

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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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. The meeting will be hosted by the New England Chapter of the AMS and a local arrangements committee representing Boston University, New England Conservatory, Massachusetts Institute of Technology, Brandeis University, Tufts University, University of Massachusetts at Lowell, Bates College, Colby College, Harvard University, and the Boston Symphony Orchestra.

The conference will also revisit the Boston 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, 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. Major libraries (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 subway system, known as the "T." Eminently accessible as well is the Symphony Hall district, surrounded by New England Conservatory, the Museum of Fine Arts, the Boston University Theatre, which houses the Huntington Theater Company, and the complex of the Mother Church of Christ, Scientist, which includes a nifty map room.

Concerts and Special Events

I. Conference Performances. The Performance Committee, headed by Jon Finson (University of North Carolina, Chapel Hill), has announced a series of three events, all to take place from 12:45–1:45 p.m. (see the Preliminary Program).



Boston's Trinity Church from Boylston Street, 1980

II. Additional Events

Thursday 29 October

8:00 p.m., Jordan Hall, New England Conservatory. A free concert presented by the New England Conservatory Symphony Orchestra, conducted by Richard Hoenich, with Boston Symphony Orchestra flutist Fenwick Smith. NEC President's reception to follow in Brown Hall. Take the Green Line "E" to "Symphony."

8:00 p.m., Marsh Chapel, Boston University. Fortepianist Mark Kroll and the Parlor Philharmonic will present a concert entitled *Symphonies da Camera*—transcriptions for flute, violin, cello, and piano by J.N. Hummel and J.P. Salomon of symphonies and overtures by Beethoven, Haydn, and Weber. \$5 for students, AMS members, and senior citizens at the door. Take the Green line "B" to "Boston University Central."

Friday 30 October

10:30 a.m./11:30 a.m./12:30 p.m., Museum of Fine Arts. Darcy Kuronen, Keeper of Musical Instruments at the Col-

lection of Musical Instruments at the MFA, has graciously offered to present three one-hour tours of the collection. AMS members must pre-register (see registration form), as space is limited. Please meet the AMS conference representative in the West Wing lobby of the museum 15 minutes before your tour. AMS members will pay a discounted admission of \$9 (students \$7) on entrance. Take the Green Line "E" to "Museum." You may want to combine this tour with the following:

1:00/2:00/3:00/4:00 p.m., Isabella Stewart Gardner Museum. Ralph Locke, an authority on the musical orbit of Isabella Stewart Gardner, will speak in the Yellow Room at the Gardner Museum about Mrs. Gardner's remarkable collection of musical items and paintings. Those wishing to attend should respond on the registration form; numbers allowed by the museum are strictly limited. AMS members may enter the museum at the discounted price of \$9 by showing their AMS badges. Take the Green Line "E" to "Museum."

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Society Election Results

The amendments to the By-Laws were approved by a margin of 342 to 3.

The results of the 1998 election for AMS officers and the Board of Directors: Vice President: Gretchen A. Wheelock
Treasurer: Rebecca A. Baltzer
Directors-At-Large:

Ian D. Bent
Richard Kramer
Josephine Wright

AMS Membership Records

Please send *AMS Directory* corrections and updates in a timely manner in order to avoid errors. The deadline for *Directory* updates is 1 December 1998; send all updates, membership inquiries, and dues payments to 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

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Editor, *AMS Newsletter*
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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
toll-free 888/611-4267 ("4AMS")
tel. 215/898-8698
fax 215/573-3673
<ams@sas.upenn.edu>

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Boston

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1:30 p.m., Symphony Hall. Boston Symphony Orchestra concert (see Saturday 8:00 p.m. for details).

8:00 p.m. (see also Sunday), Jordan Hall at NEC. Boston Baroque, one of America's leading period-instrument ensembles, will present the modern-day world premiere of the 1790 opera *Der Stein der Weisen*, parts of which, in a startling new discovery, have been newly attributed to Mozart by David Buch. AMS members can purchase discounted tickets (\$28 and \$34) to these performances (see registration form). Each concert will be preceded by a lecture by David Buch.

Saturday 31 October

1:00 p.m./3:00 p.m., Tour Musical Boston on an Old Town Trolley with Laurie Blunson (authority on nineteenth-century musical Boston) and BSO annotator Steven Ledbetter and staffer Katrina DeBonville. Two-hour tours will leave from the Boston Park Plaza at 1:00 p.m. and 3:00 p.m. The excursion will end with a visit to Symphony Hall. Space is limited, so purchase your tickets in advance for \$8 (see registration form). Meet at the Old Town Trolley desk in the lobby of the Park Plaza at 12:45 p.m./2:45 p.m. to begin your tour. (This is not to be confused with the regular Old Town Trolley tour, which you may book at your convenience in the hotel lobby.)

8:00 p.m., Symphony Hall. The Boston Symphony Orchestra, led by Seiji Ozawa, will present Jessye Norman and Ben Heppner in Mahler's *Das Lied von der Erde*. Also on the program is the *Miraculous Mandarin Suite* by Bartók. You may order tickets on your own by credit card via the BSO web page (<www.bso.org>); by mail at Boston Symphony Orchestra, Subscription Office, Symphony

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Next Board Meeting

The next meeting of the Board of Directors will take place 28 October-1 November 1998 at the Park Plaza Hotel, Boston.

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>).

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.

Advertising in the JOURNAL

The *JOURNAL* now accepts advertising from music departments concerning their academic programs. Standard advertising rates apply. For further information, contact Timothy Hill, Advertising Manager, University of Chicago Press, Journals Division, 5720 Woodlawn Ave., Chicago, IL 60632; tel 773/702-8187; fax 773/702-0172; <thill@journals.uchicago.edu>.

Annual Meeting Travel Information

Conventions in America is again serving as the official conference travel agent. Call them at 800/929-4242 and ask for **Group #332**, and you will receive 5% to 10% or up to 45% off the lowest applicable fares on American Airlines and US Airways, or the lowest available fare on any carrier, for travel between 24 October and 6 November 1998. Take an additional 5% off if you purchase at least sixty days prior to departure. All CIA customers receive free flight insurance of \$100,000. Outside the 800 area, 619/453-3686; fax 619/453-7976; <flycia@scitravel.com>; <<http://www.scitravel.com>>. If you call

direct or use your own agency, refer to these codes: American Airlines (800/433-1790)-Starfile #1808UC; US Airways (800/334-8644)-Goldfile #15120520.

Annual Meeting Hotel Information

Meeting Hotel: The Boston Park Plaza, 64 Arlington Street, Boston, MA 02116-3912. Convention rates (28 October-1 November 1998) are single \$126, double \$142, triple \$162, quad \$182, plus 12.45% Massachusetts hotel tax. For reservations, phone 800/225-2008 or 617/426-2000 (fax 617/423-1708) and specify AMS; or use the enclosed hotel reservation form.

Presidential Message

My final message to you will be relatively brief. The majority of the issues I have previously addressed in this column—the reorganization of the national office in Philadelphia and the appointment of Robert Judd as Executive Director (indeed, his excellent performance and his development of new initiatives have led the Board of Directors to approve an upgrade of his position to three-quarters time); our association with the University of Chicago Press for the production and publication of the JOURNAL and for administration of our membership rolls; the redesign of the JOURNAL (surely not the least of the redoubtable Paula M. Higgins's achievements as Editor-in-Chief); the preparation and adoption of amendments to the By-Laws; the policy on the publication of obituaries (described elsewhere in this issue)—have been successfully concluded.

Some of the changes to the By-Laws (which have already taken effect) will have an immediate and direct impact on members. Domestic partners as well as spouses are now eligible for joint membership. Student members are now eligible to retain this status for seven years (up from five). In addition, newly elected student members of the Council will serve for two years (rather than one), thus increasing their opportunity for meaningful contributions, as well as increasing the diversity of the Council as a whole. The procedures for electing Honorary and Corresponding Members have been streamlined. The position of Executive Director has been codified. Finally, officers, directors, and key appointees are now eligible for indemnification from the costs of legal proceedings that may arise from their activities while in office.

Several other recent developments are described in detail elsewhere in this issue: the establishment of a moderated discus-

sion list, supervised by a committee chaired by William Meredith; increased funding for the Chapters, administered by the Chapter Fund Committee, chaired by Karin Pendle; and the continuing increase in the scope of the on-line version of *Doctoral Dissertations in Musicology*, under Thomas J. Mathiesen. In addition (what I believe was not sufficiently highlighted in previous issues), effective 1997 the Board authorized an increase in the stipends of AMS 50 Fellowships and the Howard M. Brown Fellowship from \$10,000 to \$12,000. Similarly, the Board has authorized increases in the amount of the Kinkeldey award, and in the honoraria paid to the Editor-in-Chief and book review editor of the JOURNAL, the Editor of the *Newsletter*, and the Editor of the Monograph Series.

These increases (including the upgrade in the position of Executive Director) are possible only owing to the Society's favorable financial situation, compared to that of a few years ago. This improvement reflects in the first instance the remarkable performance of equity markets during these years; every member owes a debt of thanks to our Treasurer, Rebecca A. Baltzer, who has maximized our opportunity to participate in these gains without sacrificing Alvin Johnson's legendary prudence. But it also reflects efficiencies we have realized in the production costs of the JOURNAL as administered by the University of Chicago Press (while yet upgrading the position of Assistant Editor, ably filled by Catherine Gjerdingen), and in the national office as administered by Bob Judd; as well as the increasing revenue from a series of long-overdue (but gradual) rises in the institutional subscription price of the JOURNAL, which will continue until it has reached a level similar to that charged by most other comparable societies. And all this, as Alvin

loved to say, with no increase in annual dues since 1995—nor will there be one in 1999. Every member must join me in gratitude to my immediate predecessors, Ellen Rosand and Philip Gossett, whose timely and effective intervention in the mid-1990s forestalled the possibility of a serious crisis and laid the foundation for our current comfort.

Not that complacency is in order. A downturn in the markets, when it comes (and it will come, sooner or later), will at least temporarily compromise our ability to maintain the value of our programs in real terms without increases in dues, although I assure you that the Board will continue to exercise vigilantly the same prudence it has done for decades past. I also remind members that a crucial issue for us all is the under-representation of African-Americans and other minorities in our Society, specifically among students, who, after all, represent our future. I urge all members to consider making a contribution to the Minority Travel Fund administered by the Committee on Cultural Diversity, and to do everything possible to identify qualified minority undergraduates and to encourage them to consider musicology as a possible career.

Finally, it is a pleasure to thank my colleagues on the Board of Directors, the appointed administrative and editorial personnel, the chairs and members of the many committees of the Society (without whose selfless and dedicated effort our activities would soon grind to a halt), and all the others who, I hope, will join me in taking pride in these achievements and in looking forward to the continued well-being of our Society.

—James Webster

AMS Chapter Fund Policy Changes

Changes in policy and By-Laws accomplished during recent months will have a favorable impact on AMS chapters' finances. First, the amount of support money provided by the national organization to each chapter will essentially double—i.e., chapters will receive \$1.00 for each potential member within the geographical area embraced by the chapter, instead of the 50 cents per person granted in previous years. The total subvention is based on the number of national AMS members in a given area, whether they take part in chapter activities or not.

Recent changes in the By-Laws have extended the terms of student representatives

of chapters to the AMS Council from one to two years, and have increased the number of representatives per chapter from one to two. To give greater continuity within the student representatives as a group, terms for the chapter representatives will overlap. Hence chapters will elect one new representative per year, to replace the student whose two-year term has ended. Both representatives will be eligible for reimbursement of half of the transportation costs to attend the AMS annual meeting.

The Chapter Fund will continue to provide up to \$200 per year to any chapter for special expenses incurred in connection with its official functions. Items falling under this provision include fees or travel expenses for guest speakers or performers at chapter

meetings or costs of duplicating abstracts for a meeting. The committee will consider other requests for funds on a case-by-case basis. Note that the Chapter Fund can provide only half the cost of the item requested, and that the upper limit is \$200.

If you have questions about the Chapter Fund, contact the current chair of the Chapter Fund Committee, Karin Pendle, at College-Conservatory of Music, University of Cincinnati, PO Box 210003, Cincinnati, OH 45221-0003; <pendleka@email.uc.edu>. After 31 October 1998, the committee will be chaired by James Ladewig, 15 Symmes Road, Winchester, MA 01890-3014. Detailed Chapter Fund guidelines may be obtained from the AMS Philadelphia office.

Boston

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Hall, 301 Massachusetts Avenue, Boston, MA 02115; or by fax 617/638-9473.

8:00 p.m., Jordan Hall at NEC. The Boston Early Music Festival will present world-renowned gambist Jordi Savall with Hesperion XX. Discounted tickets are \$33, \$22, \$11 (see registration form).

Sunday 1 November

3:00 p.m., Jordan Hall at NEC. Boston Baroque (see Friday 8:00 p.m.).

Members are also advised to consult the Thursday 29 October edition of The Boston Globe for the week's listings, which are published in the "Calendar" section.

Social Events. The traditional No-Host Cocktail Party will be held Thursday, 5:30-7:00 p.m., in the combined Imperial and Plaza Ballrooms, with an opportunity to browse the exhibits. The Annual Ball will take place Saturday evening in the Plaza Ballroom beginning at 9:30, to the sounds of the White Heat Swing Orchestra.

Instructions for those wishing to arrange private parties or catering for scheduled meetings. Contact John Riley, Park Plaza Convention Service Manager, by 1 October (617/457-2482; fax 617-457-7456).

Child Care. The hotel does not offer or recommend any particular babysitting service. There are, however, two local and expensive services, both of which have references for their sitters and do criminal background checks on them. You may phone a week ahead to book sitters with Parents in a Pinch (Brookline, 617/739-5437), which charges a fee of \$30 per half day (under five hours) or \$40 per full day (over five hours) in addition to the \$8 per hour plus 50 cents per additional child paid directly to the sitter; parents are also expected to pay up to \$10 for the sitter's transportation. Another agency is Town and Country Nanny (Wellesley, 781/239-0606), which charges an agency fee of \$50 per day plus \$9-\$12 per hour to the sitter, plus transportation (no ceiling).

Interviews. A limited number of rooms at the hotel will be available for job interviews on Thursday 12:00-6:00, Friday and Saturday 8:00-5:00, and Sunday 8:00-12:00. To reserve a room, please contact John Ogasapian by fax (978/934-3034) or e-mail (<john_ogasapian@uml.edu>) no later than 1 October. Spaces will be allocated on a first-come, first-served basis. As in recent years, job candidates are invited to sign up at the registration table for available interviews. Independent posting of sign-up sheets is not permitted. It is AMS policy that interviews may not be restricted to candidates contacted in advance of the meet-

ing, nor should they be scheduled privately in rooms without appropriate sitting areas.

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

Registration. See the enclosed form and the form on the AMS Meeting web site: <<http://www.bu.edu/SFA/AMS98>>.

Transportation. For travel to Boston's Logan Airport, you may book through Conventions in America, Inc., a travel agency that offers discount or competitive rates (see the Travel Information box).

Ground Transportation.

1. Subway. Members may travel between Logan Airport and the Park Plaza by way of the "T." A free airport shuttle bus services all terminals and the airport Blue Line "T." Members should take the "inbound" Blue Line train to the Government Center stop, walk upstairs to the Green Line, and take any of the "inbound" Green Line trains (B,C,D,E) to Arlington Street. The hotel is located one block south of the Arlington Street station. Cost is 85 cents.

2. Minibus. Transportation via mini-bus directly to the Park Plaza from all terminals at Logan is available through City Transportation and Back Bay Transportation, which arrive at terminals twice an hour on the half hour. The ride could take 15-45 minutes, depending upon traffic, which in Boston is notorious. Members will find queues of these minibuses at terminal exits. For the return to Logan, the shuttle bus leaves the Park Plaza every half hour on the quarter hour from 7:15 a.m. to 8:45 p.m.. The cost for a one-way trip is \$7.50.

3. Taxi. Taxis are available at all terminals at Logan Airport. A taxi ride from Logan to the Park Plaza could cost upwards of \$15 plus a \$3 tunnel fee (and a tip).

Hotels. See the Hotel Information and Travel box on p. 2. Graduate students interested in sharing space with Boston area graduate students, who have generously offered to help out, may contact Laurie Blunsom (<blunsom@binah.cc.brandeis.edu>). The Park Plaza really offers the best rates for an in-town stay. The closest "cheaper" lodgings may be found (on a very limited basis) at the Newbury Guest House (32 rooms, 617/437-7666), which provides bed and breakfast at \$105-\$140 per night double; \$95-\$130 per night single. Those wishing to be away from

the convention site and willing to pay more for it might try the following: Midtown Hotel (Huntington Avenue, near Symphony Hall and NEC; 1-800/343-1177) at \$169 for a double; Chandler Inn (617/482-3450) at \$150 for a double. Farther away and more expensive yet: Holiday Inn of Brookline (on the Green Line "C" train; 617/277-1200) at \$179 for a double; farthest away and cheapest: Susse Chalet (Rte. 9 in Chestnut Hill, a 20-minute drive to downtown or a 15-minute walk to the Chestnut Hill Green Line "D" train) at \$97 for a double on Wednesday and Thursday, \$107 for a double on Friday and Saturday.

Volunteer Opportunities. Student volunteers are needed for the Boston meeting. Great potential for a rewarding, real-life experience! Contact Elizabeth Seitz at <eseitz@emerald.tufts.edu>.

Further Information. Please consult the AMS 1998 web site: <<http://www.bu.edu/SFA/AMS98>>. Any questions, comments, and suggestions should be addressed to John Daverio, Boston University School for the Arts, Music Division, 855 Commonwealth Ave., Boston, MA 02215 (<daverio@bu.edu>; fax 617/353-7455); or Helen Greenwald, New England Conservatory, 290 Huntington Avenue, Boston, MA 02115 (<nec_greenwal@flo.org>; fax 617/262-0500).

—Helen M. Greenwald

Fall Meetings of AMS and "Sister" Societies

1998

AMS: 29 October-1 November, Boston
CMS: 22-25 October, San Juan, Puerto Rico

SEM: 22-25 October, Bloomington, IN
SMT: 3-6 December, Chapel Hill, NC

1999

AMS: 4-7 November, Kansas City, MO
CMS: 14-17 October, Denver
SEM: 17-21 November, Austin, TX
SMT: 11-14 November, Atlanta

2000

All societies: 1-5 November, Toronto

2001

AMS: 15-18 November, Atlanta
SMT: Philadelphia

2002

AMS/SMT: Columbus, OH

Kansas City—1999

Call for Papers

The 1999 annual meeting of the American Musicological Society will be held in Kansas City, Missouri, from Thursday 4 November to Sunday 7 November. The Program Committee welcomes proposals for papers, study sessions, and panel discussions in all areas of musicology. Please read the following guidelines carefully. Proposals that do not conform to them will not be considered.

Abstracts of proposed papers, sessions, or discussions **must be received by 15 January 1999**. This year, for the first time, all persons submitting abstracts are invited to do so by mail, fax, or e-mail. The relevant addresses are as follows. Mail: Chair of the Program Committee, American Musicological Society, 201 South 34th Street, Philadelphia, PA 19104-6313; fax: 215/573-3673; e-mail: <ams@sas.upenn.edu>. Abstracts of papers must not exceed 250 words and, if mailed or faxed, must be printed in a readable typeface (no smaller than 10 point) on one 8.5 x 11-inch page, or on size A4 paper. At the bottom of the abstract should appear the author's name, institutional affiliation or city of residence, and full return address, including e-mail address and fax number where possible. Anonymous copies of each abstract will be reproduced for the committee, whose initial reading and rating of the proposals will be made on the basis of the anonymous abstracts. Only one submission per author will be considered. Authors who read papers at the 1998 annual meeting may not submit proposals for the 1999 Meeting.

Abstracts received by mail should include a self-addressed, stamped postcard that can be returned as notification of the Committee's receipt of the proposal; all other authors will be notified of receipt via e-mail or fax.

Individual proposals. At the annual meeting in 1999, as has been the established practice for several years, the duration of papers will be limited to twenty minutes in order to allow ample time for discussion. Abstracts should represent the talk as fully as possible. Successful abstracts typically state the specific research findings, substantiate them, and indicate their significance. Abstracts should make clear what is already known and what is new in the proposal. The Program Committee generally will fault abstracts that merely allude to findings or conclusions. (Abstracts are confidential and may be revised for the booklet distributed at the meeting.) If a submission is not an individual proposal, it should be labeled as belonging to one of the categories discussed below.

Formal sessions. Several individuals together may propose an entire formal session consisting of four twenty-minute papers, or a half session of two twenty-minute papers, devoted to a single topic. The organizer

should set out the rationale for the session, explaining the importance of the topic and the proposed grouping of papers, in a 250-word cover letter, and should include with this an abstract for each paper, conforming to the guidelines for individual proposals stated above. However, each abstract will be evaluated individually, and the Program Committee reserves the right to reconfigure the makeup of any session proposed under these guidelines, or to accept as an individual proposal one or more of the papers belonging to it.

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

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

Call for Performances

The Performance Committee for the 1999 Annual Meeting invites proposals for both evening concerts and noon lecture-recitals of music from all repertoires. College, university, professional, and non-professional performers and ensembles are encouraged to submit proposals. Applicants should send (1) a proposed program, listing the pieces and performers, together with an estimate of the total duration; (2) a brief explanation of the significance of the program and/or manner of performance, specifying whether the proposal is for a concert or a lecture-recital and, in the latter case, including a summary of the main themes

of the lecture; and (3) two copies of a cassette tape (30 minutes maximum) representative of the performers and the type of repertory being proposed. Two copies of a published compact disc recording may be sent if the performance and repertory on the CD are substantially the same as those proposed for the AMS concert. Send all materials to the committee Chair: Jane Bowers, Department of Music, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, WI 53201 (e-mail inquiries: <jimbowers@csd.uwm.edu>). Complete sets of materials must be received no later than 15 January 1999.

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. See information in article announcing awards.

Noah Greenberg Award

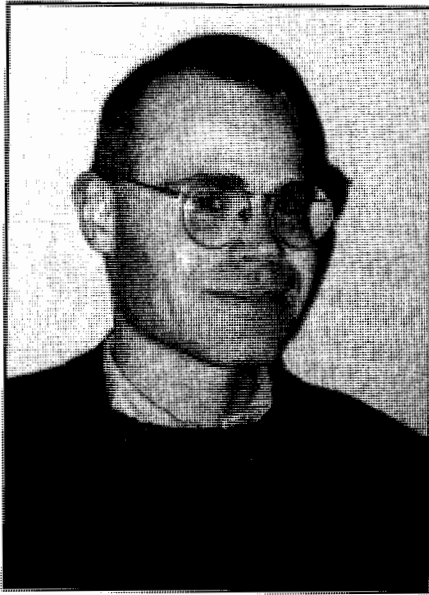
Deadline: 1 March. See separate article.

Howard Mayer Brown Fellowship

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

Guidelines for Announcements of Awards and Prizes

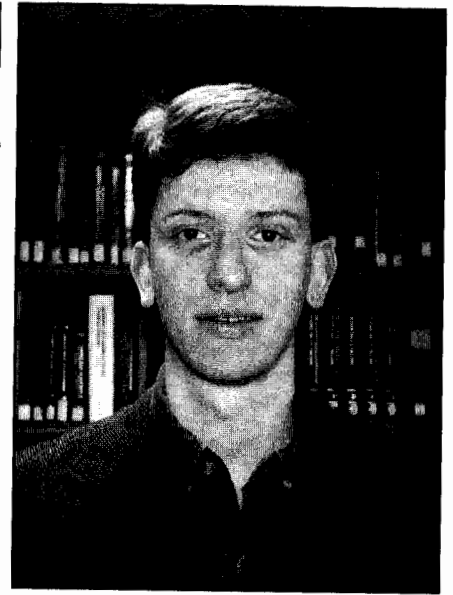
Awards and honors given by the Society are announced in the *Newsletter*. In addition, the Editor makes every effort to announce NEH, ACLS, ASCAP-Deems Taylor, Guggenheim, senior Fulbright, and other widely publicized awards. All other announcements come from individual submissions (see colophon for deadlines). The Editor does not include awards made by the recipient's home institution or to scholars who are not currently members of the Society. Beginning with the February 1999 issue, awards made to graduate student members as a result of national or international competitions will also be announced. The Editor is always grateful to individuals who report honors and awards they have received, including those listed above.



Theo Cateforis
AMS 50 Fellow



Danielle Fosler-Lussier
Honorary AMS 50 Fellow



Dana A. Gooley
AMS 50 Fellow

AMS 50 Fellowship Awards

Eight doctoral candidates in musicology have been selected for AMS 50 Dissertation Fellowship Awards for 1998–99. (Because of other opportunities three have accepted on an honorary basis.) All are listed here in alphabetical order: Theo Cateforis (State University of New York, Stony Brook), “Exploding Genres: Stylistic Pluralism in New Wave Rock”; Danielle Fosler-Lussier, *Honorary Fellow* (University of California, Berkeley), “The Transition to Communism and the Legacy of Béla Bartók in Hungary, 1948–1955”; Dana A. Gooley (Princeton University), “Liszt and his Audiences, 1820–1847: Virtuosity, Criticism and Society in the *Virtuosenzeit*”; Beth Anne Lee-De Amici (University of Pennsylvania), “*Ad Sustainationem Fidei Christiani*: Sacred Music and Ceremony in Medieval Oxford”; Klára Móricz, *Honorary Fellow* (University of California, Berkeley), “Jewish Nationalism in Art Music as Propagated by the Russian Jews and Practiced by Ernest Bloch and Arnold Schoenberg”; Rebecca Wagner Oettinger (University of Wisconsin, Madison), “Music as Popular Propaganda in the German Reformation”; Emanuele Senici, *Honorary Fellow* (Cornell University), “Alpine Virgins: Essays on Nineteenth-Century *opera semiseria*”; Rose M. Theresa (University of Pennsylvania), “Spectacles of Enchantment: Experiencing Opera in Late Nineteenth-Century Paris.” The awards will be formally presented at the Annual Meeting in Boston.

Preliminary applications for the 1999 competition should be requested from Prof. Thomas Christensen, School of Music, Uni-

versity of Iowa, Iowa City, IA 52242 (<thomas-christensen@uiowa.edu>) and returned to him by 15 October 1998. Final applications are due by 15 January 1999. For further information on the competition: Peter Bloom, Department of Music, Smith College, Northampton, MA 01063; <pbloom@sophia.smith.edu>.

Awards, Prizes, and Honors

The NEH has awarded 1998–99 Fellowships for College Teachers and Independent Scholars to Mark B. DeVoto (Tufts University) for “Alban Berg’s *Three Pieces for Orchestra*, Opus 6: The Preparation of a Definitive Score with Commentary” and Lynne Rogers (Oberlin College) for “The Serial Music of Igor Stravinsky (1882–1971): An Analysis of Its Harmonic Organization.” NEH Fellowships for University Teachers for 1998–99 have been received by Martha Feldman (University of Chicago) for “Ritual, Performance, and Event on the Italian ‘Opera Seria’ Stage” and Benjamin M. Korstvedt (University of Iowa) for “Anton Bruckner’s Music in Context: Toward Cultural Criticism.” NEH Summer Stipends for 1998 have been awarded to David B. Cannata (Temple University) for “Franz Liszt’s Musical Contemplations,” Donna M. Di Grazia (Pomona College) for “Eight Seventeenth-Century Musical Settings of II Samuel 18:33: An Analysis of Influence,” and Heather L. Hadlock (Stanford University) for “A Voice for the Hero: The Female *Musico* in Italian Opera, 1800–1840.”

David Fuller (Professor Emeritus, State University of New York at Buffalo) was awarded

the Westrup Prize for 1997 by the Music & Letters Trust for his article “Of Portraits, ‘Sapho’ and Couperin: Titles and Characters in French Instrumental Music of the High Baroque,” *Music & Letters* 78/2 (May 1997), 149–74.

Linda Correll Roesner has been awarded the Robert-Schumann-Preis der Stadt Zwickau 1998. She received the award on 7 June (the eve of Schumann’s birthday) at a chamber-music concert in the Robert-Schumann-Haus, Zwickau.

Susan Boynton (University of Oregon) has won a 1998–99 Rome Prize for Post-Classical Humanistic Studies at the American Academy in Rome; her project is entitled “Liturgy and Music at the Abbeys of Farfa and Subiaco, ca. 1000–1200.”

The winner of the Irving Lowens Award, given annually by the Sonneck Society for American Music for the best article on American music published during 1996, is Mark Tucker (College of William and Mary). His article, “In Search of Will Vodery,” was published in *Black Music Research Journal* 16/1. The Irving Lowens Book Award for books published in 1996 was given to Ingrid Monson for *Saying Something: Jazz Improvisation and Interaction* (University of Chicago Press, 1996). The Sonneck Society Dissertation Prize was won by Jennifer L. DeLapp for “Copland in the Fifties: Music and Ideology in the McCarthy Era” (University of Michigan, 1996). J. Bunker Clark (University of Kansas) was given the Distinguished Service Citation of the Society.



Beth Anne Lee-DeAmici
AMS 50 Fellow



Klára Móricz
Honorary AMS 50 Fellow



Rebecca Wagner Oettinger
AMS 50 Fellow

Scott G. Burnham (Princeton University) has been awarded a 1998 Guggenheim Fellowship for "Mozart, Schubert, and the Music of Romantic Subjectivity." He has also been named a Fellow of the National Humanities Center, along with Robert L. Kendrick (University of Chicago), whose project is "Music and Urban Life in Milan, 1580-1650."

Scott DeVaux (University of Virginia) is among the recipients of the nineteenth annual American Book Awards for *The Birth of Bebop: A Social and Musical History* (Berkeley: University of California Press, 1997). The awards, given by the Before Columbus Foundation, "provide recognition for outstanding literary achievement from the entire spectrum of America's diverse literary community."

The Music Library Association presented the Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature published during 1996 to Patricia Elliott (Ira F. Brilliant Center for Beethoven Studies, San Jose State University) and co-author Ira Brilliant for "A Ten-year Review of the Beethoven Auction Market (1985-1995)," *The Beethoven Journal* 11/1 (1996), 26-31. Mary Wallace Davidson (Eastman School of Music) was awarded the MLA Citation for extraordinary service to the profession. Bonnie Jo Dopp (University of Maryland) has been elected to the MLA Board of Directors, and Laura Gayle Green (University of Missouri, Kansas City) has been appointed Treasurer.

The Newberry Library has announced the following awards: a short-term fellowship to

John Douglas Gray (University of Colorado, Boulder) for "The *Ars Perfecta*: Transcription, Translation, and Historical Context"; and a Weiss/Brown Publication Subvention Award to Herbert Kellman (University of Illinois, Urbana-Champaign) for "Printed Anthologies of Music, 1500-1550."

The American Academy of Arts and Sciences has announced the election of new fellows Frank D'Accone (University of California, Los Angeles), Ellen Harris (Massachusetts Institute of Technology), and Leonard Ratner (Stanford University).

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 communicating with President-elect Ruth A. Solie (<rsolie@sophia.smith.edu>) or Margaret Murata (<mkmurata@uci.edu>).

The Noah Greenberg Award

The Noah Greenberg Award was established by the Trustees of the New York Pro Musica Antiqua in memory of their founder and first director. The award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing and fostering outstanding contributions to historically aware performance and to the study of historical performance practices. The Award may subsidize the publication costs of articles, monographs, or editions, as well as public performance, recordings, or other projects. Scholars, professional performers, university and college performing ensembles, and others involved in historical performance projects are urged to apply.

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

The Noah Greenberg Award Committee invites applications for the award, which must be submitted by **1 March 1999**. The application must consist of a description of the project, a detailed budget, and supporting materials such as articles or tapes of performances that are relevant to the project. All application materials must be sent in triplicate to the Chair of the Noah Greenberg Award Committee: Prof. Vern Sutton, School of Music, University of Minnesota, 2106 Fourth Street South, Minneapolis, MN 55455. For further information and guidance on eligibility, contact the Chair by e-mail (<sutto001@tc.umn.edu>) or telephone (612/624-5093).



Emanuele Senici
Honorary AMS 50 Fellow



Rose M. Theresa
AMS 50 Fellow

Competitions

The Kurt Weill Foundation for Music, AMS, American Society for Theatre Research, and Modern Language Association welcome nominations of works first published in 1997 or 1998 for the 1999 **Kurt Weill Prizes** for distinguished scholarship in twentieth-century musical theater, including opera. Two prizes will be awarded: the author of the winning "book" entry will receive \$2500, and the author of the winning "article" \$500. Media may include not only print (book, major scholarly article, chapter, or essay; critical edition), but also audio- or video-recording, multi-media projects, and on-line publications, provided there is a tangible scholarly component. Works addressing the American musical theater are particularly encouraged. Authors of nominated works need not be members of the sponsoring organizations, and there are no citizenship or language restrictions. Nominations are solicited from individuals, publishers, and institutions; self-nominations are also encouraged. The address of the author and five copies of the nominated work must be submitted before 30 April 1999 to the Kurt Weill Foundation for Music, 7 East 20th Street., 3rd Floor, New York, NY 10003. For further information: Joanna Lee at the Foundation, 212/505-5240; fax 212/353-9663; <jlee@kwf.org>; <<http://www.kwf.org>>.

The Latin American Center for Graduate Studies in Music (LAMC) of the Benjamin T. Rome School of Music at The Catholic University of America, Washington, DC, and the

Inter-American Music Council (CIDEM), together with Inter-American Music Friends (IAMF), announce a competition for **The Robert Stevenson Prize for Research in Latin American Music** for works published during 1996 or 1997. The first prize consists of a Certificate of Merit and a monetary award in the amount of \$7,000. Entries must be submitted between 1 September and 31 October 1998. Complete information may be obtained from the Latin American Center for Graduate Studies in Music: 202/319-5835; fax 202/319-6280; <cua-lamc@cua.edu>; <<http://www.acad.cua.edu/musu/lamc/lamc.htm>>.

The Stefan & Wanda Wilk Prizes for Research in Polish Music, sponsored by the Polish Music Reference Center (PMRC) and the School of Music of the University of Southern California, are intended to stimulate research on Polish music in academic circles outside of Poland. The prizes, open to all scholars outside Poland, are awarded to authors of the best papers reflecting original research on some aspect of Polish music, preferably on a less investigated topic or composer. Prizes are \$500 for the winning essay by a student and \$1000 for that by a senior scholar. Papers should be between 20 and 40 pages, double-spaced; they will be published in *Polish Music Journal*, a new electronic publication at the website of the Polish Music Reference Center. Works that have been published elsewhere will not be accepted. For more information: M. A. Harley, Director, Polish Music Reference

Center, School of Music, University of Southern California, 840 West 34th St., Los Angeles CA 90089-0951; 213/740-9369; fax 213/740-3217; <polmusic@usc.edu>; <http://www.usc.edu/go/polish_music>.

The **International Machaut Society** announces the creation of The Sarah Jane Williams Award to honor the Society's founder and first president. This award, carrying a prize of \$250, will be given annually to promote the study, criticism, performance, research, and exchange of ideas related to all aspects of the works of Guillaume de Machaut. Fields of inquiry include (but are not limited to) literary history and criticism, musicology, the performing arts, art history, and codicology. Projects centered on the study and performance of the works of other poets and composers or on other performance or manuscript traditions will also be considered, insofar as they contribute significantly to the study of the background, context, or influence of the works of Machaut. Applications in triplicate, including a one-page description of the proposed project, a curriculum vitae, and the name and contact information of one recommender, should be sent by 1 February 1999 to Jean Harden, Secretary-Treasurer, International Machaut Society, Libraries, P.O. Box 305190, University of North Texas, Denton, TX 76203-5190.

The **Sonneck Society for American Music Dissertation Prize** will be awarded to a dissertation completed between 1 July 1997 and 31 December 1998 on any topic relating to American music. American music is interpreted in all its historical and contemporary styles and contexts, including but not limited to art and popular musics, the musics of ethnic groups and minorities, and the full range of activities associated with music. "America" is understood here to embrace North America (Canada, the United States, and Mexico), including Central America and the Caribbean, and aspects of its cultures elsewhere in the world. For more information: Ralph P. Locke (Chair, Dissertation Prize Committee), Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604; 716/274-1455; <rlph@uhura.cc.rochester.edu>.

AMS ANNUAL MEETING

Boston

29 October – 1 November 1998

Preliminary Program

WEDNESDAY 28 October

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

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

THURSDAY 29 October

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

9:00–5:00 **Registration**

12:00–6:00 **Job Interviews**

12:45–1:45 **“Lieder aus der Münchener Schule”**
Valerie Errante, soprano, and Robert Wason, piano
(Eastman School of Music)
(Sponsored by the AMS Performance Committee)

1:00–8:00 **Exhibits**

THURSDAY AFTERNOON SESSIONS

2:00–5:00

Liturgical Traditions

Thomas Kelly (Harvard University), Chair

Daniel S. Katz (Hamburg), “Biblical Cantillation and Synagogue Chant: A Review of the Earliest Sources”

Gregory Myers (Burnaby, BC), “The Ceremonial Book of Novgorod’s St. Sophia Cathedral as Slavo-Byzantine Musical Source”

Lori Kruckenberg (University of Iowa), “Early Sequence Traditions and the Definition of Genre”

James I. Armstrong, Jr. (The College of William and Mary), “The Litany of Loreto, Devotional Worship, and Patronage in Austria and Hungary (1627–1805): A Documentary Study”

Nineteenth-Century Topics

Leon Plantinga (Yale University), Chair

Jonathan Bellman (University of Northern Colorado), “Chopin and His Imitators: Notated Emulations of the ‘True Style’ of Performance”

Donna M. Di Grazia (Pomona College), “Rejected Traditions: Ensemble Placement in Nineteenth-Century Paris”

Greg Vitercik (Middlebury College), “The Feuerbach Endings”

Michael V. Pisani (Vassar College), “What Are All Those Musicians Doing in the Pit?: Music for *The Duke’s Motto*, a British-American Melodrama (1863)”

Schoenberg

Mark DeVoto (Tufts University), Chair

Robert R. Holzer (Yale University), “‘Is Sentimentality Experiencing a New Birth?’: Schoenberg and the Aesthetics of *Pierrot Lunaire*”

Gregory S. Dubinsky (University of California, Berkeley), “A Proposed Model for the Dissemination of the Twelve-Tone Idea, 1916–1925”

Joseph Auner (State University of New York, Stony Brook), “Schoenberg and his Public in 1930: The Six Pieces for Male Chorus, Op. 35”

Camille Crittenden (Arnold Schoenberg Institute, Los Angeles), “Textual Sources for *A Survivor from Warsaw*”

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Fifteenth-Century Topics

David Fallows (University of Manchester), Chair

Wolfgang Freis (University of Chicago), “Ramos, the Putative Revolutionary, or, Music Theory for the Moderately Educated Performer”

Thomas Schmidt-Beste (Heidelberger Akademie der Wissenschaften), “Verse Meter, Word Accent, and Rhythm in the Polyphonic Hymn of the Fifteenth Century”

Session Respondent: Leofranc Holford-Stevens (Oxford, England)

The Politics of Music Education

Lloyd Whitesell (State University of New York, Stony Brook), Chair

Charles E. McGuire (Harvard University), “Temperance, Tonic Sol-Fa, and Elgar’s *Dream of Gerontius*”

Philip Brett (University of California, Riverside), “Musicology, Sexology, and the Cultural Politics of Edward J. Dent (1876–1957)”

3:30–5:00

Seventeenth-Century Counterpoint

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

Vivian S. Ramalingam (University of Minnesota), “Artusi’s Rage: Fear and Loathing in the *prima pratica*”

Stephen M. Buhler (University of Nebraska, Lincoln), “Counterpoint and Controversy: Milton, Music, and the Psalms”

Latin America

Gary Tomlinson (University of Pennsylvania), Chair

Grayson Wagstaff (University of Alabama), “Music for the Virgin of Guadalupe in Early Colonial Mexico and the Power of the Image”

Christina Magaldi (Towson University), “The Local and the Global in Nineteenth-Century Rio de Janeiro: Operettas, Parodies, Reviews, and the Politics of Representation in a New World Capital”

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

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

5:30–7:00 **No-Host Reception**

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

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

7:00–10:00 **Committee on the Status of Women, Open Meeting**
“‘They Won’t Let You Do That’: Women, Minorities and Professional Choice in Teaching and Writing”
Chair and Moderator: Linda Austern (The Folger Shakespeare Library)

THURSDAY EVENING SESSIONS

8:00–11:00

Study Session: The Dialectics of Virtuosity

Richard Leppert (University of Minnesota), Chair
James Deaville (McMaster University)
Lawrence Kramer (Fordham University)
Susan McClary (University of California, Los Angeles)
Robert Walser (University of California, Los Angeles)

Study Session (Historic Brass Society): Brass at the Periphery: Brass Instruments on the Borders of the Western Art Music Tradition

Jeffrey Nussbaum (President, Historic Brass Society), Chair
Stewart Carter (Wake Forest University)
Trevor Herbert (Open University, UK)
Kenneth Kreitner (University of Memphis)
Keith Polk (University of New Hampshire)

Panel Session: Manuscripts and Editions: New Solutions through Image Processing

Eleanor Selfridge-Field (Stanford University), Chair
Philip Brett (University of California, Riverside)
Dexter Edge (Louisiana State University)
William Koseluk (University of California, Santa Barbara)
Patricia Hall (University of California, Santa Barbara)
John Howard (Harvard University)
Alejandro Planchart (University of California, Santa Barbara)
Jeremy Smith (State University of New York, Fredonia)

8:00–9:00 **AMS Committee on Career-Related Issues, Session I: Preparing for the Twenty-First Century**
Roberta Marvin (University of Iowa), Moderator

8:00 **Symphonies da Camera: Opera and Orchestra in the Parlor:** Transcriptions by J. N. Hummel and J. P. Salomon of Symphonies and Overtures by Beethoven, Haydn, and Weber
Mark Kroll, fortepiano; Carol Lieberman, classical violin; John Solum, classical flute; Joel Cohen, classical cello
Boston University, Marsh Chapel (admission: \$10; \$5 for students, AMS members, & senior citizens)

8:00 **New England Conservatory Symphony**
Richard Hoenich, conductor; Fenwick Smith, flute soloist
Jordan Hall, New England Conservatory of Music (free admission)
NEC President’s Reception to follow

9:30–11:00 **AMS Student Reception**

FRIDAY 30 October

7:00–9:00 **AMS Committee on Career-Related Issues, Annual Breakfast Meeting**

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

7:30–9:00 **AMS 50 Dissertation Fellowship Committee Meeting**

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

7:30–9:00 **American Bach Society Program Committee Meeting**

7:30–9:00 **Student Representatives to AMS Council, Breakfast Meeting**

7:30–9:00 **AMS Committee on the History of the Society, Breakfast Meeting**

8:00–9:00 **AMS Chapter Officers, Breakfast Meeting**

8:00–9:30 **Early Music America Publications Committee Meeting**

8:00–5:00 **Job Interviews**

8:30–5:00 **Registration**

8:30–6:00 **Exhibits**

10:30/11:30/12:30

Tours of Musical Instrument Collection, Museum of Fine Arts, hosted by Darcy Kuronen (preregistration required; numbers limited)

FRIDAY MORNING SESSIONS

9:00–12:00

Twentieth-Century Aesthetics

Rose Rosengard Subotnik (Brown University), Chair
Sharon Mirchandani (Westminster Choir College, Rider University), “Ruth Crawford’s Image of the East and Her *Three Chants for Women’s Chorus*”
Gregory Reish (University of Georgia), “*Nada-Brahman*: Giacinto Scelsi and the Aesthetic of Sacred Sound”
Friedemann Sallis (Université de Moncton), “Fragmentary Form in the Music of György Kurtág und Umberto Eco’s Aesthetics of Chaosmos”
Leonora Saavedra (Centro Nacional de las Artes), “Carlos Chávez and the USA: The Construction of a Strategic Otherness”

Appropriations of the Folk

Bruno Nettl (University of Illinois, Urbana-Champaign), Chair
Deborah Lawrence (University of Chicago), “Spain’s ‘Conde Claros’ Pieces: From Popular Song to Harmonic Formula”
Barbara Milewski (Princeton University), “Chopin and Folk Music? The Plausibility of the Hypothesis”
Michael Christoforidis (University of Melbourne), “Folksong and Flamenco through to Polyphony and Plainchant: The Transformation of Manuel de Falla’s Musical Nationalism in the 1920s”
David E. Schneider (Amherst College), “Peasant Music or ‘Gypsy Music’? The Implications of the Dúvô Accompaniment for Bartók’s Polemics”

Cage/Minimalism as History

David Patterson (University of Illinois, Urbana-Champaign), Chair
Leta E. Miller (University of California, Santa Cruz), “John Cage in Seattle: Cultural Intersections”
David Nicholls (The College of William and Mary), “Cage and the Ultra-Modernists”

Robert Fink (Eastman School of Music), "Minimalism as Cultural Practice"

Kyle Gann (Bard College), "Toward a New Classic Phase: Minimalism's Aftermath"

Film, Patents, and Copyright

Wayne Shirley (Library of Congress), Chair

Brian Currid (University of Chicago), "'A Song Goes 'Round the World': The German *Schlager* as an Organ of Experience"

Stephan Prock (University of Virginia), "Voice-Over/Voice Under, or, The Not-So-Silent Star of Billy Wilder's *Sunset Boulevard*"

Albert Cohen (Stanford University), "A Trove of Hidden Secrets: Music in the *plis cachetés* at the French Scientific Academy"

Catrina Flint de Médicis (McGill University), "Property vs. Privilege: Igor Stravinsky, Neoclassicism, and French Copyright Law"

Bach, Mozart, and Affekt

Robert Marshall (Brandeis University), Chair

Mary J. Greer (Columbia University), "The Identities of the Triumvirate in BWV 38/5 Revealed: The Influence of Luther's Biblical Exegesis on Bach's Compositional Choices in a Sacred Terzet"

David Schulenberg (University of North Carolina, Chapel Hill), "Genre and Invention in Early Eighteenth-Century Instrumental Music: Sonatas and Concertos from the Bach Circle"

Robert M. Cammarota (New York), "On the Performance of 'Quia respexit . . . omnes generationes' from J. S. Bach's *Magnificat*"

Laurel E. Zeiss (University of North Carolina, Chapel Hill), "'The Orchestra Speaks for Him': The Instrumental Music in Mozart's Accompanied Recitatives"

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

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

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

12:00-2:00 **Cambridge Opera Journal, Editor & Associate Editors Meeting**

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

12:15-1:15 **Yamaha Demonstration**

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

12:45-1:45 **"William McGibbon and Niel Gow: Reflections of Tradition and Taste in Eighteenth-Century Lowland Scotland"**

Barbara Downie, violin, and Phillip Klockner, harpsichord (Rice University)
(Sponsored by the AMS Performance Committee)

12:45-2:00 **AMS Gay and Lesbian Study Group, Program**
Ellen T. Harris (Massachusetts Institute of Technology), "Handel as Orpheus II: The Cultural Context of a Literary Reading"

1:00-2:00 **Doctoral Dissertations in Musicology, Staff Meeting**

1:00-2:00 **AMS Committee on Career-Related Issues Mentoring Kickoff**

Sandra Barnes (University of Cincinnati) and James Zychowicz (Madison, WI), Organizers

1:00/2:00/3:00/4:00

Tours of Yellow Room, Isabella Stewart Gardner Museum, hosted by Ralph Locke (preregistration required; numbers limited)

1:30 **Boston Symphony Orchestra**, Symphony Hall

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

FRIDAY AFTERNOON SESSIONS

2:00-5:00

After Hanslick: The Problem of Musical Meaning in German Musicology ca. 1900-1930

Glenn Stanley (University of Connecticut), Chair

Glenn Stanley (University of Connecticut), "Arnold Schering's Theory of Musical Symbolism"

Albrecht Riethmüller (Freie Universität Berlin), "The Tempest Sonata Controversy: Paul Bekker, August Halm, and Arnold Schering"

Hans-Joachim Hinrichsen (Freie Universität Berlin), "*Bedeutung* ('Meaning') and *Inhalt* ('Content') in the Music Aesthetics of August Halm"

Chien-Chang Yang (University of Chicago), "Disciplining Music: Hugo Riemann's Musical Aesthetics and Nineteenth-Century German Psychology"

African American Music

Ingrid Monson (Washington University), Chair

Zbigniew Granat (Massachusetts College of Liberal Arts), "The Musical Work in Jazz: Bill Evans's Formal Concept of 'Nardis'"

Elliott S. Hurwitt (Graduate Center, City University of New York), "The Fall of Pace and Handy, 1920-1924"

Christopher Smith (Indiana University), "Whose 'Blues in the Mississippi Night'? Frame Management and the Context of the Blues"

Catherine Parsons Smith (University of Nevada), "Of Scherzos and Tricksters: A Narrative for the Scherzo of William Grant Still's *Afro-American Symphony*"

Baroque Opera

Robert Shay (Lyon College), Chair

James Leve (Yale University), "Comic Opera in Seventeenth-Century Florence: From the Academy to the European State"

Wendy Heller (Princeton University), "Reforming Achilles: Gender, Opera Seria, and the Rhetoric of the Enlightened Hero"

Andrew R. Walkling (University of Oregon), "*Psyche* and the Origins of English Opera"

Kathryn Lowerre (University of Michigan, Ann Arbor), "Dramatick Opera and the 1698 Debate over Theatrical Reform"

Conductus and Motet

Craig Wright (Yale University), Chair

Thomas B. Payne (Columbia University), "*Aurelianus Civitas*: A *Conductus* and Student Unrest in Medieval France"

Mark Everist (University of Southampton), "Drying Rachel's Tears: The *Conductus* as Mixed Form"

Alice V. Clark (Pennsylvania State University), "Making and Breaking Patterns in Machaut's Motets"

David M. Kidger (Harvard University), "Motet-Cycle or *motetti missales*: A Reappraisal of Josquin Desprez's *Vultum tuum deprecabuntur*"

Sketches

Lewis Lockwood (Harvard University), Chair

Jenny Kallick (Amherst College), "'The Spirit of the Development': Development and Coda Sketches for the First Movement of Beethoven's Symphony no. 9, op. 125"

Susan Sharkey (Manchester University), "Unravel the Riddles of the Ring: Return to the Manuscripts!"

John R. Palmer (University of California, Davis), "The Compositional Genesis of the Scherzo of Mahler's Second Symphony"
Marilyn L. McCoy (Arnold Schoenberg Institute, Los Angeles), "The Sketches for Gustav Mahler's 'O Mensch! Gib Acht': Temporality Unbound"

- 5:00-6:00 **AMS Committee on Career-Related Issues, Session II: Musicology and Liberal Learning: Teaching Careers at Liberal Arts Colleges**
Leslie Ellen Brown (Alma College), Moderator
- 5:00-7:00 **JAMS Editorial Board Meeting**
- 7:30-9:30 **AMS Outreach Committee, Open Meeting/ Panel Discussion**

FRIDAY EVENING SESSIONS

8:00-11:00

Sondheim

Alejandro Planchart (University of California, Santa Barbara), Chair
Kim H. Kowalke (University of Rochester), "I Hate Brecht!: *Love Life*, Sondheim, and the Concept Musical"
John Andrew Johnson (Syracuse University), "Sondheim's *Assassins* (1991) as Show and Symbol"
Heidi Owen (Eastman School of Music), "'Tell Him What I See': Perspective and Voice in *Pacific Overtures*"
Steve Swayne (University of California, Berkeley), "*A Little Night Music* and the Myth of the Waltz Musical"

Session Respondent: Stephen Banfield (University of Birmingham)

Study Session (International Hispanic Study Group): The Idea of Nationalism in Musicological Discourse: Its Impact on Iberian and Latin-American Music History

Emilio Ros-Fábregas (Boston University), Chair
Juan José Carreras (Universidad de Zaragoza)
Emilio Casares (Universidad Complutense de Madrid)
Walter Aaron Clark (University of Kansas)
Malena Kuss (University of North Texas)
Cristina Magaldi (University of California, Los Angeles)

8:00 **Boston Baroque presents *Der Stein der Weisen***
Jordan Hall, New England Conservatory of Music
(Pre-concert lecture by David Buch at 6:30)

SATURDAY 31 October

- 7:30-9:00 **Early Music America Higher Education Committee Meeting**
- 7:30-9:30 **AMS Committee on Cultural Diversity, Breakfast Meeting**
- 7:30-9:00 **AMS Committee on the Status of Women, Breakfast Meeting**
- 7:30-9:30 **AMS Council Committee on Outreach, Breakfast Meeting**
- 7:30-9:30 **AMS Performance Committee, Breakfast Meeting**
- 7:30-9:00 **Recent Researches General Editors Meeting**
- 7:30-9:30 **AMS Publications Committee, Breakfast Meeting**
- 7:30-9:30 **Journal of Musicological Research Board Meeting**
- 8:00-9:00 **Beethoven Forum, Editorial Board Breakfast Meeting**
- 8:00-5:00 **Job Interviews**
- 8:30-5:00 **Registration**
- 8:30-6:00 **Exhibits**

SATURDAY MORNING SESSIONS

9:00-12:00

Sixteenth-Century Theory and Practice

Herbert Kellman (University of Illinois, Urbana-Champaign), Chair
Rachelle Taylor (McGill University), "Peter Philips and the Secret Service: The Composer's Arrest and Imprisonment of 1593 Re-examined"
Alan A. Lühring (University of Colorado, Boulder), "Dalla Casa's *Madrigali da cantar*: Anacrusic Ornamentation of Poetry"
Elizabeth Crownfield (New York University), "'Some Formalitie or Meaning in Your Waie': Thomas Morley's Account of Musical Coherence, 1597"
Russell E. Murray, Jr. (University of Delaware), "Toward a Stylistic Definition of 'Counterpoint' in the Late Renaissance"

Women, Agency (and French Opera)

M. Elizabeth C. Bartlet (Duke University), Chair
Birgit Lodes (Universität München), "Women Take the Bow: Gendered Cello Music in the Nineteenth Century"
Robert M. Adelson and Jacqueline Letzter (University of Utah), "French Revolutionary Opera by Women"
Charles Dill (University of Wisconsin, Madison), "Pélissier, Prurience, and the Ideology of Opera"
Mary Jean Speare (Washington University), "The Gypsy before *Carmen*: Galli-Marié and French *Opéra comique*"

Late-Medieval Theory

Thomas Mathiesen (Indiana University), Chair
Stefano Mengozzi (University of Chicago), "The Ciconian Hexachord"
Eleonora M. Beck (Lewis and Clark College), Aristotle and the *Pomerium* of Marchetto of Padua"
Mariamichela Russo (Pisa), "*Musica Ficta* in Thirteenth-Century Hexachordal Theory"
Peter Urquhart (University of New Hampshire), "Contra 'mi contra fa': Challenging the Harmonic 'Rule of Musica Ficta'"
Session Respondent: Margaret Bent (All Souls College, Oxford)

Mozart Discoveries

Christoph Wolff (Harvard University), Chair
Neal Zaslaw (Cornell University), "The Non-Canonic Status of Mozart's Canons"
Daniel R. Melamed (Yale University), "Source Evidence on the Genesis of *Die Entführung aus dem Serail*"
David J. Buch (University of Northern Iowa), "*Der Stein der Weisen*, Mozart, and Emanuel Schikaneder's Fairy-Tale Singspiels"
Dexter Edge (Louisiana State University), "The Copy Shop of the Theater auf der Wieden and the Mozart Attributions in the Hamburg Score of *Der Stein der Weisen*"

SATURDAY MORNING SHORT SESSIONS

9:00-10:30

Opera and the Piano

Jeffrey Kallberg (University of Pennsylvania), Chair
David Kasunic (Princeton University), "Chopin and Meyerbeer's *Robert le diable*"
Isabelle Bélanche-Zank (University of Illinois, Urbana-Champaign), "Dramatic Procedure in Thalberg's Opera Fantasies"

10:30–12:00

Americans in Post-War Germany

Stephen Hefling (Case Western Reserve University), Chair

Peter Bloom (Smith College), “History, Memory, and the Oboe Concerto of Richard Strauss”

Respondent: Bryan Gilliam (Duke University)

Amy C. Beal (University of Michigan), “Negotiating Cultural Allies: American Music in Darmstadt, 1946–1956”

Respondent Anne C. Shreffler (University of Basel)

12:00–2:00 **American Bach Society Advisory Board, Luncheon Meeting**

12:00–2:00 **Seven Springs Consortium**

Janet L. Johnson (University of Southern California), Organizer

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

12:00–1:30 **AMS Committee on Career-Related Issues, Session III: Open Forum on Interviewing: Issues for Future Study**

Barbara Coeyman (Austin, Texas), Organizer

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

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

12:15–1:45 **AMS Council Meeting**

12:45–1:45 **“Music for the End of the Century: Works for Piano Solo by Women Composers”**

Lora Deahl, piano (Texas Tech University)

(Sponsored by the AMS Performance Committee)

1:00/3:00 **Tours of Musical Boston**, hosted by Laurie Blunsom, Steven Ledbetter, and Katrina DeBonville (preregistration required; numbers limited)

SATURDAY AFTERNOON SESSIONS

2:00–5:00

Chapels in the Seicento

Jeffrey Kurtzman (Washington University), Chair

Edmond Strainchamps (State University of New York, Buffalo), “Marco da Gagliano in 1608: Choices, Decisions, and Consequences”

Respondent: Susan Parisi (Urbana, IL)

Noel O’Regan (University of Edinburgh), “Asprilio Pacelli, Lodovico Viadana, and the Origins of the Roman *Concerto Ecclesiastico*”

Respondent: Robert Holzer (Yale University)

Mary E. Frandsen (University of Notre Dame), “The Roman Solo Motet and the Transformation of the Sacred Concerto in Germany”

Respondent: Paul Walker (University of Virginia)

Kimberlyn Montford (Rutgers University), “*L’Anno Santo* and Female Monastic Churches: The Politics, Business, and Music of the Holy Year in Rome (1675)”

Respondent: Robert Kendrick (University of Chicago)

Memory and Schubert’s Instrumental Music

Walter Frisch (Columbia University), Chair

Beate Perrey (Christ’s College, Cambridge), “The Inner Voice of Absence: Schubert’s D-Minor Quartet and the Lied ‘Der Tod und das Mädchen’”

Walter Frisch (Columbia University), “‘You Must Remember This’: Memory and Structure in Schubert’s G-Major Quartet, D. 887”

John Daverio (Boston University), “‘One More Beautiful Memory of Schubert’: Schumann’s Critique of the Imromptus, D. 935”

John M. Gingerich (Wesleyan University), “Remembrance and Consciousness in Schubert’s C-Major String Quintet”

Race, Ethnicity, and Popular Music

Don M. Randel (Cornell University), Chair

Renee Norris (University of Maryland, College Park), “‘Black Opera’: The Antebellum Blackface Minstrel Show and European Opera”

Lisa Barg (State University of New York, Stony Brook), “Black Voices/White Sounds: Race and Representation in Virgil Thomson’s *Four Saints in Three Acts*”

Albin Zak (University of Michigan), “From Reproduction to Composition: Sound Recording and the Invention of Rock and Roll”

George Torres (Cornell University), “Strictly Ballroom? The Use of Rumba, Bolero, and Cha Cha Chá in Rock ‘n’ Roll to 1963”

Texts, Intertexts, and “Readers” in the Fourteenth Century

Margaret Bent (All Souls College, Oxford), Chair

Anne Hallmark (New England Conservatory), “Song and Intertextuality: Implications of a Medieval Voice”

Anne W. Robertson (University of Chicago), “Machaut’s Early Motets and the Medieval Mystical Tradition”

Yolanda Plumley (University College, Cork), “Lyrics for Reading and Lyrics for Singing: The Relationship between the Chanson and Poetry Repertories in the Late Fourteenth Century”

Antonella Puca (New York University), “Biblical Chant and Exegesis in Fauvel’s Motet ‘Aman Novi/Heu Fortuna Subdola/Heu Me’”

Session Respondent: Kevin Brownlee (University of Pennsylvania)

Wagner’s Shadow

Thomas S. Grey (Stanford University), Chair

Vera Micznik (University of British Columbia), “Liszt’s *An die Künstler*: Music, Text, and the Ideology of *Zukunftsmusik*”

Anya Suschitzky (University of California, Berkeley), “Vincent d’Indy and the Messianic Promise”

David Code (University of California, Berkeley), “Hearing Debussy’s Reading of Mallarmé: Recovery and Loss of Romantic Address in the *Prélude à l’après-midi d’un faune*”

Morten Kristiansen (Yale University), “Richard Strauss and ‘the End of Music’: *Feuersnot*, Metaphysics, and the Legacy of Wagner”

5:30–7:00 **AMS Business Meeting**

7:30–10:00 **Sonneck Society Board of Directors Meeting**

SATURDAY EVENING SESSIONS

8:00–11:00

Shostakovich and Testimony

Anne Shreffler (University of Basel), Chair

Timothy L. Jackson (University of North Texas), “*Khovanshchina* and *Babi Yar*: Mussorgsky, Shostakovich, and the Jews”

Allan B. Ho (Southern Illinois University, Edwardsville), “The ‘Testimony Affair’: An Answer to the Critics

Dmitry Feofanov (Naperville, IL), “Shostakovich the Anti-Communist: Confirming *Testimony*”

Study Session: German Galliard Songs: Some Performance Considerations

Dianne McMullen (Union College), Chair

Ken Pierce (Cambridge, MA)

Panel: Musical Genre and Space

Adam Krims (University of Alberta), Chair
Henry Klumpenhouwer (University of Alberta)
Mitchell Morris (University of Alberta)
Tamara Schwartzentruber (University of Alberta)
Cathy Den Tandt (University of Alberta)

8:00 **Boston Symphony Orchestra, Symphony Hall**
8:00 **Boston Early Music Festival presents Jordi Savall with Hesperion XX**
9:30-12:30 **Annual Ball**
10:00 **AMS Gay and Lesbian Study Group Party**

SUNDAY 1 November

7:30-9:30 **AMS Joint Meeting of 1997 and 1998 Local Arrangements Committees**
7:30-9:00 **AMS Board of Directors Meeting**
8:00-12:00 **Job Interviews**
8:30-12:00 **Exhibits**
9:00-12:30 **American Musical Instrument Society Board of Governors Meeting**

SUNDAY MORNING SESSIONS

9:00-12:00

Music and Ideological Inscriptions in Nineteenth- and Twentieth-Century Europe

Annegret Fauser (City University, London), Chair
Michael P. Steinberg (Cornell University), "The Requiem Mass and Modern National Memory"
Jane F. Fulcher (Indiana University), "Both Right and Left: Ideological Inscriptions in French Inter-War Neoclassicism"
Daria A. Depa (Indiana University), "Re-appropriating Wagner for the Weimar Republic: From Socialist to Fascist"
Pamela M. Potter (University of Wisconsin), "The Politicization of Handel's Oratorios in Twentieth-Century Germany"

Representations of Nation

Michael Beckerman (University of California, Santa Barbara), Chair
Graham Wood (University of Minnesota), "Reviewing *Oklahoma!*: Musicals, Modernity, and National Consciousness"
W. Anthony Sheppard (Williams College), "Singing Sayonara: Musical Representations of Japan in 1950s Hollywood Film"
Maria Chow (University of Chicago), "Representations of 'Nation': A Case Study Based on Four Early Chinese National Anthems"
Jean Marie Hoover (Indiana University), "Constructing Ireland: Culture and Politics in Stanford's *Shamus O'Brien*"

Verdi

James Hepokoski (University of Minnesota), Chair
David Rosen (Cornell University), "A Tale of Five Cities: The Peregrinations of Verdi's and Somma's *Gustavo III*"
Gloria Staffieri (University of Rome), "Verdi and the Pergola's 'European' Scene: From *Roberto il diavolo* (1840) to *Macbeth* (1847)"
Jonathan Cheskin (University of Chicago), "Verdi's *I Lombardi alla prima crociata* as Catholic-Liberal Romantic Opera"
Elizabeth Hudson (University of Virginia), "Toscanini and a Twentieth-Century Aesthetic of Opera Performance"

Writers and Composers

Ian Bent (Columbia University), Chair

I: Stendhal and Rossini

Janet Johnson (University of Southern California), "Stendhal, Rossini, and the Parisian *Homme de Lettres*: An 'École des Journalistes'"
Benjamin Walton (University of California, Berkeley), "Deciphering Hyperbole: Stendhal and *Tancredi*"

II: Jean Paul and Schumann

Erika Reiman (University of Toronto), "*Vollglück in der Beschränkung*/Happiness within Limits: Schumann's and Jean Paul's Idyllic Vision"
Eric Jensen (Worthington, OH), "Explicating Jean Paul: Robert Schumann's Program for *Papillons*, Op. 2"

SUNDAY MORNING SHORT SESSIONS

9:00-10:30

Revisiting Ancient and Medieval Sources

Thomas H. Connolly (University of Pennsylvania), Chair
Alexander Lingas (University of Oxford), "H. J. W. Tillyard's Study of Byzantine Chant and the Politics of the Modern Greek Identity"
Emma Dillon (Christ Church, Oxford), "*Fauvel* in the Nineteenth Century"

10:30-12:00

Stravinsky

Elliott Antokoletz (University of Texas, Austin), Chair
Simon Morrison (Princeton University), "*Petrushka's* End"
Maureen A. Carr (Pennsylvania State University), "The Two Worlds of Stravinsky's *Orpheus*"
Session Respondent: Robert Katz (University of Texas, Austin)

3:00

Boston Baroque presents *Der Stein der Weisen*
Jordan Hall, New England Conservatory of Music
(Preconcert lecture by David Buch at 1:30)

Career Sessions at the Boston Meeting

The AMS Committee on Career-Related Issues is pleased to announce the following sessions, which will occur during the Boston meeting. Please consult the program for locations of these sessions and encourage your friends and colleagues to attend.

Session I. Careers in Musicology: Preparing for the Twenty-First Century.

Thursday evening, 8:00–9:30 p.m. Participants include Victoria Cooper, Cambridge University Press; Mary Hunter, Bowdoin College; Jennifer Jackson, graduate student, University of Iowa; Jann Pasler, University of California, San Diego; Colleen Reardon, State University of New York, Binghamton; and Douglass Seaton, Florida State University, President of CMS. Moderator: Roberta Marvin, University of Iowa.

Increasing numbers of individuals trained in musicology are either by choice or by necessity seeking employment outside the academy. Many of these pursuits require training beyond the traditional skills which accompany the graduate degree in musicology and involve business administration, public relations, and other fields. In addition, current positions in the academy often include responsibilities outside one's area of expertise, such as work in other historic eras, ethnomusicology, and administration.

This session will focus on the challenges that the changing profile of the discipline poses to those involved with graduate programs and to students in those programs. The panelists will include individuals from inside and outside the academy; they will discuss, among other things, the following topics: the kinds of training necessary for careers outside the academy; ways to prepare students for the diverse demands of the profession; possible ways to adjust degree requirements to accommodate the changing job market; and ways to balance both new and traditional approaches to musicology.

Session II. Musicology and Liberal Learning: Teaching Careers at Liberal Arts Colleges.

Friday, 5:00–6:00 p.m. Participants: J. Michele Edwards, Macalester College; William Gudger, College of Charleston; Steven Saunders, Colby College; Ruth A. Solie, Smith College. Moderator: Leslie Ellen Brown, Alma College.

Many musicologists are employed at four-year institutions that emphasize undergraduate education and promote the values of liberal learning. Teaching at liberal arts colleges frequently provides many opportunities for individuals with doctorates in musicology to develop effective and rewarding careers in academe. Nonetheless, recent PhDs would benefit from a clearer understanding of the career possibilities which are unique to this environment.

This panel will address topics such as types of teaching assignments, the importance of scholarship, service, and other non-teaching expectations, and applying for positions. The members of the panel represent varying types of liberal arts colleges—single sex, private coeducational, and public institutions. Following commentary by panel members, the audience will be invited to participate in the discussion.

Session III. Open Forum on Interviewing: Issues for Future Study.

Saturday, 12:00 to 1:30 p.m. Moderator: Barbara Coeyman, University of Texas, Austin.

As we prepare for future sessions on innovative approaches to interviewing, we would like to discuss the issues involved from the perspective of both the interviewer and the interviewee. The format of this session will be largely questions and dialogue from the audience, with the goal of collecting information to serve as a basis for a more specific project or product such as a videotape or a guidebook for the next AMS meeting. Topics discussed will include what to expect as interviewer or interviewee, appropriate conduct, how to handle questionable or ambiguous procedures, etc. The discussion will also cover interviewing in publishing, librarianship, administration, the recording industry, and other areas.

Mentoring Kick-Off

The Career Committee will also inaugurate a mentoring program for new and first-time attendees at the national meeting. The Mentoring Kick-Off will take place at 1:00 p.m. on Friday of the Boston meeting. For details, please see the separate announcement below.

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

Call for Mentors and Mentorees

Mentor: "a wise and trusted counselor"

Mentoree [newly invented word]: "a future mentor"

The AMS Committee on Career-Related Issues will inaugurate a mentoring program at the 1998 national meeting in Boston. Through this program we intend to welcome new members and first-time attendees to the AMS, and to provide them with direct connections to long-term members of the Society.

We need mentors who are willing to share their interests and professional experiences with a mentoree at the Boston meeting. Mentors are encouraged to join the mentoree in any or all of the following: review the program and recommend sessions of special interest; attend sessions of mutual interest; visit the exhibits; or meet for a concert or meal.

The Mentoring Program Kick-Off will take place on Friday of the Boston meeting at 1:00 p.m. The location will be announced

in the program. To become a mentor or mentoree, or to ask questions, please contact either James L. Zychowicz, 803 E. Gorham St., Madison, WI 53703 (<JZychowicz@aol.com>) or Sandra Barnes, 2480 Fairview Ave., Apt. 405, Cincinnati, OH 45219 (<barnesd@email.uc.edu>) by 1 September 1998. Please provide your full name, mailing and e-mail addresses, affiliation, research interest(s), and other pertinent or helpful information.

We trust that members of the AMS will recognize the value and the potential of this program. The personal element that mentoring will contribute to the Boston meeting will reflect positively on all of us. On behalf of the Committee on Career-Related Issues, we appreciate your consideration and support, and look forward to seeing you in Boston.

—James L. Zychowicz, Chair
Committee on Career-Related Issues
—Sandra Barnes, Student Representative

New Center for Study of Free-Reed Instruments

The Graduate School and University Center of The City University of New York has established a Center for the Study of Free-Reed Instruments (CSFRI). The Center is devoted to fostering and serving as a resource for scholarly research on all aspects—organology, sociology, repertory, performance practice, etc.—of all free-reed instruments, from the mouth-blown *sheng* family of Southeast Asia and China to the "art music" repertories for the English concertina and accordion to the "squeezebox" as used in myriad folk traditions.

CSFRI will publish the *Annual Free-Reed Journal*, with each issue containing three or four articles, together with reviews and announcements. The inaugural issue, scheduled to appear in fall 1999, will include articles on the early Wheatstone concertina, the nineteenth-century *mélodéon*, the free reeds of Vietnam, and the steel drum—*versus*—harmonium debate in present-day Trinidad, as well as a review essay on recent CDs that feature the accordion in various North American folk traditions.

In addition, CSFRI is in the process of establishing a research archive of primary and secondary materials (music, recordings, books, articles, etc.) pertaining to free-reed instruments, with the aim of making its collection accessible to those interested in the subject. (The Center invites donations of such materials.) From time to time, it will also sponsor concerts and conferences.

CSFRI is housed at the Graduate Center of The City University of New York, where it is part of the Center for Music Research and Documentation. Its Director is Allan W. Atlas. For further information, see the Center's web page: <<http://web.gsuc.cuny.edu/freereed>>.

—Allan W. Atlas

Report from the Executive Director

After a year as Executive Director, I would like to report on some of the activities of the AMS national office. It has been an exciting time of learning for me, and I am optimistic that we will continue to encourage and pursue the broad array of musical research that makes our Society so rich.

Annual meetings. We rely heavily on the generous support of volunteers on respective local arrangements committees for the success of our annual meetings. One of my goals is to centralize the administration of annual meeting activities that remain essentially the same each year. To that end, last August the AMS office received conference registrations for the first time, a move that went satisfactorily and saved the Society a considerable amount of administrative expense. This year, in addition to individual registrations, we moved exhibitors' registrations to Philadelphia; next year, abstract submissions will also flow here, including (for the first time) e-mail and fax submission options for everyone. We will continue to try to provide continuity of service in these and other areas as a means of more efficient and effective use of everyone's time. Plans for Toronto 2000 are well under way, as are our Atlanta 2001 (15-18 November) and Columbus 2002 meetings (the latter jointly with the SMT).

Financial affairs. One of my tasks is to look after the day-to-day fiscal affairs of the Society. In these bull-market days, it has been a pleasure to watch our investment assets grow; the data may be seen in our annual financial statements (see the February *Newsletter* for the most recent; publishing deadlines make preparation of an accurate statement for the August issue impossible). Our general financial situation appears to be healthy at this time, particularly because of the efficiency and outstanding work of the Phoenix and Boston local arrangements committees. As you may have noticed, the *Directory* includes advertising this year; we anticipate that this publication will become self-sustaining in the near future.

Members' support. A high priority of mine is to encourage each member of the AMS to support the activities of the Society through charitable donations. Later this year, you will be receiving a more detailed outline of the ways you may help support AMS 50 fellowships, the Howard Mayer Brown Fellowship, the Minority Travel Fund, and our other charitable funds. In my view, it is important for all members to demonstrate commitment to the profession by investing in its future, and supporting these initiatives at every opportunity. The average donation we receive is about twenty-five dollars, but well over half of the membership does not make a contribution to our charitable funds. Please consider this thoughtfully, make a donation (whether large or small) if at all possible, and send me your

ideas for additional ways we may further the state of musicological research.

Member survey. The Board of Directors has approved in principle the polling of the membership to determine our demographics more precisely. This is a concern not only for us but for the academy as a whole; the ACLS is currently developing means to determine data for the humanities more generally. You may expect to find a survey in your membership renewal mailing towards the end of the year.

National Humanities Alliance. As many know, the NHA invested considerable energy in defending the National Endowment for the Humanities over the past year. I distributed a number of memoranda from NHA Director John Hammer, and appreciate the responses of many members, especially those who took time to follow up with notes to their members of Congress. These days, it is important for us to speak frequently to the larger community about the things we do and the usefulness of the government support we receive, if we are to expect such support to continue. The NHA's efforts were rewarded in that the National Endowment for the Arts was spared the axe, and the National Endowment for the Humanities funding was not cut further. The NHA is in close contact with the NEH on a policy-making level. The NHA web site (<<http://www.nhalliance.org>>) was established in January; it offers quick access to their current activities and includes access to all NHA reports since 1995, as well as a large quantity of documentation regarding the federal government and humanities.

National Endowment for the Humanities. William R. Ferris succeeded Sheldon Hackney as Chairman of the NEH in early 1998, energetically taking up the reins. The establishment of ten regional humanities centers is high on his priority list, with the aim of popularizing humanities disciplines at the local level. Ferris also intends to build broad congressional support for the NEH; to better serve vital interests of members of Congress; and to diversify the revenue resources for the NEH, drawing upon foundation funds to a greater extent. The AMS continues to receive generous funding from the NEH for its "Music of the United States of America" project, under the direction of Richard Crawford and Executive Editor Mark Clague (<<http://www.umich.edu/~musausa>>).

American Council of Learned Societies. John H. D'Arms succeeded Stanley N. Katz as ACLS President in September 1997. He has initiated an endowment development campaign that seeks to raise \$25 million over the next five years, in order to increase ACLS fellowship stipends from \$20,000 to \$30,000 (\$50,000 for senior fellowships) and to raise the total number of fellowships from the current level of fifty-five. This coming academic year (1998-99), sixty fellowships will be awarded, and thirty of the senior stipends will increase to \$30,000 (the

remainder are set at \$20,000). His capital campaign includes working closely with colleges and universities and applying to the Mellon and Ford Foundations for support. Colleges and universities have already made commitments to give \$6 million to the ACLS; the foundations have committed \$9 million thus far. In his remarks at the ACLS annual meeting in May 1998, D'Arms renewed his commitment to its activities as funder of fellowships to humanities scholars; convenor of interdisciplinary initiatives and new scholarly avenues; advocate for the pursuit of our mission as scholars; and collaborator with international scholarly agencies (as well as with K-12 education) to broaden and develop the love of learning. Our own members Ellen Rosand and Christoph Wolff participated in meetings of ACLS members and associates held earlier this year to examine and develop ACLS policy.

The ACLS has published five "occasional papers" since last August, including papers presented at the May 1997 annual meeting by Thomas Bender, Stanley Chodorow, and Pauline Yu (*The Transformation of Humanistic Studies in the Twenty-first Century: Opportunities and Perils*), and reports on *Computing and the Humanities* and *Information Technology in Humanities Scholarship*. Its *American National Biography*, a long-awaited twenty-volume venture, is slated for appearance by the end of the year. Full details are available at the ACLS web site (<<http://www.acls.org>>).

The 1998 annual meeting also included sessions on the Ph.D. community and its changes, Ph.D. careers outside the academy, and humanists on the campus. The Charles Homer Haskins Lecture, delivered by Yi-Fu Tuan (University of Wisconsin, Madison), is scheduled for publication by the end of the year. Less formally, but of no less significance, there was considerable discussion of professional concerns regarding academic employment, including continued exploration of the situation with regard to part-time and non-tenure-track faculty. The Modern Language Association has taken a leading role on this front, with the publication of its *Final Report of the MLA Committee on Professional Employment* (1998; available on-line) and *The MLA Guide to the Job Search* (1996). Further details may be found at the MLA web site (<<http://www.mla.org>>). In this regard, two highly-recommended recent books may be of general interest: *On the Market: Surviving the Academic Job Search*, edited by Christina Boufis and Victoria C. Olsen (New York: Riverhead, 1997) and *Academic Capitalism: Politics, Policies, and the Entrepreneurial University*, by Sheila Slaughter and Larry L. Leslie (Baltimore: Johns Hopkins, 1997). The AMS Committee on Career-Related Issues is addressing many of these issues head-on, and their Boston events will afford us the opportunity to discuss them in more detail.

I would like to express my thanks to all who have patiently helped me over the past year, particularly James Webster, who has been in near-daily contact with the Philadelphia office. Please feel free to continue sending sug-

gestions and comments for how our Society can more effectively operate, serve the needs of its members, and further our musicological objectives. I look forward to seeing you in Boston!

—Robert Judd

News Briefs

In March the Library of Congress opened its new George and Ira Gershwin Room, a permanent exhibition area for materials from the Library's George and Ira Gershwin Collection, the world's most important resource for the documentary legacy of the Gershwin brothers. The room is in the northwest corridor of the ground floor of the restored Thomas Jefferson Building, 10 First Street SE, across from the Coolidge Auditorium; it is open from 10:00 a.m. to 5:00 p.m. Monday–Friday.

The Collaboration for the Advancement of College Teaching & Learning, a regional organization that supports and promotes college teaching and learning at public, private, and tribally-affiliated colleges and universities, has initiated an on-line Academic Job Listing Service that lists vacancies at member institutions. Most of these are in the five-state area of Iowa, Minnesota, North Dakota, South Dakota, and Wisconsin, though there are also listings from selected tribal and historically Black institutions outside this region. The listings, at <<http://www.gac.edu/Groups/collab/joblist.html>>, may be searched by discipline, geographic region, or specific institution.

The U.S. national branch of the International Association of Music Libraries, Archives, and Documentation Centres (IAML-U.S.) is again soliciting donations for its Donated Music Materials Program. This program was established to facilitate the donation of music, books, journals, and recordings to libraries in East-Central and Southeast Europe, republics of the former Soviet Union, Africa, Asia, Latin America, and Pacific Ocean countries. Lists of available materials in good condition are circulated to libraries abroad and potential recipients contact donors directly to request specific items on a first-come, first-served basis. Shipping expenses are usually covered by the donating institution. Since the program's inception in September 1995, over 3500 volumes of books, music, and periodicals have been shipped to libraries abroad. Queries or lists of items may be directed to Marjorie Hassen, Otto E. Albrecht Music Library, University of Pennsylvania, 3420 Walnut Street, Philadelphia, PA 19104-6206; 215/898-3450; fax 215/898-0559; <hassen@pobox.upenn.edu>.

The new on-line publication *Frankfurter Zeitschrift für Musikwissenschaft (FZMw)*, founded by Clemens Gresser and Wolfgang Krebs, is intended as a forum for musicology. It offers authors of scholarly papers, short articles, reviews, communications, and news items an uncomplicated and widely disseminated medium for their contributions.

The URL: <<http://www.rz.uni-frankfurt.de/FB/fb09/muwi/FZMw.html>>. For more information: Dr. Wolfgang Krebs, <W.Krebs@kunst.uni-frankfurt.de>; <<http://www.rz.uni-frankfurt.de/~wkrebs>>.

The new World Wide Web pages for Early Printed Collections in the British Library have been mounted on Portico, the British Library's Online Information Server, and are available at <<http://www.bl.uk/collections/epc/>>. In addition to information on the new Rare Books and Music Reading Room at St. Pancras, they also provide a guide to collections and catalogues in the following areas:

Incunabula

British Printed Collections, 1501–1800

English Short Title Catalogue

British Printed Collections, 1801–1914

Dutch Printed Collections, 1501–1850

French Printed Collections, 1501–1850

German Printed Collections, 1501–1850

Hispanic Printed Collections, 1501–1850

Italian Printed Collections, 1501–1850

Scandinavian Printed Collections, 1501–1850

Bindings and Decorated Papers

For further information: Dr. Christopher Skelton-Foord, Digital Library Co-ordinator, Early Printed Collections, Lower Ground Floor, The British Library, 96 Euston Road, London NW1 2DB, UK; <christopher.skelton-foord@bl.uk>.

A new list for Central and East European music has been opened within the Mailbase group of lists by Ann Buckley of Cambridge University. Its purpose is to communicate ideas and engage in discussion on musicological research on Central and Eastern Europe. Musicology is here defined in the widest sense to include historical musicology, theory, analysis, criticism, ethnomusicology, sociology, iconography, organology, and interdisciplinary studies which include a music component. Participation in this list is welcomed from all who study any aspect of music, past or present, in which the primary focus is on regions to the east of a line running roughly north-south from Germany to the Adriatic. To join, send a one-line message, no header: <join centr-and-east-euro-music Firstname Familyname> (putting in your real name instead of Firstname Familyname), to the following address: <mailbase@mailbase.ac.uk>.

Welsh Music History/Hanes Cerddoriaeth Cymru is a new journal edited by John Harper and Wyn Thomas from the Centre for Advanced Welsh Music Studies (CAWMS) at the Department of Music, University of Wales, Bangor. It responds to the need within Welsh musicology for a regular, fully bilingual journal with a wider base than most of the existing publications dealing with Welsh music and cultural issues. It covers music history, music historiography, music analysis, ethnomusicology, and popular music, and is intended to become a standard musicological publication. Volumes I (1996) and II (1997)

are now available at £15 each from the University of Wales Press, 6 Gwennyth Street, Cathays, Cardiff, CF2 4YD; (0)1222 231919; fax (0)1222 230908; <press@wales.ac.uk>. Inquiries relating to the work of the Centre for Advanced Welsh Music Studies and Welsh Music History may be addressed to Dr. Sally Harper, CAWMS, Department of Music, University of Wales, Bangor LL57 2DG; (0)1248 382181; <s.harper@bangor.ac.uk>.

New Editor for *Acta Musicologica*

Thomas J. Mathiesen (Indiana University) will assume duties as Editor-in-Chief of *Acta Musicologica*, the journal of the International Musicological Society, beginning with volume 71 (1999). The editor plans a number of changes in the journal and will welcome submission of articles on all musicological topics.

Articles (in double-spaced format printed on 8.5 x 11 or A4 paper; no electronic submissions) should be sent to:

Thomas J. Mathiesen, Editor

Acta Musicologica

School of Music

Indiana University

Bloomington, IN 47405

For further information or general inquiries, the editor may also be contacted by phone (812/876-3592 or 855-5471), fax (812/ 876-3592) or e-mail (<mathies@indiana.edu>).

New E-Mail List

A new electronic-mail list for the purpose of musicological discussion has been created under the auspices of the Society. In late 1997 the Board of Directors approved the formation of the list, and a committee was appointed to finalize procedures, start up the list, and oversee its initial operation. Chair of the committee is William Meredith; its other members are Alexandra Amati-Camperi, Marshall Bevil, Mitchell Brauner, Maureen Buja, Alice Clark, Andrew Dell'Antonio, David Levy, Ralph Locke, and Fred Maus. The new list will be hosted by the University of Virginia and will be moderated, with initial moderators William Meredith and Andrew Dell'Antonio. Subscription will be open to anyone interested in musicology. The committee will announce the opening of the new list through existing e-mail music lists and will provide further details in the next issue of this *Newsletter*. Comments and questions may be directed to William Meredith, <meredith@email.sjsu.edu>.

The "amslis," as housed and managed at the University of California, Davis, for the better part of a decade, will be reorganized and renamed during summer 1998. The Board of Directors expresses its thanks to D. Kern Holoman and Mark Brill, who were responsible for initiating and managing this effort.

Obituaries

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

- Max Rudolf
28 February 1995
- Newell Jenkins
21 December 1996
- Lincoln B. Spiess
5 July 1997
- Robert D. Schick
22 September 1997
- Ernest F. Livingstone
14 November 1997
- Barry S. Brook
7 December 1997
- William Paul Hays
14 December 1997
- Louise Cuyler
3 January 1998
- Edgar Alden
15 January 1998
- Nino Pirrotta
23 January 1998
- Saul Novack
4 March 1998
- Robert J. Snow
9 June 1998

Louise Cuyler (1905–1998)

It is indeed difficult to write about Louise Cuyler, a musicologist of rare perception and attainment, but also a woman of extraordinary personality and warmth.

Louise had a rigorous childhood. Her father had been the private dentist of a queen in South America; he married in retirement after moving to Omaha, Nebraska. Louise was born there when he was in his seventies; he died when she was still a child. Her early violin training resulted in exciting performances, of the Bruch Concerto with the Omaha Symphony when she was twelve, and the Tchaikovsky in Ann Arbor, when she was teaching theory there after earning a degree in violin performance from Eastman in 1929.

Louise served in the Red Cross during World War II, managing a camp in New Caledonia for men on leave. After the War, she went back to Eastman and earned her doctorate in musicology on the G.I. Bill. She returned to the University of Michigan, now as a historian of music, and had an outstanding career there, supervising the dissertations of more than sixty-five doctoral students. She was a teacher of penetrating ideas, who encouraged her students to think for themselves and taught them how to write, saying

that thinking and writing were two facets of the same thing.

I was Louise's student from 1954 to 1958, writing a thesis on the music of Mondonville. At one point, trying to explain that Mondonville liked to take a melody to the end of a measure and then have it leap to the next measure in the same direction, I wrote that "Mondonville liked to leap over the bar." When Louise read that, she burst out laughing heartily, saying "shot-glass in hand!"

Her writing precepts were so marvelous that I compiled *Cuyler's Rules of Writing* for distribution to my own students. A few of these rules: "If an idea is important, give it a sentence to itself"; "If you are having trouble deciding on an adjective, try leaving it out altogether"; and "Try omitting the articles."

Louise's later career was not always happy; she was a woman in a man's world and accordingly suffered discrimination. She was elected Secretary of the AMS when the By-Laws stated that the Secretary would automatically become the next President; however, after eight terms as Secretary (1955–1971) her last duty was to read aloud at a meeting the change in the By-Laws that announced the office of President-Elect.

Her scholarship was outstanding. As a specialist in early sixteenth-century music, with special reference to Heinrich Isaac, she had to decipher the notation, which was not well understood at that time—a real breakthrough. She also specialized in nineteenth-century studies, and her recognitions were many—too many to report here. Following a Fulbright Scholarship in Belgium in 1953–54 she brought the Stellfeld Collection, particularly valuable in its eighteenth-century French holdings, to the University of Michigan Library.

In retirement she moved to Carmel-by-the-Sea in California; for twenty years she wrote program notes there for the Monterey Symphony, which has established the Louise E. Cuyler Music Library in her honor.

Her books are known to all of us. In 1950 her edition of Isaac's *Choralis Constantinus* was published, and in 1956 Isaac's *Five Polyphonic Masses*, both by the University of Michigan Press. Her most popular publication, *The Symphony*, was issued in 1973 as part of the Harbrace History of Musical Forms Series (it is now in its second edition). But her most remarkable book, I think, was *Maximilian I and Music*, issued by the Oxford University Press in 1972—a book beautifully sensitive to Maximilian's role in a changing world.

If anyone played a strong role in our changing world, it was Louise Cuyler.

—Edith Borroff

Nino Pirrotta (1908–1998)

Nino Pirrotta died in Palermo on 15 January 1998, a few months short of his ninetieth birthday. Active as a scholar until almost the end of his long life, he left us a legacy of published work large in quantity, broad in

scope, and unsurpassed in quality. The many of us who knew him will fondly remember a wonderful human being; all of us who have read and will continue to read his work will recognize in him a great scholar.

Pirrotta was born in Palermo on 13 June 1908. After early education there he entered the Florence Conservatorio, taking a degree in organ in 1930; the following year he received a degree in art history from the University of Florence. He taught and was music librarian at the Conservatorio in Palermo from 1936 to 1948, when he moved to Rome to become librarian at the Accademia di S. Cecilia. In 1954–55 he taught at Princeton and in 1956 he joined the faculty at Harvard, serving as head of the Music Library, professor, and for a period as departmental chair. Retiring from Harvard in 1972, he returned to Italy, where he was a professor at the University of Rome until his retirement in 1978.

"Retirement" seems an inappropriate word for Nino, who regularly showed up at scholarly meetings in Europe and America and who continued to read papers, in English or Italian, that were the highlights of many of those meetings. No one who heard him on any of these occasions will forget his wit, charm, and humanity—to say nothing of his individuality and acumen as a scholar.

Among Pirrotta's many fields of expertise several stand out. His first major publication, *Il Sacchetti e la tecnica musicale del trecento italiano* (1935), written with the philologist Ettore Li Gotti, marked the beginning of a lifelong interest in Trecento polyphony. Among the substantial results of this are his magisterial editions of *The Music of Fourteenth-Century Italy* (1954–64), published in Armen Carapetyan's *Corpus Mensuralis Musicae*; Pirrotta was among the first collaborators with Carapetyan in the American Institute of Musicology, founded in 1945.

Another longstanding interest was the "unwritten tradition" of music, a field Pirrotta made peculiarly his own and one in which his deep love for the musical traditions of his native Sicily could be pursued. Among his many influential writings in this field is "Music and Cultural Tendencies in Fifteenth-Century Italy" in *JAMS* 19 (1966). Also his continuing interest in music and theater resulted in two books (*Li due Orfei: da Poliziano a Monteverdi*, 1969; English translation, 1981, and *Don Giovanni in musica*, 1991; English translation, 1994) as well as many provocative studies of opera. Lack of space precludes mention of his numerous other fields of study.

In 1984 two volumes of Pirrotta's collected essays were published: *Music and Culture in Italy from the Middle Ages to the Baroque* and *Musica tra medioevo e rinascimento*. Two more such volumes appeared in Italy in 1987 and 1994. Volume 10 (1975) of *Rivista italiana di musicologia*, filled with essays by his Italian and American students and colleagues, was dedicated to Pirrotta. In the introduction to this volume Alberto Basso speaks of Pirrotta as "una sorte di principe elettorale della musicologia italiana," indicating that his American

and international reputation now extended to Italy as well. Another Festschrift volume, *In cantu et in sermone* (1989), contains essays by a younger generation of Pirrotta's students. And a third such collection, representing a still younger generation, that of the students of Pirrotta's students, is now in course of publication as Vols. 49–50 of *Musica Disciplina*. Meanwhile, at least two articles under his signature have appeared since his death!

Each of the three phases of Pirrotta's career—librarian in Italy, professor in America, and professor and then *éminence grise* in Italy once again—left distinctive traces on his scholarly persona.

The availability during the first, library phase, of large numbers of manuscripts and prints at his finger tips, and the opportunity of becoming intimately familiar with them in the course of his work, must have stimulated his interest in sources and his careful scrutiny of the smallest details for whatever information they might provide about the repertoire they transmitted. But it surely also increased his understanding of the limits of notation, and his fascination with unnotated music.

Famously, Nino conducted his first American seminars in French. Only at Harvard did he dare to switch to English. The effort it cost him is belied by the elegance and precision of his English prose, no less idiomatic and clear than his Italian. Indeed, it may be that the effort of translation, of thinking in another language, contributed to the remarkable conciseness of his writing. Even before the present age of bloated, jargon-ridden scholarly articles, his writings stood out for their concision and their clarity. Indeed, many of his most significant contributions run to fewer than ten pages.

But the American phase of his career also offered him for the first time the opportunity of interacting with students—many of them, and good ones—and of working out his ideas, testing his intuitions in the classroom. Who can forget gathering around the piano with him to plunk out the various parts of a manuscript aria by Traetta or a passage from Peri's *Euridice* from the original print—or the pages of penciled transcriptions in that clear, economical hand that appeared in class or as camera-ready copy in his articles? His attitude toward his American students was remarkable. Given the difference in backgrounds and culture, he was incredibly patient, always seeing the good in whatever work was offered, always finding a gentle way to criticize. As a result, students were inspired to work especially hard for him, not out of fear but out of respect, to deserve his confidence.

By the time he returned to Italy for the final and longest phase of his career, the university system had changed. Although political turmoil had begun to cause students to question the relevance of all historical disciplines, many young people were anxious to study the history of Italian music with "il principe." You can recognize their names, many of them now very well-known, along with those of Pirrotta's American students, in

the tables of contents of the two Festschriften published in his honor. At this time he also founded, along with his nephew Agostino Ziino, an influential journal, *Studi musicali*, which, in keeping with the international nature of his own reputation, opened up the Italian publishing scene to foreign scholarship, distinguishing itself from other Italian journals by publishing articles in the language of the author, often English.

He exemplified the inseparability of scholarship and teaching. In him it was impossible to determine where the one left off and the other began. This was because his articles, though authoritative, often took the form of explorations, investigations of problems. He was often more interested in raising questions than providing answers—proffering interpretations, not exactly tentatively but with modest lack of assertion. In all his writing Pirrotta stressed the importance of cultural context, but without sacrificing close study of the music.

Readers of his work, but especially those who were fortunate enough to know him personally, recognize that he himself shared and participated in the traditions he taught and wrote about. As a scholar and a man Pirrotta truly embodied the values of Italian humanism.

—Ellen Rosand and James Haar

The Harvard University Music Department will sponsor a memorial meeting on the life and work of Nino Pirrotta on 28 October 1998, 4:00 to 5:30 p.m., in Paine Hall in the Music Building at Harvard University. All friends and admirers of Nino Pirrotta are cordially invited to attend.

AMS Membership and Subscription Statistics

Members and subscribers on the rolls of the Society as of 31 May 1997:

Memberships

Regular members	1959
Spouse or adjunct members	106
Student members	680
Emeritus members	346
Life members	36
Sustaining members	8
Honorary members	16
Corresponding members	15
Complimentary memberships	5

Subscribers

Institutional subscribers	1215
Complimentary subscriptions	35

Grand total for 1997 **4421**

Note: The figures given in the August 1997 *AMS Newsletter* included non-renewing members from 1996, and were thus misleading. Here (and in the future), membership figures are presented that accurately show the size of the membership at the end of the calendar year.

Revised Policy on Obituaries

The following policy on discursive obituaries in the *Newsletter* has been approved by the Board of Directors and will take effect as of the February 1999 issue. (For background, please see the presidential and vice-presidential messages in the August 1997 issue.) The annual necrology of all deceased members will continue to be published as well.

1. The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the *Newsletter*.

2. Obituaries will normally range in length from one to three paragraphs, and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society.

3. The Society requests that colleagues, friends, or family of a deceased member who wish to see him or her recognized by an obituary communicate that desire to the Editor of the *Newsletter*. The Editor, in consultation with the advisory committee described below, will select the author of the obituary and edit the text for publication.

4. A committee will be appointed to oversee and evaluate this policy, to commission or write additional obituaries as necessary, and to report to the Board of Directors. The committee will comprise the Executive Director (Chair), the Secretary of the Council, and one other member.

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 the calendar year)

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

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 Academy in Berlin

The new American Academy in Berlin, an institute for the advanced study of the arts, culture, and public affairs, opens in fall 1998 with the arrival of its first group of fellows. Deadline for the 1999-2000 round of Berlin Prize Fellowships: 1 February 1999. Address of the U.S. office: 14 East 60th Street, Suite 604, New York, NY 10022; 212/588-1755.

American Academy in Rome

For Rome Prize Fellowships in post-Classical humanistic studies, with period of residency six months to two years and stipends ranging from \$9000 to \$17,800. Postmark deadline: 15 November 1998. Address: American Academy in Rome, 7 East 60th Street, New York, NY 10022-1001; 212/751-7200; fax 212/751-7220; <aainfo@aarome.org>; <http://www.aarome.org/>.

American Council of Learned Societies

ACLS Fellowships for six to twelve months of postdoctoral research to begin between 1 July 1999 and 1 February 2000. Maximum stipends \$25,000 to \$35,000. Deadline: 2 October 1998. Address: Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; <grants@acsls.org>; <http://www.acsls.org>.

American Antiquarian Society

Fellowships for four to twelve months in residence for postdoctoral research support (maximum \$30,000) on any subject on which the Society has strong holdings. Short-term fellowships also available. Deadline for 1999-2000 fellowships: 15 January 1999. Mellon Post-Dissertation Fellowship for year-long residency to extend research and/or revise the dissertation for publication, with first refusal on resulting manuscript (on any topic in American history and culture through 1876) to AAS/Cambridge University Press series. Deadline for 1999-2000 fellowship: 15 October 1998. Address: John B. Hench, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634; 508/752-5813 or 755-5221; <jbh@mwa.org>; <http://www.acsls.org/aantiqs.htm>.

American Philosophical Society General Research Fellowship

For postdoctoral research. Maximum award \$6000. Deadlines: 1 October, 1 December, 1 March, for decision in fourth month after deadline. Address: Committee on Research, American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19106-3387; <http://www.amphilsoc.org>. For questions on eligibility of a project: 215/440-3429; <eroach@amphilsoc.org> (include postal address).

American Philosophical Society Mellon Resident Research Program

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 1999 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 Fellowship); website above.

Camargo Foundation

For pursuit of projects in the humanities and social sciences related to French and francophone cultures. Residence at the Foundation's study center in Cassis,

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**.

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, Liverpool L69 3BX; <mtalbot@liv.ac.uk>.

Gesellschaft für Musikforschung international conference "Concepts of Music—Concepts of Musicology," 29 September–4 October 1998, Halle, Germany. For information: Prof. Dr. Wolfgang Ruf, Institut für Musikwissenschaft der Martin-Luther-Universität Halle-Wittenberg, Reichardtstr. 4, 06114 Halle/Saale; (03 45) 55-2 45 51; fax (03 45) 55-2 72 06; <ruf@musikwiss.uni-halle.de>.

CIMCIM Conference, 12–14 October 1998, Melbourne, Australia. Theme is "Cultural Diversity and Museums of Musical Instruments." CIMCIM (Comité International des Musées et des Collections d'Instruments de Musique) is a committee of the International Council of Museums (ICOM); the conference will be held in conjunction with the triennial meeting of that body (10–15 October). For 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>.

Thirteenth International Symposium of the German Association of Students of Musicology, 15–18 October 1998, Johann Wolfgang Goethe University, Frankfurt am Main. Theme is "Crossing the Borders—Musicology in Dialogue." Address: 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/~cgresser/symposiumeng.html>.

For What It's Worth: Institutions and Popular Music/Institutionalizing Popular Music, 16-18 October 1998, University of California, Los Angeles, presented by the International Association for the Study of Popular Music (IASPM). For information: David Brackett, Secretary/Treasurer IASPM, Department of Music, Box 6000, Binghamton University, Binghamton, NY 13902-6000; 607/777-2535; <dbrack@binghamton.edu>.

Society for Ethnomusicology annual meeting, 22-25 October 1998, Indiana University, Bloomington, IN. Theme is "Communities of Collaboration." Pre-conference on archiving, 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>.

Third Bethlehem Conference on Moravian Music, 22-25 October 1998, Moravian College and Lehigh University, Bethlehem, PA. Celebration of 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. Address: Dr. Carol Traupman-Carr, Moravian College, Music Department, 1200 Main Street, Bethlehem, PA 18018-6650; 610/861-1686; fax 610/861-1657; <mecat01@moravian.edu>.

Società Italiana di Musicologia annual conference, 23-24 October 1998, Ferrara, Italy; annual members' meeting, 25 October. For information: <gargiulo@ats.it>.

Nation, Myth, and Reality: Music in the 1930s, 23-24 October 1998, Institute of Romance Studies, Senate House, Malet Street, London, WC1E 7HU. An international conference to be hosted by the Department of Music, Royal Holloway, University of London. Address: Erik Levi, Senior Lecturer in Music, Royal Holloway, University of London, Egham, Surrey TW20 0EX; fax (0)1784-439441; <e.levi@sunrhbc.ac.uk>.

Amy Beach and Her Times, 25 October 1998, University of New Hampshire. Address: William E. Ross, UNH Special Collections, University of New Hampshire Library, Durham NH 03824-3592; 603/862-2714; <wer@hopper.unh.edu>.

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Canadian Studies Grant Program

France, is required; Foundation provides residence only. Address: The Camargo Foundation, Park Square Court, 400 Sibley Street, Suite 125, Saint Paul, MN 55101-1928; 612/290-2237. Deadline for following academic year: 1 February.

Promotes teaching and research in Canadian Studies by scholars in the U.S. Deadline for research grants is 30 September 1998; for faculty enrichment (course development) and graduate student fellowships: 31 October 1998. Address: Academic Relations Office, Canadian Embassy, 501 Pennsylvania Ave. NW, Washington, DC 20001; 202/682-7717; fax 202/682-7791; <daniel.abele@wshdc02.x400.gc.ca>; <http://www.cdneemb-washdc.org>.

Columbia Society of Fellows in the Humanities

For post-doctoral fellows (Ph.D. received between 1 January 1993 and 1 July 1999). Stipend \$30,000, half for research and half for teaching in undergraduate general education program, 1999-2000; an additional \$1000 supports research. Deadline: 15 October 1998. Address: Director, Society of Fellows in the Humanities, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027; 212/854-4631; fax 212/662-7289.

Five College Women's Studies Research Center

Scholars and teachers at all levels of the educational system are invited to apply for positions as Research Associates for semester or year-long residencies in 1999-2000. Deadline: 12 February 1999. Application materials available from the Center, Dickinson House, Mount Holyoke College, 50 College Street, South Hadley, MA 01075-6406; 413/538-2122 or 538-2275; fax 413/538-2082; <fcwsrc@persephone.hampshire.edu>; <http://demeter.hampshire.edu/~fcwsrc>.

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 up to \$50,000 for projects ranging in duration from three months to three years. Deadline for 1999 program: 30 October 1998. GAAC lectureship grants for distinguished German and American scholars are also available, with three selection rounds each year; and German-American Center for Visiting Scholars enables eight young German and American scholars to do research in Washington, DC, for up to six months. Address: GAAC, 1055 Thomas Jefferson Street, NW, Suite 2020, Washington, DC 20007; 202/296-2991; fax 202/833-8514; <contact@gaac.org>; <http://www.gaac.org>.

Getty Grant Program

J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities carry a stipend of \$30,000 for a year's research anywhere by scholars who received doctorates within the past six years. (All awards for 1998-99 are for topics related in some way to the visual arts.) Deadline for 1999-2000: 1 November 1998. Address: Getty Grant Program, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685; <http://www.getty.edu/grant>.

Gladys Kriebel Delmas Foundation

Pre- and postdoctoral grants for independent research on Venice and the former Venetian empire, and for study of contemporary Venetian society and culture. Deadline: 15 December for following academic year. Address: Gladys Kriebel Delmas Foundation, 521 Fifth Ave., Suite 1612, New York, NY 10175-1699;

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212/687-0011; fax 212/687-8877; <delmasfdtn@aol.com>; <http://www.delmas.org>.

Guggenheim Fellowships

To assist research and artistic creation, for minimum six months and maximum twelve months. Information for 1999 competition available in July 1998. Address: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; <fellowships@gf.org>; <http://www.gf.org>.

Humboldt Research Fellowships for Foreign Scholars

For post-doctoral scholars under age 40 with good command of German, to conduct research projects in Germany for six to twelve months. Stipend of DM 3200-4200 per month plus travel and family allowances. Open deadline. Humboldt Research Prizes, for full/associate professors with internationally recognized research records, may be awarded upon nomination by eminent German scholars. Prize winners spend four to 12 months at German research institution, with maximum award DM 120,000. Address: Alexander von Humboldt Foundation, U.S. Liaison Office, 1850 Thomas Jefferson St. NW, Suite 2030, Washington, DC 20007; 202/296-2990; fax 202/833-8514; <http://www.humboldtfdn.org>.

International Research & Exchanges Board Grants (IREX)

Individual Advanced Research Opportunities, 1999-2000: grants of one to three months or three to twelve months for research in all countries of Central and Eastern Europe, Eurasia, and Mongolia. Deadline: 1 November 1998 for participation beginning 1 September 1999. Address: IREX, 1616 H Street NW, Washington, DC, 20006; 202/628-8188; fax 202/628-8189; <irex@info.irex.org>; <http://www.irex.org>.

NEH Research and Education Division

For information on all awards, 202/606-8200; fax 202/606-8204; <research@neh.gov>; <http://www.neh.org>.

NEH Summer Seminars and Institutes

For participants (summer 1999): request information during fall 1998 on programs available; deadline 1 March 1999 for notification April 1999. For directors (summer 2000): proposal deadline 1 March 1999 for notification September 1999.

NEH Summer Stipends

To undertake research for two consecutive months. Stipend \$4000. Affiliated scholars must be nominated by own institution. Deadline: 1 October 1998 for tenure beginning after 30 April 1999. For specific information: 202/606-8551; <stipends@neh.gov>.

NEH Grants (Other)

NEH Division of Research and Education also has grants for up to three years of collaborative research and fellowships at independent research institutions (deadlines for both: 1 September 1998).

National Humanities Center Fellowships

Supports advanced study in the humanities, in residence for one academic year, for scholars of recognized achievement from any nation, including younger scholars significantly beyond the revision of the dissertation. Stipends vary but cannot in most cases replace full salaries; applicants should also seek support from other sources. Some non-stipendiary fellowships available. Postmark deadline: 15 October 1998. Address: Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256; 919/549-0661; fax 919/990-8535; <nhc@ga.unc.edu>; <http://www.nhc.rtp.nc.us:8080>.

Calls for Papers

The **Society for Seventeenth-Century Music** will hold its seventh annual Conference 8-11 April 1999 at the University of Virginia. Proposals on all aspects of seventeenth-century music and music culture, including papers dealing with other fields as they relate to music, are welcome. A prize will be awarded for the best student paper. Presentations are invited in a variety of formats, including papers, lecture-recitals, workshops, and roundtable sessions. Papers will generally be limited to 20 minutes and lecture-recitals to 45 minutes. Five copies (one identified with name, address, telephone, fax, and e-mail address, and four anonymous) of an abstract of not more than two pages, postmarked by 1 October 1998, should be sent to William V. Porter, School of Music, Northwestern University, Evanston IL 60208-1200. Abstracts from outside the United States and Canada may be sent by fax (one copy only) to 847/491-5260. Tapes (audio or visual) supporting proposals for lecture-recitals are welcome.

The **Third International Schenker Symposium** will be held 12-14 March 1999 at the Mannes College of Music. Proposals for papers are due by 1 October 1998. Please send seven copies of the proposal (2-4 pages of text, plus examples if desired) to 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@cunyvm.cuny.edu>.

Papers are sought for a conference **Musical Borrowing from the Middle Ages to the Present**, sponsored by the Crane School of Music at the State University College at Potsdam, New York, 20-21 February 1999. Contributions dealing with all historical periods and genres (including vernacular) are welcome. Those wishing to propose papers should send two copies of a one-page abstract by 30 October 1998 to "Musical Borrowings Conference," Crane School of Music, State University College at Potsdam, Potsdam, NY 13676. For more information: Dr. Stephen Johnson, <johnsoss@potsdam.edu>.

The **Society of Dance History Scholars** will hold its 1999 conference at the University of New Mexico, 11-13 June 1999, to coincide with the Annual Festival Flamenco Internationale and, at nearby San Juan, a day of Native American dances. Submissions on any topic in dance history and related disciplines are welcome: up to three awards for graduate student papers are available. Postmark deadline is 30 October 1998. Address: Lori Salem, 218 West Gorgas Lane, Philadelphia, PA 19119; 215/848-2549; fax 215/204-7083; <lsalem@nimbus.ocis.temple.edu>.

The **Third Triennial British Musicology Conference** will take place 15–18 July 1999 at the University of Surrey, Guildford, UK. Abstracts due 30 October 1998 (mail or fax) or 13 November 1998 (e-mail). Address: Christopher Mark, Department of Music, University of Surrey, Guildford, Surrey GU2 5XH; +44 1483 259317; fax +44 1483 259386; <c.mark@surrey.ac.uk>; <http://www.surrey.ac.uk/Music/Who/Mark.html>.

Romanticism and the New, the seventh annual conference of the North American Society for the Study of Romanticism, will be held 12–15 August 1999 at Halifax, Nova Scotia. Presentations from a variety of disciplines, methodological perspectives, and media that explore the technological, pedagogical, literary, and ideological innovations, renovations, and transformations of Romanticism are welcomed. Please submit papers (of 15–20 minutes) or detailed proposals (two pages) by 15 December 1998 to NASSR '99, c/o Judith Thompson, Department of English, Dalhousie University, Halifax, Nova Scotia, Canada B3H 3J5; fax 902/494-2176; <jthomps@is.dal.ca>. All participants must be members of NASSR; inquiries are welcome.

A **Conference on Musical Imagery**, the sixth conference of the International Society for Systematic and Comparative Musicology, will be held at the University of Oslo, Section for Musicology, 17–20 June 1999. Proposals for papers from a broad range of researchers interested in this topic are invited. Abstracts of 400–800 words should be sent by 31 December 1998 to CMI-99, Section for Musicology, University of Oslo, P. B. 1017 Blindern, 0315 Oslo, Norway; fax: +47 22854763; <r.i.godoy@imt.uio.no>. E-mail submissions are particularly welcome. For further information: <http://www.hf.uio.no/imt/CMI-99/>; or Rolf Inge Godøy, <r.i.godoy@imt.uio.no>; +47 22854064; fax +47 22854763.

The Department of Musicology, Tel Aviv University, announces an international conference, **Rethinking Interpretive Traditions in Musicology**, to be held 7–9 June 1999. Its purpose is to take stock of and contribute to the last decade's re-examination and reconsideration of the aims, subject matters, and methodologies of the scholarly investigation of music. Contributions from scholars (including historical musicologists, music theorists, and ethnomusicologists) addressing these recent challenges or exemplifying their impact on a specific field or topic of research are invited. Abstracts (approximately 500 words) should be e-mailed before 15 January 1999 to Zohar Eitan, <zeitan@ccsg.tau.ac.il>. Abstracts containing music examples or other figures may be sent to the Department of Musicology (attn.: conference), Tel Aviv University, Ramat Aviv, Tel Aviv, Israel 69978.

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Newberry Library Fellowships

A variety of long-term (6–11 months; deadline: 20 January 1999) and short-term (2 weeks–3 months; deadline 1 March 1999) fellowships; other special awards with varying deadlines. Address: Research and Education, The Newberry Library, 60 West Walton Street, Chicago, IL 60610-3305; 312/255-3666; fax 312/255-3573; <research@newberry.org>; <http://www.newberry.org>. In 1998–2001, the Library's Center for Renaissance Studies will annually award two ten-month Rockefeller Foundation Residential Fellowships in Gender Studies in Late Medieval and Early Modern Europe; for information: 312/255-3414; <renaissance@newberry.org>; website above.

Organ Historical Society

For travel and housing grants of up to \$1000 to do research in the American Organ Archives in Princeton, NJ. Deadline: 1 January 1999. Address: Lynn Edwards, 185 N. Poland Road, Conway, MA 01341; 413/527-7664; <ledwards@westfield.org>.

Schomburg Center for Research in Black Culture

Scholars-in-residence program, for scholars and professionals whose research in the black experience will benefit from extended access—six months (\$15,000) or a year (maximum stipend \$30,000)—to the resources of the Center and the New York Public Library. Deadline for 1999–2000: 15 January 1999. Address: Schomburg Center Scholars-in-Residence Program, 515 Malcolm X Boulevard, New York, NY 10037-1801; 212/491-2203; <http://www.nypl.org>.

UCLA Humanities Consortium

Andrew W. Mellon postdoctoral fellowships for academic year 1999–2000, stipend \$33,000. Each fellow will be associated with one of the Consortium's research units. Inquire about new topic. Deadline: 1 March 1999. Address: Sharyn Crane, Fellowship Coordinator, Humanities Consortium, University of California, Los Angeles, Box 951485, Los Angeles, CA 90095-1485; 310/825-2793; <sharyn@humnet.ucla.edu>.

Vaughan Williams Research Fellowship

For 6–8 weeks during May–July 1999 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 1999. Address: Professor Byron Adams, Department of Music, University of California, Riverside, CA 93521-0325; <musrvw@ucr.ac1.ucr.edu>.

Villa I Tatti Fellowships

For post-doctoral residence in 1999–2000 for independent study in Italian Renaissance topics. Maximum grant \$30,000; non-stipendiary fellowships also available. Deadline: 15 October 1998. Information and application materials available from Prof. Walter Kaiser, Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; +39 55 603251; fax +39 55 603383; <vit@vit.iris.firenze.it>; or Villa I Tatti Office, Harvard University, 124 Mount Auburn Street, Cambridge, MA 02138-5762; 617/495-8042.

Woodrow Wilson International Center for Scholars

For post-doctoral research in the humanities and social sciences, in residence, normally for one year. Stipend matches previous year's salary (maximum \$62,000), with travel expenses for fellows and dependents. Information for 1999–2000 not available; deadline for 1998 was 1 October 1997. Address: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Drive S.W., SI MRC 022, Washington, DC 20560; 202/357-2841; fax 202/357-4439; <wcfellow@siwm.si.edu>; <http://wwics.si.edu>.

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The editors of the new series **Sonances Studies in Music** are looking for manuscripts that deal with music in a variety of challenging and original ways. They seek a mix of titles and formats, ranging from studies by a single author to symposia treating a given repertoire or aspect of music from differing points of view. Although any thoughtful and original work is welcome, they are particularly interested in projects that bear upon twentieth-century music, music aesthetics, sociology of music, critical theories, ethnomusicology, history of theory, and speculative theory. Address: Sonances, P.O. Box 8717, Sainte-Foy, Quebec, Canada G1V 4N6; fax 418/657-7955; <studies@sonances.qc.ca>; <http://www.sonances.qc.ca>.

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Women Composers of Our Time, 28-30 October 1998, Cologne Music Academy, Germany. International musicological conference to be held in association with *Frau Musica (nova)*, an international festival of women composers. For more information: Dr. Martina Homma, Belaweg 12, D 51069 Köln; fax (0)221/60 88 02; <Homma-Marti@aol.com>.

The Institute for Studies in American Music, 6-8 November 1988, 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>.

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/go/polish_music/general/harley.html>.

Women in Musicology: Female Strategies towards Academia, 18-22 November 1998, Vienna, Austria. Interdisciplinary workshop 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, TX, 77251-1892; <hmeconi@rice.edu>; <http://www.rice.edu/hildegard>.

Alamire Foundation Fifth Annual Colloquium, 20-21 November 1998, Katholieke Universiteit, Leuven, Belgium. Topic is the relation between chant and polyphony from the Middle Ages to the twentieth century. Address: Christophe Libberecht, Congress Coordinator, Alamire Foundation, Katholieke Universiteit Leuven, Mgr. Ladeuzeplein 21, 3000 Leuven (Belgium). Program available after 1 September: <jsanty@onyx.arts.kuleuven.ac.be>; fax 016 32 46 91.

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>.

Rimsky-Korsakov Discovery Day, 12 December 1998, Purcell Room, South Bank Centre, London. First public event of the Centre for Russian Music (CRM), established at Goldsmiths College in April 1997. For information: Noelle Mann, Head, Centre for Russian Music, Goldsmiths College, University of London, London SE14 6NW; (0)171 919 7558; fax (0)171 919 7255; <muaoinm@gold.ac.uk>.

Performing Beethoven and Schubert: Creativity and Responsibility, 20 February 1999, Hunter College. Symposium is sponsored by the American Beethoven Society, New York Chapter. Address: Susan Kagan, Music Department, Hunter College, 695 Park Avenue, New York, NY 10021; 212/772-5020; fax 212/772-5022; <Susan.Kagan@aol.com>.

Historic Brass Research, Pedagogy, Performance, and Conservation, 10-13 March 1999, Paris, France. International symposium presented by the Historic Brass Society in cooperation with Cité de la Musique and Conservatoire de Paris. Address: Historic Brass Society, 148 West 23rd Street #2A, New York, NY 10011; tel/fax 212/627-3820; <jjn@research.att.com>.

Sonneck Society for American Music national conference, 10-14 March 1999, Fort Worth, TX. For information: <sonneck@aaln.org>; <http://iberia.vassar.edu/sonneck/>.

College Music Society International Conference, 28 June-1 July 1999, Kyoto, Japan. Optional three-day pre-conference workshop, Introduction to Japanese Culture, 25-27 June. Address: The College Music Society, 202 West Spruce Street, Missoula, MT 59802; 800/729-0235; <cms@music.org>; <http://www.music.org/activity.html>.

Tenth International Congress on the Enlightenment/Dixième Congrès International des Lumières, 25-31 July 1999, University College, Dublin. Topic is "Opera, Enlightenment, and Revolution." Address: Dr Derek Hughes, Department of English and Comparative Literary Studies, University of Warwick, Coventry, West Midlands CV4 7AL, UK; fax (0)1203-524750; <D.W.Hughes@warwick.ac.uk>.

New Directions in Josquin Scholarship, 29-31 October 1999, Princeton University. Address: Rob C. Wegman, Department of Music, Woolworth Center of Musical Studies, Princeton University, Princeton, NJ 08544; 609/258-4248; dept. 609/258-4241; fax 609/258-6793; <http://www.princeton.edu/~rwegman/josquin.html>.

DDM-Online

The May 1998 update of *DDM-Online* (<http://www.music.indiana.edu/ddm>) included all the category 60 (Romantic) records from both the 1984 and 1996 printed editions of *Doctoral Dissertations in Musicology*, plus more than 100 new records in all categories. The database now includes more than 6,500 records of completed dissertations and dissertations in progress. Category 70 (Twentieth Century) records from the 1984 and 1996 printed editions should be available on the database by the end of the summer, and records from categories 00, 20, and 30 of the 1996 printed edition by the end of the fall semester.

Beginning in September the *DDM* Office will become a part of Indiana University's new Center for the History of Music Theory and Literature (CHMTL), which will be open during normal office hours throughout the year. Please direct questions and comments to Thomas J. Mathiesen, CHMTL, School of Music, Indiana University, Bloomington, IN 47405, USA; phone 812/855-5471 or 855-6889; fax 812/876-3592; <mathiese@indiana.edu>.