

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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## Kansas City—1999

The sixty-fifth Annual Meeting of the American Musicological Society will be held in Kansas City, Missouri, from Thursday 4 November through Sunday 7 November 1999. The meeting will be hosted by the University of Kansas with a local arrangements committee staffed by AMS members from a number of schools in the region. The meeting will be centered at the Hyatt Regency Crown Center, 2345 McGee. A spacious, modern building located near the city center, the hotel is connected by elevated walkways to another hotel, numerous restaurants, and stores in the Crown Center, a shopping area developed by Kansas City's Hallmark Cards.

Noteworthy attractions in Kansas City include the renovated 18th & Vine Historic District, location of the Kansas City Jazz Museum and site of a jazz-and-barbecue evening on 5 November. The Nelson-Atkins Museum of Art contains the eighth largest general collection in the nation, and is complemented by the Kemper Museum of Contemporary Art only two blocks away. Other interesting museums include the Toy and Miniature Museum and the "Arabia" Steamboat Museum. In nearby Independence, American history buffs will enjoy the Harry S Truman Home, Library, and Museum, as well as the National Frontier Trails Center, which commemorates the starting point of the Oregon, California, and Santa Fe Trails. Kansas City is also home to several excellent performing organizations, including the Kansas City Symphony, Kansas City Chamber Orchestra, Friends of Chamber Music, and Lyric Opera. During our meeting, the Lyric Opera will be performing Mozart's *Così fan tutte*. A special treat is the Country Club Plaza shopping district, with over 180 shops and restaurants nestled within fanciful Spanish-style architecture, complete with fountains and other works of art. On nearby Brush Creek, one can go for long strolls or take a scenic boat ride. The hotel is connected with downtown and the Plaza by the Kansas City Trolley. Across from the hotel is the Liberty Memorial and World War I Museum, next to beautiful Penn Valley Park.

The weather in Kansas City in November is variable but clement, with daytime temper-

## Boston—1998

The Society's 64th annual meeting gave many of us the feeling of a homecoming for several reasons: memories of the 1981 meeting, the number of universities in the area, the fact that Boston feels like home to many intellectuals and artists regardless of where they actually live. The setting was lovely. The Park Plaza Hotel, although renovated, retains much of its old charm. It stands but a few steps from Trinity Church at the foot of the Public Garden and fashionable Newbury Street. Some lucky members heard the Boston Symphony sounding its best ever, while others revisited New England Conservatory's Jordan Hall for a performance of the newly recovered *Der Stein der Weisen* (1790) with music by W.A. Mozart. Many of us enjoyed lunches and dinners at the Legal Seafood locations in the hotel and just outside its doors. We enjoyed more good edibles and potables at open receptions generously hosted by publishers and music departments.

The difficult job of selecting 128 papers from among 417 abstracts was carried out with diligence and equanimity by the Program Committee, consisting of Gillian Anderson, Katherine Bergeron, Scott Burnham (Chair for the upcoming 1999 meeting in Kansas City), Martha Feldman, Pamela Starr, and myself as Chair.

If there was a general theme or character to the program of papers this year, it

was, perhaps, eclecticism: it would be difficult, in most cases, to separate them into such arbitrary categories as "new" or "traditional." Traces of newer critical methods could be found in many papers devoted to mainstream subjects or classical problems, while even the most postmodern topics were presented with due regard for canons of evidence and argumentation. Perhaps this suggests the way in which our discipline will heal the rifts opened during the past ten or twelve years.

The large number of papers on nineteenth- and twentieth-century topics reflected the submission statistics. And Americanists can feel gratified that twenty-six papers (by my count, at least) were concerned in some way with the musical cultures of the New World. The musical activities of women and minorities were reported in a considerable number of presentations.

Mornings, noon-times, and evenings were crammed with events: committee, board, and society meetings; performances; panels; study sessions; and even papers (the latter an unpopular innovation that will probably not be repeated). The meeting rooms seemed ample for almost all events, and we enjoyed excellent sound and visual equipment, including shining new Yamaha pianos in each venue. The Local Arrangements Committee, co-chaired by John Daverio and Helen Greenwald, did an outstanding job.

—John Walter Hill

atures in the low 50s. A raincoat and an overcoat are in order.

The 1999 AMS Program Committee is headed by Scott Burnham (Princeton University) and the Performance Committee by Jane Bowers (University of Wisconsin, Milwaukee). The Local Arrangements Committee, co-chaired by Walter Clark and Paul Laird, includes Patrick Brill, Michael Budds, J. Bunker Clark, Olga Dolskaya-Ackerly, William Everett, Sarah Hamilton, Silvia Herzog, John Koegel, Timothy McDonald, David Moskowitz, Jeff Newberry, Kay Norton, Craig Parker, and Daniel Politoske. Further

information is available on the web page for AMS 99 at <<http://falcon.cc.ukans.edu/~plaird/ams99kc.htm>>.

Requests by interest groups for meeting rooms should be sent no later than 1 May to Paul Laird, Department of Music and Dance, 452 Murphy Hall, University of Kansas, Lawrence, KS 66045; fax 785/864-5387; <[plaird@falcon.cc.ukans.edu](mailto:plaird@falcon.cc.ukans.edu)>; or Walter Clark, same mailing address and fax; <[wclark@lark.cc.ukans.edu](mailto:wclark@lark.cc.ukans.edu)>.

—Walter Clark and Paul Laird

## AMS Membership Records

Please send *AMS Directory* corrections and updates in a timely manner in order to avoid errors. Send all corrections, 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

The current editor of the *Newsletter* will be out of the country at the time of the normal deadline for the August 1999 issue; she will be grateful to receive material before 1 April 1999, if possible. The final deadline for the August issue is 20 May. (A new editor will take over as of the issue of February 2000, with a deadline of 15 November 1999.)

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

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The American Musicological Society  
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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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## Next Board Meeting

The next meeting of the Board of Directors will take place 13-14 March 1999 in Kansas City.

## Ad Hoc Committee on Programs

At the Boston meeting the AMS Council voted to form an Ad Hoc Committee to examine the procedures used by the Program Committee in preparing our annual meeting. The majority of Council members felt it might be appropriate to have a set of clear procedural guidelines in place. These guidelines will not infringe on the Program Committee's freedom to choose the content of the meeting, providing instead an administrative procedure to be followed during its deliberations. At the time of the next Annual Meeting in Kansas City, the Ad Hoc Committee will present a report to the Council with our recommendations. We invite AMS members—including, of course, past members of the Program Committee—to get in touch with the members of the committee to provide essential input on this topic. Members of the Committee:

Giulio Ongaro, Chair (<ongaro@usc.edu>),  
Dept. of Music History and Literature,  
School of Music, University of Southern  
California, Los Angeles, CA 90089-0851  
Katherine Bergeron, <bergeron@socrates.berkeley.edu>  
Jonathan Glixon, <musglix@pop.uky.edu>  
Stephen Hinton, <shinton@leland.stanford.edu>  
Marc E. Johnson, <mjohnso2@email.GC.cuny.edu>  
Yvonne Kendall, <kendally@zeus.dt.uh.edu>  
Laura Macy, <L.Macy@newgrove.co.uk>  
R.M. (Lars) Rains, <norskybear@aol.com>  
—Giulio Ongaro

## Call for Dues

If you have not paid your AMS dues for calendar year 1999 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, P.O. Box 37005, Chicago IL 60637.

## Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for committee service. Interested persons should write to Ruth A. Solie, President, AMS, Department of Music, Smith College, Northampton, MA 01063, and are asked to send a curriculum vitae and identify their area(s) of interest.

## Membership Dues (for the calendar year)

Income up to \$25,000	\$30
Income \$25,000-\$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
Life	\$1,250

## Fall Meetings of AMS and "Sister" Societies

1999

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

2000

All societies: 1-5 November, Toronto

2001

AMS: 15-18 November, Atlanta  
SMT: 8-11 November, Philadelphia

2002

AMS/SMT: 31 October-3 November, Columbus, OH

## 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>>. The site also now includes a page of links to graduate programs in musicology. To add your department's URL to the page, send the information to Robert Judd in the AMS office (<ams@sas.upenn.edu>). Other 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>).

## Presidential Message

Having been in this office for only about ten days as I write, I haven't had a chance to mull over many topics that might be appropriate to address in this space. Of one thing I am acutely aware: I have been fortunate enough to come into the position following on the heels of what I regard as three heroic presidencies in the Society's history. I watched from close quarters as Ellen Rosand, Philip Gossett, and then Jim Webster wrestled with major issues both planned and unplanned. As you all know, a series of emergencies and bolts from the blue necessitated extensive and lightning-fast rethinking of the Society's operations and administration. Even after the dust finally settled from these exertions, my formidable predecessors went on to undertake major changes that had long been on the minds of officers and directors: the revision of the By-Laws, the redesign and relocation of the JOURNAL and attendant membership services, and the drafting of a statement of professional ethics for musicology. There seems to be hardly anything left to do.

I hope you will forgive me a mawkish word or two about the way that all these milestones have actually been achieved—not, indeed, by these former presidents alone, however heroic. In the years that I have been involved with the AMS I continue to be amazed and awed by the numbers of members who are willing to add AMS work to their already overbusy lives, often even volunteering to undertake new projects and initiatives, and carry it out with professional aplomb and without stint. I'm well aware that there are many at the moment who feel some degree of alienation from the discipline of musicology as such. I urge them to be involved anyway, because I can say without hesitation that the collection of people making up this organization will always rise to the occasion, and will always provide ample reason for continuing to do the Society's work.

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The buzz on the Boston meeting is interestingly mixed, though I haven't

encountered anyone who didn't have a good time in the elegant ambience of the Park Plaza and Boston's own inimitable atmosphere. I have heard it said that the program gave evidence of a dulling of the critical edge of new scholarship. On the other hand, I have also heard the view that many of the ideas associated with that scholarship have now found their way into mainstream musicological thought; issues of gender and sexuality appeared in a number of papers that didn't necessarily wear those labels, politics and ideology seemed thoroughly accepted aspects of the history of music, and "social context" in various guises was fairly taken for granted. In any event, no one could consider the program excessively staid, with its contentious and media-covered Shostakovich session and the innovative panel arranged by the Council's Outreach Committee. I was able to attend the latter, and I found the three charismatic (and touchingly musicophile) guests—Stanley Cavell, Margery Garber, and Lawrence Levine—to be impressive and inspiring. As to the former, which I didn't manage to hear, I confess to a perhaps naive astonishment at the prurient interest *The New York Times* takes in us, but only at our most argumentative moments. Now, if it ran a regular daily column on hot news from musicology ("Musicology Times"?). . . .

This retrospect of the Boston meeting gives me the opportunity to offer my own heartfelt thanks to those who made the meeting happen: to John Hill and the members of the Program Committee for yet again giving us evidence of the ceaselessly fascinating intellectual mutations that our discipline is capable of; and to the Local Arrangements Committee, under the deft leadership of John Daverio and Helen Greenwald, for a meeting that ran so smoothly that, ironically, one hardly noticed the expert management behind the curtain. Any of you who have not served on one of these committees should be aware that their work is immense and demanding, and is annually undertaken with astonishing dedication and good will.

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Energetic work is already under way for the 1999 meeting in Kansas City, which will be upon us sooner, I'm sure, than we are prepared to imagine. What may be more surprising is how far the planning for the Toronto 2000 meeting has already progressed. With fifteen societies meeting together, and a general determination to make the event more truly interdisciplinary than past joint meetings have sometimes managed to be, a great deal of the truly daunting logistical and conceptual work had to be done far in advance. AMS members have found themselves in positions of central leadership, and I want to mention especially the heads of the major joint committees—Margaret Murata for the joint program and Timothy McGee for local arrangements—who have for some time already been performing miracles of coordination and diplomacy on our behalf. Elsewhere in this issue of the *Newsletter* you will find a call for proposals for joint sessions for Toronto. Please note that these sessions are separate from (and in addition to) the regular AMS program, and that the deadline for proposals has been timed carefully to precede the normal deadlines for submissions to AMS's own program committee. Think ahead, and do submit your most creative ideas for interdisciplinary sessions.

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As you may imagine, the subject of Jim Webster's "mini-meta-address" on the issue of presidential addresses is a matter of some moment to me. I share a good deal of his unease about the institution and particularly about the way in which it has evolved from its origins, though I don't yet know what I myself will choose to do about it in Toronto. It's difficult to get much sense of the membership's opinion of the matter, if indeed there is one, and I would be happy to hear from any of you who may have strong feelings about it—not, I hasten to add, that I promise to do what you tell me to.

—Ruth Solie

## Toronto 2000: Musical Intersections

The American Musicological Society will mark its last meeting of the century 1-5 November 2000 in Toronto, Canada, in an extraordinary gathering of fifteen Canadian and U.S. organizations devoted to musical research and the college-level study of music. Planning for the mega-meeting *Toronto 2000: Musical Intersections* was initiated by the College Music Society in 1995. Each society will offer its own independent program, selected by its own procedures, with its sessions open to all registrants. The intersections of the conference title will also occur in a dozen separate joint sessions, set by the joint steering committee. Further joint sessions are being planned by the program chairs of individual societies as part of their independent programs. (The formal call for proposals for joint sessions appears below.) A single Concert Committee representing the various societies is in charge of special musical offerings in addition to those lined up by the joint Local Arrangements Committee (see below).

Besides meeting regularly with the Society for Music Theory, the AMS has since 1987 met twice with the Center for Black Music Research (in 1987 and 1995) and once each with the Society for Ethnomusicology (1990) and the College Music Society (1987). Meeting in Toronto with the AMS, CMS, SEM, and SMT will be a number of societies which do not normally convene in the autumn, like the Sonneck Society for American Music and the American Musical Instrument Society (AMIS), as well as several smaller societies devoted to specialized aspects of music study and research, such as the Historic Brass Society, the relatively new Society for Music Perception and Cognition, the Association for Technology in Music Instruction (ATMI), and the Lyrica Society for Word-Music Relationships, which normally holds sessions at the annual meeting of the Modern Language Association. The CMS will meet its Canadian sibling, the Canadian University Music Society (CUMS), along with the Canadian organization parallel to the U.S. Music Library Association, the Canadian Association of Music Libraries, Archives, and Documentation Centres. Rounding out the mix in Toronto are groups that have on occasion met with SEM—the Canadian Society for Traditional Music and the Canadian and U.S. chapters of the International Association for the Study of Popular Music. Several related music organizations, such as the International Alliance of Women in Music and Early Music America, will also be present. The conference, with its numerous simultaneous sessions and exhibitors, will fit comfortably into two adjacent hotels in Toronto, the Sheraton Centre and the Hilton.

ATMI plans to have a computer laboratory set up for the duration of the conference, as well as a permanently assigned session space (half a ballroom) with computer projection capabilities. ATMI sessions focused

on computer instruction can be complemented by lecture-demonstrations and evening study groups that involve computers in music theory, composition, and data storage and retrieval. Inquiries and proposals related to digital technology may be addressed to the president of ATMI: Peter R. Webster, School of Music, Northwestern University, Evanston, IL 60208; <pwebster@nwu.edu>.

The mega-meeting partially represents the expansiveness and variety of the scholarly study of music at the end of this century. With the performing and composing members of CMS and CUMS, it also represents the diverse curricular areas in college and university music programs today. As "intersections" implies multiple avenues and many crossroads, the joint sessions and independent programs together should offer colleagues and students disciplinary contexts for the different perspectives and the common, underlying issues that will shape the field in the next century.

The planning for such an event is interdisciplinary in itself. The steering committee, program chairs, and concert committee welcome proposals and suggestions from their different memberships. AMS members may contact any of the following:

### AMS Toronto program chair

Ann Besser Scott, Office of the Dean of the Faculty, Bates College, Lewiston, ME 04240; <ascott@bates.edu>

### AMS representative, Toronto Concert Committee

Victor Coelho, Department of Music, University of Calgary, Calgary, Alberta T2N 1N4, Canada; <coelho@acs.ucalgary.ca>

### AMS Toronto local arrangements chair

Timothy McGee, Faculty of Music, University of Toronto, 80 Queen's Park, Toronto, Ontario M5S 2C5, Canada; <t.mcgee@utoronto.ca>

### AMS representative, Toronto Steering Committee

Margaret Murata, Department of Music, University of California, Irvine, Irvine, CA 92697-2775; <mkmurata@uci.edu>

—Margaret Murata

Plans are already well under way for the Toronto meeting. Local artistic organizations have responded favorably to suggestions from the Local Arrangements Committee that they offer a wide variety of programs that week. Among the public events that have been tentatively planned are the première of a newly commissioned opera (University of Toronto); newly commissioned orchestral works (New Music Concerts); performances of Lully's *Persée* (Opera Atelier with the Tafelmusik Orchestra); and performances by the Toronto Symphony Orchestra, the National Ballet of Canada, and The Toronto Consort. Several other professional groups have also made inquiries and so the list will undoubtedly grow.

Coupled with the other activities that accompany the paper sessions presented by the fifteen societies, there should be something for everyone. Plan to join us at the end of the millennium—and bring a friend. The web site should be up in early 1999, go to the AMS web site for the link.

—Timothy McGee  
Local Arrangements Chair

## Toronto 2000: Musical Intersections

### Open Call for Proposals for Joint Sessions

The American Musicological Society will hold its annual meeting 1-5 November 2000 in Toronto, Canada, together with fourteen sister societies engaged in musical research and the teaching of music in U.S. and Canadian colleges and universities. Entitled *Toronto 2000: Musical Intersections*, the conference will bring together the American Musical Instrument Society; the American Musicological Society; the Association for Technology in Music Instruction; the Canadian Association of Music Libraries, Archives, and Documentation Centres; the Canadian Society for Traditional Music; The College Music Society; the Canadian University Music Society; The Historic Brass Society; the Canadian and U.S. chapters of the International Association for the Study of Popular Music; the Lyrica Society for Word-Music Relationships; the Society for Ethnomusicology; the Society for Music Perception and Cognition; the Society for Music Theory; and The Sonneck Society for American Music.

The Steering Committee for this joint meeting invites proposals from members of the participating societies for sessions that focus on interdisciplinary topics in the scholarly study, teaching, or creation of music (including performance), in an effective session format involving members from two or more of these societies. A proposal for a joint session may be coordinated with a separate evening concert. Presentations in these sessions may be given in English, French and Spanish.

Proposals for joint sessions must describe the topic and state the purpose of the session in fewer than 1000 words, give contact information for the session coordinator (valid for all of 1999), and provide a one-page résumé for each committed participant. The Steering Committee encourages proposals that include participants from many disciplines. It is expected, however, that scholars in the field of music be members in good standing of at least one of the participating societies; membership should be indicated on the résumé. All participants must register for the conference. The usual AMS prohibition against successive-year presentations does not apply to participation in joint sessions at the Toronto meeting.

Six copies of each proposal should be sent no later than 1 June 1999 to Dr. Leslie Hall, Department of Philosophy and Music, Ryerson Polytechnic University, 350 Victoria Street, Toronto, Ontario M5B 2K3, Canada. Proposals may also be sent before 1 June 1999 by electronic mail to Dr. Hall at <lhall@acs.ryerson.ca>. Fax transmissions will not be accepted. Joint sessions for the Toronto 2000 meeting will be selected by the fifteen-member Steering Committee by 1 December 1999 before the AMS January deadline for regular proposals for the meeting. Individuals participating in these special joint sessions may also appear on any one other session on the formal Toronto program, except that those who give papers at the 1999 AMS meeting in Kansas City may not appear on AMS-only sessions in Toronto.

### COPAM Report

The Society's series of scholarly editions, Music of the United States of America (MUSA), published by A-R Editions and funded chiefly by the National Endowment for the Humanities and the University of Michigan's American Music Institute, has now been in existence for a decade. The MUSA office opened in July 1988, and the first volume appeared in October 1993. In the fall of 1998, MUSA 8, *Lou Harrison: Selected Keyboard and Chamber Works, 1937-1994*, edited by Leta Miller, was published—MUSA's first volume of music by a living composer.

Among the MUSA projects due to roll off A-R's presses next are Victoria Lindsay Levine's edition of *American Indians and American Music: Historical Transcriptions, Notations, and Arrangements*, a series of facsimiles with scholarly commentary, and Richard Kassel's of *Harry Partch: "Barstow"*. Also in the works are a volume of Fats Waller's playing (and singing), transcribed and edited by Paul Machlin, and H. Wiley Hitchcock's edition of 129 songs of Charles Ives. At this writing, nineteen volumes in a projected forty-volume series have been commissioned or published.

In March 1999, COPAM is planning to hold a working conference for MUSA at the annual meeting of the Sonneck Society for American Music in Fort Worth, Texas. Volume editors will gather with committee members and others interested in the project to discuss project procedures and the problems and challenges of particular editions. Our hope is that the conference will help to make the MUSA editorial process speedier and more efficient. We also hope to recruit new editors and new projects for the series.

Thanks to the efforts of executive editor Mark Clague, MUSA now has its own website, <<http://www.umich.edu/~musausa>>. We have also been fortunate in securing the services of Victoria Zak as the project's editorial assistant. Inquiries about MUSA should be addressed to Mark Clague, Burton Memorial Tower, University of Michigan, Ann Arbor, MI 48109-1270.

—Richard Crawford

### Call for Manuscripts

The American Musicological Society announces the imminent publication of the inaugural volume of its new series, American Musicological Society Monographs. *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay* by Graeme Boone is scheduled to be published early in 1999 by the University of Nebraska Press.

We anticipate publishing one or two volumes a year. The essential criteria for selection of titles will be inherent scholarly excellence and the balance of subjects for the series as a whole. In selecting studies for publication, the AMS Publications Committee, which serves as the Editorial Board for the series, wishes to entertain the broadest possible range regarding both areas of investigation and the research methodologies employed in their pursuit. Thus, submissions in criticism, ethnomusicology, historical musicology, and music theory, among other approaches to the study of music, are all welcome.

"Monograph," for the purposes of this series, is defined broadly as "an intense investigation of a single subject." Authors should submit a detailed proposal outlining the substance and importance of the work, the content of each chapter, the estimated length of the study, and a target date for completion of the manuscript. Decisions on proposals submitted and the issuance of terms of agreement for accepted proposals will normally be made within six months of submission.

Queries concerning the series may be directed to the general editor, Lawrence F. Bernstein, Department of Music, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104-6313; 215/898-7544; fax 215/573-2106; <lbernst@sas.upenn.edu>.

Two copies of each proposal and sample chapters should be submitted: one to the general editor at the above address, the other to the chairman of the Publications Committee: Walter M. Frisch, Department of Music, Columbia University, MC1820, 2960 Broadway, New York, NY 10027; 212/854-1256; fax 212/854-8191; <wf8@columbia.edu>.

### E-Mail Lists

The AMS-L Committee would like to announce that the Society's new moderated e-mail discussion list has been operational since 17 August 1998. Directions for subscribing are found on the Society's web page. The Committee requests that all prospective members read the Guidelines before subscribing. A subcommittee is currently at work trying to resolve the matter of copyright and archiving of postings. The current moderators are William Meredith (<meredith@email.sjsu.edu>) and Andrew Dell'Antonio (<dellantonio@mail.utexas.edu>). The list is hosted at the University of Virginia at no charge to the Society, thanks to Fred Maus.

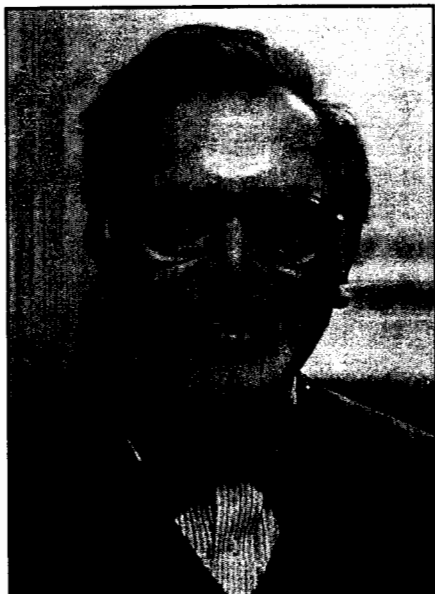
The Committee is pleased to announce that the new list has been largely self-moderated. Topics have ranged widely from straightforward inquiries about individual musicians' lives and works to thought-provoking longer postings on such varied topics as pedagogy, performance practices and reception history, the relationship between "art music" and more vernacular traditions, and ever-pertinent questions of aesthetic value, social context, the use of metaphor in music, and music's varied and changing meanings. The list has also contained announcements of calls for papers, conferences, jobs, concerts, and graduate student fellowships.

As of the beginning of November, the list had 565 members. Though the majority are from the United States, a significant number of members comes from the United Kingdom, Canada, and Germany. At least fifteen other countries are represented as well, making the list a true international scholarly forum for the advancement of musicological causes.

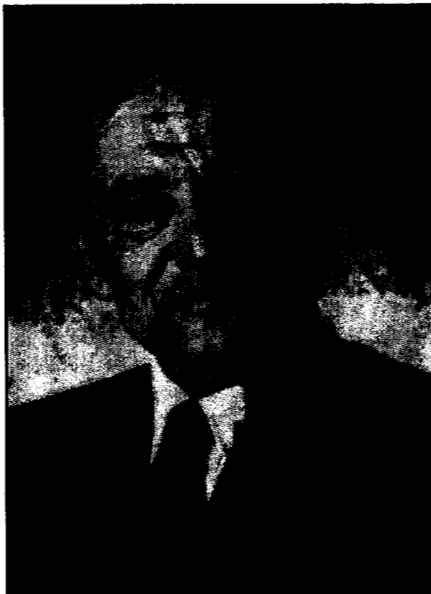
—William Meredith

Editor's Note: The unmoderated former "amslst" has changed its name, but not its policies or home; it is now <mllist@ucdavis.edu>. To subscribe, send a message to <listproc@ucdavis.edu>. Leave the subject line blank, and on the first line of the text area type only "subscribe mllist." For further information, write the list manager, Mark Brill (<mebrill@ucdavis.edu>).

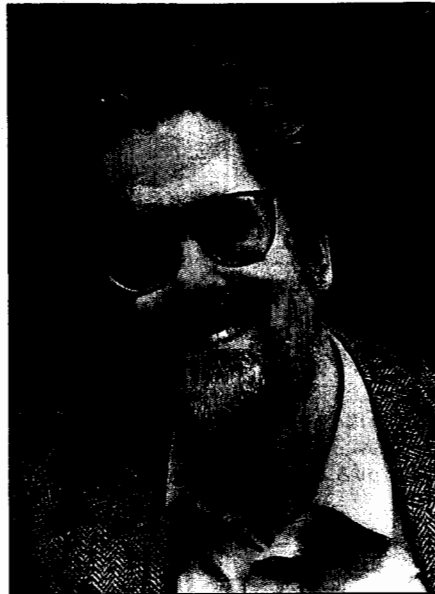




**Jan LaRue**  
Honorary Member



**Leonard Ratner**  
Honorary Member



**Scott DeVeaux**  
Kinkeldey Award Winner

### New Honorary Members

The AMS By-Laws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." Two new Honorary Members were nominated by the AMS Council and elected by the Board of Directors at the 1998 meeting, bringing the total number to thirty-five. The two new members of this distinguished body are Jan LaRue and Leonard Ratner.

Jan LaRue was born in Sumatra—a fact which motivated his lifelong interest in Far Eastern music and resulted in a dissertation on Okinawan music and articles for *JAMS* and *Grove VI*. He studied at Harvard (SB 1940) and Princeton (MFA 1942), beginning as a composer but turning to musicology after World War II (PhD Harvard 1952) and extending his interest in composition into the area of style analysis (*Guidelines for Style Analysis*, 1972; 2nd ed. 1992, also translated into Spanish and Japanese). His teaching career began at Wellesley College and continued at New York University, where his research on the Haydn-Mozart period led to union catalogues for the concerto and symphony (*A Catalogue of Eighteenth-Century Symphonies*, 1988) and many dissertations produced in this area by his students. In addition to his research publications, he edited the 1961 IMS Congress Report and the *Festschrift* for Gustave Reese, as well as organizing the AMS contributions to the Mozart Festival at the Kennedy Center in 1974. He

has consistently attempted to contribute to new fields such as the study of watermarks (*Acta musicologica* 1961, *MGG*, *Grove VI*), methods for establishing authenticity, computer aids to musicology (NEH grant 1980-82), and comprehensive style analysis. He is currently at work on *Models for Style Analysis*, a companion volume to *Guidelines*. During his long membership in AMS, he has served as national Secretary (1965-66) and President (1967-68), introducing constitutional changes such as the preparatory and advisory years before and after each presidency. He has represented AMS as a counselor or board member of other learned societies, among them the Guggenheim Foundation (1970-75), the Society for Eighteenth-Century Studies, and the Zentralinstitut für Mozartforschung, Salzburg.

Leonard Ratner, Professor Emeritus of Music at Stanford University, where he has taught since 1947, was born in Minneapolis and educated at the University of California, Los Angeles, and the University of California, Berkeley (MA 1939, PhD 1947); he studied composition with Arnold Schoenberg and musicology with Manfred Bukofzer. His compositions include a symphony, string quartets, a chamber opera, *The Necklace*, and sonatas for violin, piano and cello; they have been performed by the San Francisco Symphony, the New York Philharmonic, the Portland Symphony, the San Diego Symphony, the Walden Quartet, Adolph Baller, and Gabor Rejto. His many publications include the textbooks *Music: The Listener's Art* (1957) and *Harmony: Structure and Style*

(1962) and the scholarly works *Classic Music: Expression, Form, and Style* (1980) and *Romantic Music: Sound and Syntax* (1992). His most influential musicological writings have been those on the Classical period; those regarding the harmonic basis of musical form, period structure, and musical topics remain of fundamental importance. Ricordi of Milan has published an Italian translation of *Harmony* and is preparing translations of the Classic and Romantic books. The proceeds from Professor Ratner's latest book, *The Beethoven String Quartets* (published in 1995 by the Stanford Bookstore) will support the Stanford graduate program in musicology, from which many of his former students have gone on to distinguished careers.

### Honors, Awards, and Prizes

The Otto Kinkeldey Award, presented annually by the Society to honor the most distinguished musicological publication of the preceding year, was presented at the Boston meeting to Scott DeVeaux, Associate Professor in the McIntire Department of Music, University of Virginia, for *The Birth of Bebop: A Social and Musical History* (University of California Press, 1997). The book has also won the American Book Award (Before Columbus Foundation), the Award for Excellence in Historical Recorded Sound Research (Association for Recorded Sound Collections), an ASCAP-Deems Taylor Award, and the Book Award of the U.S. branch of the International Association for the Study of Popular Music.



**Berthold Hoeckner**  
Einstein Award Winner



**Musicians of the Old Post Road**  
Greenberg Award Winner

The Alfred Einstein Award, given annually for the most outstanding article by a scholar in the early stages of his or her career, was won by Berthold Hoeckner, Assistant Professor of Music at the University of Chicago, for his article "Schumann and Romantic Distance," which appeared in *JAMS* 50 (1997), 55-132.

The Noah Greenberg Award, which recognizes outstanding contributions to historically aware performance and the study of historically performing practices, was won by the Musicians of the Old Post Road, Daniel Ryan and Suzanne Stumpf, Co-Artistic Directors, for a recording of works—folk song settings for voice and chamber ensemble, and two piano trios—by Johann Nepomuk Hummel.

The Philip Brett Award, for exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies, was won by Gillian M. Rodger for her dissertation (University of Pittsburgh, 1998), "Male Impersonation on the North American Variety and Vaudeville Stage, 1868-1930."

The Paul A. Pisk Prize, normally given to a graduate student for the best scholarly paper accepted for presentation at the Annual Meeting, was not awarded in 1998. For the 1999 competition, the deadline has been changed from 1 August to 1 September; the Committee hopes that the later date will result in a larger number of submissions for the prize. See the *Directory* for guidelines.

William Ashbrook (Indiana State University) has been declared an honorary citizen of the city of Bergamo, Italy. Although the honor was officially conferred in December 1997, formal presentation of a parchment and gold medal was made at the Bergamo City Hall in October 1998, in the presence of the mayor, city council, and members of the conference held in commemoration of the sesquicentennial of the death of Gaetano Donizetti.

Philip Gossett (University of Chicago) was made a "Cavaliere di gran croce" of the Republic of Italy for his contributions to Italian music. The award, the highest civilian honor given by the Italian government, was presented by President Eugenio Scalfaro of Italy in a private ceremony at the Quirinale Palace.

Blake Wilson (Dickinson College) was a fellow at Villa I Tatti, The Harvard Center for Italian Renaissance Studies in Florence, during the 1997-98 academic year, for work on the topic "Music in the Culture of Fifteenth-Century Florence."

Reinhold Brinkmann (Harvard University) was awarded the Humboldt Prize for Scholars in the Humanities. The prize is given by the Alexander von Humboldt Stiftung "in recognition of outstanding achievements in scholarship and teaching."

Gail Hilson Woldu (Trinity College, CT) held a 1998 NEH Summer Stipend for her project "Art et Beauté: Vincent d'Indy and Music in France, 1870-1930."

Jessie Ann Owens (Brandeis University) is an NEH Long-term Fellow at the Folger Shakespeare Library for 1998-1999, working on a project called "English Tonalties."

Anne Swartz (Baruch College and the Graduate Center of the City University of New York) has received a 1998-1999 Short-term Grant for research at the Kennan Institute for Advanced Russian Studies of the Woodrow Wilson Center. Her research topic is "Russian music and the conquest of Central Asia."

Rob C. Wegman (Princeton University) has been awarded the Edward J. Dent Medal for 1998. The Dent Medal is awarded annually by the Royal Musical Association (UK) to recipients from a list of candidates drawn up by the Council of the Association and the Directorate of the International Musicological Society, in recognition of their contribution and original research in the field of musicology.

Honey Meconi (Rice University) has received a Lila Wallace-Reader's Digest Publications Subsidy to assist in the publication of *Fortuna desperata: Thirty-Six Settings of an Italian Song*, to be published by A-R Editions in their series Recent Researches in Music of the Middle Ages and Early Renaissance.

In April 1998, Neal Zaslaw (Cornell University) was elected to the American Academy of Arts and Sciences. Other AMS members elected at the same time, as announced in the August issue, were Ellen Harris, Leonard Ratner, and Frank D'Accone.



Gillian M. Rodger  
Brett Award Winner

Walter Hewlett (Center for Computer-Assisted Research, Stanford University) has just completed his first year as an elected member of the Harvard University Board of Overseers.

Thomas Christensen (University of Chicago) has been elected President of the Society for Music Theory for a two year term, 1999–2001.

Mary Rasmussen (University of New Hampshire) received the 1998 Christopher Monk Award of the Historic Brass Society. The award honors scholars, performers, instrument makers, teachers, and others who have made significant and life-long contributions to the field of early brass.

ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1997 were won by Scott DeVaux for *The Birth of Bebop: A Social and Musical History* (University of California Press); Jessie Ann Owens for *Composers at Work: The Craft of Musical Composition, 1450–1600* (Oxford University Press); Judith Tick for *Ruth Crawford Seeger: A Composer's Search for American Music* (Oxford University Press); Christopher Gibbs for "Schubert's Final Years" (Schubertiade, 92nd Street Y); David Hamilton for "Pitching the High C's" (*Opera News*); and Kim H. Kowalke for "For Those We Love: Hindemith, Whitman, and 'An American Requiem'" (*JAMS* 50, 133–74). Charles Hamm and Oxford University Press received a Special Citation for *Irving Berlin—Songs from the Melting Pot: The Formative Years, 1907–1914*.

The American Council of Learned Societies has awarded grants for East European Studies to Gabriela Ilnitchi (New York University) for her project "Post-Byzantine musical iconography: representations of musical instruments and dances in the late Medieval frescoes of Moldavia and Wallachia" and Danielle M. Fosler-Lussier (University of California, Berkeley) for "The transition to Communism and the legacy of Béla Bartók in Hungary."

NEH Fellowships for University Teachers for 1999–2000 have been awarded to Philip V. Bohlman (University of Chicago) for "Music in the New Europe: The Transformations Following the Fall of Communism in 1989"; José A. Bowen (University of Southampton) for "The Conductor and the Score: A History of the Relationship between the Interpreter and Text from Beethoven to Wagner"; and James Webster (Cornell University) for "The Music of Mozart's Operas: Analysis in Context." Fellowships for College Teachers and Independent Scholars have been awarded to Michele Y. Fromson (Berkeley, CA) for "Petitions for Mercy in the Sixteenth-Century Motet"; Susan Jackson (Austin, TX) for "Johann vom Berg and Ulrich Neuber: Music Printers in Sixteenth-Century Nuremberg"; and K.M. Knittel (Seton Hall University) for "Seeing Mahler, Hearing Mahler: Mahler and Antisemitism in *fin-de-siècle* Vienna."

Quentin J. Faulkner (University of Nebraska) was given a 1998–99 Fulbright award for lecturing and research in Halle, Germany, on the subjects of performance practice in the organ works of J.S. Bach and Michael Praetorius' *Syntagma Musicum*.

### Howard Mayer Brown Fellowship

A fellowship established by friends of the late Howard Mayer Brown on the occasion of his sixty-fifth birthday will be awarded for the academic year 1999–2000. Intended to increase the presence of minority scholars and teachers in musicology, the fellowship will support one year of graduate work for a member of a group historically underrepresented in the discipline. Applicants must have completed at least one year of academic work at an institution with a graduate program in musicology and must intend to complete a PhD in musicology. Nominations may come from a faculty member, a member of the AMS at another institution, or directly from the student, and must be received by 1 April 1999; the recipient will be announced in the August *Newsletter*. The fellowship carries a one-time twelve-month stipend of \$12,000. Information on application procedures may be found in the *AMS Directory*. Inquiries should be addressed to the chair of the committee, Ronald Radano, Institute of African American Affairs, New York Univer-

sity, 269 Mercer Street, Suite 601, New York, NY 10003-6687; 212/583-1727; <rmradano@facstaff.wisc.edu>.

### Report from the Committee on Cultural Diversity

For the past several years the American Musicological Society has actively recruited minority students into the field of musicology. As many of you are aware, minorities are significantly under-represented in our field. To give one example: fewer than twenty African-Americans have received the PhD in musicology during the last twenty-five years. The 1995 Annual Meeting in New York City marked a turning point with regard to these bleak statistics. Sixteen students, primarily from historically black colleges, were invited to attend that meeting to better expose them to the field of musicology. Since that time, the Society and the Committee on Cultural Diversity have hosted students at each annual conference. We have seen encouraging results from these efforts: several of these students have subsequently elected to pursue doctoral degrees at major universities in the United States.

The Committee on Cultural Diversity once again thanks both the leadership and the rank and file of the society for their overwhelming support this year. Because of your generous contributions to the Minority Student Travel Fund, the Society helped to cover the travel expenses of a number of students to the annual meeting in Boston. We appreciate your continued support in this regard.

But another challenge has emerged. The Committee wishes to reiterate a previous call for talent scouts for this important program. We need all members of the Society to help us identify promising minority candidates for the field of musicology. Visiting the annual meeting is an excellent introduction to the field. The Committee itself maintains a roster of "willing workers" that will serve as hosts to these students and answer any questions they may have about the field of musicology. We cannot do this important work, however, without your help. Please be on the lookout this year for students who you think might be turned on to the prospect of a career in musicology.

Finally, as he exits his position as Co-Chair, the Committee wishes to thank Paul Machlin for his diligent work during the past two years. We also take great pleasure in welcoming David Brodbeck to that position and look forward to working with him in the coming years.

—Guthrie P. Ramsey, Jr., Co-Chair



## Competitions

The Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum, announces competition for its Dissertation Award, 1999-2000. Deadline: 15 March 1999. For information on the competition and other research opportunities: Renée Taft, Director, Visiting Scholar Programs, Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum, 100 Raoul Wallenberg Place SW, Washington, DC 20024-2126; 202/314-0378; fax 202/479-9726; <rtaft@ushmm.org>.

The Sonneck Society for American Music is accepting nominations for three prizes: the Irving Lowens Book Award, the Irving Lowens Article Award, and the American Music Dissertation Prize. Deadline for all: 30 March 1999. For addresses and further information, see <<http://iberia.vassar.edu/sonneck/awards.htm>>.

The Modern Language Association announces competitions for two biennial awards, the MLA Prize for a Distinguished Scholarly Edition and the Morton N. Cohen Award for a Distinguished Edition of Letters, both to be awarded in December 1999 for editions published in 1997 or 1998. Deadline for entries: 1 May 1999. For information on these and other MLA awards: Richard Brod, Director of Special Projects, Modern Language Association of America, 10 Astor Place, New York, NY 10003-6981; 212/614-6406; fax 212/533-0680; <awards@mla.org>; <<http://www.mla.org>>.

The Karl Geiringer Scholarship in Brahms Studies in the amount of \$1000 is awarded annually to a doctoral student at a North American university for the final stages of work on a dissertation on a topic in which the music of Brahms forms a significant thread. Preliminary application deadline: 1 June 1999. For more information: Walter M. Frisch, Department of Music, Columbia University MC1820, 2960 Broadway, New York, NY 10027; 212/854-1256; fax 212/854-8191; <wf8@columbia.edu>; <<http://pubpages.unh.edu/~dbmk/abs/geiringer.html>>.

The National Opera Association is accepting papers for its fifteenth annual scholarly competition. The author of the winning paper will be invited to read it at the annual NOA convention at Cincinnati, Ohio, in February 2000. The winning paper and runners-up will be considered for publication in *The Opera Journal*. All entrants must be members of NOA. Deadline for receiving papers: 15 June 1999. Authors may obtain guidelines from and submit papers to Dr. Arvid Knutsen, NOA Executive Secretary, 6805 Tennyson Drive, McLean, VA 22101.

## AMS 50 Winners to Date

With the selection this year of eight individuals as recipients of AMS 50 Dissertation Fellowships (five monetary and three honorary awards), our Society has now honored a round total of sixty young scholars over the thirteen-year span of the award. The complete list, which we print below and which includes Honorary Fellows, is an impressive one. Most of these recipients, as a quick perusal will verify, are now active and productive scholars in our profession, confirming the promise of their applications selected by past review committees.

In the future, we hope to continue supporting the broadest spectrum of deserving students, and we are always striving to make the selection process as fair and democratic as possible. As always, we welcome the suggestions and support of any Society member, and we rely upon all of you to bring this opportunity to the attention of your deserving students.

—Thomas Christensen

1986-87

David Gramit, Duke University

1987-89

Donald McLean, University of Toronto

James Pritchett, New York University

1988-89

Steven Krantz, University of Minnesota

Thomas Sipe, University of Pennsylvania

1989-90

Thomas Brothers, University of

California, Berkeley

Bridget Conrad, City University of

New York

Steven Saunders, University of

Pittsburgh

1990-91

Susan Jackson, City University of New York

Ray Komow, Brandeis University

Michael Schiano, Brandeis University

Amy Stillman, Harvard University

Alicyn Warren, Princeton University

1991-92

David Cannata, New York University

Robert Fink, University of California, Berkeley

Robert Grimes, University of Pittsburgh

Elizabeth Hudson, Cornell University

Kristin Knittel, Princeton University

bruce mcclung, University of Rochester

1992-93

Dexter Edge, University of Southern California

Edmund Goehring, Columbia University

Anne MacNeil, University of Chicago

Alison Terbell, Princeton University

Richard Will, Cornell University

1993-94

Daniel Beller-McKenna, Harvard University

Wendy Heller, Brandeis University

Berthold Hoeckner, Cornell University

Peter Hoyt, University of Pennsylvania

Joseph Lubben, Brandeis University

Mary Ann Smart, Cornell University

1994-95

Arved Ashby, Yale University

Stefano Castelveccchi, University of Chicago

John Clevenger, University of Rochester

Gayle Clark Kirkwood, University of Pittsburgh

Benjamin Korstvedt, University of Pennsylvania

1995-96

Gregory Barnett, Princeton University

Geoffrey Burgess, Cornell University

Nancy Guy, University of Pittsburgh

Heather Hadlock, Princeton University

John Andrew Johnson, Harvard University

Stefano Mengozzi, University of Chicago

1996-97

Todd Borgerding, University of Michigan

Mary Davis, Harvard University

Susan Boynton, Brandeis University

Simon Morrison, Princeton University

David Schneider, University of California, Berkeley

Albin Zak, City University of New York

1997-98

Maribeth Clark, University of Pennsylvania

Bernardo Illari, University of Chicago

Gillian Rodger, University of Pittsburgh

Leslie Sprout, University of California, Berkeley

Marica Tacconi, Yale University

1998-99

Theo Cateforis, State University of New York, Stony Brook

Danielle Fosler-Lussier, University of California, Berkeley

Dana Gooley, Princeton University

Beth Anne Lee-De Amici, University of Pennsylvania

Klára Mórica, University of California, Berkeley

Rebecca Wagner Oettinger, University of Wisconsin, Madison

Emanuele Senici, Cornell University

Rose Theresa, University of Pennsylvania

## In Lieu of a Presidential Address

*The following remarks were delivered by outgoing President James Webster during the Business Meeting at the recent Annual Meeting in Boston.*

... At this point in these proceedings, I presume that many of you are expecting that I am about to deliver a presidential address. I fear that I am about to frustrate those expectations, for reasons that I will attempt to make clear in a moment. But given that a performance of this kind has recently become a tradition, I feel it necessary to explain *why* I'm not going to follow it, at least not in any direct manner; and to do *this*, I will have to say something about AMS presidential addresses in general. So—if this is not presumptuous—a meta-address, or maybe just a presidential non-address. (Since the time available is fifteen or twenty minutes, I toyed with the notion of imitating a classic work of American musical modernism and giving an address titled 14'33"; but I was reminded that the great artist is the one who knows when to stop.)

In a scholarly society such as ours, the institution of the presidential address is a peculiar one. It stands apart from the usual procedure for selecting speakers for formal public presentations. Instead of coming to the podium owing to a decision by a duly constituted body like a Program Committee, whose job it is to decide who shall be authorized to speak at our annual meetings, the person delivering a presidential address does so solely by virtue of the office to which he or she has been elected regardless of whether such election reflected the membership's conviction that he or she could lead the Society well, or was a distinguished scholar, or belonged to a deserving group (of whatever sort); or indeed whether he or she was simply the best-known candidate.

The sociologist Pierre Bourdieu recently meditated on similar issues, in his inaugural lecture at the Collège de France, titled "A Lecture on the Lecture"; it appears in translation in his collection *In Other Words* (Stanford University Press, 1990). (I am grateful to Marc Perlman for this reference.) Bourdieu states: "One ought to be able to deliver ... an inaugural lecture without wondering what right one has to do so: the institution is there to protect one from that question. ... As a rite of incorporation and investiture, the inaugural lecture ... is a symbolic enactment of the process of delegation whereby the new master is ... authorized to speak with authority and which establishes his words as a legitimate discourse, delivered by somebody with the right to speak." As you may imagine, he then proceeds to interrogate that very condition he wishes (or pretends to wish) could be taken for granted—which is to say that his lecture is also a meta-lecture, indeed a classic example of the genre: at one and the same time about sociology, and an instance of what we may call sociological performance.

However, there are fundamental differences between an inaugural lecture and a presidential address. An inaugural address (of the scholarly sort; I'm not talking about Lincoln or FDR) not only comes at the beginning of one's term of office, but is entailed, as it were, by the nature of the work that has led to one's election or selection. For example, in Germany the attainment of *Habilitation* (the prerequisite for appointment to the equivalent of a tenured position in this country) requires a formal vote by an entire humanistic faculty; it is on this basis that one gives an inaugural public lecture, on a topic drawn from one's own work. By contrast, although my election as AMS president must have been owing in part to my reputation as a musical scholar, such as it is, it cannot have had much to do with my particular specialty (especially since my opponent, Eugene K. Wolf, tends mainly the same musicological vineyards), still less with my views on the "state of the field"—the topic that has recently come to seem *de rigueur* in presidential addresses.

However, I do not believe that my tenure in this office specially qualifies me to pronounce on such matters, still less to presume that you would be particularly interested in my opinions about them. I particularly dislike the notion that I should be empowered to pronounce about them at a Business Meeting of the Society, at which most of you have gathered for altogether different reasons. (I don't want to be accused of false modesty here. Nobody would be happier than I if my views on the state of the field were thought to be of particular interest. But I insist that such an interest would be legitimate only if it grew out of the reception of my work, however construed.)

If I were to opine on the state of the field, I would say that I think it is pretty good. Certainly it is flourishing in the intellectual-scholarly sense: musicology today not only continues to develop with unabated vitality, but (as I mentioned in my presidential message of February 1998) exhibits a welcome lessening of the tensions between different methodologies and scholarly orientations that obtained, say, five years ago. On the debit side, I would have to add that the academic job market is still very tight; that in the United States, at least, little progress has been made towards realizing the notion that a doctorate in musicology should be a legitimate basis for employment in areas such as publishing or arts management; that for these reasons the well-being and status of many members, especially younger members, are compromised; and that I wish the Society could do more about this than it has been able to so far.

I would also have to note that, although our Society is doing well in most respects pertaining to the ideal of diversity, the representation of minorities among us is still painfully low. This is a situation where affirmative action, in the strongest ethical sense of the term and *on the part of all of us*, will

remain necessary for the foreseeable future. I reiterate the very welcome news, announced earlier this evening by our Treasurer, Rebecca A. Baltzer, that as of 1999 we will begin to award a Howard Mayer Brown Fellowship every year. A related cause is the Minority Travel Fund, administered by the Committee on Cultural Diversity, whose purpose is to help minority undergraduates attend our annual meetings, in the hope of increasing the number of such persons who decide to pursue graduate work in musicology. To remain successful, both efforts will require ongoing generosity on the part of many members; we will continue to remind you of this need at every appropriate opportunity.

Don't worry: I'm not about to go on further about issues of substance under the hoary rhetorical device of *paralepsis* (the insertion of topics into the discourse under the device of saying that one is *not* going to discuss them). Nevertheless, I will quote a famous letter by my friend Haydn (albeit not its most famous passage), written in 1787 to a theater director in Prague. Haydn declined an offer to mount one of his older operas there: "I cannot make any of them available to you," he writes, "because all of my operas are too closely bound up with our personnel at Eszterháza, and would never be able to achieve the effect [in Prague] that I have calculated according to the local conditions." But he continues: "It would be an entirely different thing if I had the inestimable good fortune to compose an entirely new libretto for your theater."

The equivalent in our context is obvious: a *plenary* address. Examples lie near to hand: the Keynote Address of the Society for Music Theory, by which a distinguished individual is honored for his work, not because he holds some office; and indeed the annual invited presentation sponsored by our own Gay and Lesbian Study Group. (Ellen Harris's brilliant talk to them yesterday not only demonstrated yet again how unsustainable are the supposed dichotomies between "old" and "new," "objective" and "engaged" musicologies, but that the current twenty-minute time limit for AMS papers is everything other than an unmixed blessing.) I'm not necessarily advocating that we institute plenary addresses, merely pointing out the difference between them and presidential ones.

Having thus finally contrived to return to my meta-subject, I will conclude with a few remarks on the history of AMS presidential addresses. Brief though this history is, it provides an object lesson in the contingency and even irrationality that often attach to institutions of this kind. The first address was given in 1980, by Howard Mayer Brown. But this event can claim little or no "originary" value; in a manner that would pain Bourdieu (or maybe please him), it is shrouded in institutional mystery. There is no written record of whatever may have been the underlying rationale for this decision to inaugurate a practice that formerly had had no precedent

in this Society. (It must have derived in part from the example of other societies, some of which—for example the American Historical Association or even the Modern Language Association—can lay claim to “public” interest of a sort that we, for better or worse, don’t arouse. Still, in and of itself that scarcely seems a sufficient explanation.)

In any event, both Brown’s address and the immediately succeeding ones were fundamentally different from current practice in three respects, two formal and one substantive. First, they were indeed plenary; that is, they formed the sole content of a formal scholarly session, which was announced in the program like all others and was the only AMS session in its time slot. Secondly, as a corollary, although they immediately preceded the Business Meeting, they were formally separate, with a pause in between; thus even those members who intended to attend the latter were free to skip the presidential address without their absence being particularly noticeable. The substantive difference is that the early addresses were devoted, at least nominally, to the speakers’ scholarly interests (admittedly, often broadly conceived).

It is also not entirely clear how the rather different pattern of recent years developed. What is clear is that the process was gradual and to some extent unintentional, or at least not institutionally determined. The first actual presidential address devoted to what we may loosely call “the state of the field” was that of Lewis Lockwood, in 1987. (I say “actual,” because Margaret Bent did something similar in 1985; however, this took place in a plenary joint session of all three societies that met together that year; that is, it was technically not an AMS session at all.) The first address given within a business meeting—the current slot—was Colin Slim’s in 1990, with its unforgettable *tableaux vivants*. I speculate (again, there seems to be no written record) that the decision to place it here resulted from pressure from the Program Committee, on behalf of paper-givers: when the Presidential Address was a separate plenary event, the regular sessions had to end at 4:00 or so, and therefore fewer papers could be accommodated overall—a result that loomed all the larger owing to its association with the privileged foregrounding of a single individual.

Be this as it may, Slim’s address was still a full thirty-minute affair (if not longer); indeed, the 1990 Business Meeting ran noticeably late. Since then, although the address has continued to take place during the Business Meeting proper, the latter is now limited to the canonical ninety minutes; so it will be this evening as well, including the non-address I have now nearly completed. Under these conditions any talk, regardless of topic, must be brief indeed, scarcely be more than an outline or a series of *aperçus*.

I am not arguing that we ought to abandon presidential addresses. Still less do I wish to criticize the recent addresses by Ellen Rosand and Philip Gossett, both of whom

labored heroically to make a success of this problematical institution (as I see it), and whose efforts may well have contributed to the improved atmosphere among our subdisciplines I referred to a moment ago. Least of all do I wish to compromise the freedom of action of my successor, or her successors, or to “slant” discussion of this issue merely because of my principled refusal to give an address of the usual kind. For all these reasons, in one of my last acts properly pertaining to my office, I have—you guessed it—appointed a committee, whose charge is to re-examine the institution of the AMS Presidential Address and to examine the possibility of plenary addresses and panels. (As it happens, admittedly for other reasons, earlier today the Council appointed a committee drawn from its members to study various aspects of the functioning of Program Committees. This conjunction persuades me that it may be time to re-examine the structure of AMS programs in a fundamental manner, something that has not been done for decades, if at all.)

But in speaking of acts proper to my office, I have at last released you from your obligation to attend to this non-address any longer. I therefore turn directly to my final, and even more proper, official acts. . . .

### Calls for Papers

Early Music America announces plans to publish the first number of its online scholarly journal, *Historical Performance Online*, in May 1999. This new format will allow supporting illustrations of many different sorts: pictures, facsimiles, tables, and musical examples both written and in real-time audio performance. Scholars are encouraged to submit articles by 15 February 1999 to EMA, <info@earlymusic.org>; or to Lucy Cross, Editor, 210 Riverside Drive, Apt. 12B, New York, NY 10025; <EMAHPO@aol.com>. For submission guidelines and other information, consult Early Music America’s website at <www.earlymusic.org>.

The Handel Institute plans a conference, “Great among the Nations,” on the theme of Handel and the various musical styles of his period, to be held at King’s College, London, 20–21 November 1999. Proposals and abstracts (about 100 words) for papers lasting 20–25 minutes should be sent by 1 March 1999 to Dr. Elizabeth Gibson, 15 Pyrland Road, Highbury, London, N5 2JB, UK. Information: <gibson@attmail.com>.

The American Conference on Romanticism meeting will be held at Indiana University, Bloomington, 11–14 November 1999. Proposals for twenty-minute presentations in the areas of pleasure—esthetic,

intellectual, economic, or political—should be submitted by 15 March 1999 to John Isbell, Dept. of French & Italian, Ballantine Hall 642, Indiana University, Bloomington, IN 47405; 812/855-1952, fax 812/855-8877; <jisbell@indiana.edu>. For a copy of the conference flyer, featuring Wright of Derby’s portrait of Sir Brooke Boothby reading Rousseau, e-mail the address above.

The Music of Amy Beach, a cross-disciplinary conference jointly sponsored by Mannes College of Music and the Doctoral Program in Music of the Graduate School and University Center of City University of New York, will be held at Mannes College of Music on 5 December 1999. Each session will consist of papers devoted to analytic, stylistic, and contextual explorations of a single composition by Beach, along with a performance of the composition. Those interested should submit a preliminary proposal by 15 March 1999. For further information: Adrienne Block and Poundie Burstein, <AMYBEACH@aol.com>; <http://members.aol.com/AmyBeach/conference.html>.

AGO Seattle 2000, the Forty-fifth Biennial Convention of the American Guild of Organists, will be held 2–6 July 2000 in Seattle. Proposals for papers and presentations on topics related to the performance, history, and study of organ and choral music are invited, with a postmark deadline of 30 April 1999. For further information: James Denman, Chair, AGO Seattle 2000 Workshops Committee, c/o Department of Music, Seattle Pacific University, 3307 Third Avenue West, Seattle, WA 98119; <jdenman@spu.edu>.

The first issue of the Swedish Musicological Society’s *STM-Online* can be found at <http://www.musik.uu.se/ssm/stmonline/vol\_1\_1/index.html>. The new journal, the electronic sister publication of *The Swedish Journal of Musicology (Svensk Tidskrift för Musikforskning, STM)*, will be published once or twice a year. It will reflect a wide variety of perspectives in musicology, with a primary interest in articles related to Swedish or Nordic music. Scholarly texts and essays—in Swedish, Danish, Norwegian, English, or German—that take advantage of the internet medium and integrate text, sound, and graphics are encouraged, although traditional text-based manuscripts are also welcome. Deadline for manuscripts for the next issue is 15 May 1999. For more information: Per F. Broman, Editor, <per.broman@mh.luth.se>; website above.

## Report from the AMS Committee on the History of the Society

The Committee on the History of the Society was established in 1993 during the presidency of Ellen Rosand. Margot Fassler and Pamela Potter were the original Co-Chairs, and I succeeded them in November 1997. To date the existence and purpose of this Committee remains more unknown than not to the general membership of the AMS, and this report is offered in an attempt to change this situation.

Following its establishment, the Committee developed three major areas of interest in order to fulfill the original "charge," which focused on the goal of gathering information concerning both the history of the Society in the United States as well as the history and development of the field of musicology in the United States and Canada. The following statement now serves as the Committee's operative basis.

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The Committee on the History of the Society has three major areas of concern.

1. The Committee is interested in the location, collection, and conservation of papers and comments related to the development of musicology in the United States and Canada. Therefore, the Committee will actively promote uncovering the whereabouts of papers and correspondence of major figures in the field as well as materials relating to institutions which have fostered the growth and development of American and Canadian musicology. When feasible, the Committee will serve as a liaison between individuals and institutions holding such records and documents and the Society's Archives, now the legal property of the University of Pennsylvania and housed in the Department of Special Collections of the Van Pelt-Dietrich Library Center, University of Pennsylvania.

2. The Committee will sponsor a project in oral history which will consist of interviews with distinguished members of the Society, members of their families, carefully chosen relatives, friends, etc. Questions will pertain to the founding of the AMS, the growth and development of both the Society and the discipline of musicology, and the roles of institutions and individuals in the establishment and development of the field in the U.S. and Canada.

3. The Committee will provide whatever assistance is deemed appropriate for the maintenance and organization of the AMS Archives and for policies regarding the materials preserved therein.

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All information and material in any form gathered through the work of the Committee becomes part of the Society's Archives. Access to this material can be gained only with written permission of the Executive

Director or the current President of the Society. Such a stipulation is part of the original document transferring ownership of the AMS Archives to the University of Pennsylvania. Other restrictions for access may also be imposed when necessary.

I am pleased to note that the Society's Archives could not be handled any more efficiently and effectively than they are at present. As of May 1998 there is an official Register of 120 boxes of general records from 1934 to 1992 as received from 1989 through 1996. There is also a separate Register of sixty boxes of records from 1946 to 1995 which pertain to *JAMS*. Materials will continue to be added to the Archives.

The Oral History Interview Project undertaken by the Committee is under way. At present the Committee has defined "distinguished members of the Society" as being Past Presidents, Board members, Council members, Honorary Members, editors of the *JOURNAL*, Executive Directors, etc., and we have begun to work our way through this group. Priority is being determined in light of age and health. In addition, surviving family members of important members now deceased will be considered for interviews.

Other aspects of the Committee's multiple, complex charge are also in process of implementation, and the Committee is increasingly confident that future historians who choose to explore the peculiar twentieth-century practices identified as "musicology"—"old," "new," "other," or what have you—will face a challenging body of archival material.

The Committee has no intention, however, of writing any "official" history of the Society. Our work is concerned with ongoing processes involving solicitation of information and documents of all kinds, not with any ultimate finality of accomplishment.

It now seems apparent that the Committee was originally established to ensure that the history of the American Musicological Society, as an institution, as well as the history of the development of musicology in North America, would not be lost to the future. Our task is quite complex, but the shape, function, and practice of musicology is not a matter of formalistic purity. The importance of individuals and institutions alike in defining the nature and scope of this remarkably rewarding discipline to which we have given allegiance demands due consideration. The extraordinary recent surge of questioning the foundations of the discipline, the ready and healthy challenges to tradition evident in so many ways—all expansions of understanding concerning field and professional existence alike—is but an obvious indication that the history of both institution and discipline is of singular importance.

At present I doubt that the "secrets" of either individual musicologists or the collected wisdom of the AMS that will continue to be packed into the Archives will unearth a subject such as the one that stimulated Pamela Potter's provocative and revelatory

new study, *Most Musical of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (Yale University Press, 1998). I am convinced, however, that "something"—indeed, many "somethings"—will be uncovered in the Archives by "someone, sometime," the dimensions of which no one at present can have any inkling. As the majority of us are well aware, such is the joy and reward of working with archival material in any shape or form.

I urge all members of the Society to become sensitive to what the Committee on the History of the Society is attempting to accomplish, and when called upon for assistance, to offer your services willingly. We also request advice, suggestions, and recommendations for consideration from the general membership; please send these to me at 4806 Star-mountain Dr., Greensboro, NC 27410; 336/852-0449; <garlingt@hamlet.uncg.edu>. The processes now being set into motion will ultimately prove successful only with the cooperation of the entire society.

—Aubrey S. Garlington, Chair

## Report from the Publications Committee

The Publications Committee, which met in November 1997, February 1998, and October 1998, has been concerned primarily with the two series published under the aegis of the Society—AMS Monographs and Music in the United States of America (MUSA), the latter a project that falls more narrowly under the purview of the Committee on the Publication of American Music (COPAM; see the separate report by Richard Crawford, Chair).

The first volume in the AMS Monographs series, Graeme Boone's *Patterns in Play: A Model for Text-Setting in the Early French Songs of Guillaume Dufay*, is in press, with publication expected in spring 1999. The Committee devoted much of its February meeting to a discussion of the guidelines for future volumes in the series. For the results of that discussion, see the separate report by the series editor, Lawrence F. Bernstein.

The Publications Committee also considered applications from publishers requesting subventions for scholarly musicological works that have been accepted for publication. In 1997–98 the Committee recommended and the AMS Board approved the following subventions:

Patrick Macey, *Bonfire Songs: Savonarola's Musical Legacy* (Oxford University Press)  
John Rice, *Antonio Salieri and Viennese Opera* (University of Chicago Press)

A further recommendation of the Committee that was also approved by the Board is that, as a gesture of support for MUSA, the honoraria paid to editors in the MUSA series be paid in the future from the Publication Committee's budget.

From November 1997 to November 1998 the Publications Committee included

the following members: Ian Bent, Lawrence F. Bernstein, Richard Crawford, Walter Frisch, Douglas Johnson (chair), Kerala Snyder, Ellen Rosand, Leo Treitler, and Christoph Wolff. Retiring members Ian Bent and Douglas Johnson will be replaced in 1998–99 by Sarah Fuller and Janet Levy. The new chair of the Committee as of November 1998 is Walter Frisch. All future inquiries concerning subventions or other Committee business should be sent to Walter Frisch, Department of Music, Columbia University, MC1820, 2960 Broadway, New York, NY 10027; 212/854-1256; fax 212/854-8191; <wf8@columbia.edu>.

—Douglas Johnson

## News from the Committee on the Status of Women

When I was an undergraduate, a close friend became the first woman to work as a highly-paid manual laborer for a railway company in our Midwestern industrial city. At the end of her first week, she confided a vague sense of unease about her relations with her co-workers and their expectations. "They've gone out of their way to make me feel welcome," she explained. "They even took down the 'dirty pictures' in the lunchroom, and I can tell that they're going out of their way not to 'cuss' in front of me. But I have the feeling there's some sort of barrier I can't see, something other than just my gender and the novelty of working with a woman that's keeping me from being 'one of the guys.'"

In my years as Chair of the Committee on the Status of Women, I've received the distinct impression from many that we, too, have changed a lot of our social behaviors as more women have entered the field. Yet many still sense invisible barriers. A lot of women in the profession have confided a sense of unease, of not being fully accepted as colleagues, scholars, or teachers. Many feel as if they must constantly prove their worth, sometimes being labeled hostile or uncollegial in the process. Statistics demonstrate that women are more likely to be pushed into teaching tracks, men into research, from the beginning of graduate school, and that women's publications tend to include significantly more documentation than men's. We still subscribe to a cultural stereotype in which women's ways are integrative and nurturing, men's focused and aggressive, although both are fundamental aspects of any human persona. How much of our sense of professional malaise is just the vague set of warning signals popularly known as women's intuition, and how much constitutes genuine limitations that can harm all of us? Where are the glass walls that seem to limit many of us to places we might not want to stay, and how can we shatter them without damage to the entire edifice that shelters us all?

Such questions were the subject of an Open Meeting at the 1998 AMS meeting. On Thursday evening the Committee (Linda Austern, James Briscoe, Annegret Fauser,

Elizabeth Keathley, Yvonne Kendall, Anne MacNeill, Marilyn Smiley, and Judy Tsou) sponsored a panel, chaired by Tsou, entitled "They Won't Let You Do That": Women, Minorities, and Professional Choice in Teaching and Writing."

Mary Hunter began with a presentation entitled "Fences, Hahas and DMZs," whose chief concern was whether women are more likely than men to cross intellectual boundaries, as stereotype would have it. She surveyed several journals, including *JAMS*, the *Journal of Musicology*, and the *Cambridge Opera Journal*, which she edits, and noted that although women constitute approximately 40% of AMS membership, only about 29% of the journal articles were authored by women. If these articles are representative, male authors more often made sweeping, "unfenced" claims. Are the fences which circumscribe women's writing, she pondered, internally or externally imposed?

Next, Jessie Ann Owens delivered the "Good News/Bad News." Reflecting on what it means for an area of scholarly research to be "male dominated," she pointed out that when she was in graduate school there was no such thing as a "male-dominated" field. All fields were "male-dominated"; there were very few women musicologists (and none on the faculty at Princeton). The good news is that there has been progress, to judge from the number of women applying to graduate school, completing dissertations, and being hired at colleges and universities. The bad news, ironically, is that despite apparent success measured by an increase in the number of women, the environment seems more hostile at present, and perhaps will continue to be until the numbers of women at all ranks more nearly match the numbers of men. One factor may be the economic crisis in the discipline, which is producing far more PhDs than there are jobs; another is that jobs are changing more rapidly than training programs, leading to mismatches between candidates and actual jobs. The good news (to invoke an ABA form) is that field *per se* seems not to be the primary determinant of success. She advised students to use graduate school to discover their strengths and weakness and to become familiar with many different methodologies and approaches. In the end, the choice of field and methodology comes down to what a student does best and loves doing—why else would anyone be in this business? It is particularly important, she concluded, for women to develop mentoring relationships.

James Briscoe spoke on "NASM Requirements and New Directions in Musicology." NASM (the National Association of Schools of Music) is an accrediting body which sets the requirements for participating schools of music. Briscoe inquired what impact these requirements might have on hiring and teaching as music programs compete for fewer students. Along with chairs of some prominent NASM-accredited music departments, he interviewed a representative

of NASM, who reported that the requirements do not specify particular course offerings, but that they do expect a BA program to include a varied overview of repertoires and musical cultures. Briscoe concluded that the NASM can be used as a tool for progress.

Ellen Koskoff presented "Views from the Margins: On Being a Jewish Feminist Ethnomusicologist." She related her experiences in ethnomusicology from c. 1975, when, as an unhappy student of conventional musicology in an era when "women in musicology were still a new thing," she discovered the Anthropology of Music and chose to study an American Hassidic Jewish community. Embracing the "cult of the margin," she did not encounter sexism, but received little help. This self-styled "crone of musicology" also pointed to age as a factor in marginalization. There are many ways to marginalize, she concluded, and although the margin, in and of itself, is not a problem, the center must not be over-valued or power abused.

In a profession and a Society that has become increasingly international, Annegret Fauser, a German national who teaches in England, reported on the state of feminist musicology in Germany and the United Kingdom. In Europe the presence of women as university-based scholars is an innovation, and there are universities that have never hired a woman member of the faculty. Feminist academics have developed "split personalities," addressing feminist politics on their campuses, but refraining from feminist topics of scholarly research. Musicologists who investigate women composers are considered second-rate. There were no publications by women in the 1997 volume of *Musikforschung*, and most of the women who published in *Music and Letters* are North Americans. In Germany the dominance of English in feminist musicology tends to damp its circulation, largely because its terms sound far less approachable in translation. Skepticism also results from the perceived occasional lack of historical grounding, methodological inconsistencies, and the somewhat casual appropriations some scholars have made of figures such as Adorno.

As usual, considerable discussion from the floor followed the formal presentations. Some of the issues raised:

- Women scholars and teachers are perceived as "aggressive" when they do not conform to gender stereotypes.
- Women need to do less service and more writing in order to establish scholarly careers.
- Although women are often thought to excel in teaching, the American Association of University Women has conducted studies which concluded that students tend to give female professors less favorable evaluations than male ones. "Testosterone teaching" is rewarded, while teaching that emphasizes nuance and complexity is perceived as "disorganized."
- Women teachers are expected to be more nurturing than men teachers. In one



study, male students perceived class discussion to be "dominated" by women when women spoke 20% of the time.

— One method for coping with difficult situations is forming communities of support.

In closing, I wish to remind all members of the Society that one purpose of the Committee on the Status of Women is to facilitate the formation of such communities, and to help people find friendly, supportive voices in a sometimes daunting environment. In this era of cybercommunications, mentors can be found almost anywhere. As recent research in cultural criticism has shown, a supportive voice makes even the most threatening world seem safe. And one thing that can get through glass walls is the voice of an advocate.

With this column, I turn the chair of the Committee over to Judy Tsou, Assistant Head and Archivist of the Music Library of the University of California at Berkeley. Tsou may be best known for her co-editorship of the anthology *Cecilia Reclaimed*, and she continues to work on feminist topics. Other outgoing members of the Committee are James Briscoe, Elizabeth Keathley, and Anne MacNeill; and we welcome James Deaville, Kara Gardner, and Mary Lewis. I want to thank the many members of the Society who have alerted me to positive and negative indicators of the status of women in the profession over the past five years.

—Linda Phyllis Austern  
(with special thanks to Elizabeth Keathley)

## Mentoring Initiative Opens New Avenues for AMS

Years from now, when a history of the American Musicological Society is compiled, 30 October 1998 may be remembered as an important date that marked the beginning of a new path for current and future members. It was on this date that the AMS inaugurated its mentoring program in conjunction with the Annual Meeting, held in Boston.

The need for this program should not be underestimated. In recent years, increasing numbers of individuals—students and non-students—who are first-time attendees at the Annual Meeting have been poised on the perimeters of lobbies, exhibit halls, or wherever groups of established AMS members congregated. Unfortunately, those on the borders have rarely been invited to join the more experienced members. In the absence of such invitations, the new attendees have spent days in isolation while many of the activities that define the AMS transpired without them. Too intimidated to engage senior scholars in the absence of introductions, the first-time attendees have reconsidered their decision to remain in the Society or to attend future meetings.

In Boston, however, fifteen pairs of mentors and mentees gathered for the formal introduction of the mentoring program. Each had responded to the call for participants issued by the Committee on Career-Related Issues that appeared in the August 1998

*Newsletter* and on the AMS web site. They provided information about their research interests and professional experiences, which enabled a more experienced member of the Society to be linked with a first-time attendee to the Annual Meeting. Once the pairs were determined, the participants were notified via e-mail of the assigned partner, and encouraged to communicate with that person to arrange one or more shared activities—a visit to the exhibits, attendance at a session or concert, or conversation over a meal.

Those who agreed to serve as mentors include current members of the Council, Chapter Presidents, editors of AMS publications, or representatives of allied professions. They recognize the value of reaching out to the uninitiated through a short-term commitment at the Annual Meeting. Their vision will help to shape the next generation of scholars and encourage the free flow of ideas in a manner that will benefit the Society at large. Already the Committees on Cultural Diversity and the Status of Women have expressed an interest in mentoring, and several individuals who attended the Friday afternoon session that launched the program have volunteered to mentor at next year's meeting in Kansas City.

The AMS has affected its history positively by moving beyond the first definition of vision—"the act of sensing with the eyes"—to the second—"the power of anticipating that which will or may come to be." Thank you to all who participated in the inaugural mentoring program and contributed to its successful beginning.

—Sandra L. Barnes  
Student Representative  
AMS Committee on Career-Related Issues

## Summer Opportunities

The National Endowment for the Humanities is not offering any Summer Seminars or Institutes in music in 1999. For a list of other sessions that might be interesting to AMS members, see <<http://www.neh.gov:80/html/awards/seminar2.html>>. Application deadline: 1 March 1999.

The Center for Professional Development in World Music, sponsored by the College Music Society and the New England Conservatory Intercultural Institute, will take place at the New England Conservatory, Boston, 6–17 July 1999. Session I (6–11 July): East Africa and Haiti; Session II (12–17 July): North India and Turkey; Session III (12–17 July): Klezmer, Jewish folk instrumentalists and their music. For information on this and other CMS opportunities: The College Music Society; 406/721-9616; fax 406/721-9419; <[cms@music.org](mailto:cms@music.org)>; <<http://www.music.org>>.



Thomas Grey  
Editor of JAMS

## Thomas Grey Named Editor of JAMS

As announced at the 1997 Business Meeting of the Society in Phoenix, Thomas Grey has been appointed Editor of *JAMS* as of Volume 52, 1999, succeeding Paula Higgins. Pamela Potter succeeds Michael Tusa as Review Editor of the *JOURNAL*.

Thomas Grey, Associate Professor at Stanford University, earned his PhD in Music at the University of California, Berkeley, in 1988. He is the author of *Wagner's Musical Prose: Texts and Contexts* (Cambridge University Press, 1995) and editor of *Richard Wagner: Der fliegende Holländer* (Cambridge Opera Handbook series) and *The Cambridge Companion to Wagner* (forthcoming). Articles and reviews have appeared in *19th-Century Music*, *Cambridge Opera Journal*, *Opera Quarterly*, *Current Musicology*, *Beethoven Forum*, and *Wagner*, as well as in various anthologies and conference proceedings. He has served on the AMS Council (1997–99) and as President of the Northern/Central California chapter of the AMS.

All articles submitted to the *JOURNAL* should be sent to the new editor, Thomas Grey, Braun Music Center, Stanford University, Stanford, CA 94305-3076. Books and editions of music for review are to be sent to Pamela Potter, School of Music, 455 North Park St., University of Wisconsin, Madison, WI 53706-1483.

## Report from the Executive Director

### ACLS activities

John D'Arms has continued to promote his four-point agenda for the American Council of Learned Societies: ACLS as funder, convener, collaborator, and advocate. The first meetings of recently-tenured representatives of societies met in New York in December 1998; the meetings will continue throughout the spring, with a report expected next fall. The previous year's series of meetings with senior scholars in the field should also result in a report in due course. AMS members awarded ACLS grants in the past have by now received a mailing regarding their individual giving as part of the campaign to increase the ACLS endowment by 100 percent in the next few years.

The initial twenty volumes of the ACLS publication *American National Biography* appeared in December 1998; the entire publication is due to be made available online in one year (see the ACLS web site for details: <[www.acls.org](http://www.acls.org)>).

The ACLS will hold its annual meeting in Philadelphia on 30 April 1999. Feel free to forward issues for consideration to James Haar, AMS delegate, or me.

### Boston 1998

The Boston Annual Meeting seemed to flow smoothly, thanks to the able direction of John Daverio and Helen Greenwald. Thanks also are due to Royce Wates and her assistant Eftychia Papanikolau, who valiantly coordinated the registration desk, and Greg Smith, exhibits coordinator. The Society is very grateful for their volunteer efforts, as well as that of all the Boston local arrangements personnel.

Plans for our Kansas City meeting are proceeding well, and we are looking forward to all that Paul Laird and Walter Clark have lined up for us. As in previous years, the deadline for preliminary registration (at reduced rate) will be 1 October 1999. Please contact the Philadelphia office if you need registration information and have not received the August *Newsletter* in time. Similarly, register at the Hyatt Crown Center early in order to receive the conference rate; their toll-free reservations number is 800/233-1234.

Program Committee Chair Scott Burnham and his committee are looking forward to setting up an exciting program this year—perhaps even more so since they meet to deliberate on the program on the very day Scott's second child is due to be born! As a result, for the first time in a number of years, the committee will meet simultaneously with but separately from the March Board meeting, close to Scott's current home in North Carolina.

There are a limited number of volunteer jobs available for the Kansas City meeting; if you are interested in serving, please contact me.

### Office activities

The Philadelphia office has benefited from the assistance of several part-time administrative assistants. Lisa Shiota, staffer at our 1997 Phoenix meeting, moved on in April; since then, Daniel Gross and Carol Whang have helped ease the load considerably. Recently the office hired Melissa Ho, who has grasped the administrative reins with enthusiasm and good spirit; if you phone the office, you may expect her competent assistance with your inquiries. Please feel free to contact the Philadelphia office, using our toll-free number, 888/611-4267 ("4AMS").

*Directory* accuracy has been a nagging problem recently; this year, we sent out postcards requesting directory corrections, and hope that the result (which is planned to be mailed with this *Newsletter*) is more satisfactory than previous efforts. Please forward *Directory* corrections or emendations to the address given on p. 2 of the *Newsletter*.

As I write, the membership demographic survey and information on AMS charitable funds are in the process of preparation; further, we are preparing a questionnaire on general customer satisfaction with regard to clerical and administrative procedures in the office and with the University of Chicago Press. Please take time to respond: my goal is to provide the best service possible to each member, and your responses are essential to my understanding the needs that should be met.

—Robert Judd

### News Briefs

*The Latin American Music Review* is organizing an updated directory, to be published in a forthcoming issue, of PhD dissertations and Master's theses submitted to North American, Latin American, and European universities, focusing on Latin American music (traditional, folk, popular, and art music) between 1992 and 1998. Fieldwork and archival research leading towards a graduate degree will also be listed. Inquire for exact format and submit entries (mail, fax, or e-mail) by 21 March 1999 to Gerard Béhague, Editor, *Latin American Music Review*, School of Music, University of Texas, Austin, TX 78712; fax 512/471-2333; <[lamr@uts.cc.utexas.edu](mailto:lamr@uts.cc.utexas.edu)>.

The Deutsche Richard Wagner Gesellschaft has a home page at <<http://www.wagner-gesellschaft.de>>.

Bridge to Asia (BTA) is a non-profit organization that helps scholars in developing countries, principally China, receive information for teaching and research. The organization sends donated scholarly books and journals to universities, and provides research services via the Internet. In an effort to increase the quality and quantity of materials, BTA is appealing to constituents of ACLS to publicize to their members the need for

donated materials in Asia. Further information may be found in the Books section of the BTA website, <<http://www.bridge.org/Books.html>>.

The German-American Fulbright Commission, in cooperation with the German Marshall Fund of the United States and the Fulbright Alumni E.V., is creating a directory of its former grantees. If you are among them, please communicate with the Commission: Theaterplatz 1A, D-53177 Bonn; +49/228/93569-0; fax +49/228/363130; <[fulkom@uni-bonn.de](mailto:fulkom@uni-bonn.de)>; <<http://www.uni-bonn.de/fulbright.germany>>.

*Performance Practice Encyclopedia* (1997-) is now available on the Internet at <[www.performancepractice.com](http://www.performancepractice.com)>. This resource provides summaries of current writings in the field of performance practice. As a special feature, sound illustrations (timbres of instruments, qualities of ornaments, differences of tempi, etc.) will be added over time to the various encyclopedia entries. Historical performers are encouraged to submit brief excerpts (c. 20 seconds) on cassette or CD, the corresponding music, and a short description concerning the excerpt's significance for historical practice. Accepted contributions will be credited to the performer and/or record label. Please send submissions to Roland Jackson, *Performance Practice Encyclopedia*, 1422 Knoll Park Lane, Fallbrook, CA 92028. For more information: 619/723-0565; fax 619/723-0422; <[rjackson@performancepractice.com](mailto:rjackson@performancepractice.com)>.

As of 17 September 1998, *Music for a Nation—American Sheet Music, 1870–1885* is on line at the American Memory Web site (<<http://www.loc.gov>>) of the Library of Congress. This initial release consists of approximately 22,000 items of sheet music from the 1870s and includes music for piano and popular songs, as well as choral and instrumental music. The items came to the Library as part of the requirement that copyright applications be accompanied by two copies of an item. The next installment of *Music for a Nation*, slated for release in fall 1999, will feature the remainder of this collection, the years 1880–85. In the long term, further installments will be added from the copyright deposits of the years 1820–1870.

A new scholarly edition of an important collection of contrafacta, Aquilino Coppini's *Musica tolta da i madrigali di Claudio Monteverde e d'altri autori... 1607*, is now available for downloading from the Internet at no charge. The edition is located at the home page of its editor, Jens Peter Jacobsen (University of Aarhus, Denmark), <<http://www.jpj.dk/coppini.htm>>. For complete information: <[coppini@jpj.dk](mailto:coppini@jpj.dk)>.

*Music in Art*, a new international journal for music iconography and successor to the

*continued on page 16*

## News Briefs

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*RIdIM Newsletter*, will be published twice yearly under the editorship of Zdravko Blazekovic. The first issue will appear in early 1999, with guest editor Ann Buckley, on the theme "Transmission and Transformation of Symbolic Images." For further information: The Research Center for Music Iconography, City University of New York, 33 West 42nd St., New York, NY 10036; 212/642-2709; fax 212/642-1973; <zblazeko@email.gc.cuny.edu>.

*Text, Practice, Performance*, the new graduate student journal of the Center for Intercultural Studies in Folklore and Ethnomusicology at the University of Texas, Austin, announces its inaugural issue, which will be published in spring 1999. For further information, write to Journal Editors, Center for Intercultural Studies in Folklore and Ethnomusicology, Geography 220, University of Texas, Austin, TX 78712; or Anne Johnson (<awjohnson@mail.utexas.edu>), Ben Chapell (<benchapl@mail.utexas.edu>), Adrienne Helinski (<ahelinski@mail.utexas.edu>).

### Newell Jenkins (1915–1996)

Newell Jenkins was born in New Haven on 8 February 1915. He studied with Carl Orff, made his conducting debut in 1935 with a performance of *Dido and Aeneas* at the Städtisches Theater in Freiburg, and returned to New Haven to take a degree at the Yale School of Music, where he founded the Yale Opera Group in 1940. During World War II he served as an ambulance driver; at the end of the war he became a Theater and Music Officer for the Allied Military Government.

Newell's establishment in Florence in 1948 allowed him both to conduct on a regular basis and to carry on intensive research into Italian music. In 1952 he founded the Piccola Accademia Musicale in Florence, and in 1956 he became music director of the newly-founded Clarion Music Society in New York. During the forty years of his tenure, Clarion performed some 900 works, the majority of them rediscovered and edited by Newell. Many were also recorded, beginning with a path-breaking album of pre-Classical Italian symphonists. The boundaries of his activity as performer and researcher constantly overlapped, most notably in the case of Sammartini, where with Bathia Churgin he produced the standard catalogue of Sammartini's works. Later years saw operas by Galuppi and Cavalli, more Steffani operas, and an unforgettable performance of the 1656 Cavalli Vespers in St. Mark's.

Newell was honored by awards from the Yale School of Music and the City of New York, and by knighthoods from the Italian

and Swedish governments. He died on 21 December 1996 in Hudson, New York.

—Frederick Hammond

### Ernest F. Livingstone (1915–1997)

In a spirit of jest, Ernest Livingstone once characterized himself as a "jack(ass)-of-all-trades." Forced by the political events in Germany in the 1930s to discontinue his pursuit of jurisprudence and finally to leave the country, he eked out an existence in Venezuela as a salesman and teacher during World War II. When the war was over he made it to the United States, picking up his education at the University of Rochester and founding a family. A teaching certificate in history and several languages (he was a linguist of considerable practical skills) allowed him to support his family and continue his studies in music and musicology. He received a doctorate in 1962 from the University of Rochester, with a dissertation advised by Charles Warren Fox on music education in Germany around 1600.

His diverse background, administrative skills, and political savvy served him well between 1960 and 1980, when he was Professor of Humanities and chair of the Fine Arts Department at Rensselaer Polytechnic Institute. (He was the coach who led a team from that university to victory in the College Bowl in 1961.) During these years he maintained his connections with Rochester, teaching at the Eastman School of Music courses in music theory and music history during summer school and, after his retirement, on a part-time basis also during regular semesters.

Ernest Livingstone published and lectured, on a national and international level, on a variety of subjects, extending from the institutions of German musical life before Bach to Mozart's *Magic Flute*, Beethoven's Ninth Symphony, and Richard Strauss's *Four Last Songs*. He completed two more articles in the last year of his life, on Bach's *Art of Fugue* and on Wagner's *Ring*. Perhaps more important than individual scholarly contributions was his ability to see connections between disparate things, between ideas and musical works, between the major philosophical systems and world religions, between historical events in different eras, between developments in geographically distant countries. His unpublished memoirs, which he wrote up in his last years and deposited in Eastman's Sibley Music Library, are full of wisdom about what really matters in life and of gentle but principled resistance to the narrow categories—the labeled boxes—into which groups of people tend so often to place individuals or other groups of people. We will remember Ernest Livingstone as a man of boundless curiosity and energy in the pursuit of knowledge, of exemplary integrity, fairness, and tolerance in his dealings with other human beings—a great inspiration to

his family, students, and friends. His was a life well lived in difficult times.

—Ralph P. Locke and Jürgen Thym

### George Nugent (1932–1998)

George Edward Nugent died 6 October 1998 in Syracuse, New York. Born in Baltimore, he was a graduate of the Peabody Conservatory as well as Harvard and Princeton Universities, where he studied variously with Henry Cowell, Randall Thompson, Oliver Strunk, Arthur Mendel, Richard Hoppin, Lewis Lockwood, and Pierre Boulez. From 1956 to 1958 he served in the U.S. Army Air Defense Command. He taught at Lehman College from 1969 to 1972 and was professor of music history in the Fine Arts Department at Syracuse University for twenty-five years, serving as chair of the department from 1977 to 1980.

His publications include the seven-volume *Collected Works of Jacquet of Mantua*; articles on several Renaissance composers in *The New Grove Dictionary of Music and Musicians*; *JAMS* articles (including "Anti-Protestant Music for Sixteenth-Century Ferrara"); and several essays on Franz Liszt (including "The Heroic Idiom in Early Works of Liszt" in *Liszt Saeculum*, "A Liszt Holograph Recovered" in *The Liszt Society Journal*, and "Die Glocken von Marling: A Source Recovered" in the *Journal of the American Liszt Society*). He received numerous grants and awards, among them a Fulbright-Hays grant for research in Italy, a Newberry Library Paleography Institute grant, and a Martha Baird Rockefeller Fund Award. In addition, he read many refereed papers on numerous Medieval and Renaissance topics as well as on Liszt and Chopin.

He had been a member of the National Council of the AMS, a member of the Committee on the Status of Women, and chairman of the New York State-St. Lawrence Chapter.

—Frank Macomber

### Fritz Reckow (1940–1998)

The comment that "Fritz Reckow has a mind like a needle" is one that has become part of the lore of contemporary musicology. The wide-ranging intellect, the gift for penetrating analysis, the command of a vast array of literature on a broad spectrum of topics, the lucidity with which he could handle very complex issues—all of these, coupled with the observation that he was a prince of a person, were part of any conversation about him. Alas, such conversations will now have to be carried on in the past tense. On 30 August 1998 Fritz Reckow died in Erlangen, Germany, of complications following heart surgery. He is survived by Elke, his wife of thirty-four years.

Born in the nearby city of Bamberg, Reckow studied musicology at the Uni-

versities of Erlangen-Nürnberg, Basel, and Freiburg im Breisgau with a major in musicology and a minor in medieval Latin philology. The latter was strikingly in evidence in his 1965 dissertation, "Der Musiktraktat des Anonymus 4," an edition and commentary (published as vols. 4 and 5 of *Beihefte zum Archiv für Musikwissenschaft*), in which he provided not only a new, trustworthy edition of the text but also a brilliant study of Notre Dame organum purum, and in a corollary study, *Die Copula* (Mainz, 1972). These two works and articles related to them set a new standard for scholarship on the music and music theory of Notre Dame and firmly established Fritz Reckow as a new star in the firmament of great scholars who had worked in this area. This status was confirmed in 1975 with the publication of his magisterial "Organum-Begriff und frühe Mehrstimmigkeit" (*Forum Musicologicum* 1, 1975), a monograph on instrumentality in ancient and medieval theory that won the annual prize of the Wissenschaftliche Gesellschaft in Freiburg. After completing his dissertation, Reckow worked together with H.-H. Eggebrecht to found the *Handwörterbuch der musikalischen Terminologie*, serving as its editor from 1973 to 1979. He completed his *Habilitation* at Freiburg in 1977 with a study entitled "'Sprachähnlichkeit' der Musik als terminologisches Problem: Zur Geschichte des Topos Tonsprache," then became Professor and Director of the Institute for Musicology at the University of Kiel in 1979 following a guest professorship at the University of Hamburg. In 1986 he was a Distinguished Visiting Professor at Ohio State University in Columbus, and in 1987 he became Professor and Director of the Institute for Musicology at the University of Erlangen-Nürnberg.

Although the medieval period was Fritz Reckow's scholarly foundation, his interests and his research covered a wide range of subjects, including the music of Lully, Bach, Wagner, Berlioz, and Bizet. Throughout his career he was interested in the interconnectedness of music with other disciplines. His was not interdisciplinarity for its own sake, however, but a constant seeking to illuminate the compositional process itself and the ways in which it is perceived and understood. One of the richest expressions of this interest was "Unmittelbarkeit und Handwerk: Kompositorische Probleme mit der 'Natürlichkeit,'" a lecture he gave in 1989 for Bavarian State Radio. In it he combined his skills as both scholar and teacher to trace the dynamic relationship between "naturalness" and craft in the history of composition from Lully to Stravinsky. One hopes that the lecture will soon be published; although it was not intended as such, a more apt valedictory address could hardly be imagined.

—Charles M. Atkinson

## Robert J. Snow (1926–1998)

Robert J. Snow died in Austin, Texas, on 9 June 1998. He grew up in Crothersville, Indiana, and attended Catholic seminary after graduating from high school. His early professional years included service as a church choir director, composer, and music adviser to the American Council of Bishops during the controversy-filled years of the late 1960s. These experiences left deep influences upon his later career as a musicologist, for he remained committed to reliving musical traditions through performances, and much of his thought was devoted to understanding the liturgical contexts for the art music he loved. He held BMus. and MA degrees from Indiana University, where he studied primarily with Willi Apel, and completed his doctorate at the University of Illinois, his principal teachers being Dragan Plamenac and Charles Hamm.

Robert Snow joined the faculty at the University of Texas in 1976, after having held appointments at the University of Notre Dame, the University of Illinois, Duquesne University, and the University of Pittsburgh. His research traversed centuries of music, from his first studies on chant and early polyphony through his dissertation on music in a fifteenth-century manuscript from the Strahov Abbey in Prague. During his final decades his interests turned to sacred music of the sixteenth and seventeenth centuries in the Iberian Peninsula and Latin America, and this is the area where his impact has been most pronounced.

Snow has left us major studies and editions involving the music of Juan Esquivel de Barahona, Francisco Guerrero, Gaspar Fernandes, Rodrigo de Ceballos, and related Hispanic topics, and he also contributed generously to *The Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*. Many would point to his recent edition of Guatemala Cathedral Music Manuscript 4 (Monuments of Renaissance Music, University of Chicago Press) as his crowning achievement, one where scholarship and performance again join hands. Bob was deeply touched that this publication was acclaimed by Bruno Turner, a scholar also famous as a conductor of Renaissance music. But those who knew Bob knew of another special quality, one dramatized for me while editing a set of thirty-nine essays written in his honor (now in press). A great many of the contributors volunteered information to me about instances when Bob personally helped them—lending microfilms, sharing storehouses of information, or offering words of encouragement. He will be sorely missed for his intellectual and musical integrity, for his friendship, and for his many acts of kindness to students and colleagues.

—David E. Crauford

## Correction

The obituary for Louise Cuyler printed in the previous issue includes the assertion that she was elected Secretary of the Society at a time "when the By-Laws stated that the Secretary would automatically become the next President." This is erroneous. At least since 1948 (and presumably since the Society's incorporation in 1934) there has never been such a provision; since 1948 all officers have been elected, according to procedures essentially similar to those in effect today.

## Policy on Obituaries

The following policy on discursive obituaries in the *Newsletter* was approved by the Board of Directors in 1998. The annual necrology of all deceased members will be published each August as before.

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 named below, will select the author of the obituary and edit the text for publication.
4. A committee has been 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 comprises the Executive Director (Chair), the Secretary of the Council, and one other member.

## 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 widely publicized awards. 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 are also announced. The Editor is always grateful to individuals who report honors and awards they have received, including those listed above.

## Papers Read at Chapter Meetings, 1997-98

### Allegheny Chapter

25 October 1997  
University of Pittsburgh

*Irving Godt* (Indiana University of Pennsylvania): "Anonymous Saint Francis Hymns in a Venetian Print of 1592"

*Mary H. Wagner* (Cleveland, OH): "The Cleveland Municipal Orchestra and Christian Timmer"

*Jack Stamp* (Indiana University of Pennsylvania): "The Evolution of an American Concert Band Repertoire"

*Kelli A. Dryer* (Kent State University): "In the Spirit of Chickering: The Centennial Celebration"

*Mary E. S. Buch* (Kent State University): "From Sketch to Press: Choral Writing in Beethoven's Fantasy, Op. 80"

*Theodore Albrecht* (Kent State University): "Eduard Constantin Lewy and the First Performance of Beethoven's Ninth Symphony"

25 April 1998  
Indiana University of Pennsylvania

*Carl Rahkonen* (Indiana University of Pennsylvania): "Vladimir Ussachevsky and the Advent of Electronic Music"

*Lisa A. Musca* (Case Western Reserve University): "Mathematics of Art?—Boulez's *Structures I* and the Problem of a 'Serial Aesthetic'"

*Katherine Powers* (University of Akron): "Christian Music for All Good Men to Sing: The Spiritual Madrigal in Counter-Reformation Verona"

*Dane Heuchemer* (Kenyon College): "Italian Musicians in Sixteenth-Century Germany"

*George Dadisman* (City University of New York): "Dramatic Gesture in *Idomeneo*: *Ilia's* 'Quando avran fine ormai/Padre, germani, addio'"

*Richard M. Dowell* (Kent State University/Indiana State University): "The Career of Boston's Mendelssohn Quintette Club in Historical Context"

*Judith Radell, Dieter Wulforth, and Delight Malitsky* (Indiana University of Pennsylvania): "The 'Lost' Chamber Works of Clara Kathleen Rogers"

### Capital Chapter

18 October 1997  
College of William and Mary

*James Armstrong* (College of William and Mary): "The Role of the Litany of Mary in Devotional Worship in Austria and Hungary, 1627-1805: A Preliminary Documentary Study"

*Luke Jensen* (University of Maryland): "Chopin's Nocturne in D-flat, op. 27, no. 2, as Sexual Expression: An Autobiography"

*Richard Kitson* (University of Maryland): "American 'News' and 'Reviews' in British Nineteenth-Century Music Journals"

*Howard Serwer* (University of Maryland): "Handel in Boston among the Moderns"

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

*Robin Armstrong* (Western Maryland College): "Women in Music: No Longer a Class by Ourselves"

31 January 1998  
George Washington University

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

*Melanie Bookout* (Indiana University/Purdue University, Fort Wayne): "Tacit[et] Invitation: The Audiences' 'Transubstantiation' in Cage, Duchamp, MacLow"

*Guthrie P. Ramsey, Jr.* (Tufts University): "It's a Family Affair: African-American Family Narratives and Musical Analysis"

*Ethel Norris* (Virginia State University): "Music in Post-Civil War Petersburg, Virginia: In Black and White"

*Djimo Kouyate* (Washington, DC): "Placing the Context for Teaching and Performing Traditional Manding Music"

*Bruce Penner and Joseph Ayers* (Charlottesville, VA): "Mande Musical Influences in Antebellum Banjo Methods"

4 April 1998  
Towson State University

*Bliss Little* (University of Maryland, College Park): "Folk Elements in the Music of Manolis Kalmoris and Yannis Constantinidis: Towards a Definition of Greek National Identity"

*Stuart Cheney* (University of Maryland, College Park): "Origins of French Instrumental Variation Style in the Early Seventeenth Century"

*Deborah Howley* (University of Maryland, College Park): "Eleanor of Aquitaine and the Troubadours: Redefining the Relationship"

*Denise Gallo* (Johns Hopkins University): "From Many Voices a Harmony Gathers': Music in Botticelli's *Primavera*"

*Gregory Barnett* (Princeton University): "Chronicles of Musical Success and Failure in Late Seventeenth-Century Italy"

### Greater New York Chapter

21 September 1997  
Hunter College

*Antoni Piza* (City College, City University of New York): "Some Thoughts about the Emergence of Autobiographical Accounts in Early Printed Editions of Spanish Music"

*Carol Baron* (State University of New York, Stony Brook): "The Politics of Charles Ives: Findings in New Sources"

*Walter Frisch* (Columbia University): "In Search of a Brahms Tradition: Legacies of Performing the First Symphony"

8 November 1997  
Rutgers University, Douglass Campus

*James Haar* (University of North Carolina, Chapel Hill): "Petrucci's *Justiniane* Revisited"

*Rob C. Wegman* (Princeton University): "Alexander Agricola in Ghent"

*Alexander Blachly* (Pomerium Musices): "Performing Issues in Renaissance Music"

*Stanley Boorman* (New York University): "Quis?"

7 February 1998  
New York University  
Joint Meeting with the American Institute for Verdi Studies

*Francesco Izzo* (New York University): "Some Observations on the Sources of *Un giorno di regno*"

*James Hepokoski* (University of Minnesota): "Verdi Revisits the Past: The Two Versions of Don Carlos's Romance"

21 March 1998  
Graduate Center, City University of New York  
A Symposium in Honor of Leo Treitler

*Edward Nowacki* (University of Cincinnati): "The Modes of the Old Roman Mass Proper: What Kind of Glue?"

*Edward Roesner* (New York University): "Who 'Made' the *Magnus liber*?"

*Sanah Fuller* (State University of New York, Stony Brook): "On Singing to Delight: A Medieval Theory of Performance Practice"

*Peter Kivy* (Rutgers University): "Work, Performance, and Early Notation"

*Richard Kramer* (State University of New York, Stony Brook): "The Death Masks of Walter Benjamin"

*Lewis Lockwood* (Harvard University): "Beethoven's Florestan and the Varieties of Heroism"

### Mid-Atlantic Chapter

26 October 1997  
Haverford College

*You Young Kang* (University of Pennsylvania): "*Musica prattica* and the Art of Counterpoint"

*Mara Parker* (Widener University): "Musical Politics at the Court of Friedrich Wilhelm II, 1786-1797"

*Cristle Collins Judd* (University of Pennsylvania): "Traces of a Theorist Assimilating a Theory: Musical Citations in Zarlino's *Le istituzioni harmoniche* (Part IV)"

10 May 1998  
Swarthmore College

*Richard Eldridge* (Swarthmore College): "Modernity and Expression: Kant on the Value of Absolute Music"

*Lydia Goehr* (Columbia University): "Wagnerian Endings: The Curse and Promise of Purely Musical Listening"



## Midwest Chapter

4-5 October 1997  
Chicago, IL

James M. Doering (Washington University): "The Politics of Singing: German Choral Societies in St. Louis, 1900-1945"

Naomi André (University of Michigan): "Not Just a Baroque Phenomenon: The Legacy of the Castrato in Early Nineteenth-Century Italian Opera"

Isabelle Bélançe-Zank (University of Illinois, Urbana-Champaign): "Dramatic Procedure in Thalberg's Opera Fantasies"

Mary Jean Speare (Washington University): "The Gypsy Before *Carmen*: Galli-Marié and French *Opéra comique*"

Rebecca Maloy (Antioch College): "New Perspectives on the Transmission and Chronology of the Offertory Chant and Its Verses"

Charles Atkinson (Ohio State University): "Dippermouth Blues and *Ad te levavi*: Modes of Transmission and the Question of Musical Identity"

Denise Von Glahn Cooney (Miami University): "Charles Ives and the Second Piano Sonata, 'Concord, Mass., 1840-1860': The Sound of a Place"

Allan B. Ho (Southern Illinois University, Edwardsville) and Dmitry Feofanov (Chicago, IL): "Shostakovich and the 'Testimony Affair'"

Michael Cooper (Illinois Wesleyan University): "The Unknown *St. Paul*: New Light on Mendelssohn's First Oratorio"

Peter Mercer-Taylor (Valparaiso University): "Taming the Romantic Weber: Mendelssohn's *Capriccio brillante* as Self-Mythology"

John Walter Hill (University of Illinois, Urbana-Champaign): "Thematic Transformation, Folksong, and Autobiography in Brahms's Horn Trio"

Scott Messing (Alma College): "Schoenberg's Schubert"

18-19 April 1998  
University of Wisconsin, Madison

Rosalie Athol Schellhous (Michigan State University): "The Tonal Drama in Mozart's Operas"

Eric Frederick Jensen (University of Illinois, Urbana-Champaign): "Explicating Jean Paul: Robert Schumann's Program for *Papillons*, Op. 2"

Heather Platt (Ball State University): "Visions of the Past and Brahms's Temporal Shifts"

Benjamin M. Korstvedt (University of Iowa): "Hearing Wagner in Bruckner's Symphonies (An Essay on the Cultural Politics of Perception)"

Billee A. Bonse (Ohio State University): "El son de n'Alamanda: Another Melody by a Trobairitz?"

Gary Towne (University of North Dakota): "Cozenage and Cover-Up, or Will the Real Pietro Cerone Please Stand Up!"

Lawrence Bennett (Wabash College): "A Tale of Three Cities: Vienna, Paris, and Meiningen"

Don Fader (Stanford University): "Sébastien de Brossard as Music Historian: A Modernist View of the *Querelle des anciens et modernes* in Music"

Mitchell Patton (University of Cincinnati): "After All, Who Shall Describe Beauty?—Music, Art, and the Politics of Aesthetics in the Harlem Renaissance"

Graham Wood (University of Minnesota): "Re-viewing *Oklahoma!*: Musicals, Modernity, and National Consciousness"

Luke B. Howard (Moorhead State University): "From 'Trance Music' to Dance Music: Minimalism and the Body"

Tammy L. Kernodle (Miami University): "Nothing But a Holy Ghost Party Goin' On: The Secularization of Black Gospel?"

## New England Chapter

4 October 1997  
Massachusetts Institute of Technology

Joseph Dyer (University of Massachusetts, Boston): "*Tropis semper variantibus*: Compositional Strategies in the Offertories of Old Roman Chant"

Laura Dolp (Cambridge, MA): "The Silent Garden: Russian Orthodoxy and the Berlin Mass of Arvo Pärt"

Friedemann Sallis (University of Moncton): "Romanticism and the Fragmentary Forms of György Kurtág's Music"

Efychia Papanikolaou (Cambridge, MA): "Terrence McNally's *Master Class*: The Mastery of Maria and the Class of Callas"

Mark De Voto (Tufts University): "Schoenberg's *Gurrelieder* Revisited"

7 February 1998  
Wellesley College

Charles Turner (University of Hartford): "Canonical Conundrum or Paradoxical Paradigm?—Verbal Canon in the Early Renaissance"

Elizabeth Crownfield (New York University): "Morley at 400: The *Plaine and Easie Introduction* as a Sixteenth-Century Dialogue"

Mauro P. Calcagno (Yale University): "A Tale of Two Operas: Sources, Meaning, and Audience in Aureli's Two *Eliogabolos* (1667-68)"

Jess Tyre (Yale University): "'Patriotism et bon goût': Music and the Paris Commune of 1871"

JoAnn Koh (Boston University): "Toru Takemitsu and the Japanese Garden: Temporal Continuity and Formal Processes in *Fantasma/Cantos* (1991)"

Gregory Karl (Boston Symphony Orchestra): "McClary and Tchaikovsky: Narrative Paradigms and Cultural-Historical Determinism"

18 April 1998  
University of Connecticut

Peter Urquhart (University of New Hampshire): "Contra mi contra fa: Challenging the Harmonic Rule of 'musica ficta'"

David Almond (University of Connecticut): "Aspects of Unity in Brahms's *Ein deutsches Requiem*"

Carol K. Baron (State University of New York, Stony Brook): "The Politics of Charles Ives and His Family: Findings in New Sources"

Kirsten Peterson (University of Connecticut): "Structural Elements in Polystylistic Composition: A Formalistic Approach to Alfred Schnittke's Concerto Grosso No. 3"

Michael Schiano (University of Hartford): "There's More than One Way to Spin a Cycle: Some Aspects of the Beatles' Musical Language"

## New York State—St. Lawrence Chapter

27-28 September 1997  
Eastman School of Music

Wayne Carr Willis (Empire State College): "Spirits of their Time: Arthur Farwell, Claude Bragdon, and the Ambiguous Progressive Cultural Reform"

Michael V. Pisani (Vassar College): "Arthur Farwell: A Life in Sounds, Words, and Images"

Thomas Stoner (Connecticut College): "Arthur Farwell at *Musical America*, 1909-1915"

Graduate Student-Sponsored Panel: "Practical Skills for Musicologists: Preparing Application Documents"; organized by Debra Lacoste (University of Western Ontario), and Elizabeth Wells (Eastman School of Music); panelists Adrian Daly (Eastman School of Music), Timothy Scheie (Eastman School of Music), Debra Lacoste

Wayne Shirley (Library of Congress): "Community Songs and Symphonic Songs"

Heidi Owen (Eastman School of Music): "Thoughts on Stephen Sondheim's *Pacific Overtures*"

Jorge Torres (Cornell University): "¿Strictly Ballroom? The Use of *Rumba*, *Bolero*, and *Cha Cha Cha* in Rock 'n' Roll to 1963"

Cecilia Sun (Eastman School of Music): "Beyond *Urtext*: Editions as Ideology and Interpretation"

Antonius Bittman (Eastman School of Music): "'Swollen, Myopic Beetle' or Cutting-Edge Modernist?—Max Reger in the Crossfire of Modernist Polemics"

Patricia Debly (Brock University): "Haydn's *L'anima del filosofo*: An Italian Opera all'inglese?"

Marjorie Hirsch (Hartwick College): "'Gute Ruh', gute Ruh!': Sleep and Death in Schubert's Lullabies"

Jürgen Thym (Eastman School of Music): "Schubert's Free Verse Settings"

25-26 April 1998  
Brock University

Brian Power (University of Toronto): "Approaching the Altar at Easter: Music for the Introit in Trent Codex 93"

continued on page 22

## Grants and Fellowships Available

Given the increased availability of electronic communication and access to the World-Wide Web, and in the interest of saving space in the Newsletter, the amount of information formerly provided in this column is being reduced. Programs included in this issue have application deadlines in the spring and summer; for programs with deadlines in fall and winter, see the August issue. Persons interested in the suitability of a particular program for their needs should check directly with that program for current information on awards, eligibility, deadlines, and application procedures.

### American Council of Learned Societies

Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; <grants@acsl.org>; <http://www.acsl.org>.

### American Philosophical Society Research Programs

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). New program in 1999: Sabbatical Fellowship in the Humanities and Social Sciences.

### Dena Epstein Award

Grants for research in archives or libraries internationally on any aspect of American music. Deadline for 2000 grants: 15 July 1999. Address: Therese Dickman, Fine Arts Librarian, Box 1063 Lovejoy Library, Southern Illinois University, Edwardsville, Edwardsville, IL 62026; <http://www.musiclibraryassoc.org.award.html>.

### Fulbright Scholar Awards

Address: CIES (Council for International Exchange of Scholars), 3007 Tilden Street NW, Suite 5M, Washington, DC 20008-3009; 202/686-4000; fax 202/362-3442; <apprequest@cies.iie.org>; <http://www.iie.org/fulbright/>.

### German-American Academic Council (GAAC)/German-American Center for Visiting Scholars

Address: GAAC, 1055 Thomas Jefferson Street, N.W., Suite 2020, Washington, DC 20007; 202/296-2991; fax 202/833-8514; <contact@gaac.org>; <http://www.gaac.org>.

### Guggenheim Fellowships

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/Humboldt Research Prizes

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; <info@humboldt.foundation.org>; <http://www.humboldt.foundation.org>.

### International Research & Exchanges Board Grants

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 Fellowships for University Teachers/NEH Fellowships for College Teachers and Independent Scholars

Public Information Office, NEH, Room 402, 1100 Pennsylvania Ave. NW, Washington, DC 20506; 202/606-8200; <research@neh.gov>; <http://www.neh.gov>.

### NEH—Other Grants

Address, e-mail, and website above; 202/606-8200.

### Newberry Library Fellowships

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>.

## Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. See colophon for address and deadlines for submissions. 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**.

**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@aah.org>; <http://iberia.vassar.edu/sonneck/>.

**Third International Schenker Symposium**, 12-14 March 1999, Mannes College of Music. Address: David Loeb, Co-Chairman, Techniques of Music Department, Mannes College of Music, 150 West 85th Street, New York, NY 10024; 212/580-0210, ext. 249; e-mail to Hedi Siegel, <heshc@cunyvm.cuny.edu>.

**The Virtual Work of Music: Transcriptions, Completions, and Other Forms of Fluidity**, 20 March 1999, University of Reading. Society for Music Analysis, Winter Study Day. Address: Jonathan Dunsby, Department of Music, University of Reading, 35 Upper Redlands Road, Reading RG1 5JE, UK; +44 (0)118 931 8411; fax +44 (0)118 931 8412; <J.M.Dunsby@reading.ac.uk>.

**Business Unusual: Making Music and Money in Early Modern Europe**, 27 March 1999, New York University. Address: Stanley Boorman and John Kmetz, Department of Music, Graduate School of Arts & Science, New York University, 24 Waverly Place, Room 268, New York, NY 10003; 212/998-8308; dept. 212/998-8300; fax 212/995-4147; <Stanley.Boorman@nyu.edu> and <John.Kmetz@arthurandersen.com>.

**Society for Seventeenth-Century Music**, 8-11 April 1999, University of Virginia. Seventh annual conference. Local arrangements: Paul Walker, 1437 Rugby Avenue, Charlottesville, VA 22903; 804/293-5339; fax 804/924-6033; <pmw6q@virginia.edu>.

**Improvising Across Borders**, 10 April 1999, University of California, San Diego. Interdisciplinary symposium on improvised

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music traditions, sponsored by the Critical Studies and Experimental Practices program. Address: University of California, San Diego, CS/EP Symposium, Department of Music, 0326, 9500 Gilman Drive, La Jolla, California 92093-0326; Dana Reason (<dreason@ucsd.edu>) or Michael Dessen (<mdessen@ucsd.edu>).

**American Voices: Billie Holiday and Dawn Upshaw**, 11-13 April 1999, Reed College. National conference in music and American studies. Address: David Schiff, Music Department, Reed College, Portland, OR 97202; 503/777-7354; fax 503/777-7769; <david.schiff@reed.edu>.

**Internationale Fasch-Festtage 1999**, 15-18 April 1999, Zerbst, Germany, with conference, "Carl Friedrich Christian Fasch (1736-1800) and musical life in Berlin during his lifetime." Address: Dr. Barbara Reul, Internationale Fasch-Gesellschaft e.V., Bäck-erstr. 11, 39261 Zerbst, Germany; tel/fax 03923/784772; <IFaschG@t-online.de>; <http://www.islandnet.com/~fasch">.

**Theater of Life and the Stage of the World**, 16-18 April 1999, Harvard Divinity School. Fifth annual meeting of the American Society of Phenomenology, Aesthetics, & the Fine Arts. Includes sessions "Ideas of World Harmony" and "The Glorification of Music." Address: Prof. Marlies Kronegger, President, ASPAFA, Old Horticulture Bldg. 313, Michigan State University, East Lansing, MI 48824-1112; fax 517/432-3844; <kronegge@pilot.msu.edu>.

**Italian Music and Poetry**, 22-24 April 1999, University of Kentucky. Session of the 1999 Kentucky Foreign Language Conference. Address: Jonathan Glixon, School of Music, 105 Fine Arts Building, University of Kentucky, Lexington, KY 40509; 606/257-1694; fax 606/257-9576; <musglix@pop.uky.edu>; <http://www.uky.edu/ArtsSciences/KFLC/>.

**Midwest Graduate Music Symposium**, 23-24 April 1999, University of Chicago. Third annual meeting, demonstrating the work of graduate students in all areas of music study and practice. Address: Adrian P. Childs, Department of Music, University of Chicago, 1010 E. 59th St., Chicago, IL 60637; 773/702-8484; fax 773/753-0558; <apchilds@midway.uchicago.edu>.

**Musical Settings: A Tribute to the Memory of Otto E. Albrecht**, 7 May 1999, University of Pennsylvania. A symposium and concert in honor of the centennial of the birth of Otto Albrecht (1899-1984). Address: Marjorie Hassen, Van Pelt-Dietrich Library Center, University of Pennsylvania, 3420 Walnut Street, Philadelphia, PA 19104-6206; 215/898-3450; fax 215/898-0559; <hassen@pobox.upenn.edu>.

**Newberry Library  
Center for  
Renaissance Studies**

Address and website above; 312/255-3514; <renaissance@newberry.org>.

**New York Public Library  
Center for Scholars and  
Writers**

Address: The New York Public Library, Room 103, Fifth Avenue and 42nd Street, New York, NY 10018-2788; <pleo@nypl.org>; <http://www.nypl.org>.

**Schomburg Center  
for Research in  
Black Culture**

Address: Schomburg Center Scholars-in-Residence Program, 515 Malcolm X Boulevard, New York, NY 10037-1801; 212/491-2203; <www@nypl.org>.

**Rethinking Interpretive Traditions in Musicology**, 7-9 June 1999, Tel Aviv University. International conference, the purpose of which 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. Address: Zohar Eitan, <zeitane@ccsg.tau.ac.il>, or Department of Musicology (attn.: conference), Tel Aviv University, Ramat Aviv, Tel Aviv, Israel 69978; 972-3-6408332; fax 972-3-6407358.

**The Society of Dance History Scholars**, 11-13 June 1999, University of New Mexico. Coincides with the Annual Festival Flamenco Internationale and, at nearby San Juan, a day of Native American dances. For a conference brochure: Marge Maddux, Treasurer SDHS, Dance Program—University of Minnesota, 106 Norris Hall, 172 Pillsbury Dr. SE, Minneapolis, MN 55455; fax 612/310-0494; <maddu001@maroon.tc.umn.edu>. Local arrangements: Gigi Bennahum, <gigi\_bennahum@somasf.unm.edu>.

**Conference on Musical Imagery**, 17-20 June 1999, University of Oslo. Sixth conference of the International Society for Systematic and Comparative Musicology. Address: CMI-99, Section for Musicology, University of Oslo, P. B. 1017 Blindern, 0315 Oslo, Norway; fax +47 22854763; <r.i.godoy@imt.uio.no>; <http://www.hf.uio.no/imt/CMI-99/>.

**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>.

**From Renaissance to Baroque**, presented by the National Early Music Association in association with the Department of Music, York University, and the York Early Music Festival, 2-4 July 1999. Topic is changes in instruments and instrumental music in the

seventeenth century. Address: Dr Peter Holman, 119 Maldon Rd, Colchester, Essex CO3 3AX, UK; +44 (0) 1206 543417; fax +44 (0) 1206 562072; <peter@parley.org.uk>.

**ClarinetFest**, 6-11 July 1999, Ostend, Belgium. International conference and festival sponsored by the International Clarinet Association. Address: Guido Six, Festival Host, Artanstraat 3, B8670, Oostduinkerke, Belgium; +32 58 52 33 94; <guido.six@skynet.be>; <http://www.clarinet.org>.

**Third Triennial British Musicological Societies' Conference**, 15-18 July 1999, University of Surrey, Guildford, UK. Annual meeting of the Royal Musical Association, held in conjunction with the Society for Music Analysis, the Critical Musicology Forum, the British Forum for Ethnomusicology, and the Conference on Twentieth-Century Music. Address: Christopher Mark, Department of Music, University of Surrey, Guildford, Surrey GU2 5XH; +44 (0)1483 259317; fax +44 (0)1483 259386; <http://www.surrey.ac.uk/Music/Who/Mark.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>.

**Romanticism and the New**, 12-15 August 1999, Halifax, Nova Scotia. Seventh annual conference of the North American Society for the Study of Romanticism. Address: 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>.

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Paul Wiebe (University of Michigan): "To Adorn Them with Chaste Delights: Music at the Wedding of Duke Ludwig of Württemberg (1585)"

Andrew Hughes (University of Toronto): "Music for the Office of the Presentation of the Virgin, 1372: New Discoveries"

Richard Hardie (University of Western Ontario): "Domesticating Opera: Eighteenth-Century English Publishing Practices"

Maureen Epp (University of Toronto): "Innovation versus Tradition in the French Chanson ca. 1500"

Patrick Macey (Eastman School of Music): "Song, Anthem, and Motet: Musical Settings of Savonarola's Meditation on Psalm 50 in England"

James Davis (State University of New York, Fredonia): "Aesthetic Questions and Questions of Aesthetics in the Classroom"

Laura J. Gray (University of Western Ontario): "Culture Shock: T. W. Adorno's 'Glosse über Sibelius' and the Sibelius Cult"

Austin Clarkson (York University): "The Intent of the Musical Moment: John Cage and the Transpersonal"

Susan Fast (McMaster University): "Days of Future Passed: Rock, Pop, and the Yearning for the Middle Ages"

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

#### Northern California Chapter

29 September 1997  
University of California, Berkeley

Kate Van Orden (University of California, Berkeley): "Harmonic Governance: Court Ballet during the French Wars of Religion"

John H. Roberts (University of California, Berkeley): "Handel and the Shepherds of Ansbach"

John Speagle (Princeton University): "Making Mute Things Speak: Opera and *mélodrame*"

Mary Ann Smart (University of California, Berkeley): "Mimomania: Allegory and Embodiment in *Die Walküre*, Act I"

Eric Hing-Tao Hung (Stanford University): "Music as the 'Benshi' in Akira Kurosawa's *Ran*"

7 February 1998  
Mills College

John A. Emerson (Benicia, CA): "An Introduction to the Medieval Offices of St. Martial de Limoges"

Suzanne Macahilig (Carmel, CA): "Beethoven's Op. 57 and Op. 31, no. 2: A Performance Interpretation"

Gregory S. Dubinsky (University of California, Berkeley): "Winfried Zillig: The Career of a Schoenberg Student under National Socialism"

Paul von Hippel (Stanford University) and David Huron (Ohio State University):

"Melodic Gap-Fill and Regression Toward the Mean"

25-26 April 1998  
University of California, Santa Cruz  
Joint Meeting with the Pacific Southwest Chapter

McDowell Kenley (Stanford University): "On Aural Tradition, Improvisation, and Renaissance Theatrical Dance: The Matachin's Tunes"

Douglas Smith (Menlo Park, CA): "A Brief History of the Lute as Cultural Symbol"

Eleanor Selfridge-Field (Stanford University): "The Rites of Autumn, Winter, and Spring: Decoding the Calendar of Venetian Opera"

Tobias Plebush (Stanford University): "The Life of the Text: The Treatises of C. P. E. Bach, L. Mozart, and J. J. Quantz and their Edition History"

Kazuko H. Mockett (University of California, Santa Cruz): "East Meets West: *Orokumusume* by Kunihiko Kashimoto"

Alexandra Amati-Camperi (San Francisco Conservatory of Music): "Twice Dead and Guilty?—A Feminist Reading of Euridice's Role"

Maria Anna Harley (University of Southern California): "Górecki and the Paradigm of the 'Maternal'"

Alison Deadman (University of California, Los Angeles): "'Graphological Freak' and the Father of Three?—The Unmasking of Handel Copyist RM1"

Francesca Draughon (University of California, Los Angeles): "'Truth and Poetry in Music': Autobiography in the Funeral March of Mahler's First Symphony"

Steve Swayne (University of California, Berkeley): "A Little Night Music and the Myth of the Wáltz Musical"

Robert Stevenson (University of California, Los Angeles): "California's Golden Age of Music Publishing"

#### Pacific Northwest Chapter

3-5 April 1998  
University of Oregon

Sonya Ruth Lawson (University of Oregon): "The Critical Reception of Charlie Parker's Recordings: A Transformation in Attitudes"

Kimberly Montford (Rutgers University): "Music of Devotion in Counter-Reformation Rome: Borboni's *Musicali concerti*"

Fran LeClair (Eugene, OR): "The Revolutionary Ideals of Contemporary Musicians and Poets Silvestre Revueltas, Langston Hughes, Nicolás Guillén, and Federico García Lorca"

Kathleen O'Brien (Victoria, BC): "The Music of Evil: Hagen and Bertram"

Sydney Ruth Keegan (Port Hadlock, WA): "'Last of our accursed line': The Ghost Scene in Sullivan's *Ruddigore*"

Jeanne Marie Belfy (Boise State University): "Native American Themes and Post-

modernism: Henry Wolking's *Forever Yesterday*"

Don Addison (University of Oregon): "Native American Performance Practice: In-Performance Error Correction in Contemporary Powwow Music"

Edna Kilgore (LaConner, WA): "A Tune Widely Used in Childhood and Its Significance"

Erich Schwandt (University of Victoria): "A New Gloria for Erik Satie's *Messe des Pauvres*"

Linda Sato (University of Oregon): "The Role of 'Gypsy' Characters in Verdian Opera"

Carol Padgham Albrecht (University of Idaho): "Networking, Strategic Planning, and Political Correctness: A New Look at Beethoven's Septet, Op. 20"

Valerie McIntosh (Willamette University): "The Role of the *basse continue* in the Sacred Cantatas of Elisabeth-Claude Jacquet de la Guerre"

Kenneth DeLong (University of Calgary): "Ornament as Structure in Schoenberg's *Erwartung*, Op. 2 no. 1"

John Anderson (University of Calgary): "Recurring Motives in Elgar's *The Dream of Gerontius*"

Donna L. Lynn (Coos Bay, OR): "Aspects of the Modern in Brahms's Op. 119/2"

Virginia Hancock (Reed College): "Brahms's Revisions of the *Fest- und Gedenksprüche*, Op. 109"

Sue Neimoyer (University of Washington): "The Gershwin Second Prelude: Urban Blues as a 'Song without Words'"

#### Pacific Southwest Chapter

15 November 1997  
Scripps College

Amy Graziano (University of California, Irvine): "A Musical Revolution: Italian Vocal Music ca. 1550-1650"

Jeongmee Kim (University of California, Los Angeles): "Crossing Boundaries: The Case of Diasporic Composer Isang Yun"

G. Truett Hollis (Los Angeles City College): "'The Devil Dressed as a Monk' (*El Diablo vestido de fraile*): Some Unpublished Correspondence of Padre Soler of Escorial"

Camille Crittenden (Arnold Schoenberg Institute): "Textual Sources for *A Survivor from Warsaw*"

Glenn Pillsbury (University of California, Los Angeles): "'Shut Up, We Know You Can Play! Jesus . . .': Technique, Transcendence, and Identity in the Music of Steve Vai"

Francesca Draughon (University of California, Los Angeles): "What is Happening Beneath Fishman's Dress?—Phish and the Making of a Postmodern Religion"

Nadya Zimmerman (University of California, Los Angeles): "The Spiritual: Its Origins, Evolution, and Place in the Civil Rights Movement"

Durrell Bowman (University of California, Los Angeles): "Dark Mirrors and Dead Ringers: Musical Separations and Fusions in

the 'Cinema of Twins' from Film Noir to Postmodernism"

21 February 1998

University of California, Riverside

*Daniel Goldmark* (University of California, Los Angeles): "Vox et eros in Ravel's *Daphnis et Chloe*"

*Kenneth Marcus* (California State University, Pomona): "The Rise of the Boston Pops"

*Graydon Beeks* (Pomona College): "Odes & Songs on St. Cecilia's Day & Other Occasions: A Neglected Source of Early Eighteenth-Century English Secular Music"

*Byron Adams* (University of California, Riverside): "The Dark Saying of the Enigma: Homoeroticism and the Elgarian Paradox"

*Jane O'Donnell* (Scripps College): "Women in the Orchestra: A History of Gender Bias"

*Philip Brett* (University of California, Riverside): "Musicology, Sexology, and the Cultural Politics of Edward J. Dent (1876-1957)"

25-26 April 1998

University of California, Santa Cruz

Joint Meeting with the Northern California Chapter

See listing above

#### Rocky Mountain Chapter

13-14 March 1998

University of New Mexico

*Mark McFarland* (University of Texas at El Paso): "A Surprising Inspiration for Debussy's Works, 1911-1915"

*Andrew L. Kaye* (William Paterson University): "Music in Brazilian Cinema: An Overview"

*Stephen Duncan* (Eastern New Mexico University): "Time Shifts, Paradigms Change—To the Victor Go the History Books"

*Alan A. Luhring* (University of Colorado, Boulder): "Anacrusis Ornamentation in Dalla Casa, Caccini, and Maffei"

*Alison Sanders McFarland* (University of Texas, El Paso): "Cristóbal Morales and the Imitation of the Past"

*John Douglas Gray* (University of Colorado, Boulder): "Johannes de Muris and his *Notitia artis musicae*"

*Mary Jean Speare* (Washington University): "The Gypsy Before *Carmen*: Galli-Marié and French *Opéra comique*"

*Gina Pellegrino* (University of Northern Colorado): "A Critical Look at *Carmen* as Other"

*Patrick McCreless* (University of Texas, Austin): "A Tonal Trope in the Music of Shostakovich in the 1930s" (keynote address)

*Blase S. Scarnati* (Northern Arizona University): "Sexual Double-entendre, Eroticism, and the Male Gaze in the English Adaptation of Vincenzo Bellini's Opera *La sonnambula* as Performed in America, 1830s-1850s"

*Eric Saylor* (Arizona State University): "Rimsky-Korsakov's 'Modality' and the Wallpaper Principle: *Scheherazade* Reconsidered"

#### South-Central Chapter

3-4 April 1998

Emory University

*William T. Flynn* (Emory University): "Reconstructing Hildegard's 'Lauds' of St. Ursula"

*Kenneth Kreitner* (University of Memphis): "Reconstructing the Ceremonial Soft Band of Fifteenth-Century Barcelona"

*Jane Flynn* (Emory University): "The Mulliner Book and *Practical Musicke* Making"

*Juanita Karpf* (University of Georgia): "Simple, Easy, and Generally Popular: Representations of the Sacred and Secular in William Bradbury's *Esther, the Beautiful Queen*"

*Gregory N. Reish* (University of Georgia): "Beyond Pastiche: Stylistic Interaction in Bruckner's Mass in E Minor"

*Jean Christensen* (University of Louisville): "Why is Schoenberg's Bibliography So Hard to Complete?"

*Patricia L. Schmidt* (Vanderbilt University): "The Duality of Meaning in Erik Satie's *Cinq Grimaces pour 'Le Songe d'une nuit d'été'*"

*Marc Rice* (University of Louisville): "The Community Speaks Out: Commentaries on the Fate of Jazz in Kansas City"

*Tom Schneller* (University of Louisville): "Death and Desire: Bernard Herrmann's Score for *Vertigo*"

*Phil Todd* (University of Kentucky): "Initial Antagonism, Ongoing Acceptance, and Eventual Accolades: Pink Floyd's *The Wall* and its Reception History in *Rolling Stone*"

*Robert Levin* (Harvard University): "Improvisation and Ornamentation in Classical Period Keyboard Music" (keynote address)

*Ernest Harriss* (University of Tennessee, Martin): "Der nicht-so-glückliche Gluck"

Round Table: Intersections of Performance and Scholarship; panelists Don O. Franklin (University of Louisville), Calvert Johnson (Agnes Scott College), Robert Levin (Harvard University)

#### Southeast Chapter

27 September 1997

North Carolina Central University

*Lilian P. Pruett* (North Carolina Central University): "Changing Attitudes Towards Music: The Reigns of Maximilian II and Rudolph II"

*James R. Hines* (Christopher Newport University): "What Did You Say That Means?—Glimpses into Guyanese Society as Reflected through a Rich Body of Folk Songs"

*William T. Dargan* (St. Augustine's College): "Come Ye That Love the Lord: The Genesis and Application of a Black Music Vernacular Continuum"

*Fred Maus* (University of Virginia): "Agency in Mozart's Piano Concertos"

Panel: Strategies for Today's Job Market; Laurel E. Zeiss (moderator), Diane Steinhaus Pettit, Lauriejean Reinhardt, Robin Wallace

*Andrew Unsworth* (Duke University): "The Romantic Opera Composer in *Lohengrin* and *Götterdämmerung*"

*Rachel Golden Carlson* (University of North Carolina, Chapel Hill): "Characterization and Transformation in *Vanessa*"

21 February 1998

Davidson College

*Keith Cochran* (University of North Carolina, Chapel Hill): "Spontini's Appointment in 1820 as General Music Director of the Prussian Royal Opera: New Sources, New Contexts"

*Kathryn Lowerre* (Duke University): "John Dennis's *Rinaldo* and Peter Motteux's *The Island Princess* and the 'Usefulness of the Stage'"

*Ian D. Pearson* (Winthrop College): "Paisiello's 'Nel cor più non mi sento' from *L'amor contrastato*, or *La Molinara*, in Theme and Variations, 1790-1865"

*David Schildkret* (Salem College): "Perspective and Polyphony: Initial Thoughts on Their Parallel Development"

*Reeves Ely Shulstad* (Florida State University): "Dante, Liszt, and Musical Genius"

*Mary Davis* (University of South Carolina): "Joan of Arc at the Conservatory: Louise Farrenc and the Parisian Musical Establishment"

*Sean Gallagher* (University of North Carolina, Chapel Hill): "From Bordeaux to Trent: Royal Commemoration and Scribal Intervention in a Motet for Charles VII"

#### Southern Chapter

13-14 February

University of Mississippi

*Douglass Seaton* (Florida State University): "On Listening to an Old Picture: An Essay in the Aesthetics of Song"

*William Horne* (Loyola University): "Shaping Themes and Variations: Brahms and his Hungarian Song"

*Lori Seitz* (Florida State University): "Sacred Text and Political Subtext in the Motet: The *Fest- und Gedenksprüche* of Johannes Brahms"

*Sieguart Reichwald* (Florida State University): "Persona in the Piano Trios of the Schumanns and Mendelssohns"

*Mary Riggs* and *Robert Riggs* (University of Mississippi): "Third Symphony of Gustav Mahler: Ballet by John Neumeier"

*Stephen Miles* (New College, University of South Florida): "The Limits of Metaphorical Interpretation"

*Jennifer Williams Brown* (Louisiana State University, Baton Rouge): "Cesti's *Tito* in Lucca: An Inside Look at Late Seventeenth-Century Opera Production"

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## Forthcoming Meetings

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**Arts of the British 1890s**, 10–12 September 1999, Washington, DC. Interdisciplinary conference co-sponsored by the Georgetown University English Department, the William Morris Society in the United States, and the Freer Gallery of Art. Address: Mark Samuels Lasner, President, The William Morris Society in the United States, P.O. Box 53263, Washington, DC 20009; <biblio@aol.com>; <www.ccny.cuny.edu/wmorris/conference.htm>.

**A Century of Sound Archiving**, Vienna, Austria, 18–23 September 1999. Annual conference of the International Association of Sound and Audiovisual Archives (IASA), celebrating the centenary of the Phonogrammarchiv of the Austrian Academy of Sciences. Conference language will be English. Address: Albrecht Haefner, Secretary-General, IASA, c/o Südwestrundfunk, Documentation and Archives Dept., D-76522 Baden-Baden, Germany; +49-7221-929-3487; fax +49-7221-929-2094; <albrecht.haefner@swr-online.de>.

**German Studies Association Annual Conference**, Atlanta, 7–10 October 1999. Address: Professor Rudy J. Koshar, Department of History, University of Wisconsin-Madison, 3211 Humanities, 455 N. Park St., Madison, WI 53706; 608/265-2578; fax 608/263-5302; <rjkoshar@facstaff.wisc.edu>.

**Analysis in Europe Today**, 21–24 October 1999, Rotterdam. Fourth European Music Analysis Conference, hosted by Rotterdams Conservatorium and the Dutch Society for Music Theory. Address: Patrick van Deurzen, Analysis in Europe Today, Rotterdams Conservatorium, Pieter de Hoochweg 222, 3024 BJ Rotterdam, Holland; +31 (0)10 213 3197; fax +31 (0)10 413 1222; <pdeurzen@xs4all.nl>.

**A Tale of Three Cities: Janáček's Brno between Vienna and Prague**, 22–24 October 1999, Senate House, London WC1. An interdisciplinary conference to reassess the importance of Brno and Moravia in the period 1880–1930, sponsored by the Department of Music, Royal Holloway College, and the Centre for the Study of Central Europe, School of Slavonic and East European Studies, University of London. Address: Dr. Geoffrey Chew, Department of Music, Royal Holloway College, Egham Hill, Egham, Surrey TW20 0EX; +44-1784-443537; fax +44-1784-439441; <chew@sun.rhbc.ac.uk>.

**New Directions in Josquin Scholarship**, 29–31 October 1999, Princeton University. Address: Rob C. Wegman, Department of Music, Woolworth Center of Musical Stud-

ies, Princeton University, Princeton, NJ 08544; 609/258-4248; dept. 609/258-4241; fax 609/258-6793; complete program, abstracts, and registration information at <http://www.princeton.edu/~rwegman/josquin.html>.

**The Music Manuscripts of Petrus Alamire**, 26–28 November 1999, Leuven, Belgium. Presented by the Alamire Foundation in connection with the exhibition *The Treasury of Alamire: Music and Miniatures from the Time of Emperor Charles, 1500–1535*, to be held 25 September–5 December 1999. Address: Klaartje Proesmans, Universiteitsbibliotheek K.U.Leuven, Mgr. Ladeuzeplein 21, B-3000 Leuven; (0)16/32.46.61; fax (0)16/32.47.06; <klaartje.proesmans@arts.kuleuven.ac.be>.

**Ninth Biennial Conference on Baroque Music**, 12–16 July 2000, Trinity College, Dublin. Details will appear on Trinity College's web pages (<http://www.tcd.ie/>) early in 1999. For preliminary inquiries: Martin Adams, Trinity College, Dublin 2, Ireland; +353 1 608 1326; fax +353 1 670 9509; <madams@tcd.ie>.

## Chapter Meetings

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— **Jennifer Hund** (Florida State University): “For Love or Money?—Mozart and His Burgtheater Concert Program, 23 March 1783”

**Roberta Montemorra Marvin** (University of Iowa): “The Finale of Verdi's *Otello*: A Musical Homage to Rossini?”

**Charles E. Brewer** (Florida State University): “*Venito, Ocyus Venito*—The Context of the Pastorellas by Schmeltzer and Biber”

**Aaminah Durrani** (Louisiana State University, Baton Rouge): “Gender and the Enlightenment Piano”

**Min-Kyoung Lee** (Louisiana State University, Baton Rouge): “Horn Motifs in the Piano Music of the Viennese Classics: Analysis of a Musical Topos”

**Bernard Gordillo** (Louisiana State University, Baton Rouge): “J. N. Hummel's Trumpet Concerto: An Argument for the Interpretation of an Ornament”

**Glenn Walden** (Louisiana State University, Baton Rouge): “The Relationship of Historical Tradition to the Developments of Serial Technique and Other Structural Elements in the Late Works of Igor Stravinsky”

**James Grimes** (Florida State University): “Dohnányi vs. Schmidt and Bartók: Three Boys from Pozsony”

**David Kushner** (University of Florida): “Ernest Bloch in Cleveland”

**Rebecca Burkart** (Florida State University): “The Life, Times, and Music of the Black Composer Ignatius Sancho”

**Edward Komara** (University of Mississippi): “Dating Robert Johnson's Song”

**La Wanda Blakeney** (Louisiana State University, Shreveport): “The Kinmeitaiko of Koryo-cho Kitakatsuragi-gun”

**John Robison** (University of South Florida): “The Music of John Mayer”

## Southwest Chapter

18 October 1997  
University of Houston

**Yvonne Kendall** (University of Houston): “Renaissance Dance for Musicians: A Participatory Workshop”

**Honey Meconi** (Rice University): “Text and Context: *Absalon fili mi* and the Manuscript London Royal 8 G.VII”

**Susan Jackson** (Austin, TX): “Marian Motets in a Protestant City?—Repertoire and Religion in the Berg and Neuber Motet Anthologies”

**James Parsons** (Southwest Missouri State University): “The Eighteenth-Century Lied: The ‘True Music’ of Enlightenment or a ‘Malady of Melody?’”

**Lucius R. Wyatt** (Prairie View A&M University): “Maud Cuney-Hare, Texas African-American Music Historian: An Appraisal of Her Major Writings”

**Paula Eisenstein Baker** (University of St. Thomas) and **Robert S. Nelson** (University of Houston): “Leo Zeitlin's Music for the Capitol Theatre (1927–1930)”

**Joy Calico** (Duke University): “Opera on Trial: Socialist Realism and *Das Verhör des Lukullus*”

28 March 1998  
University of Texas, Austin

**Julie Shinnick** (Austin, TX): “Angels on the Dominant: Modal Irregularities in a Group of Early Sequences”

**Barbara Hagg** (University of North Texas): “Early or Late? Variant Readings in the *Musica disciplina* of Oxford, Bodleian Library, MS Canonici Misc. 212 (ca. 1400)”

**Herbert Turrentine** (Southern Methodist University): “Giovanni Boldù and the First Portrait Medals of Figures Reputed to Be Musicians”

**Philip Brett** (University of California, Riverside): “William Byrd's *Gradualia* and the Intersection of Music, Liturgy, and Religious Politics”

**Barbara Coeyman** (University of Texas, Austin): “Musical Theater in Stockholm, 1680–1718: The French Connection”

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# AMERICAN MUSICOLOGICAL SOCIETY

# Annual Report of the Treasurer, FYE June 30, 1998

## CURRENT OPERATIONS

RECEIPTS		
Dues and subscriptions		207,177
Journal advertising		9,328
Directory advertising		2,325
Annual Meeting		39,550
Label Sales		7,584
Gifts	General Operations, MTF	6,357
Interest		5,917
Miscellaneous		3,532
<b>Total Receipts</b>		<b>281,768</b>
EXPENDITURES		
Administration Office	Board, Officers, E.D.	13,556
	Salaries (ED, AA)	43,498
	Svcs. (phone, mail)	8,076
	Svcs. (legal, acct., ins.)	3,928
	Equipment, Supplies	5,783
Univ of Chicago Press	Fees	29,248
	Promotion	8,567
	Fulfillment	29,183
	Misc.	2,065
Journal	Production	40,640
	Honoraria	5,910
	Asst. Ed.	15,417
		61,967
Newsletter		21,361
Directory		4,288
Annual Meetings		5,515
MTF Awards & Expenses		2,826
Dues	ACLS, IMS, NHA	2,400
Chapter Distrs		4,309
Bank Svc Charges		297
AMS Archives		5,000
Miscellaneous	Taxes, etc.	768
<b>Total Expenditures</b>		<b>249,613</b>
<b>Excess of Receipts over Expenditures</b>		<b>32,155</b>

## FELLOWSHIPS

RECEIPTS		
AMS 50	Member Gifts	10,233
	Fidelity Magellan	3,918
	T.R. Price Equity Income	3,950
	Vanguard Money Market	712
	Vanguard GNMA	13,348
	Vanguard Index 500	2,635
	Vanguard US Growth	691
	Smith Barney	39,884
		75,371
Howard Mayer Brown	Member Gifts	3,030
	Vanguard GNMA	7,847
	T.R. Price Equity Income	3,264
		13,941
<b>Total Receipts</b>		<b>89,312</b>
EXPENDITURES		
AMS 50		61,375
Howard Mayer Brown		12,000
<b>Total Expenditures</b>		<b>73,376</b>
<b>Excess of Receipts over Expenditures</b>		<b>15,937</b>

## PUBLICATIONS

RECEIPTS		
Endowment Fund	Bukofzer	23,485
	Kinkeldey	8,935
	Hibberd	2,482
	Reese	3,347
	Piemenac	5,134
		43,393
Interest Income		3,678
Royalties		3,164
Gifts		80
Grants	COPAM NEH	52,274
Sale of Publications	JAMS (Back Issues)	1,478
	DDM '98	1,518
	Doctoral Diss '84	145
	Essays	160
	Index	43
	Abstracts	240
	Studies & Documents	4,077
		7,661
<b>Total Receipts</b>		<b>110,249</b>
EXPENDITURES		
Monograph Series		5,523
COPAM/MUSA		58,278
Subventions		15,000
Doctoral Dissertations		6,781
RILM		6,000
AMS/MLA RISM		3,000
Royalties	Billings, Ockeghem	2,792
Administration		1,865
Miscellaneous		321
<b>Total Expenditures</b>		<b>99,560</b>
<b>Excess of Receipts over Expenditures</b>		<b>10,689</b>

## AWARDS

RECEIPTS		
Endowment Fund	Kinkeldey	800
	Greenberg	2,511
	Pisk	2,721
		6,032
Gifts	Eva H. Einstein	400
<b>Total Receipts</b>		<b>6,432</b>
EXPENDITURES		
1997 Awards		2,200
Administration		373
<b>Total Expenditures</b>		<b>2,573</b>
<b>Excess of Receipts over Expenditures</b>		<b>3,859</b>

## STATEMENT OF ASSETS

	Y/E 6/30/98	Y/E 6/30/97
<b>Current Operations Accounts</b>		
CoreStates Checking	228	9,378
CoreStates Savings	5,158	5,032
T.R. Price Prime Reserve	118,563	121,950
		28,261
<b>Publications Reserve</b>		
T.R. Price New Income	8,915	8,510
T.R. Price Prime Reserve		100,197
Vanguard Money Market	125,011	133,926
		26,685
<b>Bukofzer Bequest</b>		
Mass. Investors Trust	218,633	181,077
T.R. Price New Income	18,515	17,879
Dreyfus GNMA Fund	50,457	285,606
		48,979
<b>Kinkeldey Bequest</b>		
Mass. Investors Trust	102,708	85,848
T.R. Price New Income	3,587	3,425
Dreyfus GNMA Fund	18,387	124,659
		17,828
<b>Hibberd Bequest</b>		
Mass. Investors Trust	21,782	18,190
T.R. Price New Income	7,668	7,321
Dreyfus GNMA Fund	3,944	33,374
		3,828
<b>Greenberg Award Bequests</b>		
T.R. Price New Income		8,794
Vanguard Wellesley Fund		15,428
Vanguard Asset Allocation	27,350	27,350
		24,220
<b>Reese Bequest</b>		
Vanguard Wellesley Fund	26,242	26,242
		22,889
<b>Piemenac Bequest</b>		
Vanguard Wellesley Fund	44,817	44,817
		39,083
<b>Pisk Bequest</b>		
Vanguard Wellesley Fund		29,358
Vanguard Asset Allocation	34,258	34,258
		29,358
<b>Howard Mayer Brown Fund</b>		
Vanguard GNMA Fund	112,831	109,624
T.R. Price Equity Income	37,797	150,828
		31,658
<b>AMS 50 Fund</b>		
Fidelity Magellan	62,052	49,701
T.R. Price Equity Income	45,738	38,309
Vanguard Money Market	17,381	23,137
Vanguard GNMA	202,958	188,319
Vanguard Index 500	141,931	110,680
Vanguard US Growth	21,861	18,603
Smith Barney	400,571	892,493
		388,789
<b>TOTALS</b>	<b>1,875,303</b>	<b>1,632,609</b>

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