

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXVIII, NUMBER I

FEBRUARY 1998

Boston—1998

The Sixty-Fourth Annual Meeting of the American Musicological Society will be held in Boston, Massachusetts, from Wednesday 28 October through Sunday 1 November 1998. For those who attended the last meeting in Boston in 1981, the return to this city will, no doubt, be a nostalgic occasion, a welcome revisit to an historic center, an academic seat, and an eminently user-friendly locale. New-comers to the city should enjoy its waterfront promenades on the Charles River and the Boston Harbor, the marvelous late-October/early-November crisp air, and especially the alternately brilliant and mysterious light that pervades the city in the twilight of autumn on the eve of Halloween, a quintessential New England event. In fact, a short ride to Salem via the commuter rail (from the North Station) will place you at the heart of all things creepy and ghoulish, the site of the infamous witch trials, but a spectacular venue at this time of year and a captivating alternative to the routine of the conference. Other "escapes" might include simply a stroll in the Public Garden or on the Charles River Esplanade, or a more adventurous trip by car or commuter rail to suburban Revolutionary War sites in Lexington and Concord. Those willing to venture a little bit farther, a couple of miles southwest of Route 118, might enjoy a visit to one of the best-kept secrets of the Boston suburbs: a ride on "MOM" (Motion Odyssey Movie) at the Jordan's Furniture showroom in Avon (directions to be found in conference packets). And, shoppers, don't forget that there is no sales tax on clothing in Massachusetts!

The conference will also revisit the Park Plaza Hotel at 64 Arlington Street, now modernized, but tastefully so, its 1920s elegance and fairy-tale ballroom intact. Delegates will be treated to refurbished rooms, many of which have two bathrooms (!), and no fewer than four in-house restaurants, serving fare ranging from afternoon tea to world-famous seafood. The hotel is centrally located downtown, within walking distance of the Public Garden, the fashionable Newbury Street shopping area, the theater district, Quincy Market, and the Freedom Trail. And if you are combining business,

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Phoenix—1997

The Society's 63rd annual meeting took place jointly with the Society for Music Theory in Phoenix, 29 October–2 November, at the Hyatt Regency Hotel and the Phoenix Civic Plaza Convention Center. It was the Society's first attempt at using the facilities of a nearby convention complex for its main sessions and exhibits. The expansive setting meant several short hikes for attendees over the course of our meetings, but it also gave us lavish amounts of space and ease of movement once arrived there. Logistics and numerous other aspects of organization were beautifully planned and managed by the Local Arrangements Committee, chaired tirelessly by Amy Holbrook with the cooperation of her Committee members and a legion of colleagues and students. For their verve, efficiency, and good humor, they deserve our immense gratitude.

The rewarding process of selecting papers and assembling the scholarly program was done with the energetic collaboration of Program Committee members Walter Frisch, John Walter Hill (Chair of the upcoming 1998 meeting), Fred Everett Maus, Vera Micznik, and John Nadas (Chair in 1996), in addition to myself as Chair. Happily, out of the 384 abstracts received, we were able to accept 123 (closer to the norm for solo Society meetings than joint ones), owing to the spacious facilities at Phoenix. Many of these abstracts came to us packaged in formal sessions that assembled several abstracts in thematically coherent units—an unprecedented fourteen, of which we were able to schedule five in complete form.

It was a pleasure to find that presenters in numerous fields seemed to strike a new pitch of intellectual acumen. Many papers pushed against traditional disciplinary boundaries while also continuing to reflect our discipline's tradition of high standards for original research—a gratifying development as our Society approaches

the millenium. Included among these were a number of contributions on French topics, including two full sessions submitted as such to the Program Committee ("*Instrumentum Regni*: Music and French Ideologies of Absolutism" and "Nationalism and National Style in France, 1871–1918"); numerous papers on jazz, improvisation, popular musics, film music, and music on film; others on colonial and postcolonial encounters between European and non-European traditions (and in areas ranging from Latin America to North America to East Asia and elsewhere); and presentations on such sessions as "Politics and Twentieth-Century Composition," "Renaissance Historiography," "Music and Medieval Intellectual Life," "Creed, Race, and Gender in the Nineteenth Century," "New Perspectives in African-American Musical Analysis," "Singers," and "Enlightenment Aesthetics and National Politics." Complementing these presentations were lively conversations among scholars from varied disciplinary orientations, facilitated by the expanded discussion time now in effect at our meetings.

The Phoenix meeting also witnessed an unusual number of joint sessions with SMT: eight in all, ranging over such divergent areas as the music of Lutosławski and Schnebel; improvisational musics; compositional forms; personification and metaphor in Mozart; analytic strategies for popular music; medieval and early modern music theory; and concepts of embodiment, narrative, cognition, phenomenology, voice, and performance. In helping to plan these sessions, we enjoyed collegial collaboration with members of the SMT Program Committee, cordially chaired by Roger Graybill with the Society's President Joseph Straus acting as *ex officio*.

Also programmed were two study sessions, on "Integrating Hispanic Music into the Western Music Curriculum" and "Current Directions in Liszt Research," a roundtable discussion on "Music and

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AMS Membership Records

Please direct all membership inquiries, dues payments, changes of address, and *AMS Directory* corrections to the University of Chicago Press, Journals Division, PO Box 37005, Chicago IL 60637; 773/753-3347; 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

Virginia Hancock
Editor, AMS Newsletter
Department of Music
Reed College
Portland, OR 97202
<virginia.hancock@reed.edu>
fax 503/777-7769
(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 above); requests for additional copies of current and back issues should be directed to

The American Musicological Society
201 South 34th Street
Philadelphia, PA 19104-6313
tel. (215) 898-8698
fax (215) 573-3673
<ams@sas.upenn.edu>

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

AMSList

The AMSList is an open 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.

The Board of Directors has approved a moderated discussion list; details will appear in the next issue.

Boston

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pleasure, and research, major libraries (the Boston Public Library, Boston University, Harvard, MIT) are either a few minutes walk from the door of the Park Plaza or a short ride away on Boston's still affordable (85 cents) subway system, known as the "T." Eminently accessible as well is the Symphony Hall district, orbited by the New England Conservatory, the Museum of Fine Arts, the Boston University Theater, which houses the Huntington Theater Company, and the complex of the Mother Church of Christ Science, which includes a nifty map room (do take the kids—it's fun).

This meeting, a solo gathering of musicologists, promises to be most enjoyable in this intimately beautiful and cultural venue. The 1998 AMS program committee is headed by John Walter Hill (University of Illinois, Urbana-Champaign) and the Performance Committee by Jon Finson (University of North Carolina, Chapel Hill). The Local Arrangements Committee, led by John Daverio (Boston University) and Helen Greenwald (New England Conservatory), includes a cross section of the New England academic and musical community—a gathering of willing and eager collaborators from Boston University, New England Conservatory, MIT, Harvard University, Brandeis University, Bates College, Colby College, Tufts University, University of Massachusetts at Lowell, and the Boston Symphony Orchestra. Further information is available on the website for AMS 98: <<http://www.bu.edu/SFA/AMS98>>. Requests by special interest groups for meeting rooms should be sent by e-mail or fax no later than 1 May to John Daverio (<daverio@bu.edu>; fax 617/353-7455) or Helen Greenwald (<nec_greenwald@flo.org>; fax 617/262-0500). And remember, it's bettah to take the "T," because ya canh't pahk yoah cah in Bahston!

—Helen M. Greenwald

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.

Call for Dues

If you have not paid your AMS dues for calendar year 1998 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 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
Joint	\$10
Emeritus	\$15
Sustaining	\$100

Additional charges apply to non-U.S. members; see renewal notice.

AMS Home Page

The address of the Society's home page, on which may be found 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 much 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>).

Guidelines for Announcements of Awards and Prizes

The Editor attempts to announce NEH, ACLS, ASCAP-Deems Taylor, Fulbright, Guggenheim, and other widely publicized awards in the *Newsletter*. 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, including those listed above.

Next Board Meeting

The next meeting of the Board of Directors will take place 28 February–1 March at the Park Plaza Hotel, Boston.

Presidential Message

In many ways, the recent Annual Meeting in Phoenix was for me one of the most pleasant in recent years. I say this not because of the constant sunny weather with daily highs in the eighties (delightful though that was), but because of what struck me as new, and more positive, "vibes" in the meeting as a whole, especially in the formal paper sessions. Those I attended, and (to judge from the reports I heard) most others as well, were marked by a notable lessening of the tensions between the "old" and the "new" musicology (or however one names this supposed distinction) that have characterized many recent meetings.

In this context, I think it worth noting that (reckoning by the Roman system) it is now a decade since our 1988 meeting in Baltimore. There, according to Lawrence Kramer's widely read account (republished as the introduction to his *Classical Music and Postmodern Knowledge*), the "turn" to "postmodernist" musicological discourse became as it were public—so obvious and pervasive that nobody could ignore it. (I and many others feel that it was rather at the massive 1990 joint meeting with SMT and SEM in Oakland that this public "turn" occurred; whichever is the case, the "turn" itself is now a historical fact.)

Ten years is a long time in a humanistic discipline like ours: long enough for proposed new paradigms to supplant older ones—or fail to do so—or begin to coexist. In fact, it would seem that traditional and newer methods in musicology (a preferable distinction to the reified binary opposition between "old" and "new" musicology in the singular, as if it were a zero-sum game with only one winner) do now coexist. Their votaries may deal with each other productively or suspiciously, as the case may be, but the overall scene is no longer characterized by the tensions of five years ago. The Phoenix program, crafted with exemplary skill by Martha Feldman and her colleagues on the Program Committee, both reflected and contributed to this welcome result.

Indeed tensions of all sorts appeared to be on the decline. A striking example was the open meeting called by the Chair of the AMS 50 Fellowship Committee to discuss the issue of gender-blind readings of the applications. These, while in effect, had entailed many disadvantages of both principle and logistics. In 1995 the Committee requested permission to suspend the practice; the Board of Directors agreed, subject to the conditions that there be an open meeting to discuss the

matter (which many Committee members and others had called for), and that the gender-open procedure be re-examined after a suitable trial period.

When this well publicized and much anticipated meeting was called to order, those of us who attended found to our astonishment that a grand total of six (!) people were present. (Two or three others came in during the course of the meeting.) The inference is that this once highly charged issue, which bears centrally on both our practices regarding and our image of gender equity, now seems to most members to have been sufficiently well settled that they do not feel it worth their while to attend a public discussion of it.

A clear indication of this change of attitude became evident during the meeting itself. Each of the two positions under discussion (gender-blind vs. gender-open applications) was argued for primarily by one person; in both cases, however, this person was the other gender, or was arguing the opposite position, from that which would have been taken for granted on the basis of the widespread (but cartoonishly oversimplified) notions of identity politics that still tend to govern such discussions. Indeed, there was something of a consensus that the primary domains of discrimination in musicology today center around not gender or sexual orientation, but methodology and scholarly orientation—whereby, again perhaps counterintuitively, it may well be "older" methodologies that are most likely to face difficulty. (The AMS 50 Committee's charge, of course, is to judge all applications solely on the basis of academic merit.)

Be this as it may, the last thing we should indulge in regarding gender equity is self-congratulation. For example, the primary grounds for many members' distress over recent decisions regarding the printing of obituaries in this *Newsletter* had to do with perceived inequities based in substantial part on gender, albeit having to do more with women's career paths and family obligations than overt discrimination within the Society (see the Vice-President's message in the preceding issue). I hope that these and other members will be pleased to know that in Phoenix the Board voted to accept in principle her recommendations for changes in this policy, subject to satisfactory working-out of the practical aspects of implementation.

And a crucial issue remains the underrepresentation of African-Americans and members of other minority groups in our Society, specifically among undergraduate majors and graduate students. Here, no degree of complacency can be tolerated. I urge all members, as I have done before,

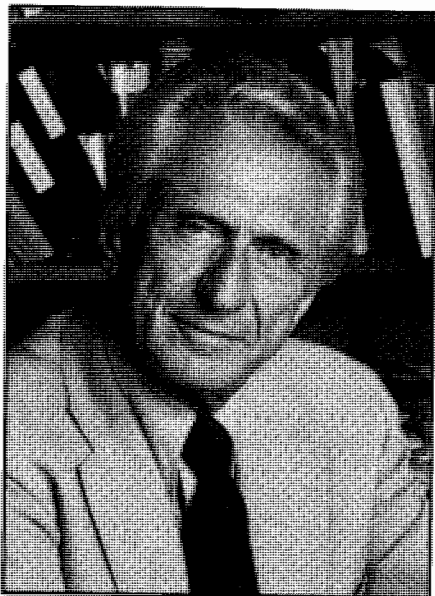
to consider making a contribution to the Minority Travel Fund administered by the Committee on Cultural Diversity, and to do everything you can to identify qualified minority undergraduates and to encourage them to consider musicology as a possible career.

The Phoenix meeting was held jointly with our long-time biennial partners, the Society for Music Theory. Gratifyingly, the interactions between historians and cultural critics on the one hand, analysts and theorists on the other, were widespread and productive—again, in distinction to some previous meetings. As it happens, we will not soon again meet jointly alone with the SMT, owing to a lack of coordinated planning in the mid-1990s with respect to 1998 and 1999, and to the fact that 2000 will be a "millennial" mega-meeting involving almost every North American learned music society known to me (to take this test yourself, check the list of societies in the Directory under the heading "Calendar of Annual Meetings"). I am pleased to report that I have reinstated such planning with Janet Schmalfeldt, the new President of SMT. It now looks as if we will meet with them in 2002, and at regular intervals thereafter.

As you will have seen, the mailing with this *Newsletter* and the *Directory* also includes the final text of the proposed amendments to the By-Laws. Please tender your vote on these, along with your votes for Officers and Directors-at-Large. A great deal of effort on the part of many persons over many years has gone into these amendments (all of which have the unanimous endorsement of your Board of Directors); their adoption is essential for the smooth functioning of the Society.

I must not close without offering my heartfelt thanks, along with those of the Board of Directors, to all those who made the Phoenix meeting such a success. The positive "vibes" noted above reflect the success of the Program Committee, under the leadership of Martha Feldman, in selecting and arranging the many and varied sessions that took place. I would especially like to recognize the Local Arrangements Committee, under the superb leadership of Amy Holbrook. The meeting not only ran smoothly, but featured the only *outdoor* No-Host reception in memory (at least in my memory). For this and much more, all who attended are most grateful.

—James Webster



Barry S. Brook
Honorary Member



Michel Huglo
Corresponding Member

New Honorary Member

Upon nomination by the Council, Barry S. Brook was elected an Honorary Member of the Society by the Board of Directors at the 1997 annual meeting; he is the thirty-third person to be so honored since 1962, the year of the award's inception.

Professor Brook was born and educated in New York. He received an M.A. from Columbia University, a doctorate from the Sorbonne, and an honorary doctorate from the University of Adelaide. In 1967 he joined the faculty of the Graduate Center of the City University of New York; from 1989 he was Distinguished Professor Emeritus and Director of the Center for Music Research and Documentation. In addition to holding visiting professorships at many institutions, he received numerous national and international awards, including two Guggenheim Fellowships, a Ford Foundation Fellowship, and two Fulbright lectureships. He was the first American to receive the Dent Medal of the Royal Musical Association of Great Britain, awarded by the International Musicological Society, received a fellowship in the Royal Swedish Academy of Music and the Pergolesi medal from the city of Naples, and was named Chevalier of the Order of Arts and Letters by the French government. A Festschrift in his honor, *Music in the Classic Period*, was published in 1985.

Professor Brook's scholarly achievements include work on the French symphony and the *symphonie concertante*, development of a method of internal analysis that assists in determining the authorship of doubtful works, systematic study of thematic catalogues, leadership in Pergolesi studies, and, of course, the foundation of those essential tools

of musicology, *RILM* and *RiDIM*. His most recent undertaking was as president of the Board of Directors of the international project *The Universe of Music: A History*. He was president of the International Association of Music Libraries and the International Music Council of UNESCO, and served the AMS as a member of the Board of Directors, the editorial board of the *JOURNAL*, and president of the Greater New York Chapter. (See also the obituary on p. 10.)

New Corresponding Member

According to the Society's By-Laws, Corresponding Members are citizens of countries other than Canada or the U.S. "who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." In 1997 the Council nominated and the Board of Directors elected Michel Huglo as a Corresponding Member, bringing the total of those elected to forty.

Michel Huglo is Director Emeritus of Research at the Centre National de la Recherche Scientifique of Paris, and an Associate Member of the Institute of Advanced Study at Princeton University. His research is focused on manuscripts, particularly those of chant collections and early music theory. Among his many contributions to the study of Medieval music and music theory are the critical notes for *Le Graduel romain II. Les Sources* (Solesmes 1957), his *Les Tonaires* (Paris 1971), and the catalogues of music theory from Germany (*RISM B iii 3*, 1986) and the U.S. (*RISM B iii 4*, 1992). He is at present preparing a catalogue of the Medieval and Renaissance manuscripts (c. 1000) that contain the Processionals of the Western Church.

Phoenix

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Religious Belief," and a featured talk by Sue-Ellen Case on "Queer Performance" sponsored by the Gay and Lesbian Study Group.

We were gratified in all of this to have the perspectives of presenters from Poland, Russia, England, Germany, Hong Kong, Switzerland, and elsewhere. Special thanks are due to colleagues who made the arduous trip from overseas to chair sessions that profited in special ways from their unique expertise: Bonnie Blackburn, Stefano Castelvechi, Tim Carter, Daniel Chua, and Roger Parker all joined us from England; Manuel Carlos De Brito from Portugal; Tullia Magrini from Italy; Anne Shreffler from Switzerland; and Philippe Vendrix from Belgium and France.

These various scholarly rigors were balanced by gastronomic breaks, in which we could sample delectable southwestern cuisine, and by soothing extra-curricular events: a lovely no-host cocktail party under the stars at the Civic Plaza's outdoor Symphony Terrace; a recital of Bach unaccompanied cello suites by Stephanie Vial, demonstrating aspects of Bach's musical punctuation; a duo lecture-recital on "Piano Music and Painting" by Susan Grace and Michael Grace; a Pow-Wow Music and Dance Workshop sponsored by the AMS Committee on Cultural Diversity; and, not least, the spirited Annual Ball, with music supplied by Marimba Maderas de Comitán and dancing by irrepressible members of the two Societies, colliding cheerfully on a crowded floor.

—Martha Feldman

AMS 2000

The AMS will hold its national meeting in the year 2000 in Toronto, Canada, 1-5 November, in conjunction with several other societies, including the societies for Music Theory, Ethnomusicology, the Sonneck Society for American Music, the College Music Society, the Canadian University Music Society, the American Musical Instrument Society, the Lyrica Society for Word-Music Relationships, and the Association for Technology in Music Instruction. AMS members may informally convey ideas for joint sessions to the joint steering committee, prior to announcement of the formal call for proposals, by contacting President-elect Ruth Solie at <rsolie@sophia.smith.edu> or Margaret Murata at <mkmurata@uci.edu>.

Call for Manuscripts

The Society renews its call for manuscripts in its series *American Musicological Society Monographs*, published under the supervision of the Publications Committee by the University of Nebraska Press.

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

Manuscripts submitted for consideration should not exceed about 250 pages (c. 84,000 words) in length, including footnotes, musical examples, and other illustrative and bibliographical matter. Typescripts must be double-spaced throughout on standard 8 1/2" x 11" stock, and in a font no smaller than conventional elite type. Authors will normally learn of the Committee's decision in no more than six months. Queries concerning the series may be directed to the General Editor:

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

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

Douglas Johnson
161 Washington Ave.
Milltown, NJ 08850

News Briefs

At *DDM-Online* (<<http://www.music.indiana.edu/ddm>>), work continues on the addition of new records and retrospective conversion of old ones. These include a substantial number of records from universities in the United Kingdom and those previously published in the Baroque and Classic sections of the 1984 and 1996 printed editions of *Doctoral Dissertations in Musicology*. This rapid growth in the database has been accomplished through the efforts of the current and former DDM Project Assistants, Andreas Giger and Nicholas Butler.

The inauguration of a new database, *saggi musicali italiani/Database for Italian Music Theory and Aesthetics*, was announced in November 1997. *SMI* makes available in electronic form major musical treatises and significant journal articles written in Italian. At present it includes only selected nineteenth-century texts, but it will eventually

feature all printed materials from the Renaissance to the present. The intent is to make it possible to download, browse, and search documents pertaining to this field, on the model of *Thesaurus Musicarum Latinarum*. To use the *SMI*, first subscribe by sending the one-line message SUBSCRIBE SMI-L <your first name and last name> to <listserv@piano.ucs.indiana.edu>. For more information: Andreas Giger, Indiana University School of Music, Bloomington, IN 47405; 812/855-6889; <agiger@indiana.edu>.

The **Czech and Slovak Music Society (USA)** has published its second on-line newsletter. Those with an interest in Czech and/or Slovak music may access the newsletter, a bibliography, and e-mail and membership lists through links on the Society's homepage: <<http://artsci.wustl.edu/~jamabary/jamabary.html>>.

The web site of the **International Hispanic Music Study Group** can be found at <<http://www.dartmouth.edu/~hispanic/>>; it contains previously published newsletters, news about current and forthcoming events, bibliographic projects, and information on a variety of new publications and recordings relating to Hispanic music. For questions about the web page or IHIMSG: William Summers, Coordinator, IHIMSG; <wjmsmus@dartmouth.edu>.

A new international society, the **Word-and-Music Association (WMA)**, was formed in June 1997 with the purpose of advancing the scholarly study of word and music relations. It is to be based in the Institut für Anglistik, Karl-Franzens-Universität, Graz, Austria A-8010; meetings are tentatively scheduled to occur every two years, the next to be in Regensburg in 1999. A president, Walter Bernhart (Austria) and five members of a governing board—evenly divided between word and music specialists—were elected; members of the board from the USA are Siglind Bruhn, Steven Paul Scher, and Lawrence Kramer. Inquiries about the society should be directed to Prof. Dr. Walter Bernhart at the address above.

The Modern Language Association invites nominations for **MLA book prizes** to be awarded in 1998, a number of which are open to both members and non-members. Those of interest to AMS members include the inaugural Prize for a Distinguished Bibliography (works published 1993-97) and three biennial awards (works published in 1996 and 1997)—for a scholarly translation, a distinguished scholarly edition, and an edition of letters. Deadline for nominations is 1 May 1998. For more information: Modern Language Association of America, 10 Astor Place, New York, NY 10003; 212/475-9500; <<http://www.mla.org>>.

COPAM Report

The Society's Committee on the Publication of American Music (COPAM) is pleased to announce that Vol. 7 of Music of the United States of America (MUSA) has now been published by A-R Editions. Jon W. Finson's edition of the Collected Songs of Edward Harrigan and David Braham is available in two parts, the first containing songs from shows staged in the years 1873-82, and the second covering the years 1883-96. Together the two parts include 181 songs, plus selected commentary from reviews of Harrigan's time that summarize the plots and explain how the songs fit into the shows.

At its meeting in Phoenix in November, COPAM approved a proposal by Jon Alan Conrad of the University of Delaware to edit Stephen Sondheim's *Follies* (1971). Work at the MUSA office is now concentrating on two volumes that we hope to bring out in 1998—music that will stretch the chronological span of the series in two directions. Leta Miller's edition of a group of chamber works by Lou Harrison will mark MUSA's first publication of music by a living composer; and Victoria Lindsay Levine's edition of American Indian music in historic notations, transcriptions, and arrangements will include some of the oldest music recorded on the North American continent.

COPAM welcomes inquiries from prospective volume editors. Information about the series, including proposal guidelines, may be obtained from Executive Editor Mark Clague, Burton Tower, University of Michigan, Ann Arbor, MI 48109; 734/647-4580; or on the MUSA web page, <<http://www.umich.edu/~musausa>>.

—Richard Crawford

AMS Fellowships, Awards, and Prizes

Descriptions and detailed guidelines for all AMS awards appear in the Directory and on the AMS home page.

AMS 50 Dissertation Fellowship Award

Preliminary application deadline: 15 October. Final application: 15 January

Alfred Einstein Award

Deadline: 1 June

Otto Kinkeldey Award

No specific deadline

Paul A. Pisk Prize

Deadline: 1 August

Noah Greenberg Award

Deadline: 1 March

Howard Mayer Brown Fellowship

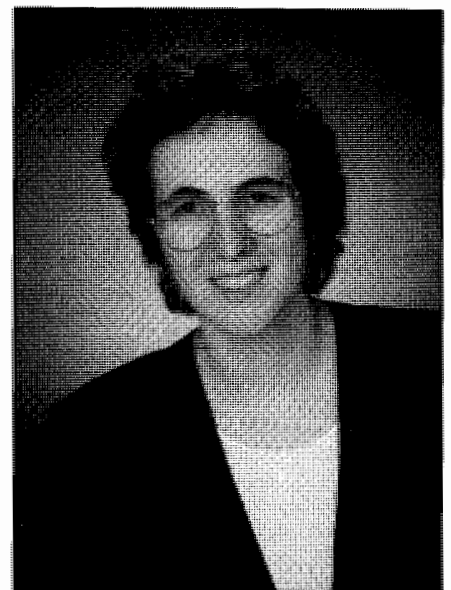
Awarded in alternate years; none in 1998-99. Next deadline: 1 April 1999



Laurence Dreyfus
Kinkeldey Award Winner



Richard Taruskin
Kinkeldey Award Winner



Pamela Potter
Einstein Award Winner

Awards, Prizes, and Honors

The Otto Kinkeldey Award is presented annually by the Society to honor the most distinguished musicological publication of the preceding year. Two winners were recognized at the Phoenix meeting: Laurence Dreyfus, Thurston Dart Professor of Performance Studies in Music at Kings College London, for *Bach and the Patterns of Invention* (Cambridge, MA: Harvard University Press, 1996); and Richard Taruskin, Class of 1955 Professor of Music at the University of California, Berkeley, for *Stravinsky and the Russian Traditions* (Berkeley: University of California Press, 1996). Professor Taruskin's book has also received an ASCAP-Deems Taylor award and the 1997 Kurt Weill Prize, sponsored every two years by the Kurt Weill Foundation for Music, the AMS, the American Society for Theatre Research, and the Modern Language Association, for distinguished scholarship in twentieth-century musical theater, including opera.

The Alfred Einstein Award, given annually for the most outstanding article by a scholar in the early stages of his or her career, was won by Pamela Potter of the School of Music and Department of German at the University of Wisconsin, Madison, for "Musicology under Hitler: New Sources in Context," *Journal of the American Musicological Society* 49 (1996), 70-113.

The Noah Greenberg Award, which recognizes outstanding contributions to historically aware performance and the study of historical performing practices, was given to Kate van Orden, University of California,

Berkeley, and The King's Noyse, based in Boston and directed by David Douglass, for a collaborative series of concerts and a recording of *voix de ville* from Renaissance Paris.

Cormac Newark of Christ Church Oxford received the Paul A. Pisk Prize, awarded annually to a graduate student for a scholarly paper accepted for presentation at the annual meeting of the Society, for "Mille sentiments confus l'agitent": Understanding *La Muette de Portici*," read at the Phoenix meeting.

The first Philip Brett Award, for exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies, was given to Elizabeth Wood, a writer and independent scholar in New York City, for two articles: "Decomposition" (forthcoming in early 1999 in the Indiana University Press series *Unnatural Acts: Theorizing The Performative*, edited by Sue-Ellen Case, Philip Brett, and Susan Leigh Foster); and "The Lesbian in the Opera: Desire Unmasked in Smyth's *Fantasio* and *Fête Galante*," in *En travesti: Women, Gender Subversion, Opera*, edited by Corinne E. Blackmer and Patricia Juliana Smith (NY: Columbia University Press, 1995).

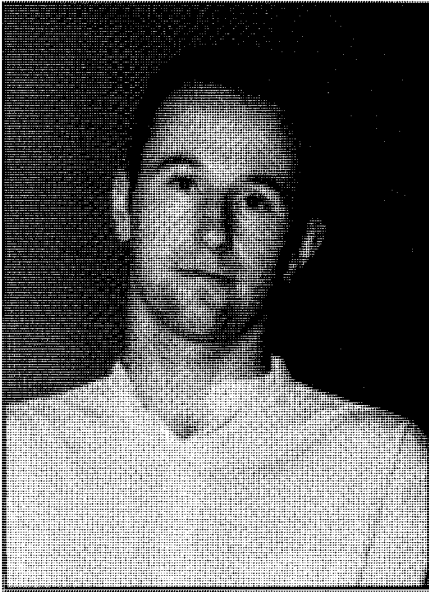
Honorary Member Bruno Nettl (University of Illinois, Urbana-Champaign) is a new member of the American Academy of Arts and Sciences; and Corresponding Member László Somfai (Franz Liszt Academy, Budapest) has been inducted as a foreign honorary member. David Fallows (University of Manchester) has been elected a Fellow of the British Academy; he joins previously elected Fellows Margaret Bent, Winton Dean, Reinhard Strohm, and Alan Tyson.

Fulbright Scholarships for study abroad during 1998 have been won by the following members of the Society: Judit Frigyesi (Bar-Ilan University) for lecturing and research in Israel on "The Oral Tradition of Liturgical Music of the East European Jews"; Christine S. Getz (Baylor University) for research in Italy on "Music, Patronage, and Politics in Occupied Milan, 1522-1557"; Carol A. Hess (Bowling Green State University) for lecturing in Spain on "Hispanic Music in Europe and the Americas: Broadening the Context"; and Carol G. Marsh (University of North Carolina, Greensboro) for lecturing and research in Austria on "Musicology, Dance Research, and Performance Practice."

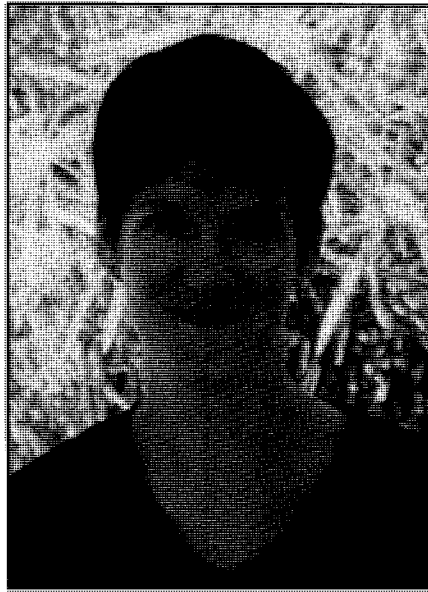
An ACLS Fellowship for postdoctoral research has been awarded to Georgia J. Cowart (University of South Carolina), for her project "The triumph of folly: French opera and the Italian style in old-regime France."

Frank A. D'Accone (Laguna Beach, CA) was awarded the International Galileo Galilei Prize for 1997 at ceremonies at the University of Pisa on 2 October. The prize, sponsored by the Rotary Clubs of Italy, is given annually to a foreign scholar for outstanding contributions to Italian culture. Previous honorees in musicology in the award's thirty-six-year history include Knud Jeppesen, Denis Arnold, and Howard M. Brown.

The Pauline Alderman Award from the International Alliance for Women in Music, for the most important book-length monographic study about women in music published between 1993 and 1995, was won by Marcia J. Citron (Rice University) for *Gender and the Musical Canon* (Cambridge University



Cormac Newark
Pisk Prize Winner



Kate van Orden
Greenberg Award Winner



Elizabeth Wood
Brett Award Winner

Press, 1993). The award was announced at the Tenth International Congress on Women in Music, held at the California Institute of the Arts in May 1997.

The 1997 Christopher Monk Award of the Historic Brass Society was presented to Keith Polk (University of New Hampshire) at the HBS Colloquium held at the Royal Academy of Music, London, in August 1997. The award, established in 1995, is periodically presented to a scholar, performer, instrument maker, or teacher who has made significant and life-long contributions to the early brass field.

ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1996 were won by Theodore Albrecht, translator and editor, for *Letters to Beethoven*, Vol. I: 1772-1812, Vol. II: 1813-1823, Vol. III: 1824-1828 (University of Nebraska Press); László Somfai for *Béla Bartók* (University of California Press); Kim H. Kowalke (co-editor and translator, with Lys Symonette) for *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya* (University of California Press); Richard Taruskin for *Stravinsky and the Russian Traditions* (2 vols., University of California Press); and Christopher Shultis for his article "Cage in Retrospect: A Review Essay," *Journal of Musicology* 14 (1996): 400-23.

The Gladys Kriebel Delmas Foundation has awarded Grants for Independent Research in Venice and the Veneto to Raymond Fearn (University of Keele) for "Luigi Nono and the Theatre," Beth L. Glixon (University of Kentucky) for "Towards a Social and Economic History of Opera and Operatic Musi-

cians in Venice, 1668-1700," Wendy Heller (Columbia University) for "Chastity, Heroism, and Allure: Women in the Opera of 17th-Century Venice," Anne MacNeil (University of Texas, Austin) for "The Musical and Theatrical Art of Isabella Andreini," and Dale Monson (Pennsylvania State University) for "the Transmission and Dissemination of Hasse's *Artaserse* (Venice, 1730)."

The National Endowment for the Humanities has selected Richard Benedum (University of Dayton) to direct a Summer Seminar for School Teachers, based in Vienna, on "Mozart: The Man, His Music, and His Vienna."

The following AMS members have been re-elected to offices in the American Musical Instrument Society: William E. Hettrick, President; Harrison Powley, Vice President; and Cecil Adkins. Robert A. Green has been elected to membership on the Board of Governors, and Thomas G. MacCracken has been named Editor of the *Journal of the American*



The King's Noyse
Greenberg Award Winner

Musical Instrument Society. John Koster (The Shrine to Music Museum) received the Society's 1997 Nicolas Bessaraboff Prize for the most distinguished book-length work published in the field in 1994-95, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston*; and Edmund A. Bowles received the Curt Sachs Award for 1997 in recognition of his distinguished contributions to the study of musical iconography, performance practices, the history of percussion instruments, and the use of technology in the service of the arts and humanities.

Report of the Committee on the Status of Women

Mentor: *n.* 1. A wise and trusted counselor or teacher. 2. An influential senior sponsor or supporter. *v.t.* To act as a mentor (The Random House Dictionary of the English Language, second edition, unabridged).

As academia has begun to diversify in terms of its ideas, methods, goals, and the personal backgrounds of its professors, the issue of mentoring has become more important than ever. As the past few Open Meetings of the Committee on the Status of Women have demonstrated, there is on the one hand a general sense that women have begun to be heard and seen throughout the musicological profession in greater numbers and positions of power than ever before, and on the other that we still have a long way to go before complete equality is achieved. There are fewer tenure-track positions, and, as the discipline itself hovers on the verge of greater intellectual breadth, it seems to some that only those working in certain specific subfields will succeed. Many also feel that the profession should demonstrate more active concern about increasing the numbers and visibility of those who are not men of European heritage in an era of increasing sensitivity to the diversity of American culture. Under such circumstances, and at a time in which each generation of graduate students and untenured faculty often feels that it has to reinvent the rules of career success, issues concerning mentoring take on greater importance. For ours is still a profession in which each generation relies on the social and intellectual knowledge of the ones that came before, on the sponsorship and support of wise and trusted counselors who may differ in fundamental ways from those whom they counsel. Therefore, the Committee on the Status of Women joined with the Committee on Cultural Diversity to offer a roundtable discussion on specific issues of mentoring at the 1997 Annual Meeting in Phoenix. (Recommended reading: Emily Toth, *Ms. Mentor's Impeccable Advice for Women in Academia* [Philadelphia: University of Pennsylvania Press, 1997].)

—Linda Austern, Chair
Committee on the Status of Women

The joint public roundtable meeting of the AMS Committee on the Status of Women and the Committee on Cultural Diversity was opened by chair Ruth Solie (Smith College), who spotlighted the crucial nature of the topic—mentoring—with her statement that the future of musicology as a discipline depends on its practitioners. The panelists then made thoughtful and independent, though interlocking, observations prior to the general discussion period.

Rae Linda Brown (University of California, Irvine) addressed the issue of musicol-

ogy's future from the vantage point of racial minorities and women, advising those in positions of authority to look beyond traditional behavior patterns and recognize that "potential comes in many colors." The remarks of Lesley Wright (University of Hawaii) dovetailed with Brown's. Beginning with the definition of "mentor," she outlined her university's successful program, which pairs junior and senior women faculty across similar disciplines in dealing with issues such as promotion, publishing, time management, and departmental relations, and which could well serve as a model to those institutions concerned about the success of current and future scholars. Guthrie Ramsey (Tufts University) focused on the role of societal prejudices and practices in the dynamics of mentoring, particularly mentioning the white female/black male dichotomy, and amplified observations by previous speakers by referring to the problems of trying to find a role model free of ulterior motives. From his perspective as senior scholar and Dean, Philip Gossett (University of Chicago) also addressed the dynamics of mentoring by proposing the concept of "career moments," each of which has different needs. He also initiated the topic of mentoring resistance, where well-meant offers of help are rejected.

Initially the questions for general discussion at this session were to be submitted anonymously in writing, but the informal and supportive environment of the group happily negated the need for that procedure. Graduate students, junior and senior faculty, and administrators—representing a diversity of race, gender, age, and career status—dealt honestly with some difficult and often delicate issues. Among them was the concern that the advice given seemed to be aimed at training women and minorities to fit into a flawed system rather than trying to change the perceived aggressive and competitive nature of the current academic system. Other issues raised included how to ask for help; how to offer help, both formally and informally; and whether the person being mentored is at risk for being stigmatized as "weak."

The Committees thank all those in attendance for a stimulating and useful discussion of some thorny problems.

—G. Yvonne Kendall
Member, Committee on the Status of Women

Career Committee Plans Mentoring Program for Boston

The AMS Committee on Career-Related Issues would like to initiate a mentoring program at the Boston meeting. This program would be a way to welcome new AMS members and those attending their first meeting. A mentor would be available during the Boston meeting in any or all of the following capacities: to welcome the member to the

meeting; to answer questions about the organization of the AMS; to review the program and indicate sessions that may be of special interest to the attendee; to attend sessions with the new member; to tour the exhibits with the new member; to get together for a meal or some other social event.

We believe that this kind of program would enhance the experience of a new member at the national meeting. The commitment on the part of the experienced member should be minimal compared to the benefit that could result.

The Career Committee asks interested mentors or mentees to respond by 1 June 1988 to James L. Zychowicz, 803 E. Gorham St., Madison, WI 53703; <JZychowicz@aol.com>. Please indicate whether you are available as a mentor or mentee and give your name, address, phone, e-mail address, affiliation, area of specialization, and any brief comments.

Further details will appear in a followup announcement in the August Newsletter.

Report from the Committee on Cultural Diversity

This year, the AMS Committee on Cultural Diversity sponsored the visits of seven minority undergraduate students to the annual meeting of the Society in Phoenix. This sponsorship was made possible by the many generous contributions from members of the Society and by the Board's timely and stimulating one-for-two matching funds offer. The students, in addition to attending sessions, workshops, and roundtables, were guests at an informational luncheon meeting with members of the committee and at a breakfast meeting that included past presidents of the Society and several AMS members representing different institutions with graduate programs in musicology. There was general and enthusiastic agreement that these endeavors fostered mutually beneficial communication between students and AMS members. Several sessions and workshops organized by Committee members or sponsored by the Committee were also on the program.

The Committee now turns its attention to the forthcoming Boston meeting in 1998, and calls on the Society, especially members at schools in New England, New York, the Mid-Atlantic states, and other areas within reasonable traveling distance of Boston, to help identify those minority undergraduates who may be considering pursuing graduate study and a career in musicology. We look forward to hearing from the membership regarding these students so that we may begin early on the process of facilitating their visit to the Boston meeting.

—Paul Machlin, Co-Chair

Report of the Publications Committee

The Publications Committee, which met in November 1996, May 1997, and November 1997, has been concerned primarily with the two series published under the aegis of the Society—*AMS Monographs* and *Music in the United States of America (MUSA)*, the latter a project that falls more narrowly under the purview of the Committee on the Publication of American Music (COPAM; see the separate report by Richard Crawford, Chair). The first volume in the *AMS Monographs* series, Graeme Boone's *Patterns in Play: A Model for Text-Setting Procedures in the Early Chansons of Guillaume Dufay*, is in press. Lawrence Bernstein, editor of the series, is considering one submission and discussing future volumes with several authors.

The Publications Committee also considers applications from publishers requesting subventions for scholarly musicological works that have been accepted for publication. In 1997 the Committee recommended and the AMS Board approved the following subventions:

Judit Frigyesi, *Béla Bartók and Turn-of-the-Century Budapest*, published by University of California Press

John Rice, *Antonio Salieri and Viennese Opera*, published by University of Chicago Press

All inquiries concerning subventions should be addressed to Douglas Johnson, Chair, AMS Publications Committee, 161 Washington Ave., Milltown NJ 08850.

From November 1996 to November 1997 the Publications Committee included the following members: Ian Bent, Lawrence Bernstein, Richard Crawford, Douglas Johnson (Chair), Ellen Rosand, Ruth Solie, Leo Treitler, and Christoph Wolff. As President-elect, Ruth Solie leaves the Committee as of November 1997; Walter Frisch and Kerala Snyder are new members.

—Douglas Johnson

Conferences for Graduate Students

Excellent opportunities for access to research and academic exchange are offered by conferences or symposia specifically for graduate students in musicology, but no list of such opportunities has been available. The following list of conferences for students is based upon a query to AMSList and is not claimed to be complete. The compiler of the list would be happy to learn about any other symposia of the kind; please send questions or announcements to the German DVSM (for address see below).

The events are listed in alphabetical order by country.

Australia

The Sydney Chapter of the Musicological Society of Australia plans to organize an annual one-day symposium, beginning in August 1988. Honors or postgraduate students are welcome to participate. The call for papers will be issued in June. For information: David Cashman, Musicology Unit, Sydney Conservatorium of Music, University of Sydney; +61 2 9519 8389; <dcashman@mail.usyd.edu.au>.

Canada

The Music Graduate Society (MGS) of McGill University, Montreal, established an annual conference in 1986. The international symposium 1998 will be held 7–8 March; there is no specific topic. Twelve papers were presented in 1997. Selected papers are published in the MGS Journal. For information: Music Graduate Society, McGill Faculty of Music, 555 Sherbrooke Street West, Montreal PQ, Canada H3A 1E1; fax: +1 514 389-8061; <mgs@music.mcgill.ca>; <http://www.mcgill.ca/~mgs>.

The University of British Columbia at Vancouver sponsors student conferences which are not specifically musicological but could be valuable to musicologists.

The Seventh Annual University of British Columbia Graduate Students' Conference (19–22 January 1998), titled "Synaesthesia: Communities, Identities, Technologies," was organized and run by graduate students in several arts faculties and was open to foreign visitors. Thirty to fifty papers are presented at each conference. For information: Ben Ellison, German Department, Buchanan Tower, East Mall, Vancouver, BC, Canada V6T 1W9; <http://www.interchange.ubc.ca/litcon/>.

The Individual Interdisciplinary Studies Graduate Program and Green College (University of British Columbia) present the Second Annual Graduate Student Symposium, 27–28 February 1998, "Inside the Kaleidoscope: Interpreting Interdisciplinarity." For information: Symposium Committee, IISGP Office, Green College, 6201 Cecil Green Park Road, Vancouver, BC, Canada V6T 1Z1; +1 604 822-0954; fax: +1 604 822-8742; <iisgp@mercury.ubc.ca>.

Germany

The *Dachverband der Studierenden der Musikwissenschaft (DVSM)* established an annual symposium in 1986. Each three-day symposium is dedicated to a specific topic, and for the last four years selected papers have been published in book form. [See Calls for Papers for the 1998 symposium.] Students, other academics and foreign visitors are welcome. The DVSM also tries to support student interests in other ways. Recently a volume including the information on staff, research topics, and conditions for students in the German musicological institutes was completed. For information: Dachverband der

Studierenden der Musikwissenschaft, c/o Musikwissenschaftliches Institut der Universität Hamburg, Neue Rabenstraße 13, 20354 Hamburg, Germany; +49 40 273293; fax: +49 40 276168; <Wolfgang.Marx@t-online.de>. For further information about the symposium: <http://www.rz.uni-frankfurt.de/~cgresser/symposium.html>.

United Kingdom

The 31st Research Students' Conference of the Royal Musical Association, which included about thirty papers and a workshop for postgraduate composition students, took place at the University of Southampton 10–13 January 1998. A different university hosts the event each year. For information: Dr. Julie Brown, Department of Music, University of Southampton, Highfield, Southampton SO17 1BJ; +44 1703 594564; fax +44 1703 593197; <jab3@soton.ac.uk>.

United States

The Second Annual Graduate Student Music Forum (GSMF) Symposium is a joint venture organized by graduate students from the University of Wisconsin at Madison and the University of Chicago. It will take place in Madison on 4 April 1998 and has no specific topic. For information: Scott J. Schouest, GSMFS Program Committee, 4522 Humanities Building, 455 North Park Street, Madison, WI 53706; 608/263-1900; <schouest@students.wisc.edu>.

The Department of Languages and Literature of Arizona State University will sponsor an interdisciplinary student symposium which may be of interest to musicologists. For the Fourth Biannual Graduate Student Symposium, 24–25 April 1998, "Exterior Borders/Interior Borders; Fronteras Exteriores/Fronteras Interiores," papers may be submitted in Spanish or English. For information: Heidi Ann Garcia, Symposium Chair, Department of Languages and Literatures, Arizona State University, Box 870202, Tempe, AZ 85287; <hgarcia@imap2.asu.edu>.

Another interdisciplinary conference is organized by the Institute of Latin American Studies Student Association (ILASSA). The eighteenth annual ILASSA Student Conference on Latin America, with topics in all areas of Latin American studies, will take place at the University of Texas, Austin, 27–28 February 1998. For information: Cari Broderson, 512/467-1605; <cbrod@mail.utexas.edu>; or Justin Brown, 512/385-5520; <habrown@mail.utexas.edu>.

—Wolfgang Marx

Obituaries

Francisco Curt Lange (1903–1997)

Francisco Curt Lange, as he had called himself since 1930 in his adopted Spanish, was at his death the longest-standing Corresponding Member of the Society, having been inducted in 1943. Born in 1903 in Eilenburg, he belonged to the same generation as most of the "founding fathers" of the Society, with the exception of "the Nestor of American musicology," Otto Kinkeldey (1878–1966). Like most German scholars of his generation, his university formation was varied and peripatetic, including the universities of Leipzig, Berlin, Munich, and Bonn; and his teachers included not only some of the great figures of musicology of the time, such as Charles van den Borren and Carl Sandberger, but the legendary conductor Arthur Nikisch. He obtained a degree in architecture in Munich in 1927 and one in music in Bonn in 1929, and, with a dissertation on the polyphony of the Netherlands motet, his career seemed to be beginning on the pattern followed by so many of his distinguished central European colleagues. Instead, however, one year after his doctorate, he sailed for Montevideo and embarked upon a lifetime of navigating scholarly waters that were first charted by him and remained largely his province alone until the emergence of the work of Robert Stevenson.

But Lange not only studied Latin American music, he became himself a Latin American to the point that scholars and musicians from the entire continent viewed him as one of themselves, and indeed as a father figure for several generations. His discovery of the vast repertory of Baroque music at Minas Gerais in Brazil was epochal, and his tireless promotion of research and scholarship in Uruguay, Argentina, Brazil, Venezuela, Peru, and Colombia resulted not only in a flood of publications but in the actual organization and founding of schools of music and institutes and other organizations devoted to research and publication of Latin American music. He was not only concerned with the forgotten glories of the seventeenth and eighteenth centuries in the continent, but also with the here and now; he actively promoted the new music of his adopted lands (for they were many). At the very end of his life he had moved from Montevideo to Caracas, and devoted his immense energies to the founding and promoting of a number of important inter-American music festivals and conferences, even in the face of a disastrous economic downturn in the fortunes of Venezuela.

He achieved what he did by a combination of profound scholarship, a seemingly inexhaustible energy that stayed with him to the end, and a generosity of spirit that was infectious and allowed him to transcend the many regional rivalries and often neutralize

those rivalries in the souls of those with whom he came into contact (at least while they were with him). To those of us who knew him only in his old age, he seemed as permanent as the Andes and as vital and powerful as the flow of the Amazon, and it is a sad shock to realize he is gone. He is one of the happy few of whom it can be truly said that his *patria* extended from the Caribbean to Patagonia, and that both he and the land itself were aware of it.

—Alejandro Planchart

Barry S. Brook (1918–1997)

Barry S. Brook, Distinguished Professor Emeritus at The Graduate School and University Center of The City University of New York and Honorary Member of the Society, passed away on Sunday 7 December 1997.

Barry's legacy to musical scholarship is profound. It touches all of us. When we leaf through the pages of *RILM Abstracts* . . . Barry touches us, as he does when we listen to one of the many recent recordings based on the editions of the Pergolesi Research Institute; if we do little more than admire the art works in the *RCMI Newsletter* or *Imago Musices* . . . Barry touches us, as he does whether we hum through the score of an Aspelmayr or Spohr symphony in the 60-plus volumes of the Garland Symphony Series or sing through an opera by Devienne or Philidor in the on-going Pendragon French Opera Series; when we read a book by a graduate of CUNY, attend a recital by a Juilliard DMA, or hear a paper by a young musicologist from the École Normale Supérieure . . . Barry touches us, as he does if we go back to what seems like a scholarly lifetime ago and dig into *The French Symphony in the Second Half of the Eighteenth Century* or become engrossed in the *symphonie concertante*, the *Sturm und Drang*, eighteenth-century music printers, or the history of thematic catalogues; and when, as we soon will, we bathe in the riches of the forthcoming *The Universe of Music: A History*, to be issued by the Smithsonian Institution, Barry will continue to touch us . . .

These, of course, are the "up front" cords that bind us to him. But there were and are those that unravel from behind the scenes: Barry touches us when we draw on the research of the Joseph-Haydn-Institut in Cologne, of which he was a member of the *Vorstand*, as he does when we wend our way through the musical instrument wing of the Metropolitan Museum of Art, where he was a member of the Board of Visitors, or benefit from the many activities of the IMS, MLA, IAML, or IMC, where his global vision and indomitable will often moved complacent colleagues into action.

And these are but the public cords. There were also those of a private, more personal sort: a career quietly advanced, an idea

strongly encouraged, a publication loudly applauded, and most important of all—a friendship forever cultivated.

The doctors said Barry's heart gave out. But that can't be: for how can a heart that big, that generous, and that caring ever give out? No . . . Barry is just resting . . . he will always touch us.

—Allan Atlas

Calls for Papers

The **Gesellschaft für Musikforschung** announces an international conference on the topic "Concepts of Music—Concepts of Musicology," 29 September–4 October 1998 in Halle, Germany. Contributions may be made in German, English, or French, and may include subjects not directly related to the general topic of the convention if sent immediately. Proposals including a one-page summary should be submitted [no specific deadline given] to Prof. Dr. Wolfgang Ruf, Institut für Musikwissenschaft der Martin-Luther-Universität Halle-Wittenberg, Reichardtstr. 4, 06114 Halle/Saale. For further information, Wolfgang Ruf, (03 45) 55-2 45 51; fax (03 45) 55-2 72 06; <ruf@musikwiss.uni-halle.de>.

The twenty-second annual conference of the **German Studies Association** will take place in Salt Lake City, UT, 8–11 October 1998. Proposals on any aspect of German studies, including the arts, are due by 25 February. For further information: Jennifer E. Michaels, Dept. of German, Grinnell College, Grinnell, IA 50112-0806; 515/269-3155; fax 515/269-4953; <michaels@ac.grin.edu>.

A one-day conference, **Amy Beach and Her Times**, will take place on 25 October 1998 at the University of New Hampshire in Durham, New Hampshire. Proposals for papers and musical performances should be sent by 1 March. For detailed information: William E. Ross, UNH Special Collections, University of New Hampshire Library, Durham NH 03824-3592; 603/862-2714; <wer@hopper.unh.edu>.

In association with *Frau Musica (nova)*, an international festival of women composers scheduled in Cologne, 30 October–1 November 1998, a three-day international musicological conference, **Women Composers of Our Time**, will be held 28–30 October at the Cologne Music Academy. Inquiries about thematic areas and proposals for papers, which are due by 5 March, should be sent to *Frau Musica (nova)*—International Conference, Dr. Martina Homma, Belaweg 12, D 51069 Köln; fax (0)221/60 88 02; <Homma.Marti@aol.com>.

Papers are invited for the **CIMCIM Conference** in Melbourne, Australia, 12–14 October 1998, "Cultural Diversity and Museums of Musical Instruments," with a focus on the significance and classification of musical instruments in various cultures. CIMCIM (Comité International des Musées et des Collections d'Instruments de Musique) is a committee of the International Council of Museums (ICOM), and the conference will be held in conjunction with the triennial meeting of that body (10–15 October). Deadline for submissions is 31 March. For specifications on submissions and more information: Arnold Myers, Vice-President, CIMCIM, Edinburgh University Collection of Historic Musical Instruments, Reid Hall, Bristo Square, Edinburgh EH8 9AG, Scotland; +44 (0) 131-650 2423; fax: +44 (0) 131-650 2425; <A.Myers@ed.ac.uk>; <<http://www.mov.vic.gov.au/icom/icomhpge.html>>.

The 1998 meeting and conference of **The American Handel Society** will take place 6–8 November at the University of Maryland, College Park, in conjunction with the Maryland Handel Festival. The theme of the conference is "Handel's Women," and the featured works of the festival will be Handel's *Alexander Balus* and *Joshua*. The Society invites proposals for papers pertaining to but not restricted to the featured topic and works. Abstracts of no more than 300 words should be sent by 1 April to Professor Ellen Rosand, Chair, AHS Program Committee, Department of Music, 143 Elm Street, Yale University, New Haven, CT 06520. For more information: Richard G. King, School of Music, University of Maryland, College Park, MD 20742; 301/405-5523; fax 301/314-9504.

The **Thirteenth International Symposium of the German Association of Students of Musicology**, on the theme "Crossing the Borders—Musicology in Dialogue," will take place at the Johann Wolfgang Goethe University, Frankfurt am Main, 15–18 October 1998. Proposals for papers which examine the relationship of music to other disciplines and other arts are due by 30 April. For information and to submit abstracts: Dachverband der Studierenden der Musikwissenschaft, Sektion Frankfurt/Main, Institut für Musikwissenschaft, Senckenberganlage 24, D-60054 Frankfurt am Main; +49 69/798-22183; fax +49 69/798-28580; <symposium-dvsm@stud.uni-frankfurt.de>; <<http://www.rz.uni-frankfurt.de/~cgrasser/symposiumeng.html>>.

The **Third Bethlehem Conference on Moravian Music** will be held 22–25 October 1998 at Moravian College and Lehigh University in Bethlehem, PA, to celebrate the 100th anniversary of the Bethlehem Bach Choir and the 250th anniversary of the Single Brethren's House, current

home of the Moravian College Music Department. Deadline for abstracts of no more than 250 words (to address below or via e-mail or fax) is 30 May. For session topics and more information: Dr. Carol Traupman-Carr, Co-Chair, Bethlehem Conferences on Moravian Music, Moravian College, Music Department, 1200 Main Street, Bethlehem PA 18018-6650; 610/861-1686; fax 610/861-1657; <mecat01@moravian.edu>.

The **Mozart Society of America** has scheduled a brief business meeting and a study session for the AMS meeting in Boston in fall 1998. Proposals for 20-minute papers for presentation at the study session are invited, especially from younger scholars. Presenters need not be members of the Society. Send a one-page abstract by 1 July to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037; or <jrstevens@ucsd.edu>. Further information: Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, NV 89154-5025; <emerson@cfpa.nevada.edu>.

The **Sonneck Society for American Music** will hold its twenty-fifth National Conference in Fort Worth, TX, 10–14 March 1999. Proposals for papers, sessions, and performances involving any aspect of music in Canada, the United States, and all of Latin America are welcome; especially encouraged are presentations relating to the music of Texas and the Southwest and those that involve interdisciplinary links. Proposals are due by 15 August 1998. For detailed information: Michael Broyles, School of Music, Penn State University, University Park, PA 16802; 814/865-7036 <meb11@psu.edu>.

The sixth annual **International Medieval Congress** will take place at the University of Leeds, 12–15 July 1999; individual paper proposals on all aspects of the European Middle Ages are due by 31 August 1998. For more information, see the address given in Forthcoming Meetings and Conferences.

The Mannes College of Music announces the **Third International Schenker Symposium**, 12–14 March 1999. Proposals for papers are due by 1 October 1998. For details: David Loeb, Co-Chairman, Techniques of Music Department, The Mannes College of Music, 150 West 85th Street, New York, NY 10024; 212/580-0210, ext. 249; e-mail inquiries may be addressed to Hedi Siegel, <heshc@sunysm.cuny.edu>.

British Postgraduate Musicology, a new journal to be published annually in London beginning in October 1998, is intended as a forum for graduate and recent post-doctoral students in all fields of musicology to present their research and to discuss new ideas. The editors invite articles (4000 words maximum), concise reviews of secondary literature, conference reports, and general corre-

spondence from American colleagues. The closing date for Vol. 2 is 31 July 1998. For further information on submissions and ordering: Benjamin Davies, Editor, *British Postgraduate Musicology*, Wolfson College, University of Cambridge CB3 9BB; <bjd22@cam.ac.uk>.

Music Research Forum, published annually by graduate students at the University of Cincinnati's College-Conservatory of Music, accepts submissions in English in any area of music from graduate students around the world. For more information: Editor, *Music Research Forum*, College-Conservatory of Music, University of Cincinnati, P.O. Box 210003, Cincinnati, OH 45221-0003; 513/556-9564; <goodad@e-mail.uc.edu>.

Theoria, a journal devoted to all aspects of the history of music theory, seeks manuscripts for publication in Volume 9 in summer 1998. The journal welcomes articles concerned with any historical era and any society's music, as well as translations of treatises not currently available in English. Articles should be prepared for blind reading, with the author's name included only in the cover letter. Send inquiries and articles to Howard Meltzer, College of Music, University of North Texas, 415 Avenue C, Room 247, Denton, Texas 76203; <hmeltzer@cmm.unt.edu>.

In conjunction with its new homepage, <<http://www.biu.ac.il/hu/mu/ims>>, the Israel Musicological Society is sponsoring a new electronic journal, *Min-ad: Israel Studies in Musicology Online*, edited by Eytan Agmon (Bar-Ilan University). Submissions for the first issue of *Min-ad*, scheduled to be released in 1998, are welcome. Please consult the journal's home page at <<http://www.biu.ac.il/hu/mu/ims/Min-ad>> or via a link from the IMS home page. For more information during spring 1998: Eytan Agmon, Visiting Associate Professor, Department of Music, University of Chicago, Chicago, IL. 60637; <eagmon@midway.uchicago.edu>.

Women and Music: A Journal of Gender and Culture, an annual refereed journal published by the International Alliance for Women in Music, encourages submissions of varying lengths that further the understanding of the relationships among gender, music, and culture, with special attention to the concerns of women. For detailed guidelines and more information: Catherine Pickar, Women and Music/IAWM, Department of Music, B-144 Academic Center, The George Washington University, Washington, DC 20052; 202/994-6338; fax 202/994-9038; <cpickar@gwis2.circ.gwu.edu>.

Grants and Fellowships Available

The Editor endeavors to keep information in this column accurate and up to date; but persons interested in a particular program should always check directly with that program for the most recent information and for application procedures.

American Council of Learned Societies

Various grants, including ACLS Fellowships for post-doctoral research in the humanities and social sciences, with deadlines primarily in the fall. 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 January, 1 March, 1 July, 1 November for notification in fourth month after deadline. Address: American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19106-3387. For questions on eligibility of a project: 215/440-3429; <eroach@amphilsoc.org> (include postal address); <<http://www.amphilsoc.org>>.

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 for decision by May. Address: Mellon Resident Research Fellowships, American Philosophical Society Library, 105 South 5th Street, Philadelphia, PA 19106-3386; 215/440-3400 (specify the Mellon Fellowships); web site above.

Fulbright Scholar Awards

For lecturing or advanced research world-wide. College and university faculty eligible, as well as professionals outside academe and independent scholars, for terms from two months to an academic year. Competition opens 1 March; deadline: 1 August 1998 for projects in 1999-2000; other deadlines for special programs. Address: CIES (Council for International Exchange of Scholars), 3007 Tilden Street NW, Suite 5M, Washington, DC 20008-3009; 202/686-4000; fax 202/362-3442; <<http://www.iie.org/fulbright/>>; e-mail (requests for applications only) <apprequest@cies.iie.org>.

International Research & Exchanges Board Grants

Short-term travel grants support scholarly projects (including research, interviews, presentations) focusing on Central and Eastern Europe, Eurasia, and Mongolia. Deadlines: 1 February, 1 June 1998 for projects to be completed within the calendar year of the deadline. Address: Rebecca Bell, Program Officer, IREX, 1616 H Street NW, Washington, DC, 20006; 202/628-8188; fax 202/628-8189; <irex@irex.org>; <<http://www.irex.org>>.

NEH Fellowships for University Teachers

Fellowships support advanced research in the humanities; projects may contribute to scholarly knowledge or to the general public's understanding. Maximum stipend \$30,000. Deadline: 1 May 1998 for projects of 6-12 months beginning after 1 January 1999. Information: 202/606-8466; <fellowsuniv@neh.fed.us>; <<http://www.neh.gov>>.

NEH Fellowships for College Teachers and Independent Scholars

Same information as above except phone 202/606-8467; e-mail <fellowscollind@neh.fed.us>.

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 section on conferences, as well as links to other sites.

See also **Calls for Papers**.

Royal Musical Association Annual Conference, 27-29 March 1998, New College, Oxford. Topic is Music and Theatre. Address: Dr Michael Burden, New College, Oxford OX1 3BN; 01865/271 976 or 279 526; fax: (01865) 279 590; <michael.burden@new.ox.ac.uk>.

Society for Seventeenth-Century Music, 16-19 April 1998, University of Illinois, Urbana-Champaign. Sixth annual conference. Local arrangements: John Walter Hill, 2136 Music Building, University of Illinois, 1114 W. Nevada, Urbana, IL 61801; 217/333-0371; fax 217/244-4585; <jwhill@ux1.cso.uiuc.edu>.

American Bach Society, 24-26 April 1998, Yale University. Biennial conference on the theme "J.S. Bach and the musical instruments of his time." Local arrangements: Daniel R. Melamed, Department of Music, Yale University, P.O. Box 208310, New Haven, CT 06620-4030; 203/432-2994; fax 203/432-2983; <daniel.melamed@yale.edu>.

American Musical Instrument Society, 21-24 May 1998, Claremont, CA. Local arrangements: Albert R. Rice, 495 St. Augustine Ave., Claremont, CA 91711; 909/625-7649; fax 909/621-8398; <a1_rice@cucmail.claremont.edu>.

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. Address: Ales Brezina, Bohuslav Martinů Foundation Study Centre, nam. Kinskych 3, 150 00 Prague 5; tel/fax 00420-2-53 11 57; <martinu@login.cz>.

1998 International Domitor Conference, 1-4 June 1998, Library of Congress, Washington, DC. Domitor is an international organization devoted to early cinema; the conference topic is sound and early cinema. Address: Richard Abel, 4816 Harwood Drive, Des Moines, IA 50312; <Richard.Abel@drake.edu>.

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*. Address: Georg-Friedrich-Händel Gesellschaft, Händel-Haus Halle, Große Nikolaistr. 5, 06108 Halle, Germany; fax +49-345-50090416.

William Grant Still and His World, 24–28 June 1998, Flagstaff, AZ. Address: Catherine Parsons Smith, Department of Music 226, University of Nevada, Reno, NV 89557-0049; fax 702/784-6986; <smithcp@scs.unr.edu>.

Vienna and the Clarinet, 7–12 July 1998, Ohio State University. Festival and symposium sponsored by the International Clarinet Association. Address: Dr. Keith Koons, Music Department, University of Central Florida, P.O. Box 161354, Orlando, FL 32816-1354; 407/832-5116, <kkoons@pegasus.cc.ucf.edu>.

Eighth Biennial Conference on Baroque Music, 9–12 July 1998, Exeter, UK. Address: Dr. Peter Allsop, Department of Music, University of Exeter, Knightley, Streatham Drive, Exeter, Devon EX4 4PD; 01392/263813; fax 01392/263815; <P.C.Allsop@exeter.ac.uk>; <http://www.ex.ac.uk/music/>.

Music in Eighteenth-Century Italy, 12–15 July 1998, Cardiff University of Wales. Organized by the Centre for Eighteenth-Century Musical Studies. Address: Sarah McCleave, Department of Music, Cardiff University of Wales, Corbett Road, Cardiff CF1 3EB; 01222-874000, ext. 6226; fax 01222-874379; <mccleave@cardiff.ac.uk>.

International Medieval Congress, 13–16 July 1998, University of Leeds. Largest gathering of medievalists in Europe, with papers on all aspects of medieval studies and special emphasis on Hildegard von Bingen. Address: IMC, International Medieval Institute, University of Leeds, Parkinson 1.03, Leeds LS2 9JT; +44 (113) 233-3614; fax +44 (113) 233-3616; <IMC@leeds.ac.uk>; <http://www.leeds.ac.uk/imc/imc.htm>.

Twenty-Fourth Conference on Medieval and Renaissance Music, 15–18 July 1998, University of York. (Dates will not clash significantly with music sessions at the International Medieval Congress, Leeds.) Address: Nicky Losseff, Music Department, University of York, York YO1 5DD; +44/1904 43 24 43; <n15@york.ac.uk>.

International Conference on Nineteenth-Century Music, 16–19 July 1998, University of Bristol. Address: Professor Jim Samson, Music Department, University of Bristol, Victoria Rooms, Queens Road, Bristol, BS8 1SA, UK; +44 (0) 1363 866234; fax +44 (0) 117 9545027; <t.j.samson@bris.ac.uk>.

NEH—Other Grants

For other grants available from the NEH Division of Research and Education, including grants for up to three years of collaborative research (deadline: 1 September 1998), information at 202/606-8200; <research@neh.fed.us>; web site above.

Guggenheim Fellowships

To assist research and artistic creation, for minimum six months and maximum twelve months. Information on 1998 competition available in July. Address: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; <fellowships@gf.org>; <http://www.gf.org>.

Newberry Library Fellowships

A variety of long-term (6–11 months; deadlines in January) and short-term (2 weeks–3 months; deadline 1 March 1998) fellowships; other special awards with varying deadlines. Address: Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60610-3380; 312/943-9090; <research@newberry.org> (send postal address); <http://www.newberry.org>.

Schomburg Center for Research in Black Culture

Scholars-in-residence program, for scholars and professionals whose research 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; tel. 202/296-2990; <info@humboldtfdoundation.org>; <http://www.humboldtfdoundation.org>.

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 for academic years 1998–2000, stipend \$33,000 per year. Each fellow will be associated with one of the Consortium's research units. Topic for 1998–2000 fellows is "the passions," defined as "any mental or emotional state that exceeds the boundaries of rational discourse." Deadline for letter of proposal, curriculum vitae, and three letters of recommendation, to be sent to Humanities Consortium, University of California, Los Angeles, Box 951485, Los Angeles, CA 90095-1485, is 1 March 1998. Inquiries: Deborah Bochner Kennel, Fellowship Coordinator, address above; <kennel@humnet.ucla.edu>.

J. Merrill Knapp Research Fellowship

For work on Handel or related fields, one award of \$1500 to advanced graduate student or scholar in early stage of career; may be used to augment other grants. Postmark deadline: 15 March 1998. Submit

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American Music Research Center Visiting Research Fellowship

résumé, project description (750 words maximum), budget, description of other grants applied for and/or received for the same project, and two letters of recommendation (sent directly) to William Gudger, Department of Music, The College of Charleston, Charleston, SC 29424.

For one or two months at the Center (University of Colorado, Boulder) with a monthly stipend of \$800. Send abstract of proposed research and résumé. Rotating deadlines. Address: Thomas L. Riis, Director, American Music Research Center, College of Music, University of Colorado, Campus Box 301, Boulder, CO 80309-0301; <riis@spot.colorado.edu>.

Handel Institute Awards

Awards of up to £1000 to support research on the life or works of Handel or his contemporaries. Deadline: 1 September 1998. Details from Professor Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK; tel/fax +44 (0) 121-414 5781; <c.r.timms@bham.ac.uk>.

Vaughan Williams Research Fellowship

For 6-8 weeks during May-July 1998 to do research in England on Vaughan Williams. Stipend: £1800 plus room and partial board at the Charterhouse School in Godalming, Surrey. Deadline: 10 March 1998. Address: Professor Byron Adams, Department of Music, University of California, Riverside, CA 93521-0325; <musrvw@ucracl.ucr.edu>.

German-American Academic Council (GAAC)/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. GAAC also sponsors Lecture-ship Grants for distinguished scholars. Address: GAAC, 1055 Thomas Jefferson Street, N.W., Suite 2020, Washington, DC 20007; 202/296-2991; fax 202/833-8514; <gaac@nas.edu>; <http://www.gaac.org>.

German-American Center for Visiting Scholars

Newly opened center enables eight young German and American scholars to do research in Washington, DC, for up to six months. Selections made twice per year; deadlines for 1998 not yet announced. See GAAC address above.

Dena Epstein Award

Grants for research in archives or libraries internationally on any aspect of American music. No restrictions on age, nationality, profession, or institutional affiliation. Maximum award in 1998 was \$1500. Deadline for 1999 grants: 15 July 1998. Address: George Boziwick, Chair, Epstein Award Committee, New York Public Library for the Performing Arts, 40 Lincoln Center Plaza; 212/870-1647; <gboziwick@nypl.org>.

Forthcoming Meetings

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Congress on Campanology, 12-13 August 1998, Mechelen and Leuven, Belgium, in connection with International Carillon Congress. Address: Luc Rombouts, Congress Coordinator, University Hall, Oude Markt 13, 3000 Leuven, Belgium; <lrombouts@arts.kuleuven.be>.

Spiritual Reorientation in Music at the Turn of a Century, 16-21 August 1998, Haifa University, Haifa, Israel. This multiple-session workshop forms part of the Sixth Conference of the International Society for the Study of European Ideas (ISSEI). Address: Siglind Bruhn, Music and Humanities, University of Michigan, 1308 Broadway, Ann Arbor, MI 48105; <siglind@umich.edu>.

International Basso Continuo Symposium Utrecht 1998, 28-30 August 1998. Presented by the Dutch Foundation for Historical Performance Practice (STIMU) as part of the seventeenth Holland Festival of Early Music. Address: Guido van Oorschot, Postbus 565, 3500 AN Utrecht, Nederland; +31 (0)30 2362236; fax +31 (0)30 2322798; <oom@oudemuziek.nl>.

Liverpool Music Symposium I: "The Musical Work: Reality or Invention?" 21 September 1998, University of Liverpool. First of a series, each of which will examine a broad topic relevant to several different musical traditions and will lead to a published book. Draft chapters will be discussed by their authors. For information on attending as an auditor: Michael Talbot, Department of Music, University of Liverpool, L69 3BX; <mtalbot@liv.ac.uk>.

Society for Ethnomusicology. 1998 Annual Meeting, 22-25 October 1998. Indiana University, Bloomington, IN. Theme is "Communities of Collaboration." A pre-conference on archiving will be held on 21 October. Address: SEM '98 Program Committee, Archives of Traditional Music, Indiana University, Morrison Hall 117, Bloomington IN 47405; <sem98@indiana.edu>; <http://www.indiana.edu/~ethmusic>.

The Institute for Studies in American Music, 6-8 November 1998, Brooklyn College and the CUNY Graduate Center. Conference in honor of the centennial of the birth of George Gershwin. Sessions will explore Gershwin's impact on twentieth-century American culture from a broad interdisciplinary perspective. Address: Institute for Studies in American Music, Brooklyn College, 2900 Bedford Ave., Brooklyn, NY 11210; 718/951-5655; <rayallen@brooklyn.cuny.edu>.

Women in Musicology: Female Strategies towards Academia, 18-22 November 1998, Vienna, Austria. Interdisciplinary work-

shop on biographical research and oral history, institutional history and history of academia, social history, and related areas. Address: Prof. Dr. Cornelia Szabo-Knotik, Institut für Musikgeschichte, Musikhochschule Wien, Schuberting 14, A-1010 Wien; fax +43(1)8925500; <c.szabo-knotik@magnet.at>.

Constructing Hildegard: Reception and Identity 1098-1998, 20-22 November 1998, Rice University. Address: Honey Meconi, Music School, Rice University, Houston, Texas, 77251-1892; <hmeconi@rice.edu>.

Polish-Jewish Music Conference, 14-16 November 1998, University of Southern California. Address: Polish Music Reference Center, School of Music, University of Southern California, Los Angeles, CA 90089-0851; 213/740-9369; fax 213/740-3217; <polmusic@usc.edu>; <http://www.usc.edu/polish_music/general/harley.html>.

"Wagner at the Millenium," 25-27 November 1998, University of Adelaide, South Australia. Symposium marks the occasion of the first complete Australian performance of *Der Ring des Nibelungen* and precedes the 21st National Conference of the Musicological Society of Australia, 27-29 November. Address: J.A. Phillips, 107 Fourth Avenue, Joslin, SA 5070, Australia; tel/fax +61-8-8362-9662; <johngreg@maxisp.com.au>.

Internationale Fasch-Festtage 1999, 15-18 April 1999, Zerbst, Germany, with conference, "Carl Friedrich Christian Fasch (1736-1800) and musical life in Berlin during his lifetime." Address: Dr. Barbara Reul, Geschäftsstelle Wiekhaus, Bäckerstr. 11, 39261 Zerbst, Germany; tel/fax 03923/784772.

Summer Opportunities, 1998

The **National Endowment for the Humanities** will offer one Summer Seminar in music in 1998. "Analyzing Early Music, 1300-1600" will take place 8 June-17 July at Brandeis University. Detailed information and application materials are available from the project director, Jessie Ann Owens, Music Department, MS 051, Brandeis University, P.O. Box 9110, Waltham, MA 02254-9110; 781/736-3330; <owens@brandeis.edu> Applications are due by 1 March. Information on other Summer Seminars and Institutes that may be of interest to AMS members is available from the Seminars and Institutes Program, National Endowment for the Humanities, Washington, DC 20506; 202/606-8463; <research@neh.fed.us>; <http://www.neh.fed.us>.

The **College Music Society** has announced a number of opportunities for professional

development. Enrollments are limited and tuition varies. For complete information: The College Music Society, 202 West Spruce Street, Missoula, MT 59802; 1-800/729-0235; <cms@music.org>; <http://www.music.org>.

Music Technology, 12-17 June, Illinois State University

The Music of Vietnam, 12-26 June, various locations in Vietnam

Sparkling Aural Imagination: Music Theory Pedagogy, 14-20 June, University of Oklahoma

World Music (India, Indonesia, Africa), 6-10 July, San Diego State University

Papers Read at Chapter Meetings, 1996-97

Allegheny Chapter

14 October 1995
Franciscan University of Steubenville
[omitted from February 1997 Newsletter]

Irving Godt (Indiana University of Pennsylvania): "Marianna in Italy: The International Reputation of Marianna von Martines (1744-1812)"

Theodore Albrecht (Kent State University): "Beethoven's Symphony No. 1½: (*Prometheus*)"

Judith Radell (Indiana University of Pennsylvania): "The Early Piano Music of Fanny Mendelssohn: An Interim Report"

Richard Dowell (Kent State University): "The 'Mendelssohn' in the Mendelssohn Quintette Club"

Alan Krueck (California University of Pennsylvania): "Edward MacDowell and the Shakespeare Overtures of Joachim Raff: Clarifications or Obfuscations?"

19 October 1996
Kent State University

Michael D. Martin (Robertsville, OH): "The Reputation and Influence of Dana's Musical Institute"

Grant Cook (Kent State University/Heidelberg College): "The 'Union' of Art and Freedom: Boston's Grand Jubilee Concert of 1863"

Judy L. Taylor (Huntington, WV): "'Romance is History': Portrait of Music in Nineteenth-Century American Fiction"

Robert M. Copeland (Geneva College): "The Sands of Time: Consuelo, Anachronism, and the Mythology of Music"

Irving Godt (Indiana University of Pennsylvania): "Marianna in Vienna: New Documents, Old Questions"

Richard M. Dowell (Kent State University/Indiana State University): "Musical Quotations in Crumb's *Makerokosmos*, Volumes I and II: Normality, Individuality, and Unity"

Alan Krueck (California University of Pennsylvania): "The First Edition of the Second Cello Concerto of Joachim Raff: The David Popper Question"

12 April 1997
California University of Pennsylvania

Irving Godt (Indiana University of Pennsylvania): "Three Painted Ladies in Bologna and One in Vienna"

Dieter Wulffhorst (California University of Pennsylvania): "Franz Schubert: The 'Arpeggione' Sonata"

Alan Krueck (California University of Pennsylvania): "Felix Draeseke's 'Bertran de Born': Approaches to a Never-Performed Major Work"

Susan Filler (Chicago, IL): "'Three Times Homeless': Gustav Mahler as Jewish Composer"

Theodore Albrecht (Kent State University): "Courage in C Major: Pfitzner and Frankfurt versus the Führer"

Ellen Michael (California University of Pennsylvania): "The 1952 Pittsburgh International Festival of Contemporary Music: A Musical or a Social Event?"

Capital Chapter

14 September 1996
University of Richmond

Martha Fickett (Mary Washington College): "An Antiphon for St. Martin's Office: Problems of Melody, Mode, and Text"

Clyde Brockett (Christopher Newport University): "Recycled Easter Music: The Introductory Drama-Antiphon *Quis revolvit nobis lapidem?*"

Student Forum: "What to Do with a Ph.D.?"
Lila Collamore (Catholic University of America): "The Invitatory in Manuscripts with Aquitanian Notation"

Luke S. Jensen (University of Maryland at College Park): "Dramatic Meaning in Verdi's Orchestration"

Stephan M. Prock (University of Virginia): "Crossing Time Zones: The 'News Aria' in John Adams's *Nixon in China*"

11 January 1997
American History Museum, Smithsonian Institution

Gregory Barnett (Princeton University): "*Corrente da Piedi, Corrente da Orecchie*: Two Sides of the Sonata da Camera"

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

Patricia P. Norwood (Mary Washington College): "Structural Procedures in the *Aptatur* Motets: Precursors to Isorhythm"

Kenneth Slowik (Smithsonian Institution): "Musical Instruments on Display at the Smithsonian Institution: A Sketch and Tour"

Charles C. Russell (University of Maryland, College Park): "Levels of Confusion in the First-Act Finale of Mozart and Da Ponte's *Don Giovanni*"

continued on page 16

The Society wishes to acknowledge publicly and with gratitude the following people for their kind and generous donations to our respective funds. Your continued support is an encouraging testimony to the vitality of the AMS. Thank you all very much.

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Papers Read . . . continued from page 15

Therese Ellsworth (Washington, DC): "Herein Lie Buried Many Things': The Sorrow Songs in W. E. B. DuBois's *The Souls of Black Folk*"

5 April 1997
University of Maryland, Baltimore County Campus

Stephanie Van der Wel (University of Virginia): "Nadia Boulanger as Composer/Teacher"

Marcelo Campos Hazan (Catholic University of America): "Aspects of the Banda in the Early Career of Giuseppe Verdi (1826-1843)"

April Nash Greenan (University of Maryland, College Park): "The Instrumental Eingang in the Classic Era"

David Hildebrand (Peabody Conservatory, Johns Hopkins University): "Baltimore as a Haven for the Ante-Bellum Immigrant Musician"

Michael Norton (Singer's Glen, VA): "Women's Liturgical Manuscripts at Klosterneuburg"

Jack W. Schmidt (Towson State University): "Andreas Hammerschmidt and the Art of Compromise: Navigating the Mine Field of Seventeenth-Century Lutheran Views Regarding Music"

Greater New York Chapter

5 October 1996
Metropolitan Museum of Art

Stephen Nuss (Colby College): "The Three Noh Vocal Styles"

Peter Manuel (John Jay College and CUNY Graduate School): "Globalization and Ethnic Essentialism in East Indian Caribbean Music"

7 December 1996
City College/CUNY

Henry Wyatt (Rutgers University): "Mozart's 'Battle-Symphony': The Warlike Topic in K. 551"

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Styra Avins (Drew University): "Brahms Revises his Requiem: A Trip to Switzerland and a Newly-Discovered Letter"

Sevin Yaraman (CUNY Graduate Center): "Portrait of a Dance: Ravel's *La Valse*"

5 April 1997
Barnard College

L. Michael Griffel (Hunter College and Graduate Center, CUNY): "*Der Tod und die Forelle*: New Thoughts on Schubert's Quintet"

Susan Youens (University of Notre Dame): "When Composer and Poet Disagree: Schubert's Emendations to Müller's *Die schöne Müllerin*"

Maynard Solomon (New York City): "Schubert's 'Unfinished' Symphony"

19 April 1997
New York University
Joint Meeting with the American Institute of Verdi Studies

David Rosen (Cornell University): "A Tale of Two Cities: The Peregrinations of Somma's and Verdi's *Gustave III*"

Alessandra Campana (Cornell University): "Theatrical Censorship in Mid-Nineteenth-Century Rome: Two Manuscript How-to-do-it Books"

Roundtable: "Censorship and Verdi's Operas: Political? Religious? or Social?" Martin Chusid

(New York University), Chair; David Rosen (Cornell University), Gioacchino Lanza Tomasi (Istituto Italiano di Cultura), Kathleen Hansell (University of Chicago Press), Roberta Marvin (University of Alabama), Linda Fairtile (St. Francis College)

Mid-Atlantic Chapter

19 October 1996
University of Pennsylvania

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

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Nathan MacBrien (University of Pennsylvania): "Voices Without Bodies, Time Without Space: Listening to the Radio During the Weimar Republic"

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

16 March 1997
Swarthmore College

Charles Gower Price (West Chester University): "Antique Graces in Vogue: The Instrumental Doubles of Montclair"

Andrew Dell'Antonio (Bucknell University): "Florestan and Butthead: A Glimpse into Postmodern Music Criticism"

Scott Burnham (Princeton University): "On Rehearing Music"

Midwest Chapter

12-13 October 1996
Chicago, IL

Vivian S. Ramalingam (Roseville, MN): "Nuper rosarum flores, Brunelleschi's Dome, and the Iconography of Mary"

Enrique Alberto Arias (DePaul University): "Another Mystery from the Newberry Library: Medieval Tropes and Two-Part Organa in a Mexican Colonial Source, Case MS VM 2149.G73"

Dane Heuchemer (Kenyon College): "The Italian *Kapellmeisters* in Dresden, 1568-84: A Comparison of Stylistic and Professional Characteristics"

John Koster (Shrine to Music Museum): "Recent Trends in Organology"

Louis F. Chenette (Butler University): "The Fine Art of Iteration"

Mark-Daniel Schmid (Northwestern University): "Töd und Verklärung: Debt and Transubstantiation in the Reception of Richard Strauß's Tone Poem"

James L. Zychowicz (A-R Editions): "Mahler's *Die drei Pintos* and the Taboo of Posthumous Collaboration"

John Sienicki (South Bend, IN) and *Lisa Feurzeig* (University of Chicago): "Der *Aschenmann auf Winterreise*: Some Themes Taken Up by Schubert"

Eldred A. Thierstein (Hillsdale College): "Cincinnati Opera: A Start in the Zoo"

Wayne Clifford Wentzel (Indianapolis, IN): "Leitmotifs in Samuel Barber's *Vanessa*"

Richard M. Dowell (Kent State University): "John Sullivan Dwight and the National Peace Jubilee Festival"

Mark Katz (University of Michigan): "Coming to Terms with Canned Music: Listening to the Phonograph, 1900-1930"

19-20 April 1997

Shrine to Music Museum, University of South Dakota

Colleen Baade (Duke University): "In Service of God and the Divine Office: The Role of the *bajona* in Spanish Nunneries (ca. 1596-1700)"

Carolyn Simons (Cedarville College): "Pedals and Cranks, Wheels and Bows: Geigenwerk 101"

Susanne Skyrn (University of South Dakota): "Drums, Bells, and Whistles: Music for Janissary and Other Special Effects on the Early Nineteenth-Century Piano"

Rebecca Wagner Oettinger (University of Wisconsin-Madison): "Antichrist and Evil Men: Popular Song as Propaganda in the German Reformation"

Marilyn Clark (University of Kansas): "Music of the Czech Baroque: A Survey and Historiography"

Susan Parisi (University of Louisville): "Fernando Rutini and Comic Opera in Florence in the Late Classic Era"

Stephanie Campbell (Washington University): "Seeing Music: Visuality in the Friendship of Johann Wolfgang von Goethe and Carl Friedrich Zelter"

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

Erica M. Lohmann (Ohio State University): "Petrushka, Meyerhold's Dr. Dapertutto, and Three Oranges: Prokofiev's First Comic Opera"

Nikola D. Strader (Ohio State University): "Text Interpretation and Interplay in Britten's War Requiem"

Paul W. Cherry (University of South Dakota): "Études sur des thèmes du *Comtat-Venaissin*: A Hidden *Mahzor* in an Unknown String Quartet by Darius Milhaud"

Denise P. Taylor (University of Michigan): "Reconciling Popular Performers with French Jazz Criticism: Wiéner and Doucet, jazz à deux pianos, 1926-1939"

Michael Campbell (Western Illinois University): "Back from the Future: An Alternative Direction in the Search for the First Rock and Roll Record"

New England Chapter

8 February 1997
Brandeis University

Kay Shelemay (Harvard University): "What's Up, Doc?"

Robert Marshall (Brandeis University): "Amadeus"

Ellen Harris (Massachusetts Institute of Technology): "Farinelli"

Lewis Lockwood (Harvard University): "Immortal Beloved"

Jeffrey Kallberg (University of Pennsylvania): "Impromptu"

26 April 1997
Holy Cross College

Andrew Shenton (Harvard University): "The Unspoken Word: Olivier Messiaen's 'Langage communicable'"

Stephen Zohn (Waltham, MA): "When is a Quartet Not a Quartet? Relationships between Scoring and Genre in the North German Quadro"

John Daverio (Boston University): "Schumann's Ossianic Manner"

Teresa M. Neff (Massachusetts Institute of Technology): "Going to the Source: Gottfried Baron van Swieten's Compositions and the Genesis of Haydn's Late Oratorios"

Alexander J. Fisher (Harvard University): "Paul Hindemith, Gottfried Benn, and the Defense of the Autonomy of Art in the Late Weimar Republic"

New York State—St. Lawrence Chapter

5-6 October 1996
Cornell University
Joint Meeting with the New York State/Ontario Chapter, Music Library Association

Stanley Pelkey (Eastman School of Music, University of Rochester): "Recent Research on William L. Viner"

Jennifer Bowen and *Philip Ponella* (Eastman School of Music): "The Next Generation of Automated Library Systems"

Neal Zaslav (Cornell University): "Cataloging Mozart"

Mary Woodside (University of Guelph): "The French Connection: Verstovsky Vaudeville Sources in Moscow"

Richard Hardie (University of Western Ontario): "Chamber Music in England, (1695-1710): In the Imitation of Whom?"

Jim Cassaro (Cornell University): "Reconstructing Local Music History: Nineteenth-Century Composer Archives at Cornell University"

David Farneth (Weill-Lenya Research Center): "Fact, Fiction, or Fancy: How Trustworthy are Oral Histories?"

Murray Dineen (University of Ottawa): "The Equilibrium of Genre: On the Future of Generic Studies in Music"

Robert Töft (University of Western Ontario): "The Promethean fire of eloquent expression: Vocal Delivery in Handel's Recitatives and Airs in the Early Nineteenth Century"

Katherine Richards (Cornell University): "The 'Peculiar Tonal Twist' of Franck's Piano Quintet"

Boyd Pomeroy (Cornell University): "Tonal Subplots as Process in Debussy's Orchestral Music"

Virginia Newes (Eastman School of Music): "The Cuckoo and the Nightingale: Patterns of Mimesis and Imitation in French Songs of the Middle Ages"

Massimo Ossi (Eastman School of Music): "Excuse me, but your teeth are in my neck": Of (Love)bites, Jokes, and Gender in Claudio Monteverdi's 'Eccomi pronta ai baci' and Other Works"

5 April 1997
McMaster University

John Haines (University of Toronto): "The First Musical Edition of the Troubadours"

Elizabeth Loukine (University of Western Ontario): "Dance in the Court of Peter I"

Roseanne Kydd (York University): "The Organic Trope in Musical Studies: A Critical Engagement"

Su Yin Mak (Eastman School of Music): "Schubert's Allusions to the Descending Tetrachord"

Panel Discussion: "After the Ph.D.: How to Improve Your Chances for Employment" Debra Lacoste (University of Western Ontario), Facilitator; James Deaville (McMaster University), Richard Semmens (University of Western Ontario), John Gather (SUNY, Buffalo)

Alexander Carpenter (McMaster University): "What I Really Wrote About Bach: Shaw and Deconstruction"

Alessandra Campana (Cornell University): "Manon's Exposures: Visual Representation in Puccini's *Manon Lescaut*"

Alexander Colpa (New York University): "Stravinsky and Honegger as Non-German 'Others': The Aesthetic Impact of Heinrich Strobel's Editorial Policy at *Melos*"

Michael Pisani (Eastman School of Music): "Reinvigorating Opera: Prokofiev's *Love for Three Oranges* and the Use of the *Commedia dell'arte*"

Joan Evans (Wilfrid Laurier University): "Diabolus Triumphans": Stravinsky's *Histoire du Soldat* in Weimar and Nazi Germany"

Mary Woodside (University of Guelph): "Operatic Images of the Russian Empire: Reassessing Glinka's *Ruslan and Liudmila*"

Northern California Chapter

19 October 1996
Mills College

David Nutter (University of California, Davis): "Giaches de Wert and the Accademia Filarmonica"

Alexandra Amati-Camperi (Harvard University): "A Taste of Venetian Flavor in Late-Seventeenth-Century Lübeck"

Kara Gardner (Stanford University): "Charles Ives and Modernist Self-Fashioning"

Elisabeth Le Guin (University of California, Berkeley): "Quartet Bodies: An Experimental Analysis of Boccherini's Op. 15"

8 February 1997
Santa Clara University

Anthony Newcomb (University of California, Berkeley): "Understood Accidentals as Etiquette: Evidence of Practice in Music of the Gombert Generation"

Heather Hadlock (Stanford University): "A Voice for the Hero: The Italian Musico Tradition, 1800-1840"

Judy Tsou (University of California, Berkeley): "Demons, Cheats, and China Dolls: Images of Chinese in American Popular Music"

David Huron (Stanford University): "New Tools (c. 1997) for Musicologists: A Demonstration"

26-27 April 1997
University of California, Los Angeles
Joint Meeting with the Pacific Southwest Chapter

Charles Cronin (Orinda, CA): "How Deep Is Your Love? How Deep Is Your Pocket?—Music Plagiarism Suits: An Embarrassment to the American Legal System"

Blair Sullivan (University of California, Los Angeles): "The Polyphony of the Spheres"

Kevin N. Moll (San Jose State University): "Folio Format and Musical Organization in Liturgical Works from the Apt and Ivrea Codices"

Catherine Parsons Smith (University of Nevada, Reno): "'Harlem Renaissance Man' Revisited: The Politics of Race and Class in William Grant Still's Late Career"

John R. Palmer (University of California, Davis): "Yes, 'Awaken,' and Unity in Rock Music"

David Ake (University of California, Los Angeles): "'An Experience Beyond Sound': Keith Jarrett and the Sensual-Sacred in Contemporary Instrumental Music"

Ron Shaheen (University of California, Los Angeles): "Neoclassic Elements in Giovanni Simone Mayr's *Saffo* (1794)"

Evan Baker (Los Angeles, CA): "*Werkreue* and the Staging of Richard Wagner's Works: The Influence of Wieland Wagner's Productions on Operatic Staging"

Linda Schubert (University of California, Los Angeles): "Bringing the Dead to Life: Scores for Romantic Supernatural Films"

Leslie Clutterham (California State University, Los Angeles): "Autobiographical Constructions in Josquin des Prez's Motet *Illibata Dei virgo nutrix*: Evidence for a Later Dating"

Steven Baur (University of California, Los Angeles): "Beethoven's *Sonata quasi una fantasia*, Op. 27, No. 2: Augur of the Heroic"

Greg Dubinsky (University of California, Berkeley): "'Eins nach dem Andern!': A Proposed Model for the Dissemination of the Twelve-Tone Idea, 1916-1925"

Robert Stevenson (University of California, Los Angeles): "Ignacio Jerusalem: Italian Parvenu in Eighteenth-Century Mexico"

Pacific Northwest Chapter

4-6 April 1997
Douglas College

Don Addison (University of Oregon): "Melodic Characteristics and Modernization of Gu Zheng Music"

Joan Backus (University of Victoria): "Poldowski, Verlaine, and the *Fêtes galantes*"

Barry T. Bilderback (University of Oregon): "Considerations Pertaining to Ornamentation in the Fantasias and Pavanas of Luis Milán's *Libro de musica de vihuela de mano intitulado El Maestro*"

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

Denise Von Glahn Cooney (University of Puget Sound) and Michael Broyles (Pennsylvania State University): "Later Manifestations of Concord: Charles Ives and the Transcendentalist Tradition"

Amie Cox (University of Oregon): "Invisible Metaphors in Music Discourse"

Kenneth DeLong (University of Calgary): "J.V. Voříšek, Schubert, and the Impromptu"

Sylvia Imeson (University of Victoria): "Sex, Lies, and Videotape: Musical Biopics and Music History"

Peter Janson (Augustana University College): "The *Variante Choräle für die Orgel* by Johann Christoph Oley"

Sharon Krebs (Victoria, BC): "'Aus Ferdinand Hillers Briefwechsel': New Insights into the Biography of Josephine Lang"

Anna Levy and Gregory Myers (Vancouver, BC): "Alfred Schnittke and Collective Memory: The Piano Sonata No. 1" (lecture-demonstration)

Carol L. Matthews (Boise State University): "A Story without the Telling: Pärt, the Passion, and Strategies of Narrative Avoidance"

Kerry McCarthy (Reed College): "A New Piece by John Sheppard?"

Barbara M. Reul (University of Victoria): "Dating the Sacred Cantatas of J. F. Fasch (1688-1758) at the Staatsbibliothek zu Berlin"

Linda Sato (University of Oregon): "The Reason Behind the Seasons in *Les Vêpres siciliennes*: Verdi's 'Quatre Saisons'"

Erich Schwandt (University of Victoria): "J. S. Bach's Overture in G Minor, BWV 821: The Earliest Keyboard Suite?"

Lisa Szeker-Madden (University of Victoria): "The Application of Oratorical Gestures to Handel's 'Nel dolce dell'oblio': A Lecture/Demonstration"

Pacific Southwest Chapter

23 November 1996
University of Southern California

Amy Graziano (University of Texas, Austin): "The Parallels between Revolutionary

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Change in Seventeenth-Century Music and Science"

Hiroyuki Minamino (Mission Viejo, CA): "Where Has Fortune Gone?—Musico-Iconographical Problems in Sultzbach's *Viola da Mano* Books"

Roland Jackson (Claremont, CA): "The Masses of Monteverdi: Authentic or Not?"

Kay Lipton (University of Southern California): "Musical Crosscurrents in Viennese Operatic History: *Lo sposo di tre e marito a nessuna* (1768) and Its Musical Partners"

John H. Yoell (Los Angeles, CA): "An Accolade Perceived: Schoenberg on Shostakovich"

Margot Martin (University of California, Los Angeles): "The Seventeenth-Century French Harpsichord Suite and Social Ceremony"

8 February 1997

University of Southern California

Alison Deadman (University of California, Los Angeles): "Brahms in Nineteenth-Century America"

Alfred W. Cramer (Pomona College): "The Schoenberg Circle's Utopian Performance Practice"

Martin Marks (Massachusetts Institute of Technology): "Music and Meaning: Some Key Issues Involving Classical Music and Film Scores"

Michael Arshagouni (University of California, Los Angeles): "Der Bogen von Reichardt: Macrostructure in *Die Geisterinsel*"

Craig Russell (California Polytechnic State University, San Luis Obispo): "'Oh How Beautiful!': Sumaya and the Concerted Villancico in Eighteenth-Century Mexico"

Informal Tour of the Arnold Schoenberg Institute, led by Marilyn McCoy and Camille Crittenden

26-27 April

University of California, Los Angeles

Joint Meeting with the Northern California Chapter

See above under Northern California Chapter

Rocky Mountain Chapter

15 March 1997

University of Colorado

John Brobeck (University of Arizona): "Style and Authenticity in the Motets of Antoine de Févin"

Christopher Shultis (University of New Mexico): "Silencing the Sounded Self: John Cage and Henry David Thoreau's Aesthetics of Co-Existence"

Deborah Kauffman (Greeley, CO): "A Repertory of *Petits motets*: Sacred Music for Women at the Convent School of Saint-Cyr"

Suzanne L. Moulton-Gertig (University of Denver): "Henriette Renié: Defying a Stereotype"

Karl Kroeger (University of Colorado, Boulder): "William Billings's Anthem 'Variety Without Method': An Experiment in Modulation"

Jonathan Bellman (University of Northern Colorado): "Musical Exoticism and Local Color: Some Critiques and a Defense"

Jay Rosenblatt (University of Arizona): "The Curse of Liszt's Youth"

John Douglas Gray (University of Colorado, Boulder): "A Proposal for the Reconstruction of Philippe de Vitry's *Ars nova*"

South-Central Chapter

11-12 April 1997

Middle Tennessee State University

Sandra Pinegar (University of Georgia): "Music of the Court in the Period of *Des Minnesangs Frühling*"

Mary E. Wolinsky (Western Kentucky University): "The Study of Pigments in Medieval Manuscripts"

William T. Flynn (Emory University): "Hildegard and the Hexachord"

Sandra Barnes (University of Cincinnati): "*Sinfonia* and Society: Representational Musical Language in the Early Nineteenth Century"

Scott Warfield (Chapel Hill, NC): "Program and Form in Richard Strauss's *Macbeth*"

Paul Wells (Middle Tennessee State University): "An Overview of Collections in The Center for Popular Music"

Dale Cockrell (Vanderbilt University): "Blackface, Red-Lights, and Yellow Presses: Toward the Contexts of Early Minstrelsy"

Paul Wells (Middle Tennessee State University): "'Grey Eagle': The History and Multiple Identities of a Fiddle Tune"

Ron Pen (University of Kentucky): "Defining American Identity: Preservation, Presentation, and Transformation"

Dinko Fabris (Conservatorio di Musica "Niccolò Piccinni," Bari): "The Current State of Musicological Research in Italy"

John Karr (University of Louisville): "Northern Italian Psalm Collections of the Late Fifteenth Century: The Preservation of an Improvised Practice"

Kenneth Kreitner (University of Memphis): "The Dates (?) of the Cancionero de la Colombina"

Pamela Ivezic (University of Kentucky): "A Marriage of Subtlety: Pushkin's Poetry and Its Use in the Russian Vocal Romance"

David Haas (University of Georgia): "Shostakovich's Fifth: Antithetical Lyricism in Epic Times"

Neil Lerner (Duke University/Lexington, KY): "Copland's Music of Wide Open

Spaces: The History and Analysis of a Hollywood Trope"

David M. Schiller (Morris Brown College): "'The most traumatic and cruel period of my life': Leonard Bernstein's Holocaust Symphonies"

Southeast Chapter

5 October 1996

University of North Carolina, Greensboro

Nola Knouse (Moravian Music Foundation): "Johann Friedrich Peter and his Years in Salem (1780-90)"

Richard Rischar (University of North Carolina, Chapel Hill): "Vocal Ornamentation as Formal and Expressive Marker in Contemporary African-American Popular Music"

Gavin J. Campbell (University of North Carolina, Chapel Hill): "'His Master's Voice': Music and Social Order in America, 1900-25"

James Haar (University of North Carolina, Chapel Hill): "Arioso and Canzonetta: Rhythm as Stylistic Determinant in the Madrigals of Giaches de Wert"

Georgia Cowart (University of South Carolina): "Carnival, Commedia dell'arte, and the Paris Opéra in the Late Years of the Sun King (1697-1710)"

Donna M. Di Grazia (Davidson College): "So What is 'Authenticity' Anyway?: A View from Nineteenth-Century France"

Matt Baumer (University of North Carolina, Chapel Hill): "Popular Music, Art Music, and Gospel: Competing Aesthetic Expectations in Handel's Messiah: A Soulful Celebration"

Stephanie P. Schlager (University of North Carolina, Chapel Hill): "*Ut rhetorica musica*: Josquin's Motets in the German Humanistic Milieu"

22 February 1997

University of South Carolina

David Schulenberg (University of North Carolina, Chapel Hill): "Tempo Relationships in the Prelude of Bach's Sixth English Suite: A Performance Studies Approach"

Robin Wallace (Converse College): "A New Look at *The Magic Flute*"

Laurel Zeiss (University of North Carolina, Chapel Hill): "'Cosa sento' Revisited: Recitative Interpolations in Mozart's Italian Operas"

Ruth Solie (Smith College): "Biedermeier *Hausmusik* and the Culture of Domesticity"

Clyde Brockett (Christopher Newport University): "The Easter Processional Series at Ravenna"

Sandra Pinegar (University of Georgia): "Pérotin the Progressive"

Mary Oleskiewicz (Duke University): "A Museum, a World War, and a Rediscovery:

Two 'New' Flutes by Johann Joachim Quantz"

Southern Chapter

21-22 February 1997
University of Alabama, Tuscaloosa

Ronald Pen (University of Kentucky): "Defining American Identity: Preservation, Presentation, and Transformation"

Richard Crawford (University of Michigan) and Thomas Riis (University of Colorado): "The Shape of American Music in the Twentieth Century"

Douglas Seaton (Florida State University): "Plot and Persona: The Case of Chopin's B Minor Sonata"

Gregory W. Harwood (Georgia Southern University): "Louis Boulanger's Lithograph *La Ronde du sabbat*: A Possible Visual Inspiration for Berlioz's *Songe d'une nuit du sabbat*"

Linda Page Cummins (Louisiana State University): "Debussy and the Grotesque"

James P. Fairleigh (Jacksonville State University): "Expressionist Excursion: Rorem's Setting of Plath's *Ariel*"

Michael O'Connor (Florida State University): "Receiving Diamonds: American Music Culture and the Reception of David Diamond's Symphonies"

Charles S. Freeman (Florida State University): "Elements of Realism in Chadwick's *The Padrone*"

Bonny H. Miller (University of New Orleans): "Two Hundred Years of Music in American Household Periodicals"

Robert F. Schmalz (University of Southwestern Louisiana): "Organizing Orpheus: Labor, Management, and American Symphony Orchestras, c. 1900"

Roberta Montemorra Marvin (University of Alabama): "Andrea Maffei's 'Sacrifice': A Study in the Genesis of the Libretto for Verdi's *I masnadieri*"

Bama Lutes Roberts (Florida State University): "Completing the Set: Schubert's Compositional Process in the Revision of 'Nähe des Geliebten,' D. 162"

Wallace McKenzie (Louisiana State University): "Music in Baton Rouge, Louisiana, at the Beginning of the Civil War"

Edward Komara (University of Mississippi): "No Water Anywhere: The Drought Blues of Charlie Patton, Son House, and Skip James"

Donald Sanders (Samford University): "A Thoroughbass Manual for a Russian Grand Duchess"

Lenora DeCarlo (Florida State University): "Regional Differences in Galician and Carpatho-Rusyn *Bohorodycny* from Eighteenth-Century Hymn Anthologies"

Charles E. Brewer (Florida State University): "The Commonplacebook of Doctor Peter Snow: A Mirror of Musical Taste in

Eighteenth-Century Massachusetts and Early Nineteenth-Century Alabama"

Robin Wildstein (Florida State University): "Neo-Platonic Images of Nature in the *Carmina Burana*"

Siegwart Reichwald (Florida State University): "Brumel's *Missa 'Et ecce terrae motus'—An Oddity?*"

Dennis Hutchison (Florida State University): "Typology and Mysticism in Carissimi's *Jephte*"

Nancy Washer (Louisiana State University): "Parody and Penetration in the Troubadour Sestina"

Panel Discussion, "Teaching Music History and Music Appreciation": Dennis Monk (University of Alabama), Mary Sue Morrow (Loyola University), Douglas Seaton (Florida State University)

Southwest Chapter

19 October 1996
Southern Methodist University

Barbara Coeyman (Austin, TX): "Walking Through Lully's Paris Opera Theater in the Palais Royal: The Context of French Baroque Opera"

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

Linton Powell (University of Texas, Arlington): "Sing My Tongue: Organ Works Based on the Spanish *Pange Lingua*"

Michael Meckna (Texas Christian University): "'What Did We Do To Be So Black and Blue?': Louis Armstrong Blows Away Little Rock, Arkansas"

Kevin E. Mooney (University of Texas at Austin): "Texas Centennial Songs: Traditions Preserved, Legitimized, and Invented"

Christine Getz (Baylor University): "New Light on the Milanese Career of Hoste da Reggio"

Amy Edmonds (Austin, TX): "Music and Festival: A Possible Performance Context for the *Roman de Fauvel*"

Andrew Weaver (Rice University): "The Polyphonic *Missa de feria* of the Early Sixteenth Century: Uncovering a Tradition"

Joy Haslam Calico (Corpus Christi, TX): "The Politics of Opera in the GDR: Hanns Eisler's *Johann Faustus*"

22 March 1997
Southwestern University

Matthew Dirst (University of Houston): "Mozart, Bach, and the Way to Fugue"

Susan Youens (Notre Dame University): "When Composer and Poet Disagree: Schubert's Emendations to *Die schöne Müllerin*"

Cecil Adams (University of North Texas): "Proportions and Architectural Motives in the Design of the Eighteenth-Century Oboe"

Dorothy Kaye Keyser (University of North Texas): "Third Chains as a Context for Musical Meaning in Medieval Vernacular Monophony"

Ray F. Luper (Baylor University): "Roxy Harriette Grove—Innovator, Administrator, Texas Music Pioneer"

Jelena M. Djuric (Texas A&M University): "Music and Musical Life in Russia: The Rise of *Glasnost*, 1960-1990"

Alison Sanders McFarland (University of Texas, El Paso): "The Imitation of the Past: The Morales Mass Prints and the *Liber Quindecim Missarum* of Andrea Antico"

Fall Meetings of AMS and "Sister" Societies

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

CMS: 14-17 October, Denver

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All societies: 1-5 November, Toronto

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Kay Kaufman Shelemay and Peter Jeffery, *Ethiopian Christian Liturgical Chant: An Anthology*. Recent Researches in the Oral Traditions of Music, 1. Madison: A-R Editions, 1997.

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

CURRENT OPERATIONS

RECEIPTS

Dues and subscriptions
Journal advertising
Annual Meeting, 1996
Label Sales
Gifts
Interest
Shipping & Handling
Miscellaneous
Total Receipts

202,435
5,225
38,510
11,898
4,639
804
2,085
157
265,763

EXPENDITURES

Board, Officers, E.D.
Salaries (ED, AA)
Svcs. (phone, mail, etc.)
Supplies
Fees
Promotion
Fulfillment
Misc.
Production
Honoraria
Asst. Ed.

58,878
8,646
4,278
3,734
25,413
4,776
6,342
213
81,300
5,274
13,803

EXPENDITURES

Univ of Chicago Press
Journal
Newsletter
Directory
Annual Meetings
Dues
Chapter Dicts
Bank Svc Charges
Miscellaneous
Total Expenditures

75,534
36,744
100,377
24,447
6,985
7,778
2,400
3,847
569
3,469
274,513
(8,760)

Excess of Expenditures over Receipts

FELLOWSHIPS

RECEIPTS

AMS 50
Member Gifts
Fidelity Magellan
T.R. Price Equity Income
Vanguard Money Market
Vanguard GNMA
Vanguard Index 500
Vanguard US Growth
Smith Barney
Member Gifts
Vanguard GNMA Fund
T.R. Price Equity Income

1,423
788
934
1,007
12,706
2,209
201
30,289
2,723
772

Total Receipts

EXPENDITURES

AMS 50
Howard Mayer Brown

37,225
10,027
47,252

Total Expenditures
Excess of Receipts over Expenditures

13,545

PUBLICATIONS

RECEIPTS

Endowment Fund

Bukotzky
Kinkaidley
Hibbard
Greenberg
Reese
Plamanac
Pisk

6,167
2,259
914
1,261
1,235
2,109
1,584

Interest Income

400

Royalties

168

Gifts

568

Grants

41,774

Sale of Publications

18,750

Univ of Mich. Am. Music Inst.
JAMS (Back issues)
DDM '96
Doctoral Diss '90
Doctoral Diss '84
Essays
Index
Abstracts
Studies & Documents
Papers '36 to '48 (Micro)

2,052
5,639
51
212
160
20
63
3,044
50

Total Receipts

11,291

EXPENDITURES

Monograph Series

COPAM/MUSA
Subventions
Doctoral Dissertations
FILM
AMS/MIA RISM
Awards
Administration
Miscellaneous

975
56,749
14,000
7,806
6,000
3,000
2,877
807
12

Total Expenditures

92,226

Excess of Receipts over Expenditures

6,278

STATEMENT OF ASSETS

Y/E 6/30/96

Current Operations Accounts
CoreStates Checking
CoreStates Savings
T.R. Price Prime Reserve

25,001
50,881
20,000
95,882

Publications Reserve
T.R. Price New Income
T.R. Price Prime Reserve
Vanguard Money Market

8,443
35,000
48,099
91,542

Bukotzky Bequest
Mass. Investors Trust
T.R. Price New Income
Dreyfus GNMA Fund

181,077
17,879
48,979
247,735

Kinkaidley Bequest
Mass. Investors Trust
T.R. Price New Income
Dreyfus GNMA Fund

85,848
3,425
17,828
107,102

Hibbard Bequest
Mass. Investors Trust
T.R. Price New Income
Dreyfus GNMA Fund

18,190
7,321
3,828
29,340

Greenberg Award Bequests
T.R. Price New Income
Vanguard Wellesley Fund

8,794
15,428
24,220

Reese Bequest
Vanguard Wellesley Fund

22,889
20,720

Plamanac Bequest
Vanguard Wellesley Fund

39,083
35,381

Pisk Bequest
Vanguard Wellesley Fund

29,358
26,577

Howard Mayer Brown Fund
Vanguard GNMA Fund
T.R. Price Equity Income

109,624
24,786
141,282

AMS 50 Fund
Fidelity Magellan
T.R. Price Equity Income
Vanguard Money Market
Vanguard GNMA
Vanguard Index 500
Vanguard US Growth
Smith Barney

49,701
29,994
23,358
186,319
111,329
110,680
16,603
340,844

TOTALS

1,632,609
1,477,989

Please note that the next annual report of the Treasurer will be distributed at the 1998 Annual Meeting of the AMS and published in the February 1999 AMS Newsletter.

BY-LAWS

[TO BE AMENDED EFFECTIVE SPRING 1998]

ARTICLE I. NAME

The name of the corporation shall be the American Musicological Society (the "Society").

ARTICLE II. OBJECT

The object of the Society shall be the advancement of research in the various fields of music as a branch of learning and scholarship. The Society shall be operated as a nonprofit corporation exclusively for this object.

ARTICLE III. MEMBERSHIP

A. The Society shall consist of regular members, student members, emeritus members, life members, ~~sustaining members, patron members,~~ honorary members, and corresponding members.¹

1. Regular members shall be any persons who join the Society out of interest in its stated object (Article II).

2. Student members shall be students in residence in any accredited institution of higher learning who join the Society. Their rights and responsibilities shall be the same as those of regular members except that: (a) they shall be eligible for student membership for a period of not more than ~~five seven~~ years;² ~~(b) they shall pay annual dues as set forth in Article III.C.3;~~³ (c) (b) they shall be ineligible to hold national posts in the Society other than that of nonvoting student members in the Council, as defined in Article IV.A.2.

3. Emeritus members shall be persons who have been regular members for at least ten years and who have passed their ~~68th~~ 70th year,⁴ or, for those who have retired from full-time employment, their 65th year, provided they choose to be classified as emeritus members. Emeritus members ~~shall pay annual dues as set forth in Article III.C.4,~~ but shall retain all the rights and privileges of regular members.

4. Life members shall be regular members in all respects except for the payment of annual dues. Instead, life members shall pay one fixed sum as set forth in Article III.C.5.

~~5. Sustaining members shall be regular members in all respects except that sustaining members shall pay annual dues as set forth in Article III.C.6.~~

~~6. Patron members shall be regular members in all respects except that patron members shall pay annual dues as set forth in Article III.C.7.~~

¹ The purpose of this change is to streamline and make more flexible the administration of membership. The new dues system, tiered according to salary, largely obviates the need for the categories proposed for elimination.

To replace—indeed, we hope, to increase—the additional income accruing from these special categories of membership, the Society intends to develop alternative methods of fund-raising.

The proposed deletion of pars. 5-6 below forms part of the same global change.

² This change is proposed in order to offer student membership for a period that more nearly reflects the actual time to the Ph.D.

³ On this proposed deletion and the analogous ones below, see the note to par. III.C.1.

⁴ This proposed change is intended to reflect what seems to be today's most common practice.

~~7-5. Honorary members shall be long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor. They shall be exempt from paying dues but shall continue to have all the rights and privileges of regular members. They shall be elected by a unanimous vote of the Board of Directors voting and present, upon nomination by a ~~two-thirds~~ ~~three-fourths~~ majority of the ~~total~~ regular members of the Council voting.⁵ The nomination by the Council shall be by mail ballot conducted by the secretary of the Council and attested by the secretary of the Society.⁶~~

8- 6. Corresponding members shall be persons who, at the time of their election, are nationals of countries other than Canada or the United States of America and who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor. They shall ~~not vote, nor hold a national post, nor~~⁷ pay annual dues. They shall be elected by a unanimous vote of the Board of Directors voting and present, upon nomination by a ~~two-thirds~~ ~~three-fourths~~ majority of the ~~total~~ regular members of the Council voting. The nomination by the Council shall be by mail ballot conducted by the secretary of the Council ~~and attested by the secretary of the Society.~~

B. Except as provided in Article III.C.2, members of all classes as described in Article III.A. shall each be entitled to receive one copy of the *Journal* of the Society as well as of any unpriced publications. Libraries and other organizations, institutions, and persons may subscribe to the *Journal* without acquiring membership, at a rate of subscription to be determined by the Board of Directors.

C. Annual Dues

1. The rate of annual dues for each class of membership shall be fixed by the Board of Directors⁸ and published ~~in each issue of its periodical publications~~ annually in the *Newsletter*.⁹

2. Any ~~married couple may apply for a joint membership~~ person may apply for regular, student, or emeritus membership jointly with his or her spouse or domestic partner at a rate of dues less than that for two single memberships to be determined by the Board of Directors.¹⁰ Joint members shall be entitled to only one copy of the *Journal* but otherwise shall have the same rights, ~~and~~ privileges, and obligations as single members.

~~3. Annual dues of student members shall be approximately one half those of regular members.~~

~~4. Annual dues of emeritus members shall be approximately one fourth those of regular members.~~

5- 3. Life members shall pay one sum twenty times the current rate for regular members.

⁵ The purpose of this proposed change and the parallel one in par. III.A.8- 6 is to ameliorate a long-standing practical difficulty regarding the nomination of Honorary and Corresponding members: in the available time-frame (largely during the summer) it is unduly difficult to satisfy the requirement that two-thirds of all Council members (not merely of those voting) must approve.

⁶ The Board of Directors and the Council secretary see no sufficient reason for this provision or the parallel one in par. III.A.8- 6.

⁷ These proposed changes are intended to rectify the anomalous situation whereby a foreign national who may play or wish to play an active role in Society affairs is in effect disenfranchised by the honor of being elected a corresponding member.

⁸ The Board of Directors recommends not specifying proportional rates of dues in the By-Laws, particularly since the majority of the (former) classes of members thereby affected will be folded into regular ones; hence the proposed deletion of pars. III.C.3-4 below (the deletion of pars. III.C.6-7 is entailed by earlier proposed changes).

⁹ With the wide dissemination of membership information by the Univ. of Chicago Press and in the *Newsletter*, there is no need, e.g., to use valuable editorial space in the *Journal* for this purpose.

¹⁰ These proposed revisions are necessary and overdue.

~~6. Annual dues of sustaining members shall be twice those of regular members.~~

~~7. Annual dues of patron members shall be five times those of regular members.~~

8-4. Dues shall be payable on January 1 or on application for membership. Dues of new members shall be credited to the calendar year in which received and shall insure receipt of all issues of the *Journal* for that year, but new members joining after July 1 may request that their membership begin the following calendar year. After July 1, members from the previous calendar year who have not yet paid current dues will be considered delinquent and shall receive no issues of the *Journal* beyond the Spring issue. Members in arrears at the end of the calendar year shall be removed from the membership rolls. After being removed from the rolls a person may rejoin the Society at any time without penalty.

ARTICLE IV. COUNCIL

A. The Council of the Society shall consist of not more than sixty regular members plus ~~one~~ two student ~~member~~ members from each chapter.¹¹

1. The regular members of the Council shall be scholars who have made notable contributions to the stated object of the Society. Regular members of the Council shall serve terms of three years, a quota of not more than twenty being elected in any year.

2. The student members of the Council shall be students who have embarked on doctoral programs in ~~musicology~~ any field of musical scholarship.¹² Student members shall be ineligible to participate in voting by the Council. Student members shall serve overlapping terms of ~~one year~~ two years. One student shall be elected or chosen in each Chapter each year.

3. Neither regular members nor student members of the Council may be elected to succeed themselves. The terms of Council members shall begin with the annual meeting of the Council held at the time of the annual meeting of the Society and extend to the day immediately prior to the annual meeting of the Council approximately three years later for regular members and ~~one year~~ two years later for student members.

4. The president shall be an *ex officio* member of the Council without vote.¹³

B. The Council shall elect a secretary from past or present regular members of the Council for a term of two years. A Council secretary may be elected to succeed himself or herself and shall, if not currently an elected member of the Council, serve as an *ex officio* member of the Council without vote. The Council secretary is charged with the coordination of all Council activities and will function as liaison between the Council and the Board of Directors, in close cooperation with the secretary of the Society. The Council secretary shall serve as an *ex officio* member of the Board of Directors without vote.

C. Election of Annual Quotas

1. The quota of not more than twenty regular members elected each year shall consist of representatives elected by approximately one-third of the chapters plus further members elected by the Council. The quota of student members shall consist of one representative elected annually by each chapter.

¹¹ This change, which is linked to others proposed for pars. IV.A.2-3, was adopted by the Council as a recommendation to the Board of Directors. Its purpose is to enable student members to participate more meaningfully in Council affairs, by having the right to attend Council meetings two years each rather than one year. (No additional expenditure of Society funds would be entailed.)

¹² The proposed language is more inclusive and therefore more appropriate.

¹³ This change is proposed in conjunction with that in par. IV.E.2. The president ought not to be a regular voting member of the Council, but should serve *ex officio*.

2. To complete the annual quota of not more than twenty new regular members each year, the Board of Directors shall propose a slate of at least twice as many nominees as there are vacancies remaining after the chapter representatives are elected. The slate of nominees shall be drawn from a list of recommended nominees presented to the Board of Directors by a nominating committee of the Council. The election shall be conducted by the secretary of the ~~Society Council~~ by mail ~~and attested by the Secretary of the Council. Ballots shall be mailed to current regular members of the Council at least two months, and mailed back to the secretary of the Society at least one month, in advance of the annual meeting of the Society.~~¹⁴

D. The Council shall advise the Board of Directors concerning the general policies of the Society.

E. Meetings¹⁵

1. Meetings of the Council shall take place at the annual meeting of the Society and may be called in writing on one month's notice at other times by the president or by the Council secretary upon direction by the president. Upon request signed by twenty regular members of the Council, a meeting must be called by the president or secretary.

~~F-~~ 2. A quorum of the Council shall be fifteen regular members ~~and shall include the president and the secretary.~~

3. The president shall preside at Council meetings,¹⁶ and the Council secretary shall keep the minutes, ~~or unless~~ other officers are specifically authorized by the Board of Directors to act for them in each particular instance.

ARTICLE V. OFFICERS

A. The officers of the Society shall be six in all, but only five at any one time.

1. The president, except where otherwise directed by the Board of Directors, shall be the chief executive officer of the Society. He or she shall preside at all meetings of the members and Council. He or she shall have the general management of the affairs of the Society and shall have the power to enforce all orders and resolutions passed by the members or directors. He or she shall execute bonds, mortgages, and other contracts requiring a seal, under the seal of the Society, when, as and if authorized by the Board of Directors. Subject to the approval of the Board of Directors, he or she shall affix the seal of the Society to any instrument requiring it when authorized by the Board, and when so affixed it shall be attested by the signature of the treasurer or secretary. He or she shall perform all duties incidental to his or her office and such other duties as may from time to time be delegated by the Board of Directors.

2. The vice-president, during the absence, incapacity or disability of the president, shall exercise all the functions of the president and, when so acting, shall have all the powers of and be subject to all the duties of and restrictions upon the president. In the event that the office of the president becomes vacant before the conclusion of his or her term, the vice-president shall succeed to that office. The vice-president shall also have such other powers and discharge such duties as may be assigned to him or her from time to time by the Board of Directors.

¹⁴ This cumbersome procedure seems unnecessary. In addition, it seems inappropriate for the secretary of the Society to hold this kind of oversight authority regarding the affairs of the Council.

The latter rationale also governs the substitution of the Council secretary for the Society secretary in pars. IV.E.1 and 3, and the removal of the Society secretary's responsibility for minutes of Council meetings in par. VI.A.6.

¹⁵ It is proposed to unite the various provisions relating to meetings of the Council in the single subarticle V.E, with a clearer organization of the individual paragraphs.

¹⁶ This is the long-standing practice.

3. The past president shall serve, ~~immediately after~~ in the year following his or her own term as president as a member of the Board of Directors, as counselor to the new president and members of the Board of Directors.¹⁷

4. The president-elect shall serve ~~immediately before~~ in the year preceding his or her own term as president as a member of the Board of Directors in order to acquaint himself or herself with the business of the Society.

5. The treasurer shall have the care and custody of all the funds and securities of the Society and shall deposit the same in the name of the Society in such bank or trust company as the Board of Directors may select. He or she or, with the approval of the Board of Directors, the Executive Director¹⁸ shall sign all checks, drafts, notes and orders for the payment of money and shall pay out and dispose of the same when, as and if authorized to do so by the Board of Directors and shall keep full and accurate accounts of receipts and disbursements in the books of the Society. He or she or, with the approval of the Board of Directors, the Executive Director shall render to the president and directors whenever they may require an account of all transactions and of the financial condition of the Society. The treasurer or, with the approval of the Board of Directors, the Executive Director shall prepare the annual budget of the Society for approval by the Board of Directors, and shall dispose of funds only as provided by the budget or as otherwise authorized by the Board of Directors. Checks amounting to more than ~~\$500.00~~ \$1,000.00 shall be signed by the treasurer and countersigned by any other officer. The treasurer shall be bonded at the expense of the Society in an amount to be determined by the Board of Directors.

6. The secretary shall attend to such correspondence as may be assigned to him or her, perform all the other duties incidental to his or her office, and ~~shall~~ keep the minutes of the ~~business~~¹⁹ meetings of members, ~~the council,~~²⁰ and of meetings of the Board of Directors. He or she shall attend to the giving and serving of all notices on behalf of the Society and shall have charge of such books, records and papers of the Society as the directors may direct. He or she shall also be responsible for maintaining liaison between the Board of Directors and the Council and the chapter officers, ~~and the administrations of other, and affiliated sister societies.~~²¹ The secretary shall also administer by-mail elections and balloting.

B. Terms of Office. Officers shall serve terms of two years, except that the president shall serve one year as president-elect before his or her two-year term as president begins and one year as past president after his or her term is concluded. The president's term shall be concurrent with that of the vice-president and treasurer and with the successive one-year terms of the ~~president-elect past president and the past president president-elect.~~²² The term of officers shall begin at the first session of the Board of Directors after the annual business meeting, ~~except that the president-elect shall assume the presidency at the first such session in the year following his or her election.~~ Except for the secretary and the treasurer, officers may not be elected to succeed themselves. Any office vacated in the course of a term, aside from the president's, may be filled by the Board of Directors until the next term begins.

C. Nominations and Elections. The Board of Directors shall present to the members each year a double slate of candidates drawn from present or past regular members of the Council, acting on proposals by the nominating committee appointed by the Board of Directors, except that the Board of Directors may by a two-thirds vote decide to present only one candidate for the post of treasurer and one

¹⁷ This proposed change and the analogous one in par. 4 are for purposes of clarification.

¹⁸ The three changes of this nature in this par. would account for duties properly discharged by the Executive Director (cf. par. VI.E.2).

¹⁹ For the rationale behind this proposal, see the note to par. IX.A (heading) and the new par. IX.A.2.

²⁰ The rationale for this proposal is explained in the note to par. IV.C.2.

²¹ This function has long been the purview of the Executive Director.

²² The proposed changes to this par. correct erroneous chronological and logistical details.

for the post of secretary, provided the candidate has already served at least one term in the same post. The slate of officer candidates shall be mailed to the voting members of the Society in the form of a printed ballot at least two months before each annual meeting of the Society. Officers shall be elected by a majority vote cast in sealed envelopes. The name and address of the voter must be affixed in the upper left hand corner of the envelope, by which means the status of the voter will be verified against the membership rolls. The ballot may or may not be signed but must be received by the secretary no later than two weeks before the annual meeting of the Society. The president shall appoint a teller who, together with the secretary, shall tally the election returns, and together they shall attest the results of the election in a report to the Board of Directors. In the case of a tie the deciding vote shall be cast by the Board of Directors. No person shall hold more than one national elective office in the Society at the same time.

ARTICLE VI. BOARD OF DIRECTORS

A. The Board of Directors shall consist of eleven directors, of whom five shall be the officers of the Society. The remaining six directors shall be directors-at-large and shall be elected, three each year, by the members of the Society from a double slate of six nominees drawn by the Board of Directors from present or past regular members of the Council upon recommendation of the nominating committee. The slate of candidates for directors-at-large shall be mailed to the voting members of the Society in the form of a printed ballot at least two months before the annual meeting of the Society, and directors-at-large shall be elected by a majority vote cast and tabulated as set forth in Article V.C. Directors-at-large may not be elected to succeed themselves. No person shall hold more than one national elective post in the Society at the same time.

B. The terms of directors-at-large shall overlap so that three will retire and three will be added each year. Newly elected directors shall assume office at the first session of the Board of Directors after the annual ~~business~~ meeting of the Society. Any position of director-at-large that is vacated in the course of a term may be filled by the Board of Directors until the term expires.

C. Meetings of the Board of Directors shall be called by the president or by the secretary whenever directed by the president, by the Board of Directors or five members thereof. Notice of the time and place of such meetings shall be mailed at least ten days in advance.

D. The president shall ~~be chairman~~ function as Chair of the Board of Directors. In the absence of the president, the ~~chairmanship~~ Chair shall devolve upon the succeeding officer who is present in the following order: vice-president, president-elect, secretary. Decisions shall be by absolute majority vote of the directors present unless otherwise provided by these By-Laws or by the laws of the State of New York. A quorum of the Board of Directors shall be seven and shall include at least two officers. The president and secretary shall be empowered to act in emergencies, subject to the earliest possible ratification by the Board of Directors.

E. Appointments -

1. The editor-in-chief of the *Journal of the American Musicological Society*, and the editor of the *AMS Newsletter*, ~~the business manager of publications; and the registrar~~²³ shall be appointed by the Board of Directors for specified terms of office not to exceed three years and shall be eligible for reappointment. ~~They shall receive such compensation as the Board of Directors may determine.~~²⁴

²³ These positions no longer exist.

²⁴ This provision is moved to par. VI.E.3.

2. An Executive Director, and such persons as may be required to assist the Executive Director, may be appointed by the Board of Directors to provide administrative management to the Society.²⁵ The terms of office and other conditions of these appointments shall be as the Board of Directors may determine. The Executive Director shall be an *ex officio* member of the Board of Directors without vote. The Board of Directors may, in its sole discretion, from time to time, authorize and empower the Executive Director to sign contracts on behalf of and binding the Society, and may at any time, in its sole discretion, withdraw or terminate such authorization once given.

3. All persons appointed according to the terms of this Article shall receive such compensation as the Board of Directors may determine.

F. Indemnification²⁶

1. Officers and directors, the Executive Director, the Editor-in-Chief and Review Editor of the *Journal*, and the Editor of the *Newsletter* shall be entitled to indemnification, as provided by law or by such procedures, not inconsistent with law, as the Board may adopt from time to time, in the defense of any civil or criminal action or proceeding arising by reason of the fact that such person is or was serving in said office or position.

2. Other persons who are carrying out or have carried out official Society business or who are or have been agents of the Society may be indemnified on such terms and conditions as the Board of Directors, in its sole discretion, may approve from time to time.

ARTICLE VII. COMMITTEES

A. Except when otherwise stipulated in these By-Laws, the president of the Society shall appoint chairs and members of such committees as are necessary and shall himself or herself be an *ex officio* member of all committees. The president shall inform the Board of Directors of all committee appointments.²⁷ Committees shall consist of no fewer than three members. Terms of members of all committees shall be ~~one year unless otherwise specified~~²⁸ in the appointment.

B. Standing committees shall be Executive, ~~Nominating, Program,~~²⁹ Publications, and Finance.

1. Any four officers of the Society shall constitute an Executive Committee to conduct any urgent business of the Society between meetings of the Board of Directors.

~~2. The Nominating Committee shall be appointed by the Board of Directors.~~

~~3. It shall be the duty of the Program Committee to prepare the program of the annual meetings of the Society.~~

4-2. The Publications Committee shall make recommendations to the Board of Directors for special publications (except the *Journal* and the *Newsletter*) as authorized by the Board of Directors, shall assign editorial responsibility, and shall collaborate in the execution of all business in connection with their manufacture and distribution.

²⁵ The position of Executive Director did not exist at the time of the previous (1977) revision of the By-Laws.

²⁶ This provision is today a legal necessity.

²⁷ Previously, there was no provision for potential Board oversight of appointments to committees.

²⁸ The majority of committees now have terms other than one year. It seems best merely to state that all appointments must have terms and that these must be specified in the appointment.

²⁹ To reflect real-world distinctions, this proposal and others entailed by it (e.g., the elimination of pars. VII.B.2-3) distinguish between "standing" and "annual" committees; the Nominating and Program Committees are placed in the latter category (see pars. VII.C.1-2).

~~5-~~ 3. The Finance Committee shall consist of three members: the president, ~~the chairman of the Publications Committee, and the treasurer, who shall be the chairman of chair the committee, and the Executive Director or other person appointed by the Board of Directors.~~³⁰ The Finance Committee shall be charged with the management of the Society's Endowment ~~Fund Funds~~ and such other capital accounts and financial affairs as the Board of Directors may authorize.

C. Annual Committees shall be Nominating, and those relating to the Annual Meetings of members; the latter shall include Program, Local Arrangements, and Performance.

1. The Nominating Committee shall be appointed by the Board of Directors. It shall submit to the Board the names of suitable candidates to stand for election as Officers and Members-at-Large.³¹

2. It shall be the duty of the Program Committee to prepare the scholarly program of the Annual Meeting of the Society. ~~One member of the committee shall be a resident of the locality where the meeting takes place.~~³²

3. It shall be the duty of the Local Arrangements Committee to administer the Annual Meeting of the Society in its physical, logistical, and financial aspects.³³

4. It shall be the duty of the Performance Committee to select and administer the concerts and related events sponsored by the Society at the Annual Meeting.

~~C-~~D. With the approval of the Board of Directors the president may remove members of committees.

ARTICLE VIII. OFFICIAL PUBLICATIONS

A. The official publications of the Society shall include the *Journal of the American Musicological Society*, the *AMS Newsletter*, the *Directory*, and such publications as are controlled by the Board of Directors and the Publications Committee.

1. The editor-in-chief of the *Journal* shall appoint, subject to the approval of the Board of Directors, a review editor of the *Journal* to serve a three-year term concurrent with the term of the editor-in-chief.

2. The Editorial Board of the *Journal* ~~shall be appointed by the editor-in-chief, and~~ subject to the approval of the Board of Directors ~~shall consist of approximately ten members serving~~ ~~ten~~ ~~members serving~~ ~~serve~~³⁴ terms of three years concurrent with the term of the editor-in-chief. A member of the Editorial Board may be reappointed for a second term, but no member may serve more than two consecutive terms. The Editorial Board shall serve the editor-in-chief in an advisory capacity for the formulation of editorial policy, and the individual members of the Editorial Board shall be available to the editor-in-chief for the evaluation of manuscripts submitted for publication in the *Journal*.

³⁰ The proposed change in the membership of the Finance Committee reflects both the newly codified position of Executive Director and the fact that, unlike twenty and more years ago, the activities of the Publications Committee no longer involve the lion's share of Society expenditures other than for the *Journal*. This proposed change has the endorsement of the current Chair of the Publications Committee.

³¹ This proposed addition clarifies the function of this Nominating Committee; it is also indicated owing to the existence of two additional "nominating" committees: that for the Council (cf. par. IV.C.2), and that for Honorary and Corresponding members.

³² This provision is no longer necessary, owing to the existence of the separate Local Arrangements Committee; indeed, in recent years it has often not been observed.

³³ This change and the parallel one involving the Performance Committee (par. 4) reflect current practice.

³⁴ This change is intended to give the Editor-in-Chief of the *Journal* greater flexibility than hitherto in appointing the Editorial Board, particularly as regards access to a sufficiently broad range of expertise.

B. The Board of Directors shall determine what publications, besides the *Journal*, the *Newsletter*, and the *Directory*, shall be distributed to ~~the eight classes of members~~ gratis, and what discount, if any, shall be allowed on other publications.

ARTICLE IX. MEETINGS OF MEMBERS

A. Annual meetings³⁵

1. An annual meeting of members shall be held at a time and place to be determined by the Board of Directors, but not earlier than August 15 nor later than December 27 of each year. The Council shall advise the Board of Directors concerning any significant changes of policy regarding the place and date of the annual meeting. ~~Ten percent of the membership shall constitute a quorum.~~³⁶

2. The annual meeting shall include a program of scholarly presentations and related professional events, and a business meeting of members.

3. At the annual business meeting, ten percent of the membership shall constitute a quorum.

B. At or prior to the annual business meeting the Board of Directors shall present an annual financial report to the members including the following information:

1. Assets and liabilities, including trust funds, as of the end of the last fiscal year.

2. Major changes in assets and liabilities, including trust funds, during the year immediately preceding the date of the report.

3. The Society's receipts, both unrestricted and restricted to particular purposes, during the year immediately preceding the date of the report.

4. The Society's disbursements, for both general and restricted purposes, during the year immediately preceding the date of the report.

5. The number of members of the Society, a statement of increase and decrease in such number during the year immediately preceding the date of the report, and a statement of the place where the names and places of residence of the current members may be found.

C. The annual financial report ~~must~~ shall be verified by the president and treasurer and filed with the records of the Society. ~~An abstract shall be entered in the minutes of the annual meeting.~~³⁷

D. Special business meetings of members may be called on a petition by twenty percent of the members of the Society or twenty regular members of the Council.

E. The members at any annual or special business meeting by a majority vote or one hundred or more members ~~of any class~~ by petition may initiate proposals to the Board of Directors of any kind concerning the affairs of the Society. If such proposal is not adopted by the Board of Directors, it shall be referred to the decision of the membership by means of a mail ballot.

³⁵ At present, the By-Laws use the phrase "annual meeting" in two different senses: (1) the formal plenary meeting at which official Society business is conducted; (2) the entire weekend's activities. In current usage, the phrase designates only the latter; the former is referred to as the "business meeting." Cf. the proposed new par. 2, immediately below. In order to remove ambiguity, it is proposed to use the phrase "business meeting" throughout the By-Laws when sense (1) is meant, specifically in pars. V.A.6, V.B, VI.B, IX.A.2-3, IX.B, IX.D-E, and Article XII.

³⁶ This provision is not eliminated, but moved to par. IX.A.3.

³⁷ This provision has not been observed for many years; there seems no sufficient reason to retain it, especially since the financial report is published annually in the *Newsletter*.

ARTICLE X. FISCAL YEAR

The fiscal year of the Society shall be from July 1 to June 30.

ARTICLE XI. CHAPTERS

A. A group of at least ten members of the Society in any one locality may apply to the secretary for recognition as a chapter of the Society. The secretary shall refer the question to the Council, which shall advise the Board of Directors on whether to recognize the chapter.

B. Regulations Governing Chapters

1. Meetings. Chapters shall schedule their own meetings and elect officers, including at least a ~~chairman~~ chair or president and a secretary or secretary-treasurer.

2. Membership. No chapter shall accept or retain as a member any person who is not a member of the Society.

3. Publications. Chapters may not issue publications in the name of the ~~American Musicological~~ Society or in the name of a chapter thereof without permission of the Board of Directors.

4. Guidelines or By-Laws. Each chapter shall adopt its own Guidelines or By-Laws in consonance with the Certificate of Incorporation and By-Laws of the Society. The document should include (a) the chapter's boundaries, as determined by the Council, (b) the eligibility and duties of chapter officers and the method of replacing them when unexpected vacancies occur, (c) the procedures for electing officers and both regular and student members as representatives on the council of the Society, (d) the procedures for transacting business, (e) the provisions for chapter ~~meeting~~ meetings, (f) the nature and method of financial operations, (g) regular services, such as newsletters and directories, and (h) procedures for changing the Guidelines or By-Laws of the Chapter.

5. Continuity. Chapters shall preserve the continuity of their operations by electing their officers to overlapping terms.

6. Grants. The Board of Directors may make or authorize money grants to chapters that have fulfilled all obligations, the said grants to be based upon per capita membership or to be awarded upon application from a chapter for particular projects within a chapter's official activities or functions.

7. Reports. Chapters shall report each year to the secretary about meetings and financial operations.

8. Action of Chapter. No action of a chapter shall be considered an action of the Society unless approved by the Board of Directors.

ARTICLE XII. AMENDMENTS

Amendments to these By-Laws may be proposed to the Board of Directors by a Constitutional Committee, by the annual business meeting of members, by the Council, or by a petition of fifty or more members. Amendments thus proposed shall be made known to the membership through one of the Society's publications or by other means at least six weeks before the next annual meeting; and they shall be placed on the agenda of the business meeting or a plenary session at the same annual meeting³⁸ for discussion and possible revision. Two-thirds of the ballots cast in a mail ballot submitted to the entire membership shall be required for the acceptance of an amendment. The ballot shall state whether the amendment has the endorsement of the Board of Directors.

ARTICLE XIII. DISSOLUTION

In the event of the dissolution of the Society, any assets remaining shall be disposed of by the Board of Directors with the approval of a Justice of the Supreme Court of the State of New York, exclusively for one or more of the charitable, literary, and educational purposes of the Society, and shall be distributed in accordance with law to one or more organizations (including without limitation organs of federal, state or local government) engaged in activities substantially similar to those of the Society.

ARTICLE XIV. RULES

Robert's Rules of Order shall govern all meetings of the Society, its Board, Council, and committees where these rules are applicable and not inconsistent with these By-Laws.

³⁸ This provision recognizes that under current practice the business meeting is relatively brief, and that discussions of this kind must be scheduled separately (as, indeed, was the case with respect to the plenary session at which these amendments were discussed).