

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXVII, NUMBER II

AUGUST 1997

PHOENIX—1997

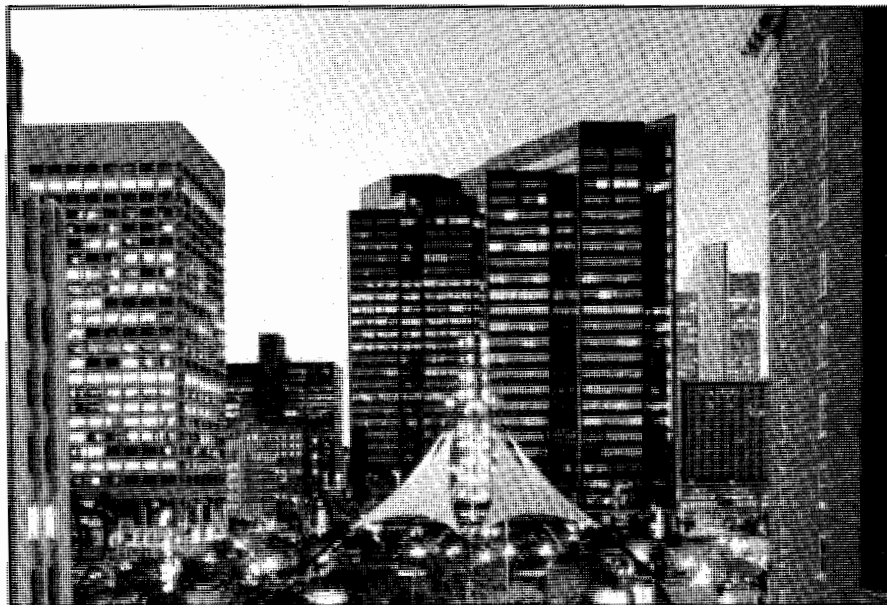
The Sixty-Third Annual Meeting of the American Musicological Society will be held in Phoenix, Arizona, from Thursday 30 October through Sunday 2 November 1997. To be held jointly with the Society for Music Theory, the meeting will be hosted by the Rocky Mountain Chapter of the AMS and by a local arrangements committee representing Arizona State University.

The meeting will be centered at the Hyatt Regency Phoenix, 122 North Second Street, with the daytime paper sessions, the publishers' exhibit, and registration taking place at the Phoenix Civic Plaza Convention Center, across the street from the hotel. Recently renovated, the hotel is centrally located in the downtown area and is within walking distance of an array of cultural centers, museums, historic sites, art galleries, shops, and restaurants.

This year marks the first meeting of the Society in Phoenix. The city of Phoenix and its adjoining communities of Tempe, Scottsdale, Mesa, Glendale, and others are located in the Valley of the Sun, in the center of Arizona. The population of the Valley exceeds 2.5 million, and Phoenix itself is the seventh-largest city in the nation. The first settlers are known as the Hohokam, Native Americans who around A.D. 300 constructed a maze of canals from the Salt River to irrigate their fields. Although the Hohokam have disappeared, their canals remain, as does their contribution to the distinctively Southwestern cultural heritage of the area.

Much of this heritage is evident in the vicinity of the meeting. The famous Heard Museum of native cultures and art is a long walk or a short taxi ride from the hotel, and Pueblo Grande Museum and Cultural Park preserves Indian ruins within the city. Heritage Square, an historic park with buildings dating from the late 1800s, is nearby, as are galleries

The Society is pleased to announce that Robert Judd, who has been serving as Interim Executive Director, is now Executive Director. See the Presidential Message.



Patriots Square Park, Phoenix, Site of the 1997 Annual Meeting
Phoenix & Valley of the Sun Convention & Visitors Bureau

specializing in work of Mexican-American and Latin-American artists. A large number of galleries are in Old Town Scottsdale, many of them featuring Indian, cowboy, and Western art, and the Phoenix Art Museum includes Western and Latin-American collections.

Phoenix is in a desert environment, of course, averaging 300 days of sunshine per year. The highs at the time of the meeting are likely to be in the 80s. Those interested in desert flora should plan to visit the Desert Botanical Garden, where there is an amazing variety of cactus, ranging from towering saguaros to little ground-hugging ones that mimic rocks; those interested in such desert fauna as javelinas and rattlesnakes might visit the Arizona Exhibit at the Phoenix Zoo. The integration of natural desert with architectural design is featured at Taliesin West in Scottsdale, Frank Lloyd Wright's personal residence and school; public tours are available.

The hotel has an outdoor heated pool, and opportunities for golf, tennis, and desert excursions abound. Because of the variety of attractions and the full program of the meeting, the local arrangements committee has

decided not to offer group events, but rather to make information about sites and transportation available so that individuals can pursue their own interests on their own schedules. In addition to the printed materials to be found in abundance at the hotel, the web site for the meeting (address at the end of this article) contains links to various tour companies and sources of information about sightseeing. Included are links to companies offering excursions to the Grand Canyon, which is approximately five hours away by car.

Program. The AMS Program Committee, chaired by Martha Feldman (University of Chicago), and the SMT Program Committee, chaired by Roger Graybill (University of Texas, Austin), met jointly in Phoenix on the second weekend of March and designed what promises to be a lively program, with studies ranging from creed and race in nineteenth-century biography, to jazz and improvisation, histories of singers, music in medieval intellectual life, and much more. Members will find that many AMS papers continue to build on musicological strengths in European art music, often giving them

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Society Election Results

The results of the 1997 election for AMS officers and the Board of Directors: President-Elect: Ruth A. Solie
Secretary: Jan Herlinger
Directors-At-Large:

Wye J. Allanbrook
Jeffrey Kallberg
Anne W. Robertson

AMS Membership Records

Please send AMS Directory corrections and updates in a timely manner in order to avoid errors. A draft copy of the 1998 Directory will be on display at the University of Chicago Press table in the exhibition hall in Phoenix; please stop by and confirm that your Directory entry is correct. The deadline for Directory updates is 1 December 1997; please send all updates to University of Chicago Press, Journals Division, PO Box 37005, Chicago IL 60637; fax 773/753-0811; <subscriptions@journals.uchicago.edu>. You may submit questions and updates online at the JAMS web page, <http://www.journals.uchicago.edu/JAMS/home.html>.

AMS Newsletter Address and Deadlines

Items for publication in the August issue of the *Newsletter* must be submitted by 15 May and for the February issue by 20 November to

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(Please note that e-mail submissions are particularly welcome.)

The *AMS Newsletter* is published twice yearly by the American Musicological Society, Inc., and mailed to all members and subscribers. Changes of address should be directed to the University of Chicago Press, Journals Division (see address elsewhere on this page); requests for additional copies of current and back issues should be directed to

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The *AMS Newsletter* is produced by A-R Editions, Inc., 801 Deming Way, Madison, WI 53717.

Phoenix

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new focuses (colonial encounters, embodiment and voice, opera film), while others continue pressing our horizons onto new terrain. Among special evening sessions will be an open discussion on the question of "Music and Religious Belief" in the practice of musicology, with others on "Current Directions in Liszt Research: Toward the Millennium" and "Integrating Hispanic Music in the Western Music Curriculum."

The Society for Music Theory has scheduled forty-four papers (twelve of which will appear on joint AMS/SMT sessions), two poster sessions, and eight special sessions. These presentations cover a wide range of musical styles and methodological approaches. One of the SMT special sessions, "Computer Imaging for Theory and Musicology," may be of particular interest to members of both AMS and SMT. To commemorate the twentieth anniversary of the founding of SMT, and in place of a keynote address, the Society will hold a special plenary session on Saturday afternoon, chaired by President Joseph Straus. Some of the most distinguished members of the Society have been invited to address the topic "Music Theory: Practices and Prospects." Featured speakers are Robert Morris, Patrick McCreless, Richard Cohn, Joel Lester, Judith Lochhead, and Janet Schmalfeldt.

Concerts and Performance Workshops.

The Performance Committee, Laurence Ber- man, Chair, has announced that the Society will sponsor three noontime events, each at 12:45. The first, a lecture-recital entitled "Schubert and the Viennese Fortepiano," will be presented by Eckart Sellheim, fortepiano, on Thursday. On Friday, Stephanie Vial, Baroque cello, will present "TAKE PAUSE: "Musical Punctuation in the Suites for Solo Cello of J. S. Bach." Her recital will include a performance of the complete Suite in C Major, BWV 1009. In Saturday's concert, "Piano Music and Painting," Susan Grace will perform nineteenth- and twentieth-century

works from Liszt to Crumb while Michael Grace presents commentary relating the music to representations by visual artists.

In addition to these concerts, the AMS Committee on Diversity will sponsor two performance workshops with a Southwestern flair. Thursday evening's workshop will offer hands-on experience with mariachi performance, followed by instruction in and dancing to "waila" or "chicken scratch" music, a style found only in Southern Arizona Indian cultures. Friday evening's workshop will be a learning/participation session on pow-wow music and dance.

Social Events. The meeting site offers two spacious locations—the Atrium, an open area of informal seating in the hotel, and the lobby next to the meeting rooms in the Civic Plaza—that are likely to become gathering places for conversation. There will also be the traditional social events: a no-host reception and a student reception on Thursday and the annual AMS Ball on Saturday. The Ball will reflect the Arizona setting, with music and dance instruction provided by Marimba Maderas de Comitán.

Groups wishing to arrange for private parties and reunions in the hotel should contact Katherine McNeill, Associate Director of Catering and Convention Service, at the Hyatt Regency Phoenix, 602/252-1234.

Child Care. Baby-sitting services are available through two companies recommended by the hotel: the Granny Company (602/264-5454) and Nanny and Company (602/273-7159). Call for references, service description, and rates. The newly-constructed Arizona Science Center is near the hotel and may be of interest to school-age children.

Interviews. A limited number of rooms at the hotel will be available for job interviews on Thursday 12:00-6:00, Friday and Saturday 8:00-5:00, and Sunday 8:00-12:00. To reserve a room, please contact Amy Holbrook (information at end of article), no later than 1 October. The spaces will be allocated on a first-come, first-served basis. As in recent years, job candidates are invited to sign up at

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Annual Meeting Travel Information

Conventions in America is again serving as the official conference travel agent. Call them at 800/929-4242 and ask for Group #332, and you will receive 5% to 10% or up to 45% off the lowest applicable fares on America West and Southwest Airlines, or the guaranteed lowest available fare on any carrier. All attendees booking through CIA will receive free flight insurance and be entered in their quarterly drawing for domestic travel for two. Alamo Rent A Car is also offering special rates starting as low as \$27/day or \$125/week, with unlimited free mileage and bonus frequent flyer miles.

Outside the 800 area, 619/453-3686; fax 619/453-7976; <flycia@scitravel.com>.

Annual Meeting Hotel Information

Meeting Hotel: Hyatt Regency Phoenix at Civic Plaza, 122 North Second Street, Phoenix, AZ 85004-2379. For reservations, call 800/233-1234 or 602/252-1234, specifying "American Musicological Society," or use the enclosed hotel reservation form, which includes rates and further information.

Additional hotel space has been booked at the Hotel San Carlos, 602/253-4121, fax 602/253-6668; and the Lexington Hotel, 602/279-9811, fax 602/631-9358.

Presidential Message

As most of you will have noticed, the Spring 1997 issue of the JOURNAL was considerably delayed. As I explained there, this was owing primarily to unforeseen complexities entailed by the double change: of design, and from in-house publication to publication by the University of Chicago Press. Still, I will say that in my opinion the result is splendid: the new design is stunning, at once striking and elegant; and, notwithstanding the start-up difficulties, our association with the Press gives every indication of being overwhelmingly in the Society's interests in the long run, both administratively and financially.

As I reported last February, Dr. Robert Judd has been functioning since September 1996 as Interim Executive Director of the Society. In late March we began the search for a permanent Executive Director; the Search Committee comprised Philip Gossett (Past President), Ruth Solie (President-Elect, as of November), and myself. We received twenty-five applications from persons both inside and outside of academe, and with backgrounds both in music and other walks of life; their average level of competence and experience was gratifyingly high.

Nevertheless, the Committee agreed unanimously to offer the position to Dr. Judd on a permanent basis; I am delighted to report that he has accepted. Dr. Judd received the Ph.D. from Oxford University in 1989, with the dissertation, "The Use of Notational Formats at the Keyboard." He has taught at the University of Melbourne and at California State University, Fresno, and is currently an adjunct professor at the University of Pennsylvania. He has published more than a dozen critical editions of sixteenth- and seventeenth-century music, was editor of *Aspects of Keyboard Music: Essays in Honor of Susi Jeans on her Seventy-Fifth Birthday* (Positif Press), and has published articles in *Early Music*, *Journal of the Lute Society of America*, *Music Theory Online* (of which he serves as managing editor), and elsewhere.

He has proved himself more than capable of carrying out this complex and demanding position in an admirable manner; in addition, he has demonstrated a remarkable degree of concern for and devotion to the Society's interests, both tangible and intangible. (For an example, see his reports on p. 17.) I am confident that, with ever-increasing experience in the position, his effectiveness will only grow in the years to come. The Society is fortunate indeed to have been able to make this appointment.

In 1996 a new "Viewpoints" section was inaugurated in the Newsletter; this past February we published four interesting comments on the status and working conditions of musicologists in non-tenure-track positions. These were accompanied by an invitation for written responses to be considered for publication in the current issue. Surprisingly, no responses were received. The Editor and the Board still hope that this initiative will succeed and solicit suggestions from members for topics to be addressed in the February 1998 issue. Please send proposals to James Webster, President, AMS, Department of Music, Lincoln Hall, Cornell University, Ithaca, NY 14853-4101, not later than 15 October.

One issue that has been very much on some members' minds this spring and summer is the policy regarding the publication of discursive obituaries in the *Newsletter* (as opposed to a simple list of the names of deceased members, as on p. 22). This is a difficult and at times contentious matter. Although the policy in question is of long standing, it has apparently never been publicized. Hence I quote the most recent formulation, from 1995, when it was last reviewed and confirmed by the Board of Directors: "Obituaries should be published only for senior scholars with major scholarly and teaching careers and significant service to the Society or to international musicology." The rationale is that unless obituaries were to be published for all deceased members (a notion the Board has so far resisted) or for none, some distinction of this kind must be made; this one seems no less cogent than any other that could be devised.

Although clearly stated, in practice this policy leads to difficult choices, which often engender disappointment and controversy. (Of course, no policy would be able to avoid these problems.) In order to minimize the time-consuming and often unproductive discussions otherwise entailed, the Board long ago delegated responsibility for administering the policy to the President, acting (when necessary) in consultation with the Executive Committee of the Board. The fact that no obituaries appear in this number of the *Newsletter* reflects my and the Executive Committee's application of this policy, in the manner described. Indeed the selection of members to be recognized by obituaries since 1990 has followed it with very good, if admittedly not perfect, consistency.

None of this is to imply that the policy should not be reexamined, particu-

larly if thoughtful and cogent suggestions to this end should be communicated to the Board. I call to your attention the accompanying message from Jessie Ann Owens, the Vice-President of the Society, who has kindly agreed to address this issue here.

—James Webster

Vice-Presidential Message

We mourn the deaths of three talented young women whose promising careers in musicology came to an end prematurely: Hollace Ann Schafer (24 August 1954–26 April 1995), Isobel Woods Preece (1 January 1956–23 January 1997), and Adelyn Peck Leverett (21 March 1956–30 April 1997). All three were among the very best of their cohort: they had written good dissertations (Holly at Brandeis University, Isobel and Adelyn at Princeton University), read papers at national and international conferences, won prizes, published articles, and contributed to the profession in many ways. All three had had to make compromises in their careers: Holly to fight the cancer that would eventually take her life, Isobel to balance obligations of family and career in a profession that is still not very open to "untraditional" career paths, Adelyn to raise young children while battling the cancer that killed her. The loss of any young musicologist—man or woman—is cause for sorrow, but in the case of these three the loss seems especially bitter, not only because the profession is deprived of their talents but also because their passing has raised once again the difficult issue of how we recognize members who die.

In 1974 the Society began the practice of recording the deaths of some of its members by publishing obituaries in its *Newsletter*. (This brief account is based on discussions with former officers and members of the Board and on a review of the newsletters from 1974 to the present; I have not had a chance to consult the minutes of Board meetings or correspondence.) Between 1974 and 1986, there were on average two obituaries per issue (54 obituaries in 25 issues). As numbers increased, limitations of space in the *Newsletter* led the Board to adopt a policy by which names of deceased members would be listed annually, and a small number of noteworthy members would continue to be recognized with obituaries. This policy has been in effect since 1987. (I append a list of names in the two categories.)

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Vice-President's Message

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When Holly Schafer died in 1995, the president, Philip Gossett, concluded that she had not met the criteria established by the Board. Similarly, when Isobel Woods Preece and Adelyn Peck Leverett died this spring, James Webster, the current president, reached the same conclusion, following consultation with the Executive Committee. And so the Society has acknowledged the passing of these three impressive young scholars by a simple listing of their names rather than by an obituary.

This decision has disappointed and angered many people, myself included, particularly since it can be argued that some of those honored by obituaries since 1987 have not met the rigorous criteria that Professor Webster outlined above. The record of how the policy has been implemented during the past ten years can be read in various ways, but one conclusion surely is that it is hard to apply consistently and fairly. The causes of the variations are doubtless complex, not least of all because of the biennial change of presidents. Whatever the explanation, a policy that appears to be applied unevenly can be perceived as discriminatory, or at least as unfair. It seems particularly mean-spirited to deny a promising young scholar—male or female—an obituary merely because illness, or choices about family, or premature death prevented a level of productivity deemed “major.” Rather than excluding members who have made contributions to the discipline or to the Society—whether for a brief time or for many decades—we should celebrate their lives and their achievements.

I believe that we need to rethink the function of the obituary. As presently formulated (though not always as practiced), it is designed as a kind of final tribute to the most distinguished members of our Society. It should instead be a record of the achievements and contributions of *all* members of our Society. The *Newsletter* serves both as a way of communicating with one another and as a historical document; our Society will be impoverished if these contributions go unrecognized.

I intend to propose a policy that permits greater inclusivity and does away with the unfortunate practice of an implicit two-class system. I believe that the Society should publish in its *Newsletter* obituaries that are appropriate in length to the accomplishments of its members. Someone will still have to make a judgment concerning length, but it should be possible to draw up guidelines that are fair and reasonable.

I would be grateful to have your thoughts on this issue, as well as your reactions to my suggestion for future policy. You may either write to me at Brandeis University, Waltham, MA 02254 or send me an e-mail message (Owens@binah.cc.Brandeis.edu).

—Jessie Ann Owens

AMS Newsletter obituaries (reverse chronological order, from February 1997 to August 1987): Thomas Eden Binkley; Rey M. Longyear; Courtney S. Adams; Thomas Walker; Hans Lenneberg; Milton Steinhardt; Carleton Sprague Smith; Milan Poštolka; Samuel F. Pogue; Claudio Sartori; Frederick William Sternfeld; Frederick Neumann; John Merrill Knapp; Dénes Bartha; Howard Mayer Brown; Armen Carapetyan; Martin Williams; Edward N. Waters; Alan Lessem; Gilbert Chase; Paul Henry Lang; Richard H. Hoppin; Joseph A. Diamond; Robert Donington; Dennis Libby; Carol MacClintock; Paul J. Revitt; Paul Amadeus Pisk; Hans Nathan; Carl Dahlhaus; Karl Geiringer; Isabel Pope Conant; Gerald Ernest Heal Abraham; Egon Kenton; Jens Peter Larsen; Willi Apel; Catherine V. Brooks; Ralph T. Daniel; Francis L. Harrison; Walter Kaufmann; Hans Moldenhauer; Homer Ulrich; Walter Woodfill; Elaine Brody; Philip Friedheim; Donald Jay Grout; David Dodge Boyden; Sarah Jane Williams.

Name only: Charles G. Jacobs; Steven Krantz; Robert A. Gerson; Henry G. Mishkin; Edward Clinkscale; Thurston J. Dox; Demar B. Irvine; Luther Noss; Hollace Ann Schafer; Jane L. Baldauf Berdes; Dragotin Cvetko; Susan L. Porter; Bernhard Meier; Eleanor Russell Hollis; Wallace Berry; Rosalyn Bacal; H. Murray Baylor; Eleanor Lawry; Edwin P. Warren; Gloria Flaherty; Albert T. Luper; Carey M. Reid; Clem C. Williams, Jr.; Russell P. Saunders; Robert W. Wienpahl; Lucie M. Hutchinson; Wendel Otey; Frederick Dorian; Annelise Landau; Phyllis J. Juszczyh; Milton S. Shaw; Addison W. Reed; Caro M. Carapetyan; Augusta Rubin; Kurt Stone; Charles E. Troy; Arnold Shaw; Benjamin F. Swalin; Konrad Wolff; Eric Werner; H. Earle Johnson; Herbert J. Dunavent; F. Donald Truesdell; William A. Hermann, Jr.; Michael M. Winesanker; Barbara K. Ansbacher; Warren Babb; Francis L. Gramenz; Ralph Harold Robbins; David D. Larson; William Klenz; Thor E. Wood; Almonte Howell, Jr.; William Borland; Suzanne Clercx; Robert A. Warner; Bertrand Harris Bronson; Charles E. Vogan; Carol Traux Reese; Edward Pease; J. Smits von Waesberghe.

Postscript: Holly, Isobel, and Adelyn left an impressive legacy, not just in their scholarly publications, but also in their relationships with colleagues and friends. Plans are now being made for a fund in honor of Isobel and Adelyn; details will be announced in a future *Newsletter*. An endowment has already been established to support the Hollace Ann Schafer Prize for the best paper read by a graduate student at a meeting of the New England Chapter of the American Musicological Society (checks made out to the New England Chapter can be sent to me c/o Music Department, MS 051, Brandeis University, Waltham, MA 02254).

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the registration table for available interviews. Independent posting of sign-up sheets is not permitted. It is AMS policy that interviews may not be restricted to candidates contacted in advance of the meeting, nor should they be scheduled privately in rooms without appropriate sitting areas.

AMS 50 Benefit. Members of the Society are cordially invited to renew their support of AMS 50 by contributing \$50 or more to this worthy scholarship fund. Those contributing through the registration form for the Phoenix meeting will be entitled to two free drinks at the Thursday evening no-host reception as a “thank you” for their support. Or contribute \$100 or more and receive five free drinks—to share with friends, of course.

Registration. The registration fees have been kept to the same amounts as last year's. In order for the early registration rates to apply, your registration form must be post-marked prior to 1 October. Also as at last year's meeting, fees may be paid by Visa or Master Card.

Transportation. For travel to Phoenix Sky Harbor International Airport, you may book through Conventions in America, Inc., a travel agency that offers discount or competitive rates. (See Travel Information, p. 2.) Although AMS members in the past have received good prices from Conventions in America, and the Society has benefited, you should shop around nonetheless.

Shuttle service between the hotel and the airport is handled by City Chauffeurs at the cost of \$6 per person each way. Use courtesy phones in the baggage claim area to call for this service. Taxi fare from the airport to the hotel is approximately \$12-13.

Hotel. See Hotel Information, p. 2, and the enclosed form. The Society for Music Theory offers a Roommate Locator Service, which can be accessed from the main menu of the SMT web page: <<http://boethius.music.ucsb.edu/smt-list/smithome.html>> or directly at this URL: <<http://smt.ucsb.edu/smt-list/roommate.html>>.

Additional hotel accommodations for students and in case of overflow are available at the Hotel San Carlos and the Lexington Hotel (see Hotel Information, p. 2). The San Carlos is two blocks from the Hyatt and the Lexington approximately two miles away.

Further Information. Please consult our web site for AMS/SMT Phoenix 1997: <<http://www.asu.edu/cfa/music/AMS-SMT'97.html>>. Any questions, comments, and suggestions should be addressed to Amy Holbrook, Chair of the Local Arrangements Committee, School of Music, P.O. Box 870405, Arizona State University, Tempe, AZ 85287-0405; 602/965-2630; fax 602/965-2659; <amy.holbrook@asu.edu>.

So, scoot yer boots on over to Phoenix. ¡Bienvenidos!

—Amy Holbrook

Boston—1998

Call for Papers

The 1998 Annual Meeting of the American Musicological Society will be held in Boston, Massachusetts, from Thursday 29 October to Sunday 1 November. The Program Committee welcomes proposals for papers, study sessions, and panel discussions in all areas of musicology. Please read the following guidelines carefully. Proposals that do not conform to them will not be considered.

Abstracts of proposed papers, sessions, or discussions must be submitted by **9 January 1998** to the Chair of the Program Committee, John Walter Hill, 2136 Music Building, University of Illinois, 1114 W. Nevada, Urbana, IL 61801. Abstracts of papers must not exceed 250 words and must be printed in a readable typeface (no smaller than 10 point) on one 8.5 x 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 rating 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 1997 Annual Meeting may not submit proposals for the 1998 Meeting.

Authors residing outside North America may use the fax number 617-244-4585 to send only the original, from which the additional, anonymous copies will be reproduced in Urbana. Abstracts from authors residing within the USA 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 the Annual Meeting in 1998, as has been the established practice for several years, the duration of papers will be limited to 20 minutes in order to allow ample time for discussion. Abstracts should represent the talk as fully as possible. Successful abstracts typically state the specific research findings, substantiate them, and indicate their significance. Abstracts should make clear what is already known and what is new in the proposal. The Program Committee generally will fault abstracts that merely allude to findings or conclusions. (Abstracts are confidential and may be revised for the booklet distributed at the Meeting.) If a submission is not an individual proposal, it should be labeled as belonging to one of the categories discussed below.

Formal sessions. Several individuals together may propose an entire formal session consisting of four 20-minute papers, or a half session 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 for individ-

ual proposals stated above. However, each abstract will be evaluated individually, and the Program Committee reserves the right to reconfigure the makeup of any session proposed under these guidelines, or to accept as an individual proposal one or more of the papers belonging to it.

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. Panel discussions will be scheduled for the same durations as full or half sessions of papers: 3 or 1.5 hours. 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, therefore, not be vetted anonymously, and the entire proposal will only be considered as a whole, with no substitutions or deletions by the Program Committee. Organizers of panel discussions may not also present a formal paper in the same year or in the preceding one, but panelists may.

Study sessions. Study sessions will be scheduled during the evenings. Typically, these sessions should be devoted to research in progress and should not include formal papers. The organizer of a study session should submit a general prospectus with summaries of the individual contributions or a description of the activities envisioned. Nothing originally proposed for a day session will be reassigned or accepted as an evening study session.

Call for Performances

The Performance Committee for the 1998 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 performance and repertory on the CD are substantially the same as those proposed for the AMS concert. Send all materials to the committee Chair: Jon Finson, CB#3320 Hill Hall, University of North Carolina, Chapel Hill, NC 27599-3320. Complete sets of materials must be received no later than 1 February 1998.

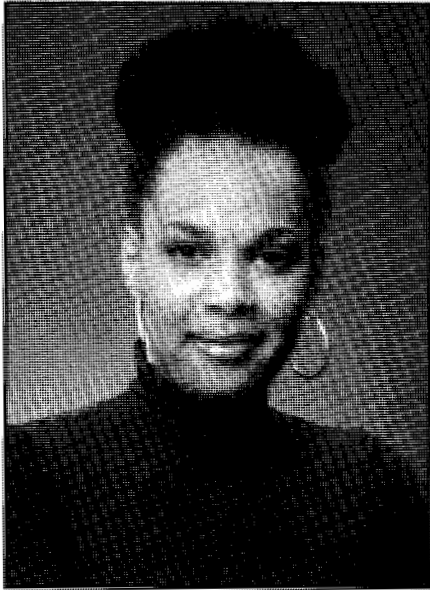


Ruth A. Solie
President-Elect

AMS President-Elect

Ruth A. Solie has been elected President of the Society for the term 1999–2000. She began her service to the Society as Editor of the Newsletter from 1978 to 1981; subsequently she was elected Council Secretary for four years and Secretary of the Society for six years. She has also served two terms on the Editorial Board of the *JOURNAL*. Her doctorate is from the University of Chicago, and she has taught since 1974 in the music department at Smith College, where she is also centrally involved in the women's studies program.

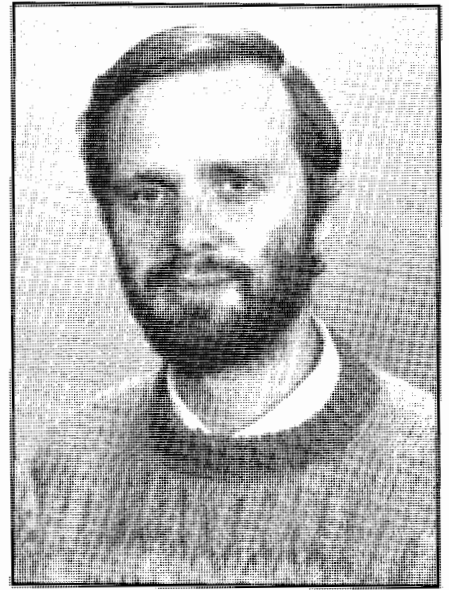
President-Elect Solie's scholarly work is in nineteenth-century music, where she focuses primarily on its social history and the history of ideas surrounding musical practice and reception in German, English, and American contexts. She has been closely involved in the development of women's studies within musicology, and has a special interest in the study of method—that is, thinking about the workings and implications of historiographic method, feminist theory, and postmodern critical theory. Her recent publications include the edited volume *Musicology and Difference* (University of California, 1993); various projects concerning Sophie Drinker, which are collected in an Afterword to the Feminist Press's re-issue of Drinker's 1948 book, *Music and Women* (1995); and the nineteenth-century volume of the revised edition of Strunk's *Source Readings in Music History*, shortly to appear from W.W. Norton under the general editorship of Leo Treitler. Since 1990 she has also served as an Associate Editor of the journal *19th-Century Music*.



Maya Gibson
Howard Mayer Brown Fellow



Maribeth Clark
AMS 50 Fellow



Bernardo Illari
AMS 50 Fellow

Awards and Prizes

The Howard Mayer Brown Fellowship Committee is pleased to announce that Maya Gibson is the recipient of the 1997–98 award. Ms. Gibson received her Bachelor's degree from Oberlin College and Conservatory in vocal performance, English literature, and African American studies. She is completing double Master's degrees in African American studies and musicology at the University of Wisconsin, Madison, where she will pursue a Ph.D. in musicology. Ms. Gibson was among the students who attended the Baltimore meeting through the generosity of member contributions to the Minority Students Travel Fund.

Margaret Bent (All Souls College, Oxford), Corresponding Member and Past President of the Society (1985–86), has been awarded the honorary degree of Doctor of Music (*D. Mus. honoris causa*) by the University of Glasgow. She is the first musicologist to be so honored; all past recipients — who include Krzysztof Penderecki, Thea Musgrave, and Elisabeth Schwarzkopf — have been composers or performers.

Ronald Radano (University of Wisconsin, Madison) has been awarded a Guggenheim Fellowship for "The American idea of 'black music.'"

Three members of the Society, David Fallows (University of Manchester), Don Harrán (Hebrew University of Jerusalem), and Lee-man L. Perkins (Columbia University), were awarded the *Medaille de la Ville de Tours* during the Colloquium Johannes Ockeghem in February 1997. At an award ceremony

held at the Hôtel de Ville, each recipient was presented with a medal that includes depictions of monuments of the city, the phrase "Hommage de notre ville," and his name.

Wye J. Allanbrook (University of California) has been selected as one of the lecturers for 1996–99 in the new lecture program of the National Center for the Humanities; and Samuel A. Floyd (Columbia College Chicago) has been in residence at the Center during 1996–97. Gary A. Tomlinson (University of Pennsylvania) is one of twelve Phi Beta Kappa Visiting Scholars for 1997–98.

Carol Hess (Bowling Green State University) has been awarded an NEH Summer Stipend for research in Spain in 1997 and a Fulbright Lecturing Award for teaching at the Autonomous University of Barcelona during spring 1998.

Margot Fassler (Yale University) has been chosen by the Medieval Academy of America as the recipient of the John Nicholas Brown Prize for 1997. The prize, given annually for an outstanding first book in the field of Medieval studies, was awarded for *Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris* (Cambridge University Press, 1993). In 1994 Professor Fassler received the Society's Kinkeldey Award for the same volume.

For her project *Music in English Intellectual Culture, 1550–1650*, Linda Austern (University of Iowa) has received two additional awards for 1997–98: a grant from the American Council of Learned Societies and a Folger Shakespeare Library NEH Fellowship.

The Sonneck Society for American Music has selected Kim H. Kowalke (Eastman School of Music) to receive the Irving Lowens Award for the best article on American music published in 1995: "Kurt Weill, Modernism, and Popular Culture: Öffentlichkeit als Stil" in *Modernism/Modernity* 2/1 (1995). The Theatre Library Association honored Kowalke and co-editor Lys Symonette for *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya* (University of California Press, 1996) with the runnerup prize in the George Freedley Memorial Competition for outstanding books on the performing arts.

Victor Coelho (University of Calgary) has been awarded a 1997–98 fellowship from Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, for his project "The Musical Canon of Raffaello Cavalcanti: Popular Music and Personal Repertories in Late-Renaissance Florence."

The Music Library Association has given prizes for works published in 1995 to two members of the Society. Lawrence M. Earp (University of Wisconsin, Madison) received the Vincent H. Duckles Award for the best book-length bibliography or research tool in music, *Guillaume de Machaut: A Guide to Research* (Garland). The Eva Judd O'Meara Award, which recognizes the best review published in the Association's journal, *Notes*, was given to John Kmetz (Chase Manhattan Bank) for his review of Mariko Teramoto and Armin Brinzing's *Katalog der Musikdrucke des Johannes Petreus in Nürnberg*.



Gillian Margaret Rodger
AMS 50 Fellow



Leslie A. Sprout
AMS 50 Fellow



Marica S. Tacconi
AMS 50 Fellow

AMS 50 Fellowship Awards

There are five winners of AMS 50 dissertation fellowships for 1997-98: Maribeth Clark (University of Pennsylvania), "Understanding French Grand Opera through Dance"; Bernardo Illari (University of Chicago), "Cathedral Music at Chuquisaca, Bolivia, 1700-1800: The History of a Colonial Musical Culture"; Gillian Margaret Rodger (University of Pittsburgh), "Male Impersonation on the American Variety and Vaudeville Stage, 1868-1930"; Leslie A. Sprout (University of California, Berkeley), "New Music and State Support for the Arts in France, 1938-1945"; and Marica S. Tacconi (Yale University), "Liturgy and Chant at Santa Maria del Fiore, Cathedral of Florence: A Survey of the Pre-Tridentine Sources (11th-16th Centuries)." The awards will be formally presented at the Annual Meeting in Phoenix.

Career Committee Sessions in Phoenix

Among its activities, the AMS Committee on Career-Related Issues serves the membership by sponsoring career sessions at national meetings. This year, the Career Committee has planned three sessions for the Phoenix meeting:

—Thursday, 8:00 to 9:30 p.m. "The Juggling Act: Music Faculty Positions in the 1990s,"

panel session moderated by Roberta Marvin and Barbara Coeyman.

This session will concern the changing role of the academic musicologist with regard to responsibilities and working conditions and will involve several individuals at various levels.

—Friday 12:30 to 2:00 p.m. "Communicating Musicology into the 21st Century: Challenges for the Profession," Panel session involving Victoria Cooper, Cambridge University Press; Paul Corneilson, A-R Editions, Inc.; and Suzanne Scherr, Lyric Opera of Chicago; James L. Zychowicz, moderator.

In response to some of the discussions that occurred last year, this session will demonstrate some of the ways in which forces outside of academia are shaping musicology with regard to academic publishing, the production of editions of music, and communicating musicology through professional performing groups.

—Saturday, 12:30 to 2:00 p.m. "Charting a Career in Musicology," panel session moderated by Lauriejean Reinhardt and James L. Zychowicz.

This session will involve short presentations and discussion concerning various career options for trained musicologists.

The Career Committee welcomes everyone interested in these topics to attend. Please consult the program for any changes in schedule and for the exact location of each session.

—James L. Zychowicz, *Chair*
Committee on Career-Related Issues

AMS Office Secretary

The AMS is pleased to welcome Meredith Rouse, the new secretary in the Philadelphia office. In addition to her clerical skills, Meredith is an oboist who graduated from the New England Conservatory with a B.Mus. in 1996. She is normally in the office Monday to Friday, noon to 4:00 (Eastern time), and is happy to handle any inquiries.

AMS Membership and Subscription Statistics

Members and subscribers on the rolls of the Society as of 21 May 1997:

Memberships	
Regular members	2,049
Spouse or adjunct members	111
Student members	712
Emeritus members	336
Life members	36
Sustaining members	6
Honorary members	16
Corresponding members	11
Complimentary memberships	32
	3,313

Subscribers	
Institutional subscribers	1,362
Complimentary subscriptions	32

Grand total for 1997	4,675
Grand total for 1996	4,745

The Noah Greenberg Award

The Noah Greenberg Award was established by the Trustees of the New York Pro Musica Antiqua in memory of their founder and first director. 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 performance practices. The Award may subsidize the publication costs of articles, monographs, or editions, as well as public performance, recordings, or other projects. Scholars, professional performers, university and college performing ensembles, and others involved in historical performance projects are urged to apply.

The award will consist of a sum up to \$2000; normally, there will be a single award but it may, at the committee's discretion, be divided.

The Noah Greenberg Award Committee invites applications for the award, which must be submitted by 1 March 1998. The application must consist of a description of the project, a detailed budget, and supporting materials such as articles or tapes of performances that are relevant to the project. All application materials must be sent in triplicate to the Chair of the Noah Greenberg Award Committee: Prof. Frederick Hammond, Department of Music, Bard College, Annandale-on-Hudson, NY 12504.

Doctoral Dissertations in Musicology

The Second Series, Second Cumulative Edition of *DDM* was published in late 1996, and is selling at a moderate pace. To date, 218 copies have been sold to institutions, 19 to members. Please consider purchasing a copy if you haven't already. The price for members is \$20 postpaid. The soft-cover volume's 406 pages contain the index of over 4000 doctoral dissertations on musical subjects registered with the AMS dissertation service from February 1984 to April 1995, with entries from academic institutions worldwide. This is a collation, with corrections and updates, of the 1990 cumulation, published annual supplements since 1990, and dissertations newly announced or completed after the last annual supplement, from November 1993 to April 1995. (Listings of dissertations submitted after the closing date for the last printed edition are available from *DDM-Online*: <<http://www.music.indiana.edu/ddm>>. For older dissertations, *DDM* 7th ed., 1984 [comprehensive cumulation], is still available [member price \$18, postpaid].) Send orders to the Philadelphia office: 201 S. 34th Street, Philadelphia PA 19104-6313; fax 215/573-3673.

At *DDM-Online*, work has begun on a retrospective conversion of all the records that have already been published in the printed

editions of *Doctoral Dissertations in Musicology*. Records classed from 00 through 49 in the 1984 edition are already available online, as are records classes 11 through 19 and from 41 through 49 in the 1996 edition. The balance of the earlier printed records should be converted during the course of the next academic year. In the meantime, the pages showing new records are updated once each month throughout the academic year.

Report from COPAM

The Committee on the Publication of American Music (COPAM) is happy to report that the National Endowment for the Humanities, through its Program for Collaborative Research, has renewed support for the Society's Music of the United States of America (MUSA) project. Thanks to that decision, the editorial arm of MUSA, a national series of critical editions, will continue to be funded (from 1 July 1997 until 30 June 1999) by the NEH, with substantial help from the American Music Institute of the University of Michigan School of Music.

Since the committee's last report in the *Newsletter*, MUSA Volume 5, *The Music and Scripts of "In Dahomey"*, edited by Thomas L. Riis, has been published. In spring 1997 Nym Cooke's edition, *Timothy Swan: Psalmody and Secular Songs*, which includes an appendix of the compositional sketches of this early New England composer (1758-1842), appeared in print as MUSA Vol. 6. Moreover, Jon Finson's edition of a repertory from the late nineteenth-century New York musical stage, *Edward Harrigan and David Brahman: Complete Songs*, is scheduled for publication this fall as MUSA Vol. 7.

MUSA's productivity is due not only to the contributions of the volume editors—Judith Tick and Wayne Schneider, Charles Hamm, Adrienne Fried Block, and Karl Kroeger, as well as those already mentioned—but to executive editor Jeff Magee, who took the post in 1993. This summer, Jeff will leave MUSA for a position in the musicology department at Indiana University. His work on the project has been stellar and efficient. With him at the helm, MUSA has hit its stride and is producing the flow that we had anticipated when the series began. For example, in recent months, two of the largest MUSA editions to date have been in house: Volume 6 contains more than 400 pages and Volume 7, a two-part collection, more than 600. With the help of research assistant Amy C. Beal, Magee has been able to move all this material through the editorial and review process and to the brink of publication by A-R Editions, the series publisher, on schedule. He deserves the Society's thanks for the key role he has played in one of AMS's most ambitious scholarly undertakings.

By the time this notice appears in the *Newsletter*, Magee's successor, Mark Clague, will be on the job, ready to receive inquiries about the series and to respond to ideas for edition proposals. Communications may be

addressed to Mark Clague, Burton Tower, University of Michigan, Ann Arbor, MI 48109-1270; 313/647-4580.

—Richard Crawford

Celebrating JAMS at 50

As the *JOURNAL* celebrates the 50th anniversary of its inauguration in 1948, the Society has marked the occasion with a move to publication by the University of Chicago Press Journals Division. The most dramatic changes involved in this major undertaking include the complete redesign of the *JOURNAL* itself. Most members will by now have seen the Spring 1997 issue with its elegant cover of black and metallic gold, coated with a hand-applied, air-dried, ultraviolet laminate. The *JOURNAL*'s new masthead, with lettering in the Art-Deco inspired "Mona Lisa" font, now conjoins its "official" and "unofficial" names in a gold acrostic; the interior text font is Galliard.

Readers will also notice a number of changes in the *JOURNAL*'s contents. A new section, "Colloquy," features lengthy scholarly responses formerly printed under "Communications," which, in turn, will continue to house errata, announcements, and other news briefs of scholarly interest. Finally, a "Contributors to this Issue" section, with biographical summaries of all authors, represents a concession to the happy reality of the Society's growth over fifty years.

A major editorial innovation is the Society's engagement of Catherine Gjerdingen of Wilmette, IL, to serve as the *JOURNAL*'s permanent Assistant Editor and copyeditor, and to act as liaison to the editorial and production divisions of the University of Chicago Press.

Major changes in production involve the typesetting of both text and music by A-R Editions, Madison, WI. The *JOURNAL* itself is now being printed at and shipped from Brown Brothers in North Carolina.

We draw the membership's attention to the *JOURNAL*'s new World Wide Web page, still under construction: <<http://www.journals.uchicago.edu/JAMS/>>. In addition to basic information about the Editorial Board and the submission of manuscripts, members will soon be able to retrieve complete tables of contents of all issues.

We ask the understanding of the membership as the *JOURNAL* adjusts to a new schedule of production that will enable it to appear at regular four-month intervals. Owing to the technical changes in nearly every aspect of the *JOURNAL*'s production, the first issue of Volume 50 was unavoidably delayed. At press time, it appears likely that the Summer 1997 issue may be slightly delayed as well; but the production schedule should be firmly in place for the Fall 1997 issue.

—Paula Higgins
Editor-in-Chief, JAMS

**AMS/SMT
PHOENIX
ANNUAL MEETING**

30 October – 2 November 1997

Preliminary Program

Wednesday, 29 October

- 2:00–5:00 **AMS Board of Directors Meeting**
- 6:00–8:00 **SMT Committee on Networking Operations Meeting**
- 7:00–10:00 **SMT Committee on the Status of Women, Annual Dinner Meeting**
- 7:00–11:00 **AMS Board of Directors Meeting**
- 7:00–11:00 **SMT Awards Committee Meeting**
- 7:00–11:00 **SMT Publications Committee Meeting**
-

Thursday, 30 October

- 8:00–12:00 **AMS Board of Directors Meeting**
- 8:00–12:00 **SMT Executive Board Meeting**
- 9:00–5:00 **Registration**
- 12:00–2:00 **SMT Officers Luncheon**
- 12:00–6:00 **Job Interviews**
- 12:45–1:45 **Lecture-Recital (sponsored by the AMS Performance Committee): “Schubert and the Viennese Fortepiano,”** Eckart Sellheim (Arizona State University), fortepiano
- 1:00–6:00 **Exhibits**
-

AFTERNOON SESSIONS

- 2:00–5:00 **AMS Sessions**
- Colonial Encounters, I: New World Institutions and Practices**
- Manuel Carlos de Brito (Universidade Nova de Lisboa), Chair
- William John Summers (Dartmouth College): “Choral and Orchestral Institutions in Manila, 1571–1762: Evidence from Philippine Archives”
- Mark Brill (University of California, Davis): “Carrasco or Mathías? Plagiarism in an Eighteenth-Century ‘Examen de Opposición’ from the Oaxaca Cathedral”
- Craig H. Russell (California Polytechnic State University): “The Apparition of the Virgin of Guadalupe and Her ‘Reappearance’ in the Choral Masterpieces of Eighteenth-Century Mexico”
- Robert Stevenson (University of California, Los Angeles): “Jerusalem on American Soil”
-

Late Medieval Song

- Lawrence Earp (University of Wisconsin, Madison), Chair
- Karl Kügle (Johannes Gutenberg-Universität Mainz): “Two Abbots and a Rotulus: New Light on Brussels 19606”
- Jennifer Bain (State University of New York, Stony Brook): “Contrapuntal Goals in Machaut’s Ballades”
- William Mahrt (Stanford University): “Poetic and Musical Voice in Three Virelais of Guillaume de Machaut”
- Virginia Newes (Eastman School of Music): “The Cuckoo and the Nightingale: Patterns of Mimesis and Imitation in French Songs of the Late Middle Ages”

Prokofiev and Shostakovich

- Richard Taruskin (University of California, Berkeley), Chair
- Stephen D. Press (University of North Carolina, Chapel Hill): “Diaghilev and the Two Versions of Prokofiev’s *Chout*”
- Deborah A. Wilson (Ohio State University): “Prokofiev’s *Romeo and Juliet*: History of a Compromise”
- David Haas (University of Georgia): “Shostakovich’s *Fifth*: Antithetical Lyricism in Epic Times”
- David A. Griffioen (Indiana University): “On Musical Self-Quotation and ‘Unity of Form’ in the Eighth String Quartet of Dmitri Shostakovich”
-

2:00–5:00 **SMT Sessions**

Topics in Tonal Music

- Robert Gauldin (Eastman School of Music), Chair
- Mark Anson-Cartwright (City University of New York): “Cyclic Integration in Haydn’s ‘Drum Roll’ Symphony”
- Walter Everett (University of Michigan): “Singing about the Fundamental Line: Vocal Portrayals of Directed and Misdirected Motions”
- Peter H. Smith (University of Notre Dame): “Brahms and the Shifting Barline: Metric Displacement and Formal Process in the Trios with Wind Instruments”
- Joel Lester (Mannes College of Music): “Four Pattern Preludes of the *Well-Tempered Clavier*”

Similarity Relations

- Eric Isaacson (Indiana University), Chair
- Sylvia Grmela (State University of New York, Buffalo): “Some Extensions to Vieu’s *Diachro measure*, with Applications to Analysis of Kurtág”
- Michael Buchler (University of Iowa): “A Cycle-Based System for Relating Pitch-Class Sets”
- Panayotis Mavromatis and Virginia Williamson (Eastman School of Music): “Similarity of Pitch Class Sets: A Perceptual Study”
- Ian Quinn (Eastman School of Music): “Evolution ‘a Forte-iori’: On Similarity, Relations, and the Taxonomy of the Harmonic Menagerie”
-

2:00–5:00 **Joint AMS/SMT Sessions**

Music Theory, Fourteenth through Seventeenth Centuries

- Michèle Fromson (Berkeley, California), Chair

- David E. Cohen (Harvard University): "Aristotelian Physics and the Early Concept of Harmonic Progression"
- Cristle Collins Judd (University of Pennsylvania): "Traces of a Theorist Assimilating a Theory: Musical Citations in Zarlino's *Le Istitutioni harmoniche* (Part IV)"
- Timothy R. McKinney (University of Texas, Arlington): "Structure and Affect in Willaert's *Aspro core*"
- YouYoung Kang (University of Pennsylvania): "*Musica Pratica* and the Art of Counterpoint"

Embodiment, Voice, and Narrative in Nineteenth-Century Music

- Berthold Hoeckner (University of Chicago), Chair
- Elizabeth Paley (University of Wisconsin, Madison): "The Voice Which Was My Music: Nonnarrative Musical Discourse in Schumann's *Manfred*"
- Rose Mauro (University of Pennsylvania): "Of Men and Mountains: Brahms, Schubert, and the Alto Voice"
- Mary Ann Smart (University of California, Berkeley): "Mimomania: Allegory and Embodiment in *Die Walküre*, Act I"
- Paul Whitworth (Cornell University): "Linking through Disconnect- edness: Mahler's Disconnected Cadences and Form in His Later Music"

2:00-3:30 AMS Short Session

Handel

- Richard King (University of Maryland), Chair
- John H. Roberts (University of California, Berkeley): "Handel and the Shepherds of Ansbach"
- Ellen T. Harris (Massachusetts Institute of Technology): "Handel as Orpheus"

3:30-5:00 AMS Short Session

Turkish Subjects

- Thomas Bauman (Northwestern University), Chair
- Mary Hunter (Bowdoin College): "Gender and Subjectivity in the Late Eighteenth-Century Seraglio"
- Lawrence Kramer (Fordham University): "The Harem Threshold: Beethoven's Turkish Music and Philhellenism"

5:00-6:00 Society for Seventeenth-Century Music Board Meeting

5:00-7:00 *Women and Music: A Journal of Gender and Culture*: IAWM Publication Board Meeting

5:30-7:30 AMS/SMT No-Host Reception

6:30-8:30 *Journal of Seventeenth-Century Music* Editorial Board Meeting

7:00-9:00 American Bach Society Editorial Board Meeting

EVENING SESSIONS

8:00-11:00 Special Session: Hispanic Study Group

Integrating Hispanic Music into the Western Music Curriculum

- Carol Hess (Bowling Green State University), Chair and Organizer
- Lucy Hruza (University of Calgary)
- James Parakilas (Bates College)
- Elizabeth Seitz (Boston University)
- Leonora Saavedra (CENIDIM, Mexico City/University of Pittsburgh)
- Craig Russell (California Polytechnic State University)
- William Summers (Dartmouth College)

8:00-11:00 SMT Special Session

Committee on the Status of Women: Celebrating a Decade of Progress in Feminist Scholarship and Equity

Committee on the Status of Women, Helen Brown (Purdue University), Chair

Committee members: Nadine Hubbs (University of Michigan), Gretchen Horlacher (Indiana University), Rosemary Killam (University of North Texas), David Loberg Code (Western Michigan University), Fred Everett Maus (University of Virginia), Andrew Mead (University of Michigan), Elizabeth Says (Ohio State University)

Alternate Takes

Jazz Analysis Group, Keith Waters (University of Colorado, Boulder), Organizer and Moderator

Cynthia Folio (Temple University): "The Great Symphonic Theme: Multiple Takes on *Stella's* Scheme"

J. Kent Williams (University of North Carolina, Greensboro): "The Art of Paraphrase: Oscar Peterson's Rendition of *Stella by Starlight*"

Steve Larson (University of Oregon): "Triple Play: Bill Evans' Three-Piano Performance of *Stella by Starlight*"

Steve Lindeman (Brigham Young University): "Miles' *Stella*: A Comparison in the Light of the Two Quintets"

Henry Martin (Mannes College of Music/New School): "The Nature of Recomposition: Miles Davis and *Stella by Starlight*"

Session Respondent: Allen Forte (Yale University)

8:00-9:30 AMS Committee on Career-Related Issues, Panel Session I: The Juggling Act: Music Faculty Positions in the 1990s

Roberta Marvin and Barbara Coeyman, Moderators

8:00-10:00 Mariachi/Waila Performance Workshop (sponsored by the AMS Committee on Cultural Diversity)

J. Richard Haefler (Arizona State University), Organizer

9:30-11:00 AMS/SMT Student Reception

Friday, 31 October

7:30-9:00 AMS 50 Dissertation Fellowship Committee Meeting

7:30-9:00 AMS Committee on Cultural Diversity: Breakfast Reception for Visiting Students

7:30-9:00 American Bach Society Program Committee Meeting

7:30-9:00 American Brahms Society Board of Directors Meeting

7:30-9:00 *Journal of Music Theory Pedagogy* Editorial Board Breakfast Meeting

7:30-9:00 *Journal of Musicological Research* Board Meeting

8:00-9:00 AMS Chapter Officers, Breakfast Meeting

8:00-9:00 Student Members of AMS Council, Breakfast Meeting

8:00-9:30 Early Music America Publications Committee Meeting

8:00–5:00 **Job Interviews**

8:30–5:00 **Registration**

8:30–6:00 **Exhibits**

MORNING SESSIONS

9:00–12:00 **AMS Sessions**

Opera Film and Film Music

Marcia Citron (Rice University), Chair

Jesse Rosenberg (New York University): "Eisler's Leoncavallo: A Film Adaptation of *Pagliacci*"

Shannon McKellar (Trinity College, Oxford University): "Music, Image and Ideology in Benjamin Britten's *Owen Wingrave*: Conflict in a Fissured Text"

Jeongwon Joe (Northwestern University): "Hans Jürgen Syberberg's *Parsifal*: The Staging of Dissonances in the Fusion of Opera and Film"

Neil Lerner (Davidson College): "Copland's Music of Wide Open Spaces: The History and Analysis of a Hollywood Trope"

Fin-de-siècle Vienna

Robert Morgan (Yale University), Chair

Daniel Beller-McKenna (University of South Carolina): "How *deutsch* a Requiem? Absolute Music, Universality, and the Viennese Reception of Brahms's *Ein deutsches Requiem*, op. 45"

Margaret Notley (Katonah, New York): "Absolute Music as Universal Language in Turn-of-the-Century Vienna"

Suzanne M. Lodato (Columbia University): "From Naturalism to Expressionism: Richard Strauss's Naturalistic Poetry Settings"

Sheryl Zukowski (University of Pennsylvania): "Er hat alle gehoben": Fin-de-siècle Viewpoints on the Public Sphere and Gustav Mahler's Direction of the Viennese *Hofoper*"

9:00–12:00 **SMT Sessions**

Transformational Theory

David Lewin (Harvard University), Chair

David Clampitt (Yale University): "Structural and Transformational Properties of Pairwise Well-Formed Scales"

Jonathan Kochavi (State University of New York, Buffalo): "Contextually-Defined Inversion Operators: A General Mathematical Setting"

Edward Gollin (Harvard University): "An Interesting Dihedral Group, Its Automorphisms and Transformations in Bartók's 'Minor Seconds, Major Sevenths'"

Robert Morris (Eastman School of Music): "Voice-Leading Spaces"

9:00–12:00 **SMT Special Session**

Computer Imaging for Theory and Musicology

Ann K. Blombach (Ohio State University), Organizer and Moderator

Ann K. Blombach (Ohio State University): "No More Excuses: The Future of Music Technology Is Here"

Timothy Koozin (University of North Dakota): "Computer Models for Schenkerian Analysis"

Thomas J. Mathiesen (Indiana University): "The Thesaurus Musicarum Latinarum (TML)"

Timothy A. Nord (Ithaca College): "Models for Listening: Beyond CAI"

Jeremy Smith (University of North Dakota): "Comparing the Music Prints of Thomas East Using Digital Images"

Tim Smith (Northern Arizona University): "An Asynchronous Course in Music Theory Via the World-Wide Web"

9:00–12:00 **SMT Poster Session**

Current Research in Music Cognition and Aural Training

SMT Music Cognition Group, Helen Brown (Purdue University), Chair; Steve Larson (University of Oregon) and Helen Brown, Organizers

Rita Aiello (Queens College, CUNY) and Marco Rapetti (The Juilliard School): "Memorizing Piano Music: What Concert Pianists Describe"

René Van Egmond and David Butler (Ohio State University): "Re-mapping the Diatonic Sets"

Philip C. Baczewski and Rosemary N. Killam (University of North Texas): "Modeling Music Transcription: A Comparison of Graduate, Undergraduate, and Junior College Students' Perceptual Strategies"

Steve Larson (University of Oregon): "To Be Continued: Results of Last Year's Contest"

Sheryl Skifstad (Arizona State University): "Aural Analysis and Prior Knowledge"

Scott Spiegelberg (Eastman School of Music): "Pre-concert Lectures and Aesthetic Response: Thematic Structures"

9:00–11:15 **Joint AMS/SMT Session**

Personification and Metaphor in Mozart and Beyond

Wye J. Allanbrook (University of California, Berkeley), Chair

Brian Hyer (University of Wisconsin, Madison): "Music as (Agri)culture"

Simon P. Keefe (Columbia University): "Mozart's Piano/Orchestra Dialogue: A New Perspective on Drama in His Concertos"

Bruce Alan Brown (University of Southern California): "Modes of Apprehension in the Classical Symphony: August Apel's 'Sinfonie nach Mozart in Es dur' (1806)"

9:00–12:00 **Joint AMS/SMT Session**

Lutosławski and Schnebel

Anne C. Shreffler (University of Basel), Chair

Adrian Thomas (Cardiff University, Wales): "Future Sketches: Lutosławski's *Jeux vénitiens*"

Martina Homma (Universität Köln, Musikwissenschaftliches Institut): "Sound Color and Harmony in Lutosławski's Music"

Paul Attinello (University of Hong Kong): "Dialectics of Serialism: Abstraction and Deconstruction in Schnebel's *für stimmen (...missa est)*"

Maria Anna Harley (University of Southern California): "New Insights into Lutosławski's Concept of the Sound Plane"

9:00–10:30 **AMS Short Sessions**

Colonial Encounters, II: The New World and the Postcolony

Gary Tomlinson (University of Pennsylvania), Chair

Beth K. Aracena (University of Chicago): "Indecent Verse? Song for the Feast of St. Ignatius in Colonial Chile"

Ann Morrison (Franklin & Marshall College): "Going for the Juggler: Colonial European Reactions to Algonquian Shamans"

Renaissance Historiography

Bonnie J. Blackburn (Wolfson College, Oxford), Chair

Sean Gallagher (University of North Carolina, Chapel Hill): "Busnoys, Feininger, and the Changing Role of Attributive Research"

Lawrence F. Bernstein (University of Pennsylvania): "Ockeghem at Heidelberg: The Origins of 'Mysticism' in Music of the Fifteenth Century"

10:30–12:00 **AMS Short Sessions**

Music and English Literature

Philip Brett (University of California, Riverside), Chair

Ruth Solie (Smith College): "George Eliot on Music and Its History: The Notebooks for *Daniel Deronda*"

Richard R. Bozorth (Texas Christian University): "'Love, sulk no more': Auden, Britten, and Gay Initiation"

Music and Devotion in the Seventeenth Century

Craig Monson (Washington University), Chair

Craig J. Westendorf (Phoenix, Arizona): "Heinrich Schütz and Theology: The Choral Music of Early Seventeenth-Century Evangelical Germany and Devotional Change"

Susan Tara Brown (Portland, Oregon): "Singing and the Imagination of Devotion"

NOONTIME SESSION

12:15-1:45 **SMT Special Session**

Becoming Visible in the Field of Music Theory: Presentations to Professional Meetings

Committee for Professional Development, Mary Wennerstrom (Indiana University), Chair and Organizer

Richard Kaplan (Louisiana State University)

Steve Larson (University of Oregon)

Elizabeth West Marvin (Eastman School of Music)

Hedi Siegel (Hunter College-City University of New York)

12:00-1:00 **Thesaurus Musicarum Latinarum, Meeting of the Project and Editorial Boards**

12:00-2:00 **JAMS Editorial Board Meeting**

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

12:15-12:45 **AMS Gay and Lesbian Study Group, Business Meeting**

12:15-1:45 **AMS Council Meeting**

12:15-1:45 **SMT Committee on Diversity, Luncheon Meeting**

12:15-1:45 **SMT Committee on the Status of Women, Affiliates Luncheon Meeting**

12:30-2:00 **AMS Committee on Career-Related Issues, Panel Session II: Communicating Musicology into the 21st Century: Challenges for the Profession**

Victoria Cooper (Cambridge University Press)

Paul Corneilson (A-R Editions, Inc.)

Suzanne Scherr (Lyric Opera of Chicago)

James L. Zychowicz, Moderator

12:30-2:00 **Brazilian Music Society**

12:45-1:45 **Recital (sponsored by the AMS Performance Committee): "TAKE PAUSE: Musical Punctuation in the Suites for Solo Cello of J. S. Bach,"** Stephanie Vial (Cornell University), Baroque cello

12:45-2:00 **Gay and Lesbian Study Group, Program:** Sue-Ellen Case, speaker: "Queer Performance"

1:00-2:00 **AMS 50 Open Forum on the Policy of Gender-Blind Applications**

2:00-4:00 **AMS/MLA Joint RISM Committee Meeting**

AFTERNOON SESSIONS

2:00-5:00 **AMS Sessions**

Renaissance Institutions and Sacred Polyphony

Pamela Starr (University of Nebraska), Chair

Barbara Hagg (Royal Holloway College, University of London): "Introducing Sacred Polyphony in Fifteenth-Century Ghent"

Paul Merkley (University of Ottawa) and Lora Matthews (Ottawa): "Josquin Desprez in Milan: Singer, Composer, Envoy, and 'Clerichus Capelle'"

Paper Respondent: Herbert Kellman (University of Illinois, Champaign-Urbana)

Susan Jackson (City University of New York): "Marian Motets in a Protestant City? Repertoire and Religion in the Berg and Neuber Motet Anthologies"

Paula Higgins (University of Notre Dame): "A Priest, a Pope, a Poet, and His Penance: The Origin and Authorship of the Naples *L'Homme armé* Masses"

Paper Respondent: Craig Wright (Yale University)

Enlightenment Aesthetics and National Politics

Stefano Castelvetti (Cambridge University; St. John's College), Chair

Leslie Ellen Brown (Alma College): "Batteux, Imitation, and the Apologia for Scottish Song"

Daniel Hertz (University of California, Berkeley): "Locatelli and the Pantomime of a Violinist in Diderot's *Le Neveu de Rameau*"

Alison Stonehouse (University of Western Ontario): "'On a cru entre tirer un grand spectacle': A Metamorphosis of Metastasio"

Michael E. McClellan (Chinese University of Hong Kong): "Crossing Borders: French Nationalism, Italian Opera, and Transgressive Translation"

Creed, Race, and Gender in the Nineteenth Century

Roger Parker (St. Hugh's College, Oxford University), Chair

Jeffrey Sposato (Brandeis University): "Creative Writing: The [Self-] Identification of Mendelssohn as Jew"

Marian Wilson Kimber (Cornell College): "The Composer as Other: Gender and Race in the Biography of Felix Mendelssohn"

Katharine Ellis (University of London): "Women, Pianos, and the Feminisation of Baroque Repertoires in France, 1830-1900"

Scott Messing (Alma College): "Schubert, Gender, and the Fin-de-siècle Imagination"

East Meets West

Helen Rees (University of California, Los Angeles), Chair

I: Jesuits in China and Japan

Ann L. Silverberg (Austin Peay State University): "Music in the Experiences of Early Jesuit Missionaries to China"

Hiroyuki Minamino (Mission Viejo, California): "Musical Offering to Taikho: European Music in Sixteenth-Century Japan"

II: *Chinoiserie* and *Japonisme*

Robert F. Waters, Jr. (University of Maryland, College Park): "Emulation and Influence: *Japonisme* and Western Music in Fin-de-siècle Paris"

Nancy Yunhwa Rao (Rutgers University): "The Image of Chinese Music in American Music: Who Is Representing for Whom?"

2:00-5:00 **SMT Sessions**

Post-War Music

Miguel Roig-Francoli (Eastman School of Music), Chair

Edward D. Latham (Yale University): "*Uralnie* and *Urziel*: Tonal and Dramatic Closure in Britten's *Peter Grimes*"

Philip Rupprecht (Brooklyn College, City University of New York/Conservatory of Music): "Line Becoming Surface: The Dynamics of Musical Texture in Andriessen and Birtwistle"

Evan Jones (Eastman School of Music): "Residue-Class Sets in the Music of Iannis Xenakis: An Analytical Algorithm and a General Intervallic Expression"

John D. Cuciurean (State University of New York, Buffalo): "Isorhythmic Design and Formal Structure in Ligeti's Recent Music"

Writing Music Theory

Severine Neff (University of North Carolina, Chapel Hill), Chair

Jairo Moreno (Duke University): "From *Satzlehre* to *Melodielehre*: Repetition under New Guises"

Kevin Mooney (Wilfrid Laurier University): "'Musikalische Logik': Hugo Riemann's Debut as a Music Theorist"

Taylor Greer (Pennsylvania State University): "Philosophy in an Ultra-modern Key: The Dynamics of Dissonance in Seeger's Early Treatise"

Karl Braunschweig (University of Michigan): "Three Moments in the Recent Disciplinary History of Music Theory: Narrative Modes and Disciplinary Tropes in Three Music Theory Textbooks"

2:00-5:00

AMS/SMT Joint Sessions

Jazz and Improvisation

Scott DeVeaux (University of Virginia), Chair

Thomas Brothers (Duke University): "Harmony as Social Signifier in African-American Music, ca. 1900-1950"

John W. White (Ithaca College): "Proportion and Structure in a Free Improvisation of the Chamber Ensemble 'Oregon'"

James Buhler (Bloomington, Indiana): "The Frankfurt School Blues: Rethinking Adorno's Critique of Jazz"

Jeffrey Magee (Indiana University): "Fletcher Henderson, the Swing Score, and the Jazz Tradition"

Phenomenology, Cognition, Body, and Performance

Leo Treitler (Graduate Center, City University of New York), Chair

Benjamin Whitcomb (University of Texas at Austin): "Psychophysical Models of Octave Equivalence and Their Significance for Music Theory"

Mark Katz (University of Michigan): "Aesthetics out of Exigency: Violin Vibrato and the Phonograph"

Judy Lochhead (State University of New York, Stony Brook) and George Fisher (New York University): "Performance and Gesture: On the Projection and Apprehension of Musical Meaning"

Candace Brower (Northwestern University): "A Cognitive Theory of Musical Meaning"

5:15-6:15

SMT Music Cognition Group Meeting

5:30-7:00

AMS PLENARY SESSION: Amendments to By-Laws

EVENING SESSIONS

8:00-11:00

AMS Special Session: Liszt

James Deaville (McMaster University), Chair and Organizer

Detlef Altenburg (University of Regensburg)

Ben Arnold (Emory University)

Paul Bertagnolli (Washington University)

Rossana Dalmonte (University of Trent)

Dana Gooley (Princeton University)

Michael Saffle (Virginia Polytechnic Institute)

8:00-11:00

AMS Roundtable Discussion: Music and Religious Belief

Thomas Connolly (University of Pennsylvania), Moderator and Organizer

Steven Allen (Somerville College, Oxford University)

Margot Fassler (Yale Institute of Sacred Music)

Robert Judd (Executive Director, AMS)

Theodore Karp (Northwestern University)

8:00-10:00

SMT Special Session

Engaged Theory for Musicians: A Participatory Workshop

Alexandra Pierce (University of Redlands)

8:00-11:00

SMT Special Sessions

Expanding the Analytic Canon: A Practicum

SMT Committee on Diversity, Kristin Wendland (Morris Brown College), Chair; Kristin Taavola (Sarah Lawrence College), Organizer

Keith Waters (University of Colorado, Boulder): "Introductions to Pitch-Class Set Theory: Harbison and Coltrane"

Vincent Benitez (Bowling Green State University): "Twentieth-Century Musical Concepts and the Music of the Beatles"

Eric Lai (Baylor University): "Aggregate Unfolding: A *Yijing* Perspective"

Kristin Taavola (Sarah Lawrence College): "Zen and the Art of Twelve-Tone Composition"

Kristin Wendland (Morris Brown College): "Orchestration in Works by Adolphus Hailstork and Alvin Singleton"

Dave Headlam (Eastman School of Music): "'Whole Lotta Sound': Timbre in Rock"

Yayoi Uno (University of Colorado, Boulder): "Aural Skills Pedagogy Involving Non-Western Musics: Strategies for Engendering a Holistic Musical Experience"

Ellie M. Hisama (Ohio State University): "Race, Representation, and Analysis"

Ann Hawkins (University of South Florida): "Toward a Model for Comparative Analysis"

Session Respondent: Dwight Andrews (Emory University)

Cognition Research in Music Theory: A Ten-Year Retrospective

SMT Music Cognition Group, Helen Brown (Purdue University) and Mina Miller (University of Washington), Organizers; Mina Miller (University of Washington), Moderator

Helen Brown (Purdue University): "A Short History of the Music Cognition Group"

David Butler (Ohio State University): "The Listener's Bootstrap"

David Huron (Conrad Grebel College, University of Waterloo): "Perceptual Research on Voice-Leading"

Elizabeth West Marvin (Eastman School of Music): "Absolute Pitch (In)abilities"

Rosemary Killam and Philip Baczewski (University of North Texas): "Cognition Research Applied to Aural Instruction"

Eugene Narmour (University of Pennsylvania): "A Video of Emerging Hierarchical Structure in Mozart's Sonata K. 282 in Terms of the Implication-Realization Model"

8:00-10:00

AMS Committee on Cultural Diversity and AMS Committee on the Status of Women, Panel Discussion: Aspects of Mentoring in the Modern Academic Environment

Ruth Solie (Smith College), Chair

Rae Linda Brown (University of California, Irvine)

Lesley Wright (University of Hawaii)

Respondent: Philip Gossett (University of Chicago)

8:00-10:00

Pow-Wow Music and Dance Performance Workshop (sponsored by the AMS Committee on Cultural Diversity)

Tara Browner (University of California, Los Angeles), Organizer

Saturday, 1 November

7:30-9:00

AMS Committee on Career-Related Issues, Breakfast Meeting

7:30-9:00

AMS Committee on Cultural Diversity, Breakfast Meeting

7:30-9:00

AMS Committee on the Status of Women, Breakfast Meeting

7:30-9:00

AMS Council Committee on Outreach, Breakfast Meeting

7:30-9:00

AMS Performance Committee, Breakfast Meeting

7:30-9:00

AMS Publications Committee, Breakfast Meeting

- 7:30–9:00 **Early Music America Higher Education Committee Meeting**
- 7:30–9:00 **SMT Representatives of the Regional Societies, Breakfast Meeting**
- 7:30–9:00 **SMT Committee for Professional Development, Breakfast Meeting**
- 8:00–5:00 **Job Interviews**
- 8:30–5:00 **Registration**
- 8:30–6:00 **Exhibits**

MORNING SESSIONS

9:00–11:15 **AMS Session**

Deaf/Mutes and Mimes

- Carolyn Abbate (Princeton University), Chair
- Laura J. Koenig and Donald Endres (Anchorage, Alaska): “The Rise of Instrumental Music and Otology: Connections between Music and Medicine in the Eighteenth Century”
- Cormac Newark (University of Oxford): “‘Mille sentiments confus l’agitent’: Understanding *La Muette de Portici*”
- John Speagle (Princeton University): “Making Mute Things Speak: Opera and Mélodrame”

9:00–12:00 **AMS Sessions**

Politics and Twentieth-Century Composition

- Reinhold Brinkmann (Harvard University), Chair
- Lynn M. Hooker (University of Chicago): “Reconciling Modernism and Nationalism: Béla Bartók and the New Hungarian Music Society”
- J. Michele Edwards (Macalester College): “Black Identity in the Music of Julia Perry”
- Michael Lee (University of Oklahoma): “Radical Spaces: Reinventing the Concert in America, 1951–1971”
- Joy Haslam Calico (Duke University): “Opera on Trial: Socialist Realism and *Das Verhör des Lukullus*”

Singers

- Philip Gossett (University of Chicago), Chair
- Roger Freitas (Wellesley College): “The Eroticism of Emasculation: The Castrato as Sex-Object in the Seventeenth Century”
- Stephanie Campbell (Washington University, St. Louis): “When Philomela Speaks: Juliane Zelter and the Lied”
- Stephen Meyer (Adelphi University): “*Das wilde Herz*: Interpreting Wilhelmine Schröder-Devrient”
- Heather Hadlock (Stanford University): “A Voice for the Hero: The Italian *Musico* Tradition, 1800–1840”

Instrumentum Regni: Music and French Ideologies of Absolutism

- Philippe Vendrix (Centre d’Études Supérieures de la Renaissance, Université de Liège, and École Normale Supérieure, Paris), Chair
- Kate van Orden (University of California, Berkeley): “Harmonic Governance: Court Ballet during the French Wars of Religion”
- Lisa Perella (University of Pennsylvania): “Drinking Songs, Mazari-nades, and Other Acts of Musical Disorder during the Early Reign of Louis XIV”
- Susan McClary (University of California, Los Angeles): “Neoplatonism, Quietism, and Qualities of Motion in French Seventeenth-Century Music”
- Geoffrey V. Burgess (Cornell University): “Choreographing the King’s Two Bodies: Representations of Sovereignty in the Chaconnes from Lully’s *Ballet d’Alcidiane* (1658) and *Amadis* (1684)”

Music and Medieval Intellectual Life

- Edward Roesner (New York University), Chair
- Thomas J. Mathiesen (Indiana University): “Byzantine Scholarship and Ptolemy’s *Harmonics*”
- Charles M. Atkinson (Ohio State University): “Martianus Capella 935 and Its Carolingian Commentaries”
- Calvin M. Bower (University of Notre Dame): “Reception, Reaction, and Redaction: A Reflection on Carolingian and Post-Carolingian Musical Thought”
- Nancy van Deusen (Claremont Graduate School): “On the Usefulness of Music: Motion, Music, and the Thirteenth-Century Reception of Aristotle’s *Physics*”
- Session Respondent: Stephen Gersh (Medieval Institute, University of Notre Dame)

9:00–12:00 **SMT Sessions**

Scriabin and Stravinsky

- Gretchen Horlacher (Indiana University), Chair
- Clifton Callender (University of Chicago): “Voice-leading Parsimony in the Music of Alexander Scriabin”
- David W. Rogers (Bradenton, Florida): “The Excluded Middle: A Synthetic Temporal Analysis of Three Works by Igor Stravinsky”
- Peter Silberman (Eastman School of Music): “A Fuzzy Set-Based Methodology for Analyzing Centricity in the Neoclassic Works of Stravinsky”
- David Smyth (Louisiana State University): “Stravinsky’s Second Crisis: Reading the Early Serial Sketches”

9:00–12:00 **SMT Poster Session**

Computers and the Analysis of Twentieth-Century Music

- Dave Headlam (Eastman School of Music): “Timbral Analysis and Multimedia: George Crumb’s *Madrigals*”
- J. Kent Williams (University of North Carolina, Greensboro): “A Hypermedia Environment for Exploring Pitch Class Sets in Bartók’s *Mikrokosmos*”

9:00–12:00 **Joint AMS/SMT Session**

New Analytic Tracks in Popular Music

- John Covach (University of North Carolina, Chapel Hill), Chair
- Jocelyn R. Neal (Eastman School of Music): “The Metric Makings of a Country Hit”
- Timothy Koozin (University of North Dakota): “Prolongation and Modal Mixture in Rock Music”
- Timothy D. Taylor (Columbia University): “A Riddle Wrapped in a Mystery: Transnational Music Sampling and Enigma’s ‘Return to Innocence’”
- Stacy M. Stevens (University of Virginia): “Political Differences of Heavy Metal Subgenres”

9:00–10:30 **SMT Short Session**

Serialism

- Martha Hyde (State University of New York, Buffalo), Chair
- Sangtae Chang (University of North Texas): “Integration of Ordered Duration and Pitch-class Sets: A Structural Microcosm of Boulez’s *Sonatine*”
- Brian Alegant (Oberlin College Conservatory of Music): “A Theory of Cross-Partitions”

10:30–12:00 **SMT Short Session**

World Musics and Cross-Cultural Influence

- Lewis Rowell (Indiana University), Chair
- Kristin Taavola (Sarah Lawrence College): “Modeling Melodic Transformations in Balinese *Angklung* Gamelan Music”

Amy Bauer (University of Missouri, Kansas City): "A Sense of Order at a Higher Level: The Influence of African Polyphony and Indonesian Gamelan on the Recent Music of György Ligeti"

12:00-1:00 **American Bach Society Advisory Board, Luncheon Meeting**

12:00-1:00 **Jazz Theory and Analysis Group, Luncheon Meeting**

12:00-1:30 **AMS Committee on Cultural Diversity, Seminar for Visiting Students**

12:00-4:00 **AMS Committee on the Publication of American Music, Luncheon Meeting**

12:00-4:00 **American Handel Society Board Meeting**

12:30-1:30 **AMS Technology Committee Meeting**

12:30-2:00 **AMS Committee on Career-Related Issues, Panel Session III: Charting a Career in Musicology**

Lauriejean Reinhardt and James L. Zychowicz, Moderators

12:45-1:45 **Recital (sponsored by the AMS Performance Committee): "Piano Music and Painting,"** Susan Grace and Michael Grace (Colorado College), piano and slides

1:00-2:00 **SMT Business Meeting**

AFTERNOON SESSIONS

2:00-4:15 **AMS Session**

Early Twentieth Century

Joseph Auner (State University of New York, Stony Brook), Chair

John R. Clevenger (Eastman School of Music): "Debussy's First 'Masterpiece,' *Le Gladiateur*"

Leslie Kearney (Indiana University): "Intonatsiia"

Monika Hennemann (Johannes Gutenberg-Universität, Mainz): "Anton Webern's Literary Work: A Key to His Compositions"

2:00-5:00 **AMS Sessions**

Early Modern Court and Theater

Tim Carter (Royal Holloway College, University of London), Chair

John S. Powell (University of Tulsa): "Appropriation, Parody, and the Birth of French Opera: Lully's *Les Fêtes de l'Amour et de Bacchus* and Molière's *Le Malade imaginaire*"

Charles T. Downey (Catholic University of America): "The Two Versions of the *Ballet de la Délivrance de Renault*"

Ken McLeod (Massachusetts Institute of Technology): "Narrating a Nation: Venus and the Restoration Stage"

Harris S. Saunders, Jr. (University of California, Los Angeles): "What Color Is the Queen of China? or Ethnic Margins vs. the Center in Venetian Opera, ca. 1700"

Nineteenth-Century Studies

Joseph Kerman (University of California, Berkeley), Chair

Halina Goldberg (City University of New York): "Chopin in Warsaw's Salons"

Paul A. Bertagnolli (Washington University): "'Diese Stelle möchte ich nicht verkapellmeistert hören': A Newly Discovered Source for Franz Liszt's *Chöre zu Herder's 'Entfesseltem Prometheus'*"

Thomas Christensen (University of Iowa): "Changing Places: Four-Hand Piano Transcription and the Construal of Genre"

Andreas Giger (Indiana University): "Structure in Verdi's French Librettos: A New Approach to the Analysis of Accentuation and Stanzaic Form"

New Perspectives in African-American Musical Analysis

Samuel A. Floyd, Jr. (Center for Black Music Research, Chicago, and Columbia College), Chair

Ingrid Monson (Washington University): "Riffs, Repetition, and Other Essential Questions"

Guthrie P. Ramsey, Jr. (Tufts University): "Music Analysis and the Practice of Blackness"

David Brackett (State University of New York, Binghamton): "African-American Music in Theory and Practice"

Kyra Gaunt (University of Virginia): "Why Does Race Trump Gender? Overcoming the Bifurcation of Identity in the Study of Black Music"

2:00-3:30 **AMS Short Sessions**

Modes and Tonal Types

Sarah Fuller (State University of New York, Stony Brook), Chair

Yuri N. Kholopov (Moscow State Tchaikovsky Conservatory): "*Hexachords*: The Modal System of the Old Russian Monody"

Candace Bailey (Louisburg College): "Tonal Types in the Keyboard Works of William Byrd"

Beethoven

Scott Burnham (Princeton University), Chair

William Kinderman (University of Victoria): "A New Chronology for Beethoven's Works of the Early 1820s"

Stephen Hinton (Stanford University): "Not *Which* Tones? The Crux of Beethoven's Ninth"

3:30-5:00 **AMS Short Session**

Music and Melancholy

Daniel Chua (Kings College, London), Chair

Elisabeth Le Guin (University of California, Los Angeles): "Anatomy of a Melancholic"

Sanna Pederson (Minneapolis, Minnesota): "'Vanitas Vanitatum': Brahms, Modernity, and Melancholy"

2:00-2:15 **SMT Awards Ceremony**

2:15-5:15 **SMT Plenary Session**

SMT Invited Special Session—Music Theory: Practices and Prospects

Joseph Straus (Queens College and Graduate Center, City University of New York), Moderator

Patrick McCreless (University of Texas, Austin)

Judith Lochhead (State University of New York, Stony Brook)

Richard L. Cohn (University of Chicago)

Joel Lester (Mannes College of Music)

Robert Morris (Eastman School of Music, University of Rochester)

Janet Schmalfeldt (Tufts University)

5:30-7:00 **AMS BUSINESS MEETING**

8:00-10:00 **Perspectives of New Music Editorial Board Meeting**

9:30-12:30 **Annual Ball, Marimba Maderas de Comitán**

10:00 **Gay and Lesbian Study Group Party**

Sunday, 2 November

- 7:30-9:00 **AMS Board of Directors Meeting**
- 7:30-9:00 **AMS Joint Meeting of 1997 and 1998 Local Arrangements Committees**
- 7:30-9:00 **SMT Joint Breakfast Meeting of 1997 and 1998 Program Committees**
- 8:00-12:00 **Job Interviews**
- 8:30-12:00 **Exhibits**
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MORNING SESSIONS

9:00-12:00 **AMS Sessions**

Nationalism and National Style in France, 1871-1918

Steven Huebner (McGill University), Chair

Michael Strasser (University of Illinois): "The *Société nationale* and 'l'invasion germanique'"

Brian J. Hart (Northern Illinois University): "National Pride and Government Support for the Symphony in France"

Carlo Caballero (University of Colorado, Boulder): "Patriotism and the 'German Debt': Fauré in 1916"

William J. Peterson (Pomona College): "Constructs of Memory, 1914-18"

Song and Stage in the Early Modern City

Robert R. Holzer (Yale University), Chair

Robert Nosow (Cary, North Carolina): "Dancing the Rigoletto"

Rebecca Wagner Oettinger (University of Wisconsin, Madison): "'Ach Luter du vil böser man': Popular Song as Political Tool in the German Reformation"

Jeanice Brooks (University of Southampton): "*La Musique selon sa perfection: The Villanella and Musique Mesurée*"

Kelley Harness (University of Minnesota, Twin Cities): "'Una farfalla che esce dal bozzolo': Princess Maria Maddalena de' Medici and Court Life in a Seventeenth-Century Florentine Convent"

Medieval Chant

Ruth Steiner (Catholic University), Chair

Susan Boynton (University of Oregon): "The Transmission and Organization of Early Hymn Repertories"

Rebecca Maloy (University of Cincinnati): "A New Perspective on the Chronology and Transmission of the Offertory Chant and Its Verses"

Clyde W. Brockett (Christopher Newport University): "The Preces: Music for Medieval Litanies"

Marica S. Tacconi (Yale University): "A Treasure Recovered: The Pre-Tridentine Liturgical Books of the Cathedral of Florence"

Schubert

Thomas Denny (Skidmore College), Chair

Lisa Feurzeig (University of Chicago): "Intertextuality with a Vengeance: Classical Music in Vienna *Volkstheater* Quodlibets"

Christopher H. Gibbs (State University of New York, Buffalo): "Schubert's Crypt: Beethoven, 'Far Fairer Hopes,' and Posterity"

John Sienicki (South Bend, Indiana): "*Gefesselte Fantasien*: Tying High Art to the Lower World in Schubert's Late Songs"

Rita Steblin (Vienna, Austria): "Leks, Schmecks and *Klex*: Three Kupelwiesers and Franz Schubert in the *Unsinnsgesellschaft*, 1817-18"

9:00-12:00 **SMT Session**

Twentieth-Century American Music

Peter Burkholder (Indiana University), Chair

Anton Vishio (William Patterson College): "A Contrapuntal Theory of Roger Sessions' Harmonic Practice"

Dora A. Hanninen (Washington University): "On Musical Dialogue, Analysis, and Elliott Carter's String Quartet no. 2"

Stephen A. Slottow (Graduate Center, City University of New York): "It's against Nature': Straight Lines, Sequences, and Whole-tone Collections in Carl Ruggles"

Catherine Costello Hirata (Columbia University): "Analyzing Feldman's *For John Cage*"

9:00-12:00 **SMT Special Session**

Telling Tales Out of School: Expanding Our Communities of Musical Discourse

Andrew Mead (University of Michigan), Organizer and Moderator

Marion A. Guck (University of Michigan): "Tales Told in School and Out"

Nadine Hubbs (University of Michigan): "The Imagination of Pop-Rock Criticism"

Fred Everett Maus (University of Virginia): "Learning From 'Occasional' Writing"

Andrew Mead (University of Michigan): "'One Man's Signal Is Another Man's Noise': Talking to Dad(dy) about Schoenberg"

Session Respondent: Kevin Korsyn (University of Michigan)

9:00-10:30 **AMS Short Session**

National Identities in Mediterranean Orchestras

Tullia Magrini (Università di Bologna), Chair

Bliss Little (University of Maryland): "National Identity in Twentieth-Century Greek Orchestral Music"

Ronit Seter (Cornell University): "Jewish-Israeli Nationalism: Or, How Folklorism and 'Orientalism' Have Merged into a National Style"

10:30-12:00 **Joint AMS/SMT Short Session**

Forms Revisited

Warren Darcy (Oberlin College Conservatory of Music), Chair

William Caplin (McGill University): "The Classical Sonata Exposition: Cadential Goals and Form-Functional Plans"

Adriana Ponce (Brandeis University): "Chopin's Ballades: A Romantic Representation of Form and Time"

National Humanities Alliance

The annual meeting of the National Humanities Alliance was held in Philadelphia on May 2. The status and future of the National Endowment for the Humanities was the issue of overriding concern at this year's meeting. Reports on the effect the NEH downsizing is having on the academic community were presented by representatives of local, state, and national organizations. Of particular interest was the report of Juan Mestas, Deputy Chairman of the NEH, who drew attention to the bottom-line differences between programs in 1995 and 1996: in 1995, 1505 projects were funded, enabling 3000 teachers to participate and affect about 500,000 students; in 1996, 590 projects were funded, with 800 teachers participating, reaching about 135,000 students. Current funding for the NEH will probably remain at 1996 levels. There continues to be confusion in the minds of legislators and the public regarding the activities of the NEH (which is usually lumped together with the National Endowment for the Arts in political contexts). The disproportionate ratio of funding for the sciences vs. the humanities and arts (about 100:1) is prodding the Alliance to explore vigorously ways to ally with science organizations to redress the imbalance, and NHA President Werner Gundersheimer (Folger Shakespeare Library/Renaissance Society of America) and John Hammer (NHA Director) are working toward this goal.

Other activities of the Alliance include the consideration of principles of copyright. A document entitled *Basic Principles for Managing Intellectual Property in the Digital Environment* was distributed and approved by the membership. Its purpose is to work toward a consensus within the educational community on the uses of copyrighted works in the digital environment; it includes ten principles that attempt to establish a balance among scholars, the public, and copyright owners equivalent to that currently in force with regard to printed material. Copies of the report may be obtained from the National Humanities Alliance, 21 Dupont Circle, NW, Washington DC 20036; tel. 202/296-4994; fax 202/872-0884. It is also available on the web at <<http://www-ninch.cni.org>>.

The President's Committee Report on Creative America, released by the President's Committee on the Arts and Humanities (John Brademas, Chair), was discussed and approved by the meeting. The report took as foundational the premise that the arts and humanities are a public good; it drew attention to links between education in the humanities and the participation of citizens in society. It also noted that institutions of higher education constitute a crucial part of the nation's cultural infrastructure, and concluded that funding for cultural activities cannot sustain itself without government support, urging President Clinton to adopt the following six items:—A national initiative to renew American philanthropy for the arts and the humanities, and for other charitable purposes;

—An assessment of the nation's preservation needs and a plan to protect our cultural legacy;

—A public-private partnership to digitize cultural materials to make them available through new technologies;

—A series of measures to strengthen education in the arts and humanities;

—An investment in national leadership through gradual increases in funding for the grant-making cultural agencies to reach a level of spending equal to \$2 per person by the year 2000;

—A White House forum on enhancing knowledge of other countries and cultures, including international cultural and education exchanges.

AMS members interested in these issues should continue following this discussion, maintaining contact with their institutions and congressional representatives as necessary. The full report may be obtained from the President's Committee on the Arts and the Humanities, 1100 Pennsylvania Ave. NW, Washington DC 20506 (tel. 202/682-5409).

—Robert F. Judd
Executive Director, AMS

American Council of Learned Societies

The annual spring meeting of the ACLS (Philadelphia, May 2-3) focused on two issues of concern for many AMS members: copyright and fair use, and the academic labor market.

The Board of the ACLS endorsed and encouraged members to disseminate the NHA document on copyright, *Basic Principles for Managing Intellectual Property in the Digital Environment* (see NHA report); because these issues are a concern for most humanistic disciplines, a unified multi-disciplinary means of dealing with the question is needed. AMS members who have interests or concerns regarding copyright issues are encouraged to consult the ACLS.

The main sessions of this year's meeting concerned the academic labor market. Speakers Jack Schuster (Claremont Graduate School), Thomas Bender (New York University), Pauline Yu (University of California, Los Angeles), and Stanley Chodorow (University of Pennsylvania) covered a wide range of issues, including statistics of the market, the public perception of academia (especially as reflected in legislative action), loyalty of faculty (statistically on the decline), staffing and funding, adjunct faculty hires, fixed-term academic appointments and challenges to tenure, the changing demographics of faculty and students, faculty retirement, and so on. The full proceedings of the sessions will be available in the near future; for further information, visit the ACLS web site, <<http://www.acls.org>>.

Briefly noted: The **Higher Education Act** is currently being formulated in Wash-

ington. Since national policy is at stake, members would do well to stay in touch with their legislators on various issues now under consideration. . . . The ACLS is currently compiling a **directory of current addresses for recipients of their fellowships and grants**. If you have received an ACLS award of any kind, please send them your current address (there is no need to specify the type of award you received). Also, please advise the ACLS if you know of deceased recipients. None of this information will be made public without permission. Please send current information to Recipients Directory Project, ACLS, 228 East 45th Street, New York, NY 10017 (fax: 212/ 949-8058; <grants@acls.org>). . . . The ACLS, the American Association of University Professors (AAUP), and the Association of Research Libraries (ARL) will sponsor a conference entitled "**The Specialized Scholarly Monograph in Crisis, or How Can I Get Tenure if You Won't Publish My Book?**" to be held 11-12 September 1997 in Washington, DC. For more information or to register online, see <<http://arl.cni.org/scomm/epub/program.html>>, or contact Mary Jane Brooks, Monograph Conference, Association of Research Libraries, 21 Dupont Circle, NW, Washington, D.C. 20036; <maryjane@cni.org> **Two societies were admitted to the ACLS** in May: the Law and Society Association (founded 1964), and the National Communication Association (founded 1914); the total number of societies in the ACLS is now 60. . . . The ACLS admitted **one new affiliate society**, the International Society for Third-Sector Research (founded 1992). . . . After over ten years at the ACLS, President **Stanley Katz** has resigned to return to teaching. His successor is **John D'Arms** (University of Michigan). D'Arms begins his work in earnest in September, but is already actively involved in a number of activities, including implementing a search for a new Vice President. Current VP **Douglas Bennett** has resigned to take up the presidency of Earlham College.

James Haar, the AMS delegate to the ACLS, and Susan McClary, ACLS Board member, assisted in preparing this report. More details of the meeting, and further information on the ACLS, may be found at <<http://www.acls.org>>.

—Robert F. Judd
Executive Director, AMS

AMS Awards

Detailed 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; <pbloom@julia.smith.edu>.

Noah Greenberg Award

See separate article. Deadline: 1 March 1998.

Grants and Fellowships Available

(An effort is made to keep the following information complete and up to date. However, those interested are strongly advised to inquire directly of the granting agency.)

American Council of Learned Societies

ACLS Fellowships for six to twelve months of post-doctoral research to begin between 1 July 1998 and 1 February 1999. Deadline for requesting applications: 26 September 1997; for mailing complete applications: 30 September 1997. Address: Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; <grants@acsl.org>; <http://www.acsl.org>.

American Philosophical Society General Research Program

For postdoctoral research. Maximum award \$6000. Deadlines: 1 October, 1 December, 1 March, for decisions by end of January, March, and June respectively. Address: American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19106-3387. For questions on eligibility of a project: 215/440-3429; web site in preparation.

American Philosophical Society Mellon Resident Research Fellowship

For research in the Society's collections for between one and three months. Applicants need not hold the doctorate, but must live farther than 75 miles from Philadelphia. Stipend \$1900 per month. Deadline: 1 March 1998 for decision by May; verify availability of award after 1 September 1997. Address: Mellon Resident Research Fellowships, American Philosophical Society Library, 105 South 5th Street, Philadelphia, PA 19106-3386; 215/440-3400.

International Research & Exchanges Board Grants (IREX)

Short-term travel grants support scholarly projects (including research, interviews, presentations) focusing on Central and Eastern Europe, Eurasia, and Mongolia. Terms of most grants have recently changed; ask for current information after 1 August 1997. Address: IREX, 1616 H Street NW, Washington, DC, 20006; 202/628-8188; fax 202/628-8189; <irex@infoirex.org>; <http://www.irex.org>.

NEH Summer Stipends

For scholars to undertake research for two consecutive summer months. Must be nominated by own institution. Deadline: 1 October 1997. Contact: Leon Bramson; 202/606-8551; <stipends@neh.fed.us>; <http://www.neh.fed.us/html/research.html>.

Other NEH Grants

NEH Division of Research and Education also has grants for up to three years of collaborative research (deadline: 2 September 1997) and fellowships at independent research institutions (deadline October 1997). Information available at 202/606-8200; <research@neh.fed.us>; web site above.

News Briefs

Jon W. Newsom has been named Chief of the Music Division of the Library of Congress in February 1997. A thirty-year veteran of the Library, he served as Acting Chief from 1985 to 1987 and again from January 1995.

The Library of Congress has acquired the personal and business papers of Roger L. Stevens, one of the most prominent figures in American cultural life. Among many other activities, he was instrumental in the founding of the John F. Kennedy Center for the Performing Arts and was the first chair of the National Endowment for the Arts.

Members of the Society who have recently assumed office in the Music Library Association are Linda Hartig (Carroll College), who has been appointed editor of the *Newsletter*, and Michael Colby (University of California, Davis) and Daniel Zager (Oberlin College), who have been elected to the Board.

The Center for Black Music Research and the University of California Press announce a new book series, *Music and the African Diaspora*, edited by CBMR founder and director Samuel A. Floyd Jr. The new series seeks to increase understanding of black music genres and their importance to the cultures of the Atlantic world. Inquiries about the series may be made to Dr. Floyd, CBMR, Columbia College Chicago, 600 South Michigan Ave., Chicago, IL 60605-1996, or to Lynne Withey, University of California Press, 2120 Berkeley Way, Berkeley, CA 94720.

Some recently announced new or relocated web sites: the *Journal of Music Theory* (<http://www.yale.edu/jmt/>); *Muziek en Wetenschap*, the Dutch Journal for Musicology (<http://candl.let.ruu.nl/Research/tmi/mw/mw_home.htm>); RISM Online (<http://www.rism.harvard.edu/rism/DB.htm>); and the International Alliance for Women in Music (IAWM) (<http://music.acu.edu/www/iawm/home.html>).

In June 1996 the Eda Kuhn Loeb Music Library of Harvard University announced the acquisition from Dr. Eric Offenbacher of Seattle of a major private collection of books and scores devoted to the music of Mozart. It includes two autograph manuscripts, many first and early editions of the composer's works, rare early biographical works and other writings about Mozart and his family, and facsimiles, microfilms, and photocopies of Mozart autographs in libraries throughout the world. A checklist of materials in the collection can be found at <http://www.rism.harvard.edu/MusicLibrary/guides/BMEO.html>; individual books and scores in the collection may be located in HOLLIS, Harvard University's online library catalogue (telnet to <hollis.harvard.edu>).

John Clevenger is developing three new specialized music analysis fonts—SetTheory v. 1, TheoryHistory v. 1, and BassFigures v. 1—to accompany his ChordSymbol font. He would welcome any contributions, from general suggestions to detailed lists of desired characters, from musicologists. Address: John R. Clevenger, 300 Alexander, Apt. C-18, Rochester, NY 14607; 716/271-1578; <jclev@theory.esm.rochester.edu>.

Hispanic Music Study Group in Phoenix

The International Hispanic Music Study Group will hold its Fifth Annual Study Session at the Phoenix meeting. The topic, "Integrating Hispanic Music into the Western Art Music Curriculum," will embrace the colonial period, the Spanish presence in French nineteenth-century opera, teaching Latin American popular music, issues of identity in twentieth-century Mexican music, and "demystifying Victoria's mysticism." For participants, see the Preliminary Program. A moderated discussion will be incorporated, and up-to-date discographies and bibliographies will be distributed. For further information on the session, contact Carol Hess at <carola@bgnnet.bgsu.edu> or <<http://www.dartmouth.edu/~hispanic/>>.

Cultural Diversity Sessions in Phoenix

In addition to co-sponsoring a panel discussion on mentoring with the Committee on the Status of Women, the AMS Committee on Cultural Diversity is pleased to announce that it will also present two evening sessions devoted to musical culture in the American Southwest. In session I, Richard Haefler of Arizona State University will lead his Mariachi ensemble in a lecture/performance, which will also include an American Indian Chicken Scratch band. Session II features UCLA's Tara Browner with a presentation on Native American music. Each session is designed to enrich the teaching skills of attendees, providing teaching materials, resource listings, and an opportunity to speak directly to musicians in these traditions (as well as learn some new dance steps!). Our committee is particularly excited about meeting with potential minority graduate students in musicology who will be invited to the Phoenix meeting as part of our continuing recruitment efforts.

—Guthrie Ramsey, Tufts University

—Paul Machlin, Colby College

Co-Chairs, Committee on Cultural Diversity

GSLG Speaker in Phoenix

The Gay and Lesbian Study Group of the AMS is extremely pleased to be able to invite the Society, as well as members of the Society for Music Theory, to hear Sue-Ellen Case, Professor of English at the University of California at Riverside, speak on "Queer Performance" at the GLSG Study Session on Friday 31 October at 12:45 p.m., during the annual joint meeting of the societies.

Case is one of the best known (and most provocative) thinkers about issues of sexualities, genders, and performance. A pioneer of feminist theatre criticism, gay and lesbian studies, and of the growing field of performance studies, she is a former editor of *Theatre Journal* and the author of six books,

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Guggenheim Fellowships

To assist research and artistic creation, for minimum six months and maximum twelve months. Deadline: 1 October. Address: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; <fellowships@gf.org>; <http://www.gf.org>>.

Newberry Library Fellowships

American Society for Eighteenth-Century Studies Fellowships, for scholars wishing to use the Newberry's collection to study the period 1660-1815 for one to three months; stipend \$800 per month. Deadlines: 15 October 1997, 1 March 1998. **Short-Term Resident Fellowships**, for scholars, including doctoral students, who live beyond commuting distance; stipend \$800 per month for up to two months. Deadline: 15 October 1997. **NEH Fellowships**, for established scholars, six to eleven months research and participation in fellows' events; stipend up to \$30,000. Deadline: 20 January 1998. **Newberry-British Academy Fellowship for Study in Great Britain**. For three months study; stipend £30 per day in Great Britain. Deadline: 20 January 1998. **Weiss-Brown Publication Subvention Award**. For scholarly book in European music (and humanistic fields) before 1700 already accepted for publication. Deadline: 20 January 1998.

Address: Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60610-3380; 312/943-9090, ext. 478; <hoxief@newberry.org>.

Schomburg Center for Research in Black Culture

Scholars-in-residence program, for scholars and professionals whose research in the black experience will benefit from extended access—six months (maximum stipend \$15,000) or a year (maximum \$30,000)—to the resources of the Center and the New York Public Library. No deadline given. Address: Schomburg Center Scholars-in-Residence Program, 515 Malcolm X Boulevard, New York, NY 10037-1801; 212/491-2203; <<http://www.nypl.org>>.

Humboldt Research Fellowships for Foreign Scholars

For post-doctoral scholars under age 40 with good command of German, to conduct their own research projects in Germany for six to 24 months. Stipend of DM 3,000-4,000 per month plus travel and family allowances. Open deadline. Address: Alexander von Humboldt Foundation, North America Office, 1350 Connecticut Ave. NW, Suite 903, Washington, DC 20036; 202/296-2990; fax 202/833-8514; web site in preparation.

Humboldt Research Prizes

For full/associate professors or equivalent standing with internationally recognized research record. Nominations may be made at any time by eminent German scholars. Prize winners spend four to 12 months at German research institution. Maximum award DM 120,000. Address as above.

UCLA Humanities Consortium

Three Andrew W. Mellon two-year postdoctoral fellowships each year for three academic years, beginning 1997. Deadline for first year was March 1997. Contact: Patrick J. Geary, Director, UCLA Humanities Consortium, UCLA Box 951485, Los Angeles, CA 90095-1485; tel. 310/825-1880; <cmrs@humnet.ucla.edu>.

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,

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Handel Institute Awards

University of Colorado, Campus Box 301, Boulder, CO 80309-0301; <riis@spot.colorado.edu>.

Awards of up to £1000 to support research projects involving the life or works of Handel or his contemporaries. Deadline: 1 September 1997. Further details from Professor Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK; tel/fax 0121-414 5781; <c.r.timms@bham.ac.uk>.

The Camargo Foundation

For pursuit of projects in the humanities and social sciences related to French and francophone cultures. Residence at the Foundation's study center, the former estate of Jerome Hill in Cassis, France, is required. Open to faculty members on leave, emeritus faculty, and graduate students completing dissertations; research should be at an advanced stage. Address: The Camargo Foundation, Ricardo Bloch, 125 Park Square Court, 400 Sibley Street, Saint Paul, MN 55101-1928; 612/290-2237. Deadline for academic year 1998-99: 1 February 1998.

Woodrow Wilson International Center for Scholars

For post-doctoral research in the humanities and social sciences, in residence, normally for one year. Stipend matches previous year's salary (maximum \$62,000), with travel expenses for fellows and dependents. Deadline: 1 October 1997. Address: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Drive S.W., SI MRC 022, Washington, DC 20560; 202/357-2841; fax 202/357-4439; <wcfellow@siwm.si.edu>; <http://wwics.si.edu>.

National Humanities Center Fellowships

Support for advanced study in the humanities, in residence usually for one academic year, for scholars of recognized achievement from any nation, including younger scholars significantly beyond the revision of the dissertation. Stipends vary but cannot in most cases replace full salaries; applicants should also seek support from other sources. Some non-stipendiary fellowships available. Deadline: 15 October 1997. Address: Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256; 919/549-0661; <nhc@unccecs.edu>.

Stiftung Deutsch-Amerikanisches Akademisches Konzil (DAAK)

Transatlantic Research Cooperation (TransCoop) funds, which must be matched from North American sources, are available to teams of at least one German and one U.S. and/or Canadian scholar to support expenses for projects ranging in duration from three months to three years. Two application deadlines per year: 30 June and 15 December. Address: Stiftung Deutsch-Amerikanisches Akademisches Konzil, TransCoop Program, Jean-Paul-Straße 9, D-53173 Bonn; 0228-95677-0; fax 0228-95677-19; <lichdaak@alex.avh.uni-bonn.de>; <http://www.access.digex.net/~gaac/gaachome>.

Villa I Tatti Fellowships

For post-doctoral residence in 1998-99 for independent study in Italian Renaissance topics. Maximum grant \$30,000; non-stipendiary fellowships also available. Deadline: 15 October 1997. Address: Prof. Walter Kaiser, Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; +39 55 603251; or Villa I Tatti Office, Harvard University, 124 Mount Auburn Street, Cambridge, MA 02138-5762; 617/495-8042.

Calls for Papers

The Institute of Contemporary British History will hold a conference "**National Identities: history, geography, image**" in London at Easter 1998. Those interested in giving papers on research into the origins and development of nationality and national identity are invited to send a 100-word abstract by 1 September 1997 to Dr. Peter Catterall, ICBH, Room 357, Senate House, Malet Street, London WC1 E7HU (<p.p.catterall@qmw.ac.uk>). Full texts of papers must be received by 1 February 1998.

The **Society for Seventeenth-Century Music** will hold its sixth annual conference 16-19 April 1998 at the University of Illinois, Urbana-Champaign. The Program Committee welcomes proposals on all aspects of seventeenth-century music and music culture, including papers dealing with other fields as they relate to music. Presentations are invited in a variety of formats, including papers, lecture-recitals, workshops, and roundtable sessions. Papers will generally be limited to 20 minutes and lecture-recitals to 45 minutes. Five copies (four anonymous, one identified with name, address, telephone, fax, and e-mail address) of abstracts of not more than two pages, post-marked by 1 October 1997, should be sent to Steven Saunders, Department of Music, Colby College, 5670 Mayflower Hill, Waterville, ME 04901-8856. Abstracts from outside the United States and Canada may be sent by fax (one copy only) to 207/872-3141.

The biennial meeting of the **American Bach Society** will take place at Yale University in New Haven, Connecticut, 24-26 April 1998. The theme of the conference is "J.S. Bach and the musical instruments of his time." The Society invites proposals for papers; one-page double-spaced abstracts should be sent by 15 October 1997 to Prof. Kerala J. Snyder, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. Papers on all aspects of Bach research are welcome, although special consideration will be given to those that deal with the theme of the conference.

Signs: Journal of Women in Culture and Society seeks submissions for a special issue, "Institutions, Regulation, and Social Control," to be published in summer 1999. The issue will address concerns such as the organization and enactment of particular social institutions, the regulation of physical bodies, conflicts and complicities between state regulatory practices and ethnic nationalisms and allegiances, institutional processes of social control, and influences of systems of regulation on daily experiences. Five copies of articles should be submitted by 31 October 1997 to *Signs*, "Institutions, Regulation, and Social Control," Box 354345, University of Washington, Seattle, WA 98195-4345. For more information: 206/616-4705, fax 206/616-4756, <signs@u.washington.edu>.

A joint conference of the North American Society for the Study of Romanticism (NASSR) and the British Association for Romantic Studies (BARS), **1798 and Its Implications**, will be held 6–10 July 1998 at St. Mary's University College, Strawberry Hill, England. Scholars are asked to discuss the impact of this eventful year and its resonances in later generations from a wide range of disciplinary and national perspectives. The deadline for proposals of 400–500 words for 20-minute papers is *15 November 1997*. North American submissions should be sent to Julia M. Wright, Department of English, University of Waterloo, Waterloo, Ontario, Canada N2L 3G1 (<jmwright@watarts.uwaterloo.ca>); British submissions should be sent to David Worrall, St. Mary's University College, Waldegrave Road, Strawberry Hill, Twickenham, England, TW1 4SX (<worralld@smuc.ac.uk>); submissions from other locations may be directed to either address. A number of special sessions are planned, and submissions for these should be sent directly to the session organizers; the one specifically musical topic is "The Enlightenment Twilight: Music in Transition" (Lawrence Kramer, 138 State Quarry Road, Rhinebeck, NY 12572; <leonard@bard.edu>).

Papers, performances, and presentations of all kinds are sought for a meeting on **William Grant Still and His World** in Flagstaff, AZ, sponsored by Northern Arizona University and William Grant Still Music. The conference, originally scheduled for June 1997, has been postponed for one year, to 24–28 June 1998. In addition to papers on Still and performances of his music, presentations that link him to his varied cultural surroundings, both musical and non-musical, are solicited, and presenters from fields of study other than music are encouraged. Send four copies of a one-page abstract, tape if appropriate, and a one-page vita by *1 December 1997* to Catherine Parsons Smith, Department of Music 226, University of Nevada, Reno, NV 89557-0049; fax 702/784-6986; <smithcp@scs.unr.edu>. Proposals already received need not be resubmitted.

"**Wagner at the Millenium**," an international symposium to mark the occasion of the first complete Australian performance of *Der Ring des Nibelungen*, will be held 25–27 November 1998 at the University of Adelaide, South Australia. It will precede the 21st National Conference of the Musicological Society of Australia, 27–29 November. Those wishing to propose papers on any aspect of Wagner's life, music, interpretation, stagecraft, etc., should send six copies of an anonymous abstract (400 words or less) along with a covering letter and a brief curriculum vitae by *1 December 1997* to International Wagner Symposium Organising Committee, Inc., c/o Dept. of Music Studies, University of Adelaide, 5005 South Australia. Reduced rates are available for early registration. For additional information: J.A. Phillips, 107 Fourth Avenue, Joslin, SA 5070,

Gladys Kriebel Delmas Foundation

Pre- and postdoctoral grants for independent research in Venice and the Veneto. Stipends range from \$500 to \$12,500 for travel and residency from May 1998 through September 1999. Deadline: *15 December 1997*. Address: Gladys Kriebel Delmas Foundation, 521 Fifth Ave., Suite 1612, New York, NY 10175-1699; 212/6870011; fax 212/6878877; <delmasfdtn@aol.com>.

Columbia Society of Fellows in the Humanities

For post-doctoral fellows (Ph.D. received between 1 January 1992 and 1 July 1998). Stipend \$30,000, half for research and half for teaching in undergraduate general education program. Deadline: *15 October 1997*. Address: Director, Society of Fellows in the Humanities, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027; 212/854-4631; fax 212/662-7289.

Dena Epstein Award

For research in archives or libraries internationally on any aspect of American music. No restrictions on age, nationality, profession, or institutional affiliation. Maximum award \$1500. Address: Victor Cardell, Chair, Epstein Award Committee, Gorton Music Library, University of Kansas, Lawrence, KS 66045; 913/864-3496; <vcardell@ukans.edu>.

American Antiquarian Society

Mellon Post-Dissertation Fellowship, open to scholars no more than three years beyond receipt of the Ph.D., for year-long residency at AAS to extend research and revise the dissertation for publication, with first refusal on resulting manuscript to new AAS-Cambridge University Press series on American history and culture. Deadline for 1998–99 fellowship: fall 1997 (inquire for details). Address: American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634; 508/755-5221.

Rotary Club di Parma/ Istituto Nazionale di Studi Verdiani

International Prize "Giuseppe Verdi" of 12 million It.-Lire, for research at the Institute on a Verdian topic between September 1998 and spring 2000. Deadline for a detailed proposal: *30 September 1997*. Address: Istituto Nazionale di Studi Verdiani, Strada della Repubblica 56, 43100 Parma, Italy; 0521/286044; fax 0521/287949.

Organ Historical Society

For travel grants of up to \$1000 to use the American Organ Archives in Princeton, NJ. Deadline: *1 January 1998*. Address: William Hays, 443 West 50th St., #2W, New York, NY 10019-6507; <smkgo4a@prodigy.com>.

Australia; tel/fax +61-8-8362-9662; <johngreg@maxisp.com.au>.

The International Clarinet Association will hold a festival and symposium, "**Vienna and the Clarinet**," at Ohio State University 7–12 July 1998. Proposals for presentations of no more than 25 minutes are solicited in four areas: A—Clarinetfest, the annual performance festival of the ICA; B—musicology, exploring the relationships among composers, performers, and instrument builders in the Viennese Classic tradition; C—music cognition and perception; and D—instrument building and woodwind acoustics. Six anonymous copies of a one-page abstract, post-

marked by *10 January 1998* and identified by the relevant letter (A, B, C, or D), should be sent to Dr. Keith Koons, Music Department, University of Central Florida, P.O. Box 161354, Orlando, FL 32816-1354. For more information, 407/832-5116, <kkoons@pegasus.cc.ucf.edu>.

A conference on **Music in Eighteenth-Century Italy** is planned for 12–15 July 1998 at Cardiff University of Wales. Proposals of c. 500 words should be submitted by *1 February 1998* to Sarah McCleave, Department of Music, Cardiff University of Wales, Corbett Road, Cardiff CF1 3EB (01222-

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Call for Dues

If you have not paid your AMS dues for calendar year 1997 by the time you read this, please do so immediately. Prompt payment of dues saves the Society the considerable expense of billing you again and helps keep records up to date. Please send all payments to University of Chicago Press, Journals Division, PO Box 37005, Chicago IL 60637.

Membership Dues

(for the calendar year)

Income up to \$40,000	\$45
Income \$40,000-\$60,000	\$55
Income \$60,000-\$80,000	\$65
Income above \$80,000	\$75
Student Member	\$20
Spouse	\$10
Emeritus	\$15
Sustaining	\$100

Fall Meetings of AMS and "Sister" Societies

1997

AMS/SMT: 30 Oct.-2 Nov., Phoenix
CMS: 13-16 Nov., Cleveland
SEM: 23-26 Oct., Pittsburgh

1998

AMS: 29 Oct.-1 Nov., Boston
CMS: 22-25 Oct., San Juan, Puerto Rico
SEM: 22-25 Oct., Bloomington, IN
SMT: 3-6 December, Chapel Hill, NC

1999

AMS: 4-7 Nov., Kansas City, MO
SMT: 11-14 Nov., Atlanta

2000

All societies: 1-5 November, Toronto

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including *Feminism and Theatre* (1988), *Performing Feminism: Feminist Critical Theory and Theatre* (1990), *The Performance of Power: Theatrical Discourse and Politics* (1991), *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality and Sexuality* (edited with Philip Brett and Susan Leigh Foster, 1995), and *The Domain-Matrix: Performing Lesbian at the End of Print Culture* (1996), a text that includes razor-sharp insights on the contradictions of "post-modern" theories of performance and practices of culture. Case's talk is likely to prove interesting to many members of both societies whose work includes thoughtful consideration of music as performance. And because she is a witty and engaging "performer" of public intellection, Case's appearance is likely to provide pleasure and intellectual stimulation in equal measure. We hope many of you will be able to attend.

Suzanne G. Cusick
Co-Chair, GLSG

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874000, ext. 6226; fax 01222-874379;
<mccleave@cardiff.ac.uk>).

The biennial International Carillon Congress, which takes place in Mechelen and Leuven, Belgium, 9-13 August 1998, will include a **Congress on Campanology** (12-13 August). Papers in various areas, including but not limited to musicology, history, sociology, psychology, theology, law, physics, and environmental science, are welcome. Deadline for abstracts: 1 March 1998. (Incorrect dates sent in a first press release were printed in the February 1997 *Newsletter*.) Address for abstracts and more information: Luc Rombouts, Congress Coordinator, University Hall, Oude Markt 13, 3000 Leuven, Belgium; <lrombouts@arts.kuleuven.be>.

The **Internationale Fasch-Festtage 1999**, to be held 15-18 April 1999 in Zerbst, Germany, will include a two-day international scholarly conference, "Carl Friedrich Christian Fasch (1736-1800) and musical life in Berlin during his lifetime." Languages of the conference will be German and English. Those interested in presenting papers should send an abstract of no more than 150 words and a brief biography to Internationale Fasch-Gesellschaft, Attn: Dr. Barbara Reul, Geschäftsstelle Wiekhaus, Bäckerstr. 11, 39261 Zerbst, Germany (tel/fax 03923/784772).

Obituaries

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

William H. Reynolds
3 March 1995

S. Margaret William McCarthy
6 December 1995

Irwin Spector
9 December 1995

Joseph Braunstein
10 March 1996

George J. Skapski
2 August 1996

Isobel Woods Preece
23 January 1997

Adelyn Peck Leverett
30 April 1997

Francisco Curt Lange
3 May 1997

Lucien Poirier
7 June 1997

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 15 May for the August issue and 20 November for the February issue. Notices of meetings should be sent to Virginia Hancock, Department of Music, Reed College, Portland, OR 97202; e-mail submissions are encouraged (<virginia.hancock@reed.edu>).

For information on conferences that may not be included here, see the AMS web page, which has a special section on conferences, <http://musdra.ucdavis.edu/Documents/AMS/AMS_Conferences.html>, as well as links to other listings.

See also **Calls for Papers**.

Musicology and Sister Disciplines: Past, Present, and Future, Sixteenth International Congress of the International Musicological Society, 14-20 August 1997, London. Address: Dr. Andrew Wathey, Acting Dean, The Graduate School, Royal Holloway, University of London, Egham, Surrey TW20 0BX; fax +44 (0)1784-439441. Local Arrangements Chair: Jonathan King, <uhwmo19@sun.rhbnc.ac.uk>. Further information and online registration: <<http://www.sun.rhbnc.ac.uk/Music/Conferences/IMS/>>.

The Shaping of Welsh Musical Culture, 5-7 September 1997, University of Wales, Bangor. For information: Dr. Sally Harper, Department of Music, University of Wales, Bangor, Gwynedd LL57 2DG; 01 248 382181; fax 01 248 370297; <s.harper@bangor.ac.uk>.

The Specialized Scholarly Monograph in Crisis, or, How Can I Get Tenure If You Won't Publish My Book? See the report on ACLS elsewhere in this issue.

Music as Heard: Listeners and Listening in Late Medieval and Early Modern Europe (1300-1600), 27-28 September 1997, Princeton University. Address: Rob C. Wegman, Music Department, Princeton University, Princeton, NJ 08544; <rwegman@phoenix.princeton.edu>.

Francesco da Milano International Symposium, October 1997, Milan. The official web site: <<http://imiucca.csi.unimi.it/~fodella/francesco.html>>.

Colloque international Franz Schubert: L'évolution du style instrumental de Schubert, 13-15 October 1997, Paris. For information: Xavier Hascher (Colloque international Schubert), Institut d'esthétique et des sciences de l'art, Université de Paris-I Panthéon-Sorbonne, 162 rue Saint-Charles, F-75740 PARIS Cedex 15; tel/fax 33 1 45 58 09 06.

Popular Culture Association in the South/American Culture Association in the South, 16–18 October 1997, Columbia, SC. For information: Jon Crane, Department of Communication Studies, University of North Carolina at Charlotte, 235 Fretwell Building, Charlotte, NC 28223; 704/547-4005; fax 704/510-6900.

Musical Life in the Collegiate Churches, 24–25 October 1997, Leuven, Belgium. Congress sponsored by the Alamire Foundation will consider the meaning of these institutions for musical life from the rise of polyphony until the closure of the collegiate churches in 1797. The first day is dedicated to the institutions in the Low Countries, the second day to those in all of Europe. For information: Christophe Libberecht, Congress Coordinator, Alamire Foundation, Mgr. Ladeuzeplein 21, 3000 Leuven, Belgium; tel/fax +32 11 63 64 56; <clibbere@onix.arts.kuleuven.ac.be>; <<http://www.kuleuven.ac.be/facdep/arts/onderz/dep/archoe/alamire/alamire.html>>. The Alamire Foundation also announces congresses on **Chant and Polyphony** (November 1998) and **Petrus Alamire and His Time** (October 1999); for more information: +32 16 32 46 61; <eugeen.schreurs@arts.kuleuven.ac.be>.

Celebrated Women Series: Creative Women during the Chicago Renaissance (c. 1930–c. 1950), 6–8 November 1997, Agnes Scott College. For information: Demetrice Parks, Agnes Scott College, 141 E. College Ave., Decatur, GA 30030; 404/638-6035; <dparks@asc.agnesscott.edu>.

Triangulum: Musik im Habsburgischen Raum, 13–15 November 1997, Freiburg. Conference of musicologists and historians of art and literature from the Universities of Padova, Innsbruck, and Freiburg. For information: Prof. Dr. Christian Berger, Musikwissenschaftliches Seminar der Universität, D-79085 Freiburg, Germany; fax +49 761 203 3091; <bergerch@uni-freiburg.de>.

International Convention of the Percussive Arts Society (PASIC '97), 19–22 November 1997, Anaheim, CA. For more information: Percussive Arts Society, P.O. Box 25, 701 NW Ferris Avenue, Lawton, OK 73502; 405/353-1455; fax 405/353-1456; <percarts@pas.org>.

Royal Musicological Association "Study Day," 22 November 1997, City University, London. Sessions are "Women's 'voices' in the canon" and "'Voices' in late 19th-century women's music." For information: Annegret Fauser, Department of Music, City University, Northampton Square, London EC1V 0HB; +44-171-477 8271; fax +44-171-477 8576; <a.fauser@city.ac.uk>.

Società Italiana di Musicologia, Fourth Annual Conference, 28–29 Novem-

ber 1997 (and Annual Members Meeting, 30 November), Centro di Studi, Via della Piazzola 71, Florence. Address: Prof. Carolyn Gianturco, Via Pavia 39, 00161 Rome, Italy; fax 011-39-50-500896; <gianturco@ital.unipi.it>.

Voices of Opera: Production, Performance, Interpretation, 22–23 January 1998, University of Toronto at Scarborough, Canada. Symposium bringing together scholars, performers, composers, librettists, directors, and designers. For information: Caryl Clark, Division of Humanities, University of Toronto at Scarborough, 1265 Military Trail, Scarborough, Canada M1C 1A4; fax 416/287-7116; <cclark@chass.utoronto.ca>.

Sonneck Society for American Music, 24th National Conference, 18–22 February 1998, Kansas City, MO, to be held jointly with the North Central and Southwest Regions of the College Band Directors National Association. For information: <sonneck@aaln.org>; <<http://www.aaln.org/sonneck>>. Local Arrangements Chair is Kay Norton, University of Missouri Kansas City, Conservatory of Music Gh321, Kansas City, MO 64110; 816/235-2925; <knorton@cctr.umkc.edu>.

Telemann and France—France and Telemann, 12–13 March 1998, Magdeburg. International scholarly conference to be held in conjunction with Telemann-Festtage. For information: Frau Ute Poetzsch, Zentrum für Telemann-Pflege und Forschung, Liebigstr. 10, 39104 Magdeburg, Germany; fax +49-391-5616421.

Prague Musical Life at the Beginning of the Twentieth Century, 30–31 May 1998, Prague. Symposium sponsored by the Bohuslav Martinů Foundation and the Festival Prague Spring. For information: Ales Brezina, Bohuslav Martinů Foundation Study Centre, nam. Kinskych 3, 150 00 Prague 5; tel/fax 00420-2-53 11 57; <martinu@login.cz>.

Metastasio Settings by G.F. Handel and His Contemporaries, 4–9 June 1998, Halle. International scholarly conference to be held in conjunction with the 47th Händel-Festspiele. For information: Georg-Friedrich-Händel-Gesellschaft, Händel-Haus Halle, Große Nikolaistr. 5, 06108 Halle, Germany; fax +49-345-50090416.

International Conference on Nineteenth-Century Music, 16–19 July 1998, University of Bristol. Call for papers, listing principal themes, to be issued in September 1997. For more information: Professor Jim Samson, Music Department, University of Bristol, Victoria Rooms, Queens Road, Bristol, BS8 1SA, UK; +44 (0)117 954 5028; fax +44 (0)117 954 5027; <t.j.samson@bristol.ac.uk>.

Next Board Meeting

The next meeting of the Board of Directors is scheduled for 29–30 October and 2 November 1997 in Phoenix.

AMS Home Page

The address of the Society's home page, on which may be found the contents of the front matter of the *AMS Directory*, e-mail addresses of musicologists, links to other sites such as *DDM-Online* and a list of current dissertation abstracts, and other useful information, is <<http://musdra.ucdavis.edu/Documents/AMS/AMS.html>>. Alterations or additions to the web site, including the list of e-mail addresses, should be sent via e-mail to Mark Brill at <mebrill@ucdavis.edu>, with a copy to the Society's office (<ams@sas.upenn.edu>).

AMSList

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

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 to James Webster, President, AMS, Department of Music, Cornell University, Ithaca, NY 14853-4101, and are asked to name the committee, enclose a curriculum vitae, and identify their area(s) of specialization.

AMS Fellowships, Awards, and Prizes

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

Guidelines for Announcements of Awards and Prizes

The Editor attempts to include NEH, ACLS, ASCAP-Deems Taylor, Guggenheim, and other widely publicized awards. All other announcements come from individual submissions (see colophon for deadlines). The Editor does not include awards to graduate students (except for those given by the Society), those 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, even those "widely publicized."

**AMERICAN MUSICOLOGICAL SOCIETY
ANNUAL REPORT OF THE TREASURER*
FYE JUNE 30, 1997**

CURRENT OPERATIONS

	RECEIPTS	EXPENDITURES
Dues	74,910	
Journal	5,225	
Annual Meetings		80,135
Label Sales		38,096
Gifts		10,730
Interest		4,639
Shipping & Handling		804
Miscellaneous		2,085
		157
Total Receipts	121,965	
		258,611

EXPENDITURES

Administration	58,878
Office	8,646
Salaries (ED, AA)	4,276
Svcs. (phone, mail, etc.)	3,734
Svcs. (legal, acct.)	
Supplies	
Univ of Chicago Press	25,413
Fees	4,172
Promotion	1,637
Misc.	
Journal	31,222
Production	68,347
Asst. Ed.	8,589
Newletter	76,936
Director	24,447
Annual Meetings	6,985
Dues	7,776
Chapter Distrs	2,400
Bank Svc Charges	3,847
Miscellaneous	569
Taxes, etc.	3,489
Total Expenditures	245,650
Excess of Receipts over Expenditures	13,061

FELLOWSHIPS

	RECEIPTS	EXPENDITURES
AMS 50	1,423	
Member Gifts	788	
Fidelity Magellan	946	
T.R. Price Equity Income	1,002	
Vanguard Money Market	12,607	
Vanguard GNMA	2,599	
Vanguard Index 500	201	
Vanguard US Growth	30,289	
Smith Barney		49,856
Howard Mayer Brown		2,723
Vanguard GNMA Fund	7,773	
T.R. Price Equity Income	775	
Total Receipts	61,128	
		11,271

EXPENDITURES

AMS 50	37,225
Howard Mayer Brown	10,027
Total Expenditures	47,252
Excess of Receipts over Expenditures	13,8628

PUBLICATIONS

	RECEIPTS	EXPENDITURES
Endowment Fund		6,272
Bukofzer	2,279	
Kinkaidley	988	
Hibbard	1,461	
Greenberg	1,235	
Reese	2,109	
Planmatic	1,584	
Psk		15,898
Interest Income	4,207	
Royalties	6,119	
Gifts		400
Eva H. Einstein		198
Members		568
Grants		41,774
COPAM NEH		18,750
Univ of Mich Am. Music Inst.		
JAMS (Back Issues)	2,052	
DDM '96	5,639	
Doctoral Diss '90	51	
Doctoral Diss '94	212	
Essays	160	
Indexes	20	
Abstracts	63	
Studies & Documents	3,044	
Papers '96 to '48 (Micro)	50	
Total Receipts	98,607	
		11,291

SALE OF PUBLICATIONS

AMS 50	37,225
Howard Mayer Brown	10,027
Total Expenditures	47,252
Excess of Receipts over Expenditures	13,8628

STATEMENT OF ASSETS

	Y/E 6/30/97	Y/E 6/30/96
Current Operations Accounts	9,888	25,001
Current Operations Reserve	9,022	50,881
Current Operations Reserve	28,315	20,000
Current Operations Reserve	43,203	95,882
Publications Reserve		
T.R. Price New Income	8,356	8,443
T.R. Price Prime Reserve	100,383	35,000
Vanguard Money Market	28,575	48,099
	136,312	91,542
Bukofzer Bequest		
Mass. Investors Trust	153,503	135,087
T.R. Price New Income	17,359	17,359
Dryfus GNMA Fund	49,944	46,541
	219,706	201,147
Kinkaidley Bequest		
Mass. Investors Trust	72,775	64,025
T.R. Price New Income	3,963	3,989
Dryfus GNMA Fund	17,779	17,689
	93,917	85,102
Hibbard Bequest		
Mass. Investors Trust	15,420	13,568
T.R. Price New Income	7,189	7,283
Dryfus GNMA Fund	3,818	3,794
	26,427	24,655
Greenberg Award Bequests		
T.R. Price New Income	8,621	8,724
Vanguard Money Market	14,964	13,965
	23,615	22,689
Reese Bequest		
Vanguard Money Market	22,247	20,720
	22,247	20,720
Planmatic Bequest		
Vanguard Money Market	37,989	35,381
	37,989	35,381
Pisk Bequest		
Vanguard Money Market	28,535	26,577
	28,535	26,577
Howard Mayer Brown Fund		
Fidelity Magellan	107,560	107,720
T.R. Price Equity Income	28,271	24,786
	135,831	132,506
AMS 50 Fund		
Fidelity Magellan	46,131	48,052
T.R. Price Equity Income	34,210	29,994
Vanguard Money Market	23,042	23,358
Vanguard GNMA	182,892	170,409
Vanguard Index 500	89,600	111,329
Vanguard US Growth	133,846	18,032
Smith Barney	385,096	340,644
	894,417	741,418
TOTALS	1,661,199	1,477,989

*Provisional, based on figures available June 25, 1997.