meeting, approved the Council's request to allow student representatives to participate in Council annual meetings for the year of their election as well as the following one, instead of only once, as happens now. The change, it is hoped, will allow greater continuity in the Council's consideration of student concerns and more effective input from students on these and other issues. In order to implement the change (provisionally) for the Baltimore meeting, the 1995 representatives will be invited as "guests." A long-term solution requires a change in the bylaws (currently under review) to be submitted for discussion and approval (or not) by the membership of the Society.

Library of Congress Free Publications

The Music Division of the Library of Congress has produced three publications which are available free of charge. They are:

Johannes Brahms, *Three Lieder on Poems of Adolf Friedrich von Schack: A Facsimile of the Autograph Manuscripts of Op. 49 No. 5, Op. 48 No. 7, and Op. 58 No. 8* (Washington, 1983), with an introduction by George Bozarth.

Franz Liszt, *Ich liebe dich, Transcription for Piano Solo: A Facsimile of the Autograph Manuscript* (Washington, 1993), with commentary by Alan Walker.

The Music Manuscripts, First Editions, and Correspondence of Franz Liszt (1811-1886) in the Collections of the Library of Congress (Washington, 1991), a checklist of the Library's holdings.

The Music Catalog on CD-ROM

The Library of Congress Music Division and the Cataloging Distribution Service have released the first issue of *The Music Catalog on CD-ROM*, a single disc containing more than 200,000 music-related bibliographic records in three categories: 1) all music-related entries from the Library of Congress database of books, scores, sound recordings, serials, and manuscripts; 2) entries describing the Albert Schatz Collection of Opera Librettos, especially strong in German and Italian texts of the seventeenth and eighteenth centuries; 3) opera-related records (including librettos, scores, and sound recordings of opera and musical comedy) that form a complement to the Schatz Collection. *The Music Catalog on CD-ROM* will be fully cumulated and issued semi-annually. The price for an annual subscription is \$160 (North American orders) or \$165 (international orders). A DOS-based IBM PC or compatible and a CD-ROM drive are required. To place an order, or to request a free demonstration diskette, contact the Cataloging Distribution Service: (800) 255-3666 or (202) 707-6100; fax (202) 707-1334; <cdisinfo@mail.loc.gov>.

AMS Membership and Subscription Statistics

As of 11 May 1996, the tally of members and subscribers on the rolls of the Society was:

Memberships

Regular members	2,119
Spouse or adjunct members	131
Student members	796
Emeritus members	378
Life members	36
Sustaining members	5
Patrons	0
Honorary members	13
Corresponding members	12
Complimentary memberships	5
	<hr/>
	3,495

Subscribers

Institutional subscribers	1,231
Individual subscribers	4
Complimentary subscriptions	15
	<hr/>
	1,250

Grand total for 1996 4,745

Grand total for 1995 5,112

In previous years, statistics have included all names in the database, whereas the 1996 statistics include only active members and subscribers.

Mozart Society Organizes

An organizational meeting of the Mozart Society of America will be held at the annual meeting of the AMS in Baltimore on Friday, 8 November 1996, from 12 noon to 2 p.m. Those interested in participating should contact Professor Isabelle Emerson, Music Department, University of Nevada, Las Vegas, NV 89154-5025; <emerson@cfsa.nevada.edu>. Comments and suggestions are welcome in advance.

Editor's Note

My term as editor expires with this issue of the *Newsletter*. To the new editor, Virginia Hancock, I extend my best wishes as she takes up the task of putting together the February 1997 and subsequent issues; I hope she finds the experience as pleasant as I have. Copy should be sent to her at the address given on page 2. I also wish to acknowledge with gratitude the many members of the Society who offered their help and advice during my three-year term, especially Ellen Rosand and Philip Gossett, Jackie Bruzio, Philip Brett, Marita McClymonds; Hedi Siegel of the SMT; and Beth Frasso and Bruce Owens of A-R Editions.

—Barbara R. Hanning

News Briefs

Among the newly elected officers of the American Musical Instrument Society who began their first term at that society's annual meeting in Salt Lake City in May 1995 are: William E. Hettrick (Hofstra University), President; Harrison Powley (Brigham Young University), Vice-President; and Cynthia Adams Hoover (Smithsonian Institute), member of the Board of Governors. Peggy F. Baird (Huntsville, AL) was re-elected to a second term on the Board.

The Schomburg Center for Research in Black Culture, located in New York City, awards fellowships through the Scholars-in-Residence Program to encourage research and writing in black history and culture, to facilitate interaction among the participants, and to provide for widespread dissemination of findings through lectures, publications, and the Schomburg Center Seminars. Five fellowships were awarded last year, funded by the NEH and the Aaron Diamond Foundation. Open to scholars in the humanities studying black history and culture and to professionals in fields related to the Schomburg Center's collections and program activities, fellowships allow recipients to spend six months or a year in residence with access to resources at both the Schomburg Center and the New York Public Library. For information and application forms, write to: Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, The New York Public Library, 515 Malcolm X Blvd., New York, NY 10037-1801; (212) 491-2203.

The *Johann-Simon-Mayr-Gesellschaft* has been formed to foster research on the life and works of Mayr (1763-1845), to initiate and promote performances and recordings of his music, and to support the publication of scholarly editions. The *Gesellschaft* also plans to create a central archive for the collection and study of Mayr material. Its governing board includes four officers (who are cultural ministers and civic leaders from the city of Ingolstadt, Germany, and surrounding municipalities) and an advisory committee of musicologists. Among the first endeavors of the society was the convocation of a Mayr Symposium, held in Ingolstadt in early December, 1995, to commemorate the 150th anniversary of the composer's death. Further inquiries may be directed to the society's president, Karl Batz, Gabelsbergerstrasse 4 1/2, 85057 Ingolstadt, Germany.

The Harry Ransom Humanities Research Center at the University of Texas, Austin, houses several important music collections. Outstanding among them is the Carlton Lake Collection, which embodies an important gathering of autograph scores by Ravel, Dukas, Fauré, Roussel, and Debussy. There is also a large collection of correspondence, including letters by Debussy, Liszt, Britten, Walton, Elgar, Vaughan Williams, and others.

Many autograph scores of American expatriate composer Paul Bowles are contained in his archive at the Ransom Center, including a newly discovered score of his incidental music for Tennessee Williams' play, *The Glass Menagerie*. From earlier periods, the Center holds printed liturgical books, hymnals, and other sacred vocal music spanning five centuries. Among the world's important repositories of opera libretti, the Kraus Collection contains over 3,800 Italian libretti from Rinuccini to the twentieth century; English libretti for operas, ballad operas, and oratorios are also represented. In the area of jazz, the collection of Ross Russell, biographer of Charlie "Bird" Parker and founder of Dial Records, consists of rare taped interviews with Parker and the most complete collections of his recordings in the world.

Post-doctoral fellowships are available to scholars who wish to work in the Ransom Center's collections. For application instructions contact: Research Fellowships-NR, Harry Ransom Humanities Center, The University of Texas, Austin, P.O. Box 7219, Austin, TX 78713-7219; (512) 471-8944; fax (512) 471-9646; <<http://www.lib.utexas.edu/Libs/HRC/HRC.html>>.

The Historic Brass Society has established the Christopher Monk Award, which will periodically be presented to a distinguished member of the early brass community for outstanding contribution to the field. The Award has been established to recognize the activities of major scholars, performers, teachers, or instrument makers in the area of historic brass. The first recipient was Dr. Edward H. Tarr, the distinguished trumpeter, cornetto player, teacher, and early brass scholar. Nominations are accepted from Historic Brass Society members and the recipient will be selected by a committee of the HBS Board of Directors. For more information about the activities of HBS, contact Jeffrey Nussbaum at (212) 627-3820 or <jjn@research.att.com>.

The Center for Popular Music at Middle Tennessee State University (Murfreesboro, TN) dedicated its Kenneth S. Goldstein Collection of American Broadside and Songsters with a two-day conference in April on the theme "Crossroads: Intersections in American Vernacular Music." The conference marked the Center's tenth anniversary.

The Goldstein collection of more than 3,000 broadsides—single sheets with song texts written on one side—was the largest private collection of its kind in the country. The songster collection consists of approximately 1,450 items, most dating from the nineteenth century. Songsters are pocket-sized books which vary in size from a few to hundreds of pages and contain texts of music-hall, patriotic, religious, and traditional songs. They were cheaply printed and widely distributed, often by manufacturers who used them as vehicles to advertise their elixirs and medicines, or by retailers, publish-

ers, even stage entertainers. They are extremely valuable to folk-song historians who are able to trace the origins of certain folk songs and ballads back to the pages of songsters.

The library of the late Malcolm Frager, American pianist and scholar, has been donated to the Sibley Music Library of the Eastman School of Music, University of Rochester, by his family. The collection of catalogued materials is estimated to have about 7,000 items, about one-third of them considered rare, including numerous early editions of Mozart, Beethoven, Bach, Schumann, and Mendelssohn. A large number of the books and scores were acquired from antiquarian bookstores while Frager performed in Eastern and Western European countries during the Cold War. Many of the scores are marked with his own performance annotations and therefore provide insight into his musical personality.

A new CD-ROM, *Performing Arts in Colonial American Newspapers, 1690-1783: Text Data Base and Index*, collects all references to theater, poetry, music, and dance from news articles, notices, advertisements, essays, lyrics, and reports in newspapers published in fifteen states from Maine to Florida. The data is comprised of transcriptions of all the relevant texts; a general index of proper names, genres, subjects, and titles; a song and poetry index of first lines; and a bibliography giving the location of every newspaper issue and supplement read. The project was under the auspices of the Research Foundation of the State University of New York with funding provided by the NEH and the State University of New York, New Paltz; other funding came from Kalamazoo College, Newberry College, and the State University of New York, Oswego. For more information contact Christopher Pavlakis, University Music Editions, (800) 448-2805.

A new font specially designed by a music analyst for music analysts, ChordSymbol allows one for the first time to wield chord symbols (roman numerals/letter names plus any combination of inversion and suspension figures), accidentals, caret scale degrees, and a wide variety of ancillary markings in computer based music analysis. The program can also be used for analytic prose in word-processing applications, for pitch-structural graphs or lead sheets in music notation applications, and even for computer-assisted instructional software in multimedia development applications. It is available both for Macintosh and Windows, in either TrueType or PostScript versions. For information, contact John R. Cleverger, 300 Alexander, Apt. C-18, Rochester, NY 14607, (716) 271-1578, <jjclev@theory.esm.rochester.edu>.

**ANNUAL REPORT OF THE TREASURER
EYE JUNE 30, 1996**

CURRENT OPERATIONS

RECEIPTS			
Dues	58,533	121,732	
Journal	7,536		
Subscriptions	321		
Advertising	64,360		
Offprints	42,783		
Annual Meetings	970		
Label Sales	9,749		
Gifts	1,179		
General Operations	1,553		
Interest	1,616		
Shipping & Handling	323		
Miscellaneous			
Total Receipts	242,594		
EXPENDITURES			
Board, Officers, Ex. Dir		9,661	
Salaries (ED, AA)	70,160		
Svcs. (phone/market)	12,423		
Supplies	859		
Travel	2,543		
Unsp	1,929		
Journal	88,014		
Newsletter	94,249		
Directory	16,934		
Annual Meetings	7,794		
Dues	20,854		
Chapter Distis	2,400		
Archives	3,371		
Bank Svc Charges	1,213		
Miscellaneous	921		
Total Expenditures	242,431		
Excess of Receipts over Expenditures	563		

FELLOWSHIPS

RECEIPTS			
Member Gifts	2,192		
TRP Equity Income	1,340		
Fidelity Magellan	1,867		
Vanguard Index 500	11,897		
Vanguard Intl Growth	2,932		
Vanguard Prime Res	0		
Vanguard US Growth	1,479		
Smith Barney	213		
Vanguard GNMA	28,420		
TRP Equity Income	7,391		
	911		
	8,302		
	57,679		
Total Receipts			
EXPENDITURES			
AMS 50	48,981		
Howard M. Brown	0		
Total Expenditures	48,981		
Excess of Receipts over Expenditures	8,698		

PUBLICATIONS

RECEIPTS			
Endowment Fund	6,590		
Bukofzer	2,435		
Kinkaidy	970		
Hibberd	1,397		
Greenberg	1,179		
Reese	2,014		
Plamanac	1,512		
Pisk	15,097		
Interest Income	4,629		
Royalties	8,810		
Gifts	400		
Eva H. Einstein Members	0		
Grants	47,912		
Sale of Publications	964		
COPAM	238		
JAMS (Back Issues)	140		
Doctoral Diss '90	870		
Doctoral Diss '84	136		
Essays	227		
Index	5,062		
Abstracts	75		
Studies & Documents	7,712		
Papers '36 to '48 (Micro)			
Total Receipts	85,560		

EXPENDITURES

Monograph Series	500		
Grants	49,272		
Subventions	8,000		
Doctoral Dissertations	4,460		
RILM	9,007		
AMS/MLA RISM	3,960		
Awards	553		
Administration	0		
Royalties	101		
Miscellaneous			
Total Expenditures	71,863		
Excess of Receipts over Expenditures	13,697		

STATEMENT OF ASSETS

	Y/E 6/30/96	Y/E 6/30/95
Current Operations Account	25,001	25,335
PMS Checking	50,881	72,224
PMS Savings	20,000	10,000
Prime Reserve Fund	95,882	107,559
Publications Reserve	8,443	8,665
New Income Fund	35,000	35,000
Prime Reserve Fund	48,099	27,120
Vanguard Money Market	91,542	70,765
Bukofzer Bequest	105,987	105,981
Mass. Investors Trust	17,529	18,000
Dreyfus GNMA Fund	48,541	49,146
Kinkaidy Bequest	64,035	50,246
Mass. Investors Trust	3,398	3,487
New Income Fund	17,869	17,889
Dreyfus GNMA Fund	85,102	71,622
Hibberd Bequest	13,568	10,647
Mass. Investors Trust	7,263	7,484
New Income Fund	3,784	3,842
Dreyfus GNMA Fund	24,625	21,943
Greenberg Award Bequests	8,724	8,953
New Income Fund	13,665	13,364
Wellesley Fund	22,689	22,317
Reese Bequest	20,720	20,720
Wellesley Fund	19,829	19,829
Plamanac Bequest	35,381	33,858
Wellesley Fund	35,381	33,858
Pisk Bequest	25,577	25,433
Wellesley Fund	25,577	25,433
Howard M. Brown Fund	107,720	98,507
Vanguard GNMA Fund	24,786	18,671
TRP Equity Income		
AMS 50 Fund	48,052	54,758
TRP Equity Income	29,994	15,737
Vanguard Money Market	23,358	36,440
Vanguard GNMA	170,409	161,075
Vanguard Index 500	111,329	90,282
Vanguard Intl Growth	0	0
Vanguard US Growth	18,032	18,710
Smith Barney	340,644	334,375
TOTALS	1,477,989	1,376,468