

# 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 at Lawrence and by a local arrangements committee representing the University of Kansas, University of Missouri-Kansas City, University of Missouri-Columbia, Rockhurst College, Kansas State University, and Wichita State University.

All paper sessions, the publishers' exhibits, and registration will take place at the Hyatt Regency Crown Center, 2345 McGee Street. The hotel is part of Crown Center, a hotel, shopping, dining, and entertainment complex that surrounds the international headquarters of Hallmark Cards, Inc. The Hyatt Regency Crown Center is connected by an elevated walkway to a three-level shopping center, which includes numerous eateries and specialty shops. The major department store is Hall's Crown Center.

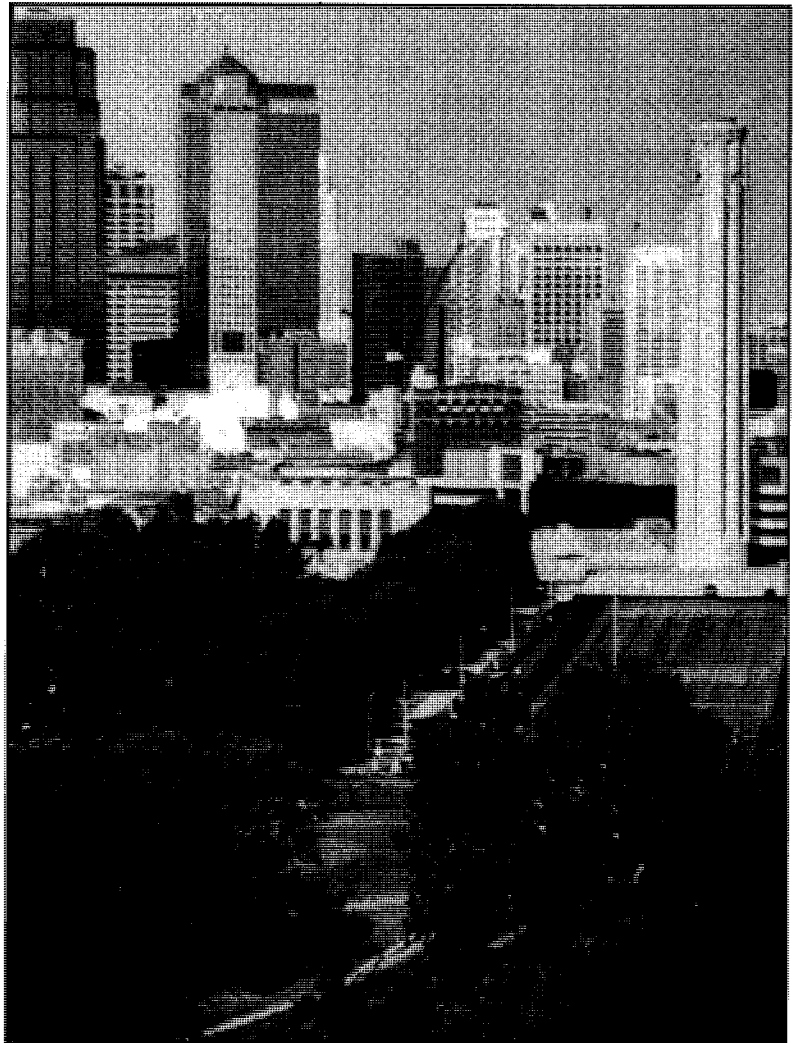
This is the Society's first meeting in Kansas City. The city straddles the states of Missouri and Kansas, divided only by State Line Road. The metropolitan area of almost two million people includes seven counties in the two states and a number of municipalities. The first white settlement in the area, a trading post on the bluffs of the Missouri River, was founded by François Chouteau in 1821. Ever-increasing trade and steamboat traffic fueled the expansion of the town, then known as Westport Landing. The area eventually became a provisioning point for the Santa Fe and Oregon Trails and the California gold rush. Following the Civil War, Kansas City was linked by railroad to Chicago and other eastern cities and soon was a major cattle trading center and an important grain market.

Today Kansas City is a leading industrial and cultural center. The city boasts proud architectural and urban-planning traditions, from gleaming downtown skyscrapers to 140 miles of boulevards and parkways lined by many fountains and statues. The Country Club Plaza, designed in 1922 as one of the first planned shopping centers in the United States, is about two miles south of Crown Center. It includes more than 150 shops and restaurants in Spanish-

inspired architecture. The musical and dance life of Kansas City, represented by the Lyric Opera, Kansas City Symphony, and State Ballet of Missouri, is located in theaters in the downtown area north of Crown Center. Downtown, Crown Center, and Country Club Plaza are linked by the Kansas City Trolley. The Kansas City Jazz Museum houses several fascinating exhibitions in the historic 18th and Vine District, the leading area for Kansas City jazz in the

1930s. Other notable sites include the *Arabia* Steamboat Museum, the Nelson-Atkins Museum of Art, the Kemper Museum of Contemporary Art, and the new Science Museum in the old Union Station—this last within walking distance of Crown Center. Children will enjoy the Kansas City Zoo in Swope Park and the Toy and Miniature Museum of Kansas City. More complete information on each of these sites is provided on the meeting's website

*continued on page 2*



Kansas City, looking north toward downtown, with the Liberty Memorial (right)

## Society Election Results

The results of the 1998 election for AMS officers and the Board of Directors: President-Elect: Jessie Ann Owens  
Secretary: Jan Herlinger  
Directors-at-Large:  
Robert Morgan  
Rose Rosengard Subotnik  
Mark Tucker

## AMS Membership Records

Please send *AMS Directory* corrections and updates in a timely manner in order to avoid errors. The deadline for *Directory* updates is 1 December 1999. Send all corrections, updates, membership inquiries, and dues payments to Rhonda Grayson, University of Chicago Press, Journals Division, PO Box 37005, Chicago IL 60637; 773/702-7364; fax 773/753-0811; <rgrayson@journals.uchicago.edu>. You may submit questions and updates online at the *JAMS* web page, <www.journals.uchicago.edu/JAMS/home.html>.

## AMS Newsletter Address and Deadlines

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

Susan Jackson  
Editor, *AMS Newsletter*  
3603 Tyrone Drive  
Austin, TX 78759, USA  
<s.jackson@mail.utexas.edu>  
fax 512/491-5284  
(Please note that e-mail submissions are particularly welcome.)

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

The American Musicological Society  
201 South 34th Street  
Philadelphia, PA 19104-6313  
toll-free 888/611-4267 ("4AMS")  
tel. 215/898-8698  
fax 215/573-3673  
<ams@sas.upenn.edu>

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

## Kansas City

*continued from page 1*

(address at the end of this article). Kansas City's weather in early November can vary considerably, from a continuation of the usually lovely early fall to much colder weather. A versatile wardrobe will be needed for the meeting if you intend to venture outside.

**Program.** The Program Committee, chaired by Scott Burnham (Princeton University), has planned a stimulating conference including, among many others, sessions on Music and Jewish Identity, consideration of Luca Marenzio on the 400th anniversary of his death, Colonial Americas and Copland's Americas, Hearing the Dance, Musical Politics Behind the Iron Curtain, Britten-Auden Films of the 1930s, Women and Early Music, Theory and Business before 1700, and Race and American Music. In addition, many committees, AMS and otherwise, will meet in Kansas City. Among other events, note the evening of Kansas City jazz and barbecue at the Kansas City Jazz Museum, described in detail below.

**Concerts and Performance Workshops.** Three daytime concerts have been planned by the AMS Performance Committee, chaired by Jane Bowers (University of Wisconsin, Milwaukee). Robert Stevenson will present a recital entitled "Chopin's Unique Gestures" on Thursday at 12:45 p.m. Mezzo-soprano Lisa van der Ploeg and pianist Eva Mengelkoch perform a program entitled "Loewe's and Kugler's *Frauenliebe und -leben* in the Context of Biedermeier Aesthetics" at 12:30 on Friday. On Saturday at 12:30, Cecilia's Circle presents "One Rose, One Lily: Music of Barbara Strozzi and Elisabeth-Claude Jacquet de la Guerre."

Several events and concerts of note will take place in the Kansas City area during the AMS meeting. The Society will host an

evening of Kansas City barbecue and jazz in the atrium of the Kansas City Jazz Museum on Friday 5 November from 6:30 to 10:00 p.m. Music will be provided by the award-winning University of Kansas Jazz Ensemble 1, led by Dan Gailey. Barbecued beef, turkey, vegetable kabobs, and all the trimmings will be catered by Fiorella's Smoke Stack Barbecue of Martin City. Come out for the wonderful tastes and sounds of Kansas City at one of the most interactive museums in the country! Later that evening you may sit in and play or just listen at the AMS Jam Session back at the Hyatt Regency Crown Center.

The Lyric Opera of Kansas City, accompanied by the Kansas City Symphony, presents Mozart's *Così fan tutte* at the Lyric Theater on Friday 5 November at 8:00 p.m. and Sunday 7 November at 2:00 p.m. Anyone interested in attending one of these performances should contact the Lyric Opera for tickets (816/471-7344; fax 816/471-0619; <www.kc-opera.org>).

The Friends of Chamber Music present the St. Lawrence String Quartet in an unusual program at the Folly Theater on Friday 5 November at 8:00 p.m. The concert will include the String Quartet No. 6, "Parting Wild Horse's Mane," by R. Murray Schafer, written to accompany exercises by two T'ai Chi Ch'uan practitioners. Those interested in obtaining tickets to this performance should contact the Friends of Chamber Music (816/561-9999).

On Saturday 6 November at 7:30 p.m., the University of Kansas Department of Music and Dance presents famed French organist Marie-Claire Alain at the Bales Organ Recital Hall in Lawrence. Alain will play the Helmut Wolff, Opus 40 organ, for which the acoustically splendid Bales Organ Recital Hall was constructed. Those interested in hearing this special concert may ride a bus to

*continued on page 4*

## Annual Meeting Travel Information

Conventions in America is again serving as the official conference travel agent. Call them at 800/929-4242 and ask for Group #332 to receive the following discounts or the lowest available fares for any other carrier, and so that AMS gets credit for the reservation. All CIA customers receive free flight insurance of \$100,000.

American Airlines: save 5% to 10% on lowest applicable fares; take an additional 5% off with minimum 60-day advance purchase. Travel between 29 October and 13 November 1999.

Southwest Airlines: 10% off lowest every-day fares; all rules apply. Travel between 31 October and 11 November 1999.

Alamo Rent A Car: rates from \$32/day or \$145/week (unlimited mileage).

Outside the US and Canada: 619/232-4298; fax 619/232-6497 (hours M-F 6:30 a.m.-5:00

p.m. PDT); <flycia@scitravel.com>; <www.scitravel.com/> (specify Group #332).

If you call direct or use your own agency, refer to these codes:

American: 800/433-1790, Starfile #8209UG

Southwest: 800/433-5368, File #F1299

Alamo: 800/732-3232, ID #588899GR

## Annual Meeting Hotel Information

Meeting hotel: Hyatt Regency Crown Center, 2345 McGee Street, Kansas City, MO 64108; 816/421-1234. Convention rates: single/double \$125, triple/quad \$145, plus 12.6% state and local taxes. For reservations, phone 800/233-1234 or 816/421-1234 and specify AMS, or use the enclosed form.

## Annual Meeting Website

<http://falcon.cc.ukans.edu/~plaird/ams99kc.htm>

## AMS Subventions for Publications

The Publications Committee of the American Musicological Society is pleased to announce the availability of funds to help individuals with expenses involved in the publication of works of musical scholarship, including books, articles, and works in non-print media. Applications will be accepted for assistance to defray costs not covered by publishers, such as illustrations, musical examples, facsimiles, accompanying CDs, and permissions.

We encourage the submission of proposals from younger scholars and scholars in the early stages of their careers. We welcome proposals for projects that make use of newer technologies. Applications for any amount will receive consideration. The maximum subvention available is \$2,500, but it is anticipated that most subventions will range between \$500 and \$2,000. No individual can receive a subvention more than once in a three-year period.

An application should consist of:

1. A short written abstract (no more than 1000 words) that describes the project and its contribution to musical scholarship.
2. A copy of the article, or, if a book, a representative chapter. For non-print media, something equivalent or analogous to a sample chapter should be provided.
3. A copy of a contract or letter of agreement from the journal editor or publisher, or the analogous person, indicating final acceptance for publication.
4. A detailed budget and explanation of the expenses to which the subvention would be applied. Wherever possible, expenses should be itemized.

Application deadline: materials must be received by *September 15, 1999*. The following deadline for receipt of materials will be *March 15, 2000*; it is anticipated that successive deadlines will follow every six months thereafter. Applications will be considered at the regular meetings of the Publications Committee (normally two or three times per year). Decisions will be announced no later than three months after each deadline. All awards must be claimed (with submission of receipts) within twelve months of the granting of the subvention.

All applications should be sent (in triplicate) to AMS Publication Subventions, c/o American Musicological Society, 201 South 34th Street, Philadelphia PA 19104-6313.

Inquiries may be directed to the Chair of the Publications Committee, Walter Frisch, at <wf8@columbia.edu> or 212/854-1256.

## Report from the Executive Director

**New members.** I'd like to extend a public welcome to the ninety-eight new members of the AMS who have signed up since the beginning of the year, and encourage you all to participate in the varied activities of the Society. Remember our annual meeting (a chance to get to know your fellow-members more personally, as well as hear about the latest research), local AMS chapter meetings, our e-mail discussion group, and (not least) the JOURNAL when it's time to publish your musicological research. Feel free to contact me if there's a question about your membership. We want you to become involved and active for years to come.

**Annual meetings.** The lineup for Kansas City looks exciting, thanks to Scott Burnham, Jane Bowers, Paul Laird, Walter Clark, and all who have worked to prepare this meeting. Please come and participate fully! Many thanks to all who have invested a great deal of time and energy to make our upcoming meeting successful. Full details on the time and location of our future meetings through 2002 are available at the AMS website at Penn <[www.sas.upenn.edu/music/ams/](http://www.sas.upenn.edu/music/ams/)>.

**AMS Directory corrections.** This year, as last, a mailing will go out requesting updates for the 2000 issue. Look for it in your mailbox in early September, and please be diligent in returning it with corrections and updates. You may also update your listing at any time by contacting the University of Chicago Press (contact information will be found on page 2 of this newsletter). We must receive corrections by *1 December 1999* for them to be included in the next directory.

**Chapter Fund.** The AMS provides partial reimbursement for expenses related to chapter meetings, but each year only a few chapters take advantage of this opportunity. This fund exists to encourage local and regional chapters to be active, so please keep it in mind. The chapter fund guidelines are available by writing to the AMS office or visiting our web site.

**Member survey.** As you know, the AMS conducted a member survey concerning customer service early in 1999; the full details are available at our website. Briefly, the results are as follows: from about 3,200 surveys mailed, 619 replies (about 19%) were received. Twenty percent of those had a negative comment to make; the most regular criticism was the delay in receipt of *JAMS* and a general uncertainty about its delivery schedule. This is a serious and legitimate concern, which I've attempted to redress by preparing a "delivery schedule" web page (see our site above). Other criticisms included notes about the lack of timeliness of *Newsletter* announcements, poor mail service overseas, failed *JAMS* packaging, problems with the AMS website, and so on.

Regarding general service, 64% rated the University of Chicago Press service as good or excellent ("4" or "5"), and 16% rated it poor ("1" or "2"); 85% rated the AMS office service as good or excellent, and 9% rated it poor. The survey particularly indicated that we need to devote more attention to new members and the sign-up process: all four of these questions received low ratings. I am grateful to those of you who took the time to respond, especially those who offered constructive criticisms. This element of membership is one of my highest priorities, and I will continue to work on improving communication with the membership. Please don't hesitate to phone, write, or e-mail if there's anything regarding your membership that needs attention.

**ACLS.** At its annual meeting this year, the ACLS nominated and elected AMS member Susan McClary to its Board of Directors for another full term. The ACLS annual fellowships were announced: this year sixty-five were awarded, with half a dozen to musicologists, including AMS members Christopher H. Gibbs, K. M. Knittel, Richard D. Leppert, George B. Stauffer, Timothy D. Taylor, and James Webster. The twenty-four-volume American National Biography project, sponsored by the ACLS, was published by Oxford University Press early this year and is now available in many libraries; AMS member Frank Tirro served on its editorial board. ACLS President John H. D'Arms announced further success in his efforts to build an endowment able to support more and larger fellowship stipends for scholars: most notably, the Rockefeller Foundation recently contributed \$1 million. AMS member Christoph Wolff serves on the ACLS committee to establish an annual giving campaign. D'Arms's "conversations" with recently-tenured faculty continued, and a report is expected in due course; the purpose of these conversations (in one of which Katherine Bergeron participated) was to look at that demographic segment of academia and begin to tap them for creative long- and short-term ideas for determining the direction and goals of the ACLS. This group is also the focus of a new fellowship initiative by the ACLS, the Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars, which will begin in the academic year 2000-01 and will award about ten fellowships per year for three years. Each fellowship will carry a stipend of \$65,000. The deadline for applications is 1 October 1999; visit the ACLS website (<[www.acls.org](http://www.acls.org)>) for full details.

Recent ACLS publications include *The Humanist on Campus: Continuity and Change*, papers first presented at the 1998 Annual Meeting; and Christopher L. Tomlins, *Wave of the Present: The Scholarly Journal on the Edge of the Internet*. Each is available for a nominal

*continued on page 4*

## Executive Director's Report

continued from page 3

charge from the ACLS. This year's Haskins Lecture was delivered by Clifford Geertz (Institute for Advanced Study), and is to be published later this year.

### Coalition on the Academic Work Force.

This organization, which grew out of the concern of ACLS constituent societies for the growing use—and abuse—of part-time, adjunct, and graduate-student members, is gaining momentum and meeting regularly, thanks in large part to the strong support provided by the Modern Language Association. Among its purposes are the collection and dissemination of information, seeking and promoting strategies for solving problems associated with the inappropriate use of part-time, adjunct and other similar academic appointments, and collaborating in action designed to strengthen teaching and scholarship in higher education. Members interested in taking an active part in this effort should contact me.

### National Endowment for the Humanities.

Chairman William R. Ferris continues to act energetically to promote the humanities at the national level despite difficult circumstances in Congress. Ferris spoke to the ACLS at its May meeting and reiterated his commitment to scholarly research, while hinting at a more populist approach to the humanities from the NEH. He has modified his call for regional Humanities Centers in response to the lack of enthusiasm generated by the proposal over the past year, and while not eliminating the plan, hopes to direct NEH attention more toward K-12 issues and outreach. One of his stated goals is to "bring the humanities into every home," especially tapping into technological trends (mainly via the internet: see its "EDSITEment" website, <edsitement.neh.gov/>) and taking up teacher-training projects. The NEH now has an electronic newsletter issued monthly, and a website that is updated regularly (where one may go to subscribe to the newsletter): <www.neh.gov/>. Not least, Ferris has repeatedly encouraged those who work in the humanities to let their elected representatives in Washington know how the humanities are faring. I pass on his exhortation: write your senators and congress-persons to encourage them to support the NEH.

**National Humanities Alliance.** At its meeting in Philadelphia this year, the NHA again demonstrated its strong commitment to political advocacy for the NEH. The specifics of NHA initiatives, including its "advocacy kit," intended to assist us in efforts to communicate with elected officials, may be found at their web site: <www.nhalliance.org/>.

I would like to acknowledge the work of Virginia Hancock in editing the *AMS Newsletter* for the past three years. She has worked enthusiastically and carefully on this impor-

tant facet of Society business, and we all owe her a debt of gratitude. As Ginny moves to other tasks, I'd also like to welcome Susan Jackson as she takes up editorial reins for the *Newsletter*. Please help her by sending your announcements and information in a timely way. I would also like to thank Beth Frasso for her work at A-R Editions in preparing the *AMS Newsletter* and other AMS publications over the past five years. She's now moving on, but has been a great asset to the AMS and a very willing production staffer. And thanks to all who have invested their time and energy on AMS spadework in various ways. We as a Society are extremely grateful for the generous volunteer support that members so helpfully provide. I'd like to facilitate your efforts wherever possible; please let me know what I can do to help.

—Robert Judd

## Next Board Meeting

The next meeting of the Board of Directors will take place 3-7 November 1999 in Kansas City.

## 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 <musdra.ucdavis.edu/Documents/AMS/AMS.html>. It also now includes a page of links to all 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 to Mark Brill at <mibrill@ucdavis.edu>, with a copy to the Society's office. (The new AMS website at Penn also includes a considerable amount of Society information: <www.sas.upenn.edu/music/ams/>)

## Fall Meetings of AMS and "Sister" Societies

- 1999 AMS: 4-7 November, Kansas City  
CMS: 14-17 October, Denver  
SMT: 10-13 November, Atlanta  
SEM: 17-21 November, Austin
- 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

## Kansas City

continued from page 2

Lawrence and enjoy a buffet dinner before the concert. The bus will return you to the hotel after the concert. Use the registration form to purchase tickets for this event.

Another delightful concert on Saturday 6 November at 8:00 p.m. features flutist Paula Robison and the Budapest Strings at Yardley Hall in Overland Park, Kansas, an event in the Johnson County Community College Celebrity Series. Yardley Hall is one of the finest concert facilities in the area. Tickets for this concert are available on the registration form. Cost includes bus travel to and from this suburban venue, which would be an expensive taxi ride from the hotel.

Also on Saturday night at 8:00 p.m. the University of Kansas Oread Consort, directed by Simon Carrington, presents Thomas Tallis's *Lamentations* at St. Peter's Cathedral in Kansas City, Kansas. The works will be introduced by John Milsom (Middlebury College), and the concert will also include organ works to be announced.

The Amadeus Trio presents a program of Mozart, Dvořák, and Fernandez on the University of Missouri-Kansas City Signature Series on Saturday 6 November at 7:30 p.m. in the UMKC Performing Arts Center White Hall. Those interested in purchasing tickets should call the UMKC Central Ticket Office at 816/235-2700.

**Social Events.** The Hyatt Regency Crown Center boasts a lovely, large atrium that will surely become a gathering place for conversation. There will also be the traditional social events: a no-host reception and a student reception on Thursday and the annual AMS Ball on Saturday. The Ball will feature the sounds of Kansas City jazz and blues from the Steve Miller Orchestra.

Groups wishing to arrange for private parties and reunions in the hotel should contact Paul Laird (785/864-9716; <plaird@falcon.cc.ukans.edu>) about space in the hotel and Heather Hanson at the Hyatt Regency Crown Center (816/435-4125) about catering.

**Child Care.** Baby-sitting service is available through the company recommended by the hotel: TLC Caregivers. Call them at 816/444-6400 for service description and rates.

**Interviews.** A limited number of rooms at the hotel will be available for job interviews on Thursday 12:00-6:00, Friday and Saturday 8:00-5:00, and Sunday 8:00-12:00. To reserve a room, please contact Craig Parker (913/532-5740; <cbp@ksu.edu>) no later than 1 October. Spaces will be allocated on a first-come, first-served basis. As in recent years, job candidates are invited to sign up at the job interview desk for available interviews. Independent posting of sign-up sheets is not permitted. It is AMS policy that interviews may not be restricted to candidates contacted in advance of the meeting, nor should they be scheduled privately in rooms without appropriate sitting areas.

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

**Registration.** Registration fees are the same as last year. Please make sure that your registration is postmarked on or before 1 October to qualify for early registration rates. There is also a registration form available at the meeting's website.

**Transportation.** For travel to Kansas City International Airport, the Society benefits if you book through Conventions in America, Inc., a travel agency that offers competitive rates. (See Travel Information, p. 2.)

Kansas City International Airport (KCI) is 17 miles northwest of downtown. Taxi fare into the city is about \$28. The KCI Express (816/243-5950), a shuttle service, runs continuously from the airport to the hotel. The fare is \$12 one-way or \$20 round-trip. To ride the shuttle, find the red KCI Shuttle counter near any baggage claim area and speak with the attendant or use the red telephone.

**Student Help.** The Local Arrangements Committee invites students to volunteer in various meeting rooms or perform other tasks for at least two half days in return for free registration. If you are interested in assisting in this way, please contact Walter Clark (785/864-9746; <wclark@lark.cc.ukans.edu>).

**Convention Web Site.** <<http://falcon.cc.ukans.edu/~plaird/ams99kc.htm>>

—Paul Laird and Walter Clark

## AMS Toronto—2000

### Call for Papers

The 2000 annual meeting of the American Musicological Society will be held in Toronto, Ontario, from Wednesday 1 November to Sunday 5 November. The Program Committee welcomes proposals for papers, study sessions, and panel discussions in all areas of musicology. Please read the following guidelines carefully. Proposals that do not conform to them will not be considered.

Abstracts of proposed papers, sessions, or discussions must be received by **Friday 13 January, 2000**. This year, as last, all persons submitting abstracts are invited to do so by mail, fax, or e-mail, to Chair of the Program Committee, American Musicological Society, 201 South 34th Street, Philadelphia PA 19104-6313; fax 215/573-3673; <ams@sas.upenn.edu>. Abstracts of papers must not exceed 250 words and, if mailed or faxed, must be printed in a readable typeface (no smaller than 10 point) on one 8.5 × 11-inch

page, or on size A4 paper. If sending by regular mail or fax, please send two copies; at the bottom of the first should appear the author's name, institutional affiliation or city of residence, and full return address, including e-mail address and fax number where possible. The second copy should be anonymous. If sending by e-mail, please send either as an ASCII file (use intuitive orthography for diacriticals and italics), or as an attachment in one of the following formats: Microsoft Word 97, 6.0, or 2.0; "rich text format" (.rtf); or "portable document format" (.pdf). Anonymous copies of each abstract will be reproduced for the committee, whose initial reading and rating of the proposals will be made on the basis of the anonymous abstracts. Only one submission per author will be considered. Authors who read papers at the 1999 annual meeting may not submit proposals for the 2000 AMS meeting.

No individual may appear on the Toronto program more than twice. This includes delivering a paper, participating in a daytime, programmatic panel, participating in a joint session, giving a lecture-demonstration, and functioning as a chair-organizer of a session or as a respondent. Not counting as an appearance are participation in extra-programmatic offerings such as interest-group meetings or standing committee presentations such as for the Committee on the Status of Women. Also not counting as appearances are non-session concert performances, serving as an *appointed* chair of a session, and the like.

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

**Individual proposals.** At the annual meeting in 2000, as has been the established practice for several years, the duration of papers will be limited to twenty minutes in order to allow ample time for discussion. Abstracts should represent the talk as fully as possible. Successful abstracts typically state the specific research findings, substantiate them, and indicate their significance. Abstracts should make clear what is already known and what is new in the proposal. The Program Committee generally will fault abstracts that merely allude to findings or conclusions. (Abstracts are confidential and may be revised for the booklet distributed at the meeting.) If a submission is not an individual proposal, it should be labeled as belonging to one of the categories discussed below.

**Formal sessions.** Several individuals together may propose an entire formal session consisting of four twenty-minute papers, or a half session of two twenty-minute papers, devoted to a single topic. The organizer should set out the rationale for the session, explaining the importance of the topic and the proposed grouping of papers in a 250-word cover letter, and should include with this an abstract for each paper, conforming to the guidelines for individual proposals stated above. However, each abstract will be evalu-

ated individually, and the Program Committee reserves the right to reconfigure the makeup of any session proposed under these guidelines, or to accept as an individual proposal one or more of the papers belonging to it.

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

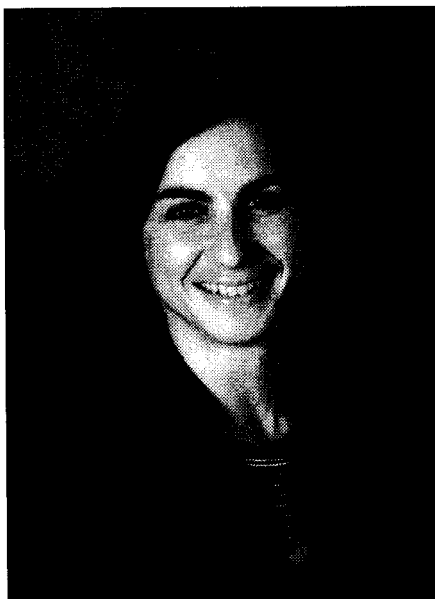
**Study sessions.** Study sessions will be scheduled during the evenings. Typically, these sessions should be devoted to research in progress and should not include formal papers. The organizer of a study session should submit a general prospectus with summaries of the individual contributions or a description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

—Ann Besser Scott,  
AMS Toronto Program Committee Chair

### Call for Performances

The Performance Committee for the 2000 Annual Meeting in Toronto invites proposals of unusual creativity and breadth to be considered for both daytime and evening performances, either as autonomous concerts or lecture/recitals. Given the multitude of backgrounds and plurality of approaches that will be represented at this, the largest assembly yet of musicologists, ethnomusicologists, theorists, organologists, performers, and colleagues from other disciplines, the committee encourages proposals that demonstrate the diversity of interests that characterize our Society at millennium's turn: from rock to classical, chant to contemporary, monody to multimedia, written to improvised, acoustic to electric, homogeneous to fusion, and doggedly traditional to confrontationally (but collegially) revisionist. We especially welcome performances that are inspired by and/or complement new musicological findings.

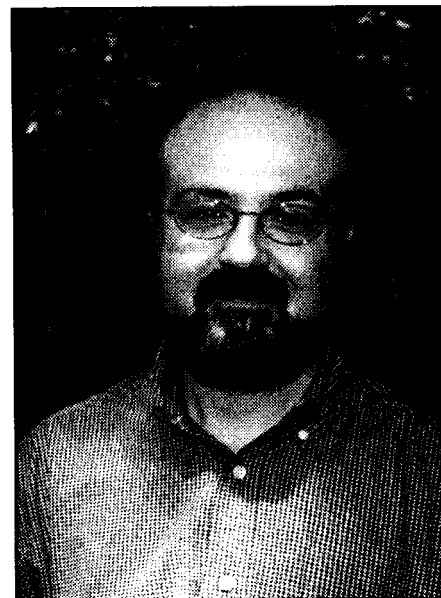
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**Lisa Barg**  
AMS 50 Fellow



**Elizabeth Bergman Crist**  
AMS 50 Fellow



**Giuseppe Gerbino**  
AMS 50 Fellow

## AMS 50 Fellowship Awards

Six doctoral candidates in musicology have been selected for AMS 50 Dissertation Fellowship Awards for 1999–2000; one of these has accepted the award on an honorary basis. All are listed here in alphabetical order: Lisa Barg (State University of New York, Stony Brook), “National Voices/Modernist Histories: Race, Performance, and Remembrance in American Music, 1927–1943”; Elizabeth Bergman Crist (Yale University), “Aaron Copland’s Third Symphony (1944–46): Composition, Context, and Consequence”; Giuseppe Gerbino (Duke University), “Orpheus in Arcadia: The Creation of Pastoral Mode in the Sixteenth-Century Madrigal”; Barbara Milewski (Princeton University), “The Mazurka and National Imaginings”; Martin Scherzinger (Columbia University), “Musical Formalism as Radical Political Critique: From German Modernism to African Spirit Possession”; Anya Suschitzky, *Honorary Fellow* (University of California, Berkeley), “The Nation on Stage: Wagner and French Opera at the End of the Nineteenth Century.” The awards will be formally presented at the Annual Meeting in Kansas City.

For information on the competition, including deadlines, see the *AMS Directory* or the AMS website.

## Awards, Prizes, and Honors

### *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. 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.*

The Howard Mayer Brown Fellowship Committee is pleased to announce that Georgiary McElveen is the recipient of the 1999–2000 award. Ms. McElveen received her B.A. and M.A. degrees in music from Stanford University and is currently completing a Ph.D. in musicology and ethnomusicology at Duke University. Her research centers on the formation of meaning in the performance of African-American gospel music. Her advisor is Louise Meintjes.

On 24 April 1999, H. Wiley Hitchcock (Graduate Center, City University of New York) was inducted into the American Classical Music Hall of Fame in Cincinnati. The other living persons inducted this year are Marilyn Horne and Milton Babbitt; the only other musicologist to have been so honored, in last year’s list, was the late Nicolas Slonimsky, who was a member of AMS in 1948.

For his many contributions to French culture, James R. Anthony (University of Ari-

zona, emeritus) was named “Chevalier de l’Ordre des Arts et des Lettres” in a ceremony at the Ministry of Foreign Affairs in Paris in December 1997.

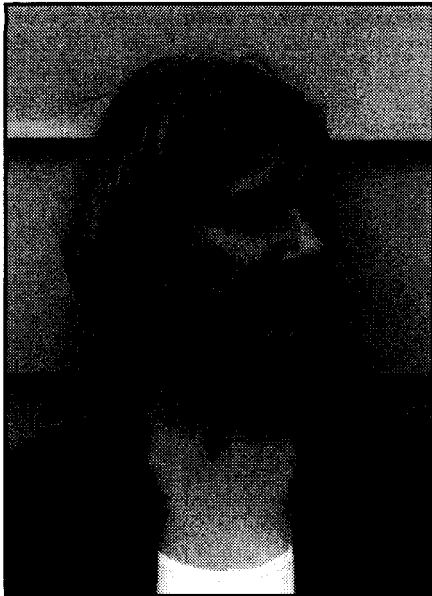
Bonnie C. Wade (University of California, Berkeley) is President-elect of the Society for Ethnomusicology.

Karen Painter (Harvard University) has been awarded an Alexander von Humboldt research fellowship for 1999–2000, along with the Berlin Prize of the American Academy of Berlin (spring 2000), for her project “Ideologies of the Symphony in Austro-German Culture and Thought, 1900–1945.”

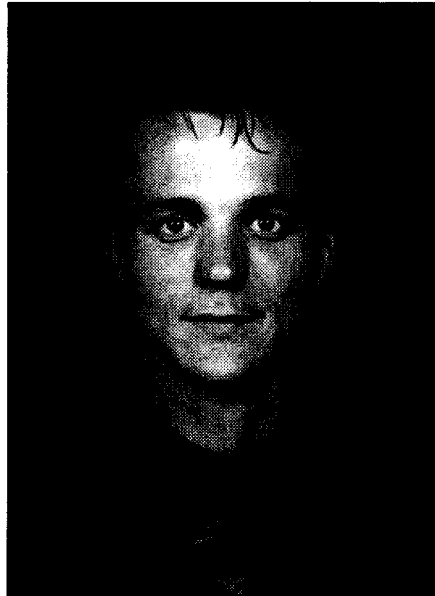
Ivan Raykoff, a doctoral student in the music program in Critical Studies and Experimental Practices at the University of California, San Diego, has been awarded a Bundeskanzler Scholarship from the Alexander von Humboldt Foundation for study in Berlin during the 1999–2000 academic year. His dissertation topic is the concert pianist as an icon of twentieth-century popular culture.

Kathryn Shanks Libin (Vassar College) received a 1998 grant from the International Research and Exchanges Board to study Mozart manuscripts in the Biblioteka Jagiellonska in Kraków, Poland, in connection with her project “The Emergence of an Idiomatic Fortepiano Style in the Keyboard Concertos of Mozart.”

Halina Goldberg (Indiana University, Bloomington), has won the 1998 Wilk Prize (professional category), awarded by the Polish Music Reference Center at the University of



**Barbara Milewski**  
AMS 50 Fellow



**Martin Scherzinger**  
AMS 50 Fellow



**Anya Suschitzsky**  
Honorary AMS 50 Fellow

Southern California, for her paper "Chopin in Warsaw Salons."

The National Research Council has awarded a graduate fellowship to Maya C. Gibson (University of Wisconsin, Madison), recipient of the Howard Mayer Brown Fellowship in 1997-98.

NEH Summer Stipends for 1999 have been awarded to Mary E. Frandsen (University of Notre Dame) for "The Patronage of Italian Sacred Music in Seventeenth-Century Dresden"; Daniel G. Harrison (University of Rochester) for "Tonality in Twentieth-Century Music"; John A. Rice (Houston, Texas) for "The Temple of the Night at Schönau: Music and Theater in a Viennese Garden, 1796-1825"; and Mary Ann Smart (University of California, Berkeley) for "The Gestural Language of Nineteenth-Century Opera."

Lydia Goehr (Columbia University) has been awarded a Guggenheim Fellowship for 1999-2000 for research on "The concept of musicality in modernist opera."

George S. Bozarth (University of Washington) received a research grant from the American Philosophical Society for travel in summer 1999 to collections in Germany, Switzerland, and France, in connection with his project "Composing Songs: The Lieder of Johannes Brahms."

Robert Stevenson (University of California, Los Angeles, emeritus) was given a Lifetime Achievement Award by the Society for American Music at its meeting in March 1999. Fifty years after he read a paper on

Merbecke at the 1949 AMS meeting, Professor Stevenson will again be on the program in Kansas City, this time as a performer.

Susan McClary (University of California, Los Angeles) has been selected by Phi Beta Kappa as one of thirteen Visiting Scholars for 1999-2000.

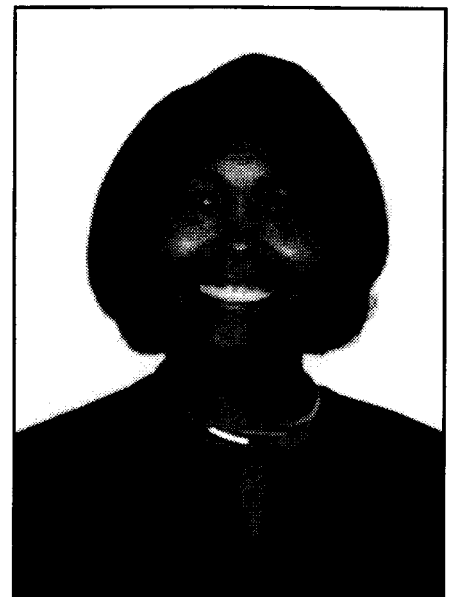
Philip Brett (University of California, Riverside), David Mateer (Open University), and Jeremy Smith (State University of New York, College at Fredonia) have been awarded a two-year NEH Collaborative Research Grant for the collation and editing of the final two volumes of the Byrd Edition. The culminating volumes will contain the composer's first two published songbooks, *Psalmes, Sonets and Songs* (1588) and *Songs of Sundrie Natures* (1589).

Early Music America has announced that George Houle (Stanford University, emeritus) has won its 1999 Howard Mayer Brown Award for lifetime achievement in early music.

The Music Library Association has given its Vincent H. Duckles Award for the best book-length bibliography or research tool in music published in 1997 to Paul Bryan (Duke University, emeritus) for *Johann Wanhal, Viennese Symphonist: His Life and His Musical Environment*, published by Pendragon Press. The Eva Judd O'Meara Award, for the best review published in the same year in the MLA's journal *Notes*, went to Lynne Rogers (Oberlin College Conserva-

tory) for her review of Richard Taruskin's *Stravinsky and the Russian Traditions* (Berkeley: University of California Press, 1996); the review appeared in *Notes* 54 (1997): 438-441.

Timothy Dean Taylor (Columbia University) has been named a Fellow of the National Humanities Center for 1999-2000. His project is "Techno on the Fringes: Music, Technology, and Globalization."



**Georgiary McElveen**  
Howard Mayer Brown Fellow

## The Noah Greenberg Award

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

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

The Noah Greenberg Award Committee invites applications for the award, which must be submitted by 1 March 2000. The application must consist of a description of the project, a detailed budget, and supporting materials such as articles, essays, compact disks, or tapes of performances that are relevant to the project.

All application materials must be sent in triplicate to the Chair of the Noah Greenberg Award Committee: Prof. Louise K. Stein, School of Music, University of Michigan, 1100 Baitz Drive, Ann Arbor, MI 48109-2085. For further information and guidance on eligibility, contact the Chair by e-mail (<lkstein@umich.edu>) or telephone (734/664-6511).

## JAMS Delivery Schedule

As members will be aware, delivery of the JOURNAL has fallen behind schedule. The AMS regrets any inconvenience this may have caused; we hope that the schedule will be back on track shortly. Volume 51/3 (fall 1998) was mailed on 11 June; volume 52/1 (spring 1999) is scheduled for delivery about the beginning of August; and volume 52/2 is expected to be mailed by the end of summer (21 September). Please allow three weeks for delivery (six weeks for overseas surface mail). If you believe your copy has been lost in the mail, please contact the University of Chicago Press subscription-fulfillment office (address on p. 2), and a replacement will be sent. For up-to-the-minute JAMS delivery information, see <www.sas.upenn.edu/music/ams/JAMSdelivery.html>.

## AMS Monographs: Volume One Now Published

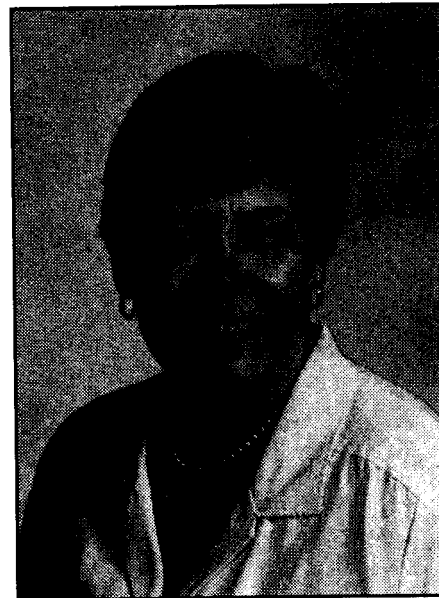
The American Musicological Society announces the publication of the inaugural volume of its series, American Musicological Society Monographs. *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay* by Graeme Boone was published in June 1999 by the University of Nebraska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

### Call for Manuscripts (revised spring 1999)

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 Publications Committee of the American Musicological Society, 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." Although acceptance of relatively short manuscripts (approximately 85,000 words) will enable us to publish a greater number of titles, lengthier studies will be considered so long as they maintain the specific focus inherent in the preceding definition. 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. Along with the proposal they should also submit one or more sample chapters. 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; <lbernste@sas.upenn.edu>.

Two copies of each proposal and a sample chapter (or 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>.



Jessie Ann Owens  
President-Elect

## AMS President-Elect

Jessie Ann Owens has been elected President of the Society for the term 2001-2002. She has served the Society as Vice President and as a member of several committees, including the Einstein, Publications, AMS 50, AMS-MLA RISM, and Obituary committees, as well as the Editorial Board of the JOURNAL and the Board of Directors. A graduate of Barnard College, she received her doctorate from Princeton University. Since 1984 she has taught at Brandeis University, where she also served as Dean of the College of Arts and Sciences.

President-Elect Owens's scholarship centers on Renaissance music, including such topics as compositional process, tonal structures in music before 1700, music analysis, history of theory, and historiography. She has twice directed an NEH Summer Seminar for College Teachers, "Analyzing Early Music 1300-1600." Her book, *Composers at Work: The Craft of Musical Composition 1450-1600* (New York: Oxford University Press, 1997; paperback edition, 1998), won the 1998 ASCAP-Deems Taylor Award. She has published articles on Palestrina, Josquin, and Cipriano de Rore. Recent publications include "Concepts of Pitch in English Music Theory, 1560-1640," in *Tonal Structures in Early Music* (New York, 1998); "How Josquin Became Josquin: Reflections on Historiography and Reception," in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood* (Warren, Mich., 1997); and "Palestrina as Reader: Motets from the Song of Songs," in *Hearing the Motet* (New York, 1997). She is editor of the series *Criticism and Analysis of Early Music* (Garland) and general editor of a new series of critical editions of British Music Theory, 1500-1700 (Ashgate), and is currently working on a book about English "tonalities" in the sixteenth and seventeenth centuries.



# AMS ANNUAL MEETING

## Kansas City

4 November – 7 November 1999

### Preliminary Program

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## WEDNESDAY 3 November

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2:00 AMS Board of Directors Meeting

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## THURSDAY 4 November

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8:00–12:00 AMS Board of Directors Meeting  
9:00–5:00 Registration  
12:00–6:00 Job Interviews  
12:45–1:45 Recital (sponsored by the AMS Performance Committee): “Chopin’s Unique Gestures,” Robert Stevenson (University of California, Los Angeles), piano  
1:00–6:00 Exhibits

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### THURSDAY AFTERNOON SESSIONS

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2:00–5:00

#### Music and Jewish Identity

Michael Marissen (Swarthmore College), Chair

Jeffrey S. Sposato (Brandeis University), “‘For You Have Been Rebellious Against the Lord’: The Jewish Image in Mendelssohn’s *Moses* and Marx’s *Mose*”

K. M. Knittel (Seton Hall University), “‘Polemik im Konzertsaal’: Mahler, Beethoven, and the Viennese Critics”

Anne L. Seshadri (University of California, San Diego), “Strauss, *Salome*, and the ‘Jewish Question’ ”

Klára Móricz (University of California, Berkeley), “Ernest Bloch and the Musical Image of Jewishness: From ‘Jezebel’ to *Schelomo*”

#### Luca Marenzio: 1599–1999

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

Laura Macy (New Grove Dictionary of Music and Musicians), “Marenzio’s Madrigals 1610–1929: A Reception History”

Steven Ledbetter (Newton, Massachusetts), “Marenzio in Florence”

Giuseppe Gerbino (Duke University), “Marenzio and the Myth of Arcadia”

Anthony Newcomb (University of California, Berkeley), “Marenzio, Tasso, and the Ferrarese *seconda pratica*, ca. 1575–99”

Session Respondent: Ruth I. DeFord (Hunter College, City University of New York)

#### Film Music

Susan McClary (University of California, Los Angeles), Chair

Sally Bick (Yale University), “The Case of Hanns Eisler’s First Hollywood Film”

Mark Brill (University of California, Davis), “Musical Allusion in Film: Truffaut’s Re-Use of Jaubert’s Film Scores”

Christopher Reynolds (University of California, Davis), “Godard’s *Carmen* and Beethoven’s Cinematic Fate”  
Giorgio Biancorosso (Princeton University), “Subliminal Sounds....?: Film Music and the Question of Attention”

#### Colonial Americas and Copland’s Americas

Ralph P. Locke (Eastman School of Music), Chair

John Koegel (University of Missouri, Columbia), “Revising the ‘American’ Historical Narrative: Mexico City’s Musical Primacy in the Americas before and after Independence, circa 1770–1830”

Charles E. Brewer (Florida State University), “‘A Voice Was Heard in Roxbury’: The Religious, Historical, and Musical Context of Billings’s *Lamentation Over Boston*”

Gayle Murchison (Tulane University), “Copland’s Music for the Theatre, French Neoclassicism, and the New American Music”

Jessica Burr (Princeton University), “Arranging ‘Git Along Little Dogies’: A Case Study Using Aaron Copland’s Cowboy Song-books”

#### Opera and Politics

Jane F. Fulcher (Indiana University), Chair

Suzanne Aspden (University of Oxford), “Emulation, Allegory, and London’s Ariadne (1734): The Problem of Politics in Eighteenth-Century Opera”

Diana R. Hallman (University of Kentucky), “‘L’Affaire de *Charles VI*, ou la cause ministérielle’ at the Paris Opéra, 1843”

JoAnn Taricani (University of Washington), “The Confrontation of Verismo and the Gilded Age”

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

5:00–5:30 AMS Committee on Career-Related Issues: Inauguration of Mentoring Program

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

5:30–8:00 No-Host Reception

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

7:00–8:00 American Bach Society Editorial Board Meeting

7:00–10:00 Committee on the Status of Women, Open Meeting

8:00–9:30 AMS Committee on Career-Related Issues, Session I: Overview and Professional Etiquette, Roberta Marvin

9:30–11:00 AMS Student Reception

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**THURSDAY EVENING SESSIONS**

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8:00-11:00

**Panel Discussion: Defining a Nation: Polish Communities and Symbols in Music**

Maria Anna Harley (University of Southern California), Chair  
Michael Beckerman (University of California, Santa Barbara)  
Halina Goldberg (Indiana University)  
Bret Werb (Holocaust Memorial Museum)  
Timothy Cooley (University of California, Santa Barbara)  
Session Respondent: Margarita Mazo (Ohio State University)

**Study Session: Rethinking Concert Programs**

William Weber (California State University, Long Beach), Chair  
Nancy Newman (Brown University)  
Jann Pasler (University of California, San Diego)  
James Deaville (McMaster University)

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**FRIDAY 5 November**

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7:00-8:30 **AMS Committee on Career-Related Issues, Breakfast Meeting**7:30-9:00 **American Brahms Society Board of Directors, Breakfast Meeting**7:30-9:00 **AMS 50 Dissertation Fellowship Committee Meeting**7:30-9:00 **AMS Committee on Cultural Diversity: Breakfast Reception for Visiting Students**7:30-9:00 **Student Representatives to AMS Council, Breakfast Meeting**7:30-9:00 **AMS Committee on the History of the Society, Breakfast Meeting**7:30-9:00 **AMS Program Committees for the 1999 and 2000 Annual Meetings**8:00-5:00 **Job Interviews**8:00-9:00 **AMS Chapter Officers, Breakfast Meeting**8:00-9:30 **Early Music America Publications Committee Meeting**8:30-5:00 **Registration**8:30-6:00 **Exhibits**

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**FRIDAY MORNING SESSIONS**

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9:00-12:00

**Nineteenth-Century Topics: Music, Society, Ideology**

Jeffrey Kallberg (University of Pennsylvania), Chair  
Dorota Zakrzewska (McGill University), "Alienation and Powerlessness: Adam Mickiewicz's *Ballady* and Chopin's *Ballades*"  
Jeremy O'Connell (Cornell University), "The Idea of the Infinite: Pentatonism as a Religious *Topos* in Nineteenth-Century Music"  
David Gramit (University of Alberta), "'A Song of Union for All People': Popular Music Education and German High Musical Culture in the Early Nineteenth Century"

Karen Ahlquist (George Washington University), "Musical Participation and Social Models in Nineteenth-Century Germany"

**The Middle Ages and Beyond**

Edward C. Nowacki (University of Cincinnati), Chair  
Thomas Forrest Kelly (Harvard University), "New Evidence of the Old Beneventan Chant"  
James Grier (University of Western Ontario), "Adémar de Chabannes, Carolingian Musical Practices, and *nota romana*"  
Barbara Hagg (University of North Texas), "The Date and Origin of the *Musica Disciplina*"  
Theodore Karp (Northwestern University), "Some Chants for the Mass Proper, ca. 1575-1800"

**Race and American Music**

Marva G. Carter (Georgia State University), Chair  
John Graziano (City College and Graduate Center, City University of New York), "'All I Wants Is Ma Chickens': The Use of Racial Stereotypes by African-American Lyricists in Popular Song, 1895-1905"  
Daniel Goldmark (University of California, Los Angeles), "'Swing Wedding': The Image and Sound of Jazz in Classical Hollywood Animation"  
Nadya Zimmerman (University of California, Los Angeles), "'Ain't Gonna Let Nobody Turn Me 'Round': Music of Resistance in 1960s America"  
Ellie M. Hisama (Brooklyn College and Graduate Center, City University of New York), "'The American Dream': *Miss Saigon* and the Politics of Memory"

**Twentieth-Century Interfaces**

Elliott Antokoletz (University of Texas, Austin), Chair  
Steven Baur (University of California, Los Angeles), "Ravel's 'Russian' Period: Octatonicism in his Early Works (1893-1908)"  
Alicja I. Usarek (University of Texas, Austin), "Bartók's 1907 Violin Concerto: In the 'Spirit of Tristan'"  
David Haas (University of Georgia), "Shostakovich and *Wozzeck's* Secret"  
Paul Attinello (University of Hong Kong), "Battles of Vision and Reason: Bussotti's Graphic Scores, Parts, and Corrections"

**Music and Military Culture in Early Modern Europe**

Martha Feldman (University of Chicago), Chair  
Richard Wistreich (Royal Holloway College, University of London), "'Ogni amante è guerrier': Ovid, Rinuccini, Monteverdi, and a Sixteenth-Century Warrior Singer"  
Kate van Orden (University of California, Berkeley), "Military Drill and Fencing to Music in Late Renaissance France (c. 1580-1620)"  
Philippe Vendrix (Centre d'Études Supérieures de la Renaissance), "Military Culture and Philosophy of Image: *Les sonneries du père Ménestrier*"  
Richard Will (University of Washington), "Battle Symphonies and the Formation of Social Memory in Napoleonic Europe"  
Session Respondent: Mark Franko (University of California, Santa Cruz)

12:00-1:00 **Society for Seventeenth-Century Music, Business Meeting**12:00-1:00 **Center for the History of Music Theory and Literature, Board Meeting**12:00-1:00 **AMS Committee on Career-Related Issues, Session II: Preparing for the Job Search, Lauriejean Reinhardt**

- 12:00-2:00 **Mozart Society of America Meeting**
- 12:00-2:00 *Cambridge Opera Journal*, Editor and Associate Editors Meeting
- 12:15-12:45 **AMS Gay and Lesbian Study Group, Business Meeting**
- 12:15-1:15 **Yamaha Demonstration: "High-tech Internet Research Tools,"** George F. Litterst (New England Conservatory Preparatory School) and Michael Bates (Yamaha Corporation of America)
- 12:30-1:30 **Lecture-Recital: "Loewe's and Kugler's *Frauenliebe und -leben* in the Context of Biedermeier Aesthetics,"** Eileen Stempel, mezzo-soprano, and Eva Mengelkoch, piano
- 12:30-2:00 **Luso-Brazilian Music Society**
- 12:45-2:00 **AMS Gay and Lesbian Study Group: "Some Thoughts on Gay Receptivity to Copland's Music,"** Howard Pollack (University of Houston)
- 1:00-2:00 **AMS Committee on Career-Related Issues, Session III: Cover Letters and Résumés,** Darwin Scott
- 3:30-5:00 **AMS/MLA Joint RISM Committee Meeting**

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#### FRIDAY AFTERNOON SESSIONS

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2:00-5:00

##### Renaissance Topics

- Bonnie J. Blackburn (Oxford University), Chair
- Graeme M. Boone (Ohio State University), "Architecture and Counterpoint in the Fifteenth Century"
- Nolan Gasser (Stanford University), "The Motet Cycles of the Gaffurius Codices and the New Status of the Motet in Late-Fifteenth Century Italy"
- Robert Judd (Philadelphia, Pennsylvania), "Music and Spiritual Combat in Counter Reformation Italy"
- Buckley Harris Crist (Yale University), "Vittorio Baldini, *Stampatore Ducale*: Ferrarese Music Publishing in the Late Sixteenth Century"

##### Schubert and Brahms

- Walter M. Frisch (Columbia University), Chair
- Sterling Lambert (Yale University), "Schubert, Mignon, and their Secret"
- Kristina Muxfeldt (Yale University), "Uncompromising Schubert"
- Margaret Notley (Katonah, New York), "The Cult of the Classical Adagio and Brahms's 'First Maturity'"
- Virginia Hancock (Reed College), "Pre-Publication Performances and Brahms's Revisions of the *Fest- und Gedenksprüche*, Op. 109"

##### Musical Visions

- Lydia Goehr (Columbia University), Chair
- Gabriela Cruz (Princeton University), "Murder and Shipwreck in Giacomo Meyerbeer's *L'Africaine*"
- Theresa Muir (Brooklyn, New York), "Venus, The Questing Knight, and the Armored Girl: Edward Burne-Jones's Wagnerian Vision"
- Bonny H. Miller (Southeastern Louisiana University), "*Jugendstil* in Music as Seen in *Vér Sacrum* Songs"
- Berthold Hoekner (University of Chicago), "The Pictorial Turn and the Blinding Effect of Music"

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#### FRIDAY AFTERNOON SHORT SESSIONS

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2:00-3:30

##### Hearing the Dance, Seeing the Music: Ballet, Pantomime, Opera

- Kathleen K. Hansell (University of Chicago Press), Chair
- Rebecca Harris-Warrick (Cornell University), "Ballet, Pantomime, and the Sung Word in the Operas of Rameau"
- Carol G. Marsh (University of North Carolina, Greensboro), "Dance, Ballet, and Pantomime: Hearing the Difference?"
- Session Respondent: Bruce A. Brown (University of Southern California)

##### Songs of Desire

- Katherine Bergeron (University of California, Berkeley), Chair
- Jacqueline Warwick (University of California, Los Angeles), "Fleshing out Bilitis: Constructions of Girlhood in Debussy's Song Cycle"
- Christina L. Baade (University of Wisconsin, Madison), "The Crooning Voice: Aural Desire and Imaginary Intimacy in *Going Hollywood*"

3:30-5:00

##### Seventeenth-Century Church Music

- Steven E. Saunders (Colby College), Chair
- Deborah Kauffman (University of Northern Colorado), "A Repertory of *Petits motets*: Sacred Music for Women at the Convent School at Saint-Cyr"
- Gregory S. Johnston (University of Toronto), "The *Schwanengesang*: The Religious Conversion of a Pagan Myth in Early Modern Germany"

##### Musical Politics behind the Iron Curtain

- Pamela Potter (University of Wisconsin, Madison), Chair
- Danielle Fosler-Lussier (University of California, Berkeley), "Bartók's Concerto for Orchestra and the Demise of Hungary's 'Third Way'"
- Joy Haslam Calico (Illinois Wesleyan University), "Nationaloper and National Legitimacy in the German Democratic Republic: Hanns Eisler's *Johann Faustus*"

5:00-6:00 **AMS Committee on Career-Related Issues, Session IV: Interviewing,** Barbara Mackenzie

5:00-7:00 **AMS Committee on Outreach, Open Meeting: "Public Musicology: Local and Global Communities"**

Panelists will include Penny Souster (Cambridge University Press), Maureen Buja (Managing Editor, *Stagebill*), and Laura Gayle Green (Music Librarian, University of Missouri-Kansas City). Additional panelists and moderator to be announced.

5:15-6:30 **JAMS Editorial Board Meeting**

5:30-6:30 **Early Music America Sight-Singing Session**

6:00-7:00 **AMS Committee on Career-Related Issues, Session V: Followup on the Job Search,** Denise Gallo

6:30-10:00 **AMS presents "Kansas City Barbecue and Jazz Evening," Kansas City Jazz Museum; music by University of Kansas Jazz Ensemble I,** Dan Gailey, director. First buses depart at 6:15.

- 8:00 Lyric Opera of Kansas City presents *Così fan tutte*, Lyric Theater
- 8:00 Friends of Chamber Music presents St. Lawrence String Quartet, Folly Theater
- 8:00-9:30 AMS Committee on Career-Related Issues, Session VI: Panel on Mentoring
- 9:30-12:00 AMS Jam Session

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#### FRIDAY EVENING SESSION

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8:00-11:00

**Panel Discussion: Education Most Sovereign: Perspectives on Musical Pedagogy and Literacy, 900-1600**

Susan Forscher Weiss (Peabody Conservatory, Johns Hopkins University), Chair

Colleen Baade (Duke University)  
 Andrea Bornstein (University of Birmingham)  
 Susan Boynton (University of Oregon)  
 Cynthia Cyrus (Vanderbilt University)  
 Russell Murray (University of Delaware)  
 Rebecca Wagner Oettinger (University of South Carolina)  
 Janet Pollack (University of Puget Sound)  
 Christopher R. Wilson (University of Reading)

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## SATURDAY 6 November

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

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#### SATURDAY MORNING SESSIONS

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9:00-12:00

**The Britten-Auden Films of the 1930s**

Stephen Hinton (Stanford University), Chair  
 Jenny Doctor (The Britten-Pears Library), "The Wonders of Industrial Britain: *Night Mail* and the British Documentary Film Movement"

Paul Kildea (The Britten-Pears Library), " 'And light falls equally on black and white': Britten's and Auden's Longest Journey"  
 Donald Mitchell (The Britten-Pears Foundation), "Words, Sounds, Images: The Integral Concept of *Coal Face*"  
 Valentine Cunningham (Corpus Christi College, Oxford University), "Britten and the Poetics of Otherness"

**Theory and Business Before 1700**

Jessie Ann Owens (Brandeis University), Chair  
 Leofranc Holford-Strevens (Oxford University Press), "Humanism and the Language of Music Treatises"  
 Cristle Collins Judd (University of Pennsylvania), "A Newly-recovered Eight-Mode Motet Cycle from the 1540s: Zarlino's *Song of Songs* Motets"  
 John Kmetz (Arthur Andersen, LLP, New York), "Josquin the Businessman"  
 Gregory Barnett (University of Michigan), "Chronicles of Musical Success and Failure in Late Seventeenth-Century Italy"

**Nineteenth-Century Italian Opera**

Roger Parker (St. Hugh's College, Oxford University), Chair  
 Mary Ann Smart (University of California, Berkeley), "Bellini's Self-Borrowing as Body Language"  
 Hilary Poriss (University of Chicago), " 'Making Their Way through the World': Italian One-Hit Wonders, 1825-1850"  
 Rosa Solinas (St. Cross College, Oxford University), "Verdi the Bohemian: Boito's *Otello*"  
 Andreas Giger (Indiana University), "New Letters on Verdi's *La battaglia di Legnano* and *Un ballo in maschera*: The True Function of the Roman System of Censorship"

**Jazz**

Scott DeVeaux (University of Virginia), Chair  
 Marc Rice (University of Louisville), " 'Kansas City Breakdown': Jazz, Identity, and Autonomy in an African-American Community"  
 Carl Woideck (University of Oregon), "John Coltrane: Musical Roots of his Tenor Saxophone Style, 1950-54"  
 Dale Chapman (University of California, Los Angeles), "Cool Containment: Jazz, Whiteness, and Cultural Politics during the Early Cold War"  
 Nanette de Jong (Rutgers University), "The Association for the Advancement of Creative Musicians: A Question of Musical Definition"

**Liszt**

Rena C. Mueller (New York University), Chair  
 Dana Gooley (Princeton University), "Saber of Dishonor? Liszt and the Magyar Nationalists in 1840"  
 Jay Rosenblatt (University of Arizona), "Who Orchestrated Liszt's Works?"  
 Paul A. Bertagnolli (University of Houston), "Amanuensis or Author? The Liszt-Raff Collaboration Revisited"  
 James Deaville (McMaster University), "Publishing Paraphrases and Creating Collectors: Friedrich Hoffmeister, Franz Liszt, and the Technology of Popularity"

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

12:00-2:00 Seven Springs Consortium  
 Janet L. Johnson (University of Southern California), Organizer

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

- 12:00–2:00 **AMS Committee on Career-Related Issues, Session VII: Writing for the Profession**, Laurie-jean Reinhardt, Roberta Marvin, and Darwin Scott
- 12:00–4:00 **AMS Committee on the Publication of American Music, Luncheon Meeting**
- 12:00–4:00 **American Handel Society Board Meeting**
- 12:15–1:45 **AMS Council Meeting**
- 12:30–1:30 **Concert: “One Rose, One Lily: Music of Barbara Strozzi and Elisabeth-Claude Jacquet de la Guerre,”** Cecilia’s Circle (Janet Youngdahl, soprano; Julie Andrijeski, baroque violin; Vivian Montgomery, harpsichord; and Julie Elhard, viola da gamba)

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## SATURDAY AFTERNOON SESSIONS

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2:00–5:00

### The Powers, Politics, and Erotics of Voice in Song and Scholarship

- Carolyn Abbate (Princeton University), Chair
- Gary Tomlinson (University of Pennsylvania), “Vico’s Songs: Detours at the Origins of (Ethno)Musicology”
- Ronald Radano (University of Wisconsin, Madison), “An Alchemy of Black Voicing”
- Naomi André (University of Michigan), “Exoticism in Nineteenth-Century Opera: Verdi, Convention, and Women’s Lower Voices”
- Guthrie P. Ramsey, Jr. (University of Pennsylvania), “Who Hears Here? Black Music, Critical Voice, and the Musicological Skin Trade”

### Late Nineteenth-Century Symphony

- Bryan Gilliam (Duke University), Chair
- Michael Beckerman (University of California, Santa Barbara), “A New Source for the New World Symphony”
- Benjamin M. Korstvedt (University of St. Thomas), “Bruckner and the Sublime (An Essay on Cultural Politics and Musical Aesthetics)”
- Francesca Draughon (University of California, Los Angeles), “‘Truth and Poetry in Music’: Autobiography in the Funeral March of Mahler’s First Symphony”
- Charles Youmans (Pennsylvania State University), “Nietzsche’s Concept of ‘Earth’ and the Final Two Symphonies of Richard Strauss”

### Women and Early Music

- Robert Kendrick (University of Chicago), Chair
- James Boyce (Fordham University), “*Vox Feminina*: The Office of St. Isabel from the Abbey of Longchamp”
- Laurie Stras (University of Southampton), “*Le nonne della ninfa*: Feminine Voices and Modal Rhetoric in the Generations before Monteverdi”
- Billee A. Bonse (Ohio State University), “*El son de n’Alamanda*: Another Melody by a Trobairitz?”
- Margot Fassler (Yale University), “Hildegard of Bingen and the Feast of All Saints: A New Reading of *Scivias*”

### Bach, Telemann, and Performing Forces

- Joshua Rifkin (Cambridge, Massachusetts), Chair
- Craig Wright (Yale University), “The Authenticity of and Theology behind Bach’s *Kleines harmonisches Labyrinth*”
- Janice B. Stockigt (University of Melbourne), “Performance Practice of the Electoral Saxon and Royal Polish *Hofkapelle*: Evidence from the Performance Materials of *Gesù at Calvario*, Jan Dismas Zelenka, 1735”

- Jeanne Swack (University of Wisconsin, Madison), “‘Telemann’s Chorus’: Vocal Forces in Telemann’s Frankfurt Cantatas and the Implications for the ‘One on a Part’ Controversy”
- Steven Zohn (Temple University) and Ian Payne (Charles Keene College, Leicester), “Bach, Telemann, and the Process of Transformative Imitation in BWV 1056/2 (156/1)”

### Listening to Modernism

- Arved Ashby (Ohio State University), Chair
- Amy Bauer (West Chester College), “‘Tone-color, movement, changing harmonic planes’: Cognitive Constraints and Modernism in the Music of Ligeti”
- Lloyd Whitesell (State University of New York, Stony Brook), “Twentieth-Century Tonality, or, Breaking Up Is Hard To Do”
- Christopher H. Gibbs (State University of New York, Buffalo), “The Minimal Object: The Early Music of Steve Reich”
- Judy Lochhead (State University of New York, Stony Brook), “Steve Reich’s Structuralist Fantasies: A Program for Hearing”

5:00 **Bus leaves for Marie-Claire Alain, organ, Bales Organ Recital Hall, Lawrence, Kansas** (buffet dinner in Lawrence)

5:30–7:00 **AMS Business Meeting**

7:15 **Bus leaves for Paula Robison, flute, and Budapest Strings, Yardley Hall, Johnson County Community College Celebrity Series**

8:00 **University of Kansas Oread Consort, Simon Carrington, director, presents Thomas Tallis’s Lamentations and organ works, St. Peter’s Cathedral in Kansas City, Kansas;** introduction by John Milsom (Middlebury College). Buses will depart for the concert from the Hyatt Regency Crown Center at 7:30.

8:00 **University of Missouri-Kansas City Signature Series presents the Amadeus Trio in a program of Mozart, Dvořák, and Fernandez, UMKC Performing Arts Center White Hall.**

9:00–12:00 **AMS Ball. The Steve Miller Orchestra, playing Kansas City jazz and blues.**

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

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## SATURDAY EVENING SESSION

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8:00–11:00

### Study Session (International Hispanic Music Study Group): The Interaction of Traditional and Art Musics in the Hispanic World

- Leonora Saavedra (University of Pittsburgh), Chair
- Bernardo Illari (University of Chicago)
- Ricardo Lorenz (University of Chicago)
- Cristina Magaldi (Towson State University)
- Álvaro Torrente (Royal Holloway College, University of London)
- Luisa Vilar (Universidad de las Américas, Puebla)
- Respondent: Malena Kuss (University of North Texas)

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# SUNDAY 7 November

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- 7:30–8:45    **AMS-L Committee Meeting**
- 7:30–9:30    **AMS Joint Meeting of 1999 and 2000 Local Arrangements Committees**
- 7:30–9:00    **AMS Board of Directors Meeting**
- 8:00–12:00   **Job Interviews**
- 8:30–12:00   **Exhibits**
- 9:00–12:30   **American Musical Instrument Society Board of Governors Meeting**
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## SUNDAY MORNING SESSIONS

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9:00–12:00

### Twentieth-Century Vocal Music

Reinhold Brinkmann (Harvard University), Chair

Ulrich Krämer (Arnold Schoenberg Gesamtausgabe), "Oratorio or Song-Cycle? Exploring the Chronology of Schoenberg's *Gurre-Lieder*"

Christopher A. Williams (Bowling Green State University), "Organicist Atheism: Schoenberg, *Gurre-Lieder*, and the Implications of Jacobsen's Poetry"

Carl S. Leafstedt (University of North Carolina, Greensboro), "The Original, Unpublished Ending of Bartók's Opera *Duke Bluebeard's Castle*"

Derek Katz (University of California, Santa Barbara), "Katya, Boris, Romeo, and Juliette: Leos Janáček and the Poetics of the Love Duet"

### Music in Seventeenth-Century Spectacle and Court Culture

Harris S. Saunders (University of Illinois, Chicago), Chair

Roger Freitas (Eastman School of Music), "Playing the Cantata"

Marc Vanscheeuwijck (University of Oregon), "The Baroque Equestrian Ballet: A Rediscovered Example by Bolognese Composer G.P. Colonna (1676)"

Irene Alm (Rutgers University), "A Venetian 'Court'? Politics and Music at Piazzola"

Catherine E. Gordon-Seifert (Providence College), "Heroism Undone in the Manuscript Parodies of Lully/Quinault *Tragédies Lyriques*"

### Music Making and Nation Making

Philip V. Bohlman (University of Chicago), Chair

Catharine Macedo (Christ Church, Oxford University), "The Nation Made Sensuous: Choral Singing in Turn of the Century Barcelona"

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Deborah Schwartz-Kates (University of Texas, San Antonio), "Argentine Cultural Construction and the *Gauchos* Tradition"

David Trasoff (California State University, San Marcos), "The All-India Music Conferences of 1916–1925: The Re-Vision of the North Indian Classical Music Landscape"

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

### The Lives of Musical Thought: Nature, Ideology, Subjectivity

Brian Hyer (University of Wisconsin, Madison), Chair

Stephen McClatchie (University of Regina), "Wagner Research as *Dienst am Volke*: The Richard-Wagner-Forschungsstätte, 1938–1945"

Matthew Dirst (Moore School of Music), "Redefining the 'Natural': Eighteenth-Century Bach Criticism and the Ideal of 'Unity in Diversity'"

Jairo Moreno (Duke University), "Irony, Subjectivity, and the Limits of Theory in Gottfried Weber's Analysis of Mozart's K. 465"

Nicholas Cook (University of Southampton), "Between Art and Nature: Music Theory and Conservative Rhetoric"

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## SUNDAY MORNING SHORT SESSIONS

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9:00–10:30

### Operatic Discoveries

Jessica P. Waldoff (College of the Holy Cross), Chair

John A. Rice (Houston, Texas), "Mozart's Scena 'Misero! o sogno, o son desto?' K. 431"

Francesco Izzo (New York University), "Two Unknown Movements for Verdi's *Un Giorno di Regno*"

10:30–12:00

### Wagner and France

Margaret Miner (University of Illinois, Champaign/Urbana), Chair

Michael Strasser (University of Evansville), "The 'Great Schism' of 1886: Wagner and the Internal Politics of the *Société Nationale*"

Steven Huebner (McGill University), "*Vérité* and *Fécondité*: The Zola-Bruneau Collaborations"

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2:00

Lyric Opera of Kansas City presents *Così fan tutte*, Lyric Theater

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## Mentoring in Kansas City: Call for Participants

The AMS Committee on Career-Related Issues will continue its Mentor Program at the 1999 meeting in Kansas City. In this program we intend to welcome new members and first-time attendees to the AMS and to provide them with direct connections to long-term members of the organization.

We need mentors who are willing to share their interests and professional experience with mentorees at the Kansas City meeting. Mentors are encouraged to join the mentoree in any or all of the following: review the program and recommend sessions of special interest; attend sessions of mutual interest; visit the exhibits; or meet for a concert or meal. We will open the Mentoring Program on Thursday afternoon at 5:00 p.m., that is, 30 minutes before the no-host reception, and the location will be announced in the convention program. To become a mentor or mentoree, or simply to ask questions, please contact either Sandra Barnes, 2480 Fairview Ave., #405, Cincinnati, OH 45219 (<barnessd@email.uc.edu>) or Daniel Thompson (<dt36@columbia.edu>) by 1 September 1999. Please provide your full name, mailing and e-mail addresses, affiliation, research interests, and other pertinent information. Those individuals who attended last year's inauguration of the mentoring program and who asked to be included on the list of mentors for the 1999 Annual Meeting should confirm their desire to participate.

Based on our experience in 1998, we know that members of the AMS will recognize the value and potential of this program. The personal element that comes with mentoring will contribute to the Kansas City meeting and may have a long-range effect. On behalf of the Committee on Career-Related Issues, we appreciate your consideration and support as we continue this important program.

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

### AMS E-Mail List

The Society's moderated discussion list, AMS-L, has been in operation since August 1998. Directions for subscribing are found on the Society's web page. The AMS-L Committee requests that all prospective members read the guidelines before subscribing.

## AMS Outreach Committee

The Outreach Committee of the AMS Council is pleased to announce the open meeting for Kansas City, on Friday 5 November from 5:00 to 7:00 p.m. This year's committee consists of Irene Alm (Rutgers University), outgoing chair; Ellie Hisama (Brooklyn College) and Wendy Heller (Princeton University), co-chairs for Kansas City; Daniel Beller-McKenna (University of New Hampshire) and Kate van Orden (University of California, Berkeley), co-chairs for Toronto 2000; and members Karen Ahlquist (George Washington University), Fred Maus (University of Virginia), Daniel Goldmark (University of California, Los Angeles), Karen Speed (University of Colorado), and Lezlie Botkin (University of Colorado).

The topic for this year's meeting is "Public Musicology: Local and Global Communities." The panel discussion will consider both the practical mechanisms and philosophical implications of musicological involvement on the global and local levels, focusing on the ways in which musicology enriches diverse communities through publishers, librarians, arts organizations, media, and local governments. The panelists will include Penny Souster (Cambridge University Press), Maureen Buja (Managing Editor, *Stagebill*), and Laura Gayle Green (Music Librarian, University of Missouri-Kansas City). Additional speakers and moderator will be announced.

—Wendy Heller

## Career Sessions at the Kansas City Meeting

The AMS Committee on Career-Related Issues is pleased to announce that it will hold several sessions in support of the profession at the fall 1999 meeting; see the program for times. The Committee will also sponsor the mentoring program for new members and first-time attendees. (For the latter, please see the separate announcement in this issue.)

In addressing the varied demands of professional musicologists in academic and non-academic settings, the Career Committee will offer a series of five short sessions that deal with the job search; these will be coordinated by Roberta Marvin. Those interested may attend any or all of the sessions.

Similarly, the session on Writing for the Profession will consist of a series of shorter presentations. The details of this session will be posted closer to the time of the meeting.

We appreciate the support of the Society in these sessions that should enhance all of our careers.

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

## Advertising in the JOURNAL

The JOURNAL now accepts advertising from music departments concerning their academic programs. Standard advertising rates apply. For further information, contact Timothy Hill, Advertising Manager, University of Chicago Press, Journals Division, 5720 S. Woodlawn Ave., Chicago, IL 60637; tel (773) 702-8187; fax (773) 702-0172; e-mail <tihill@journals.uchicago.edu>.

## Committee Membership

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

## AMS Membership and Subscription Statistics

Members and subscribers on the rolls of the Society as of 31 December 1998:

### Memberships

Regular members	2029
Joint members	115
Student members	743
Emeritus members	366
Life members	37
Honorary members	17
Corresponding members	16
Complimentary memberships	13

### Subscribers

Institutional subscribers	1210
Complimentary subscriptions	37
Grand total for 1998	4583

## RMA Publications

Thanks to a reciprocal arrangement with the Royal Musical Association recently entered into by the AMS, AMS members can now purchase all RMA publications at the same discounted prices accorded RMA members. This includes back issues of the *Journal of the Royal Musical Association*, the eight volumes in the RMA Monographs series, volumes in the Research Chronicle series, and all seventy-two volumes of *Musica Britannica*. Visit the RMA web site for full ordering details: <www.soton.ac.uk/~stilwell/RMA/>.

## Toronto 2000: Musical Intersections

*This article first appeared in the February 1999 issue of the Newsletter.*

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. 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 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 Musicians 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 confer-

ence, 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 AB 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.

—Timothy McGee  
Local Arrangements Chair

Toronto 2000 website: <[www.utoronto.ca/conf2000/](http://www.utoronto.ca/conf2000/)>

## AMS Fellowships, Awards, and Prizes

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

### AMS 50 Dissertation Fellowship Award

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

### Otto Kinkeldey Award

No specific deadline.

### Alfred Einstein Award

Deadline: 1 June.

### Paul A. Pisk Prize

Deadline: 1 September.

### Noah Greenberg Award

Deadline: 1 March.

### Howard Mayer Brown Fellowship

Now awarded annually. Next deadline: 1 April 2000.

## 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.

## 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
Joint	\$10
Emeritus	\$15
Life	\$1250



## Obituaries

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

Fritz Reckow  
30 August 1998

George Nugent  
4 October 1998

Joseph Machlis  
17 October 1998

A. Tillman Merritt  
25 October 1998

Naomi Cumming  
5 January 1999

Charles W. Hughes  
9 January 1999

James McKinnon  
23 February 1999

Steven Gilbert  
26 February 1999

Harold E. Samuel  
20 April 1999

Jaroslav Mráček  
27 April 1999

### Naomi Cumming (1960–1999)

With sadness we announce the death of Naomi Cumming on 5 January 1999 in Brisbane, Australia, of a stroke at age 38. Dr. Cumming had just moved to Brisbane in order to take up a teaching position at the University of Queensland. She had held a Queen Elizabeth II Research Fellowship from the Australian government since 1994 at the University of Melbourne, from which she received her PhD in music theory in 1987. She was a Fulbright Fellow at Columbia University in 1992–93.

Dr. Cumming's research addressed the work of Leonard Meyer, questions of musical aesthetics, and semiotic approaches to understanding musical meaning. She presented many papers in the United States and Europe, as well as in Australia, most recently at the American Society for Aesthetics meeting in Bloomington in November 1998. She was revising her first book, *The Sonic Self: Musical Subjectivity and Signification*, which had been accepted for publication by Indiana University Press. In December 1996 she received the SMT Outstanding Publication Award for her paper "The Subjectivities of 'Erbarne dich,'" published in *Music Analysis*, 16/1 (1997).

Dr. Cumming was a very active scholar who had created an extensive international network of colleagues and friends in music and related disciplines; she will be greatly missed.

—Marion Guck

### Steven Gilbert (1943–1999)

Steven Edward Gilbert, Professor of Music at California State University, Fresno, died of

meningitis in Fresno on February 26, 1999, leaving his wife, Lory Hose, his two sons by his first marriage, and his sister. Steven was born and raised in the borough of Brooklyn, New York City, where his father was a well known pharmacist. He grew up in a middle-class Jewish family that valued cultural achievement and encouraged young Steven to develop his considerable musical and intellectual talents. He studied music from an early age. However, his mathematical talents came to the fore during his Brooklyn College days, and he graduated with a major in that subject. Subsequently, he entered the graduate program in composition in the Yale School of Music (1965) and received the Master of Music degree in 1967. In 1970 he completed the PhD program in music theory in the Yale Graduate School of Arts and Sciences.

At the time Steven entered Yale it was customary for graduate students to be interviewed by a faculty committee. In Steven's case this consisted of Quincy Porter, head of composition, Mel Powell, and myself. As part of the interview routine, the student was asked to play something—anything—at the piano. Steve played a Rodgers and Hart song, which delighted Mel Powell and me and perplexed Quincy Porter. Some people just didn't know what to make of him.

Others did. Wilson Coker, then head of the music department of California State at Fresno, was charmed by Steven and, realizing his potential, promptly added him to the faculty, where he remained until his untimely death. Steven loved California as much as he hated Brooklyn, and soon became a colorful local figure, running unsuccessfully for the School Board, successfully for President of the Porsche Club, and serving as part-time music critic on the Fresno *Bee*, in which capacity his sharp-tongued critiques regularly enraged some readers. At the same time, Steven became a very successful and popular teacher, developing courses in vernacular music and teaching Schenker analysis. It was his work in the latter field that gave him the idea of writing a textbook on that subject, a project that I shared with him. During the work on this project I came to appreciate to an even greater extent his splendid qualities as a person and his intellectual gifts. About that time, Steven proposed a study of Gershwin's music for inclusion in the series *Composers of the Twentieth Century*, a project that reached fruition in 1995. As the first study to apply modern analytical techniques (modified Schenker) to the music of a composer much of whose music fell under the rubric "popular," it stands as a tribute to Steven's finely honed analytical perceptions.

Steven was a lively participant in political discourse, especially on the e-mail circuit, which seemed to me to have been constructed with him in mind. Even those who knew him well were sometimes puzzled by the conflation of a strongly conservative view of politics and a personal life style that could only be characterized as free-wheeling. It was part of his charm, a personal attribute that carried over to his dia-

logues with those whose opinions conflicted with his. Steven had a gift for strongly expressing his opinions while maintaining a pleasant attitude toward his opponents. To end on a personal note, I would like to say that since Steven's totally unexpected death I have been astonished at the number of individuals who have expressed feelings of loss. He had a very wide acquaintance, consisting of scholars with diverse interests as well as others with intellectual interests outside the academic field. Steven belonged to a large and variegated group of persons who appreciated his special qualities. I am happy to count myself among them.

—Allen Forte

### Charles W. Hughes (1900–1999)

Charles W. Hughes, who died January 9 at his home in Thetford Center, Vermont, had the unique misfortune to outlive most of his contemporaries. Born in Rhode Island in 1900, he earned one of the first doctorates in musicology from Columbia, and spent most of his teaching career at Hunter College, retiring in 1970 after the Bronx campus where he taught was renamed Lehman College. He was certainly one of the longest-standing members of the AMS.

Charles had an extremely wide range of musical interests. His enthusiasm for the music of Percy Grainger (a personal acquaintance) and Wallingford Riegger was matched by a lifelong interest in American hymnology, which culminated in 1980 with the publication by Columbia University Press of the two-volume reference work *American Hymns, Old and New*. This project, begun decades earlier by Albert Christ-Janer and Carleton Sprague Smith, was ultimately completed by Charles single-handedly. He was also the author of *The Human Side of Music*, published in 1948 by the Philosophical Library and reissued in 1970 by Da Capo Press. It is typical of Charles and his outlook that his publications were often criticized for, in effect, trying to "have it both ways"—tackling serious scholarly topics and subject matter, but presenting them in a way that made them accessible to the general public. His approach to scholarship was essentially political, at a time when this was much less fashionable than it has since become. Although clearly a product of its time, *The Human Side of Music*, with its concern for the role of music in society, and its occasional evocations of Marxist aesthetics, anticipates much more recent developments in the field in striking ways. He had to pay for his political sentiments, though, in ways which our contemporaries can barely imagine. In 1954 he was suspended from his job at Hunter, without pay, for refusing to reveal the identities of fellow members of a communist "discussion group" in which he had participated before the second World War. It took nearly five years, and an extended court battle, before he was reinstated with full back pay. Thus did musicology intersect with one of the more shameful periods in our nation's public life.

continued on page 18

## Charles Hughes *continued from page 17*

During his retirement, Charles continued to write, publishing two books on Vermont history and countless pieces in local newspapers; he went on writing, running an historical museum, and playing organ at the Timothy Frost Church in Thetford until shortly before his death. On a more personal note, Charles was my great-uncle, and was certainly the main reason I became a musicologist. Because of his example, I grew up with both an excellent role model and a concrete link to the generation of Reese, Lang, and Einstein. I can honestly say that he was a wise, gentle and truly learned man, and he will remain for me an inspiring example of a long life well and richly lived.

—Robin Wallace

## James McKinnon (1932–1999)

James W. McKinnon died in Chapel Hill, North Carolina, on 24 April, following an extended battle with cancer. The community of medievalists within AMS—indeed the Society as a whole—mourns the loss of a uniquely critical intellect, a most dependable colleague, and a friend. Born in Niagara Falls, New York, McKinnon received a Bachelor of Arts degree in classical languages from Niagara University in 1955. Following a brief digression into philosophy, he completed a master's degree in organ at Teachers College of Columbia University (1959), and entered the graduate program in musicology at Columbia University, where he completed his PhD in 1965. In 1966 he was appointed Assistant Professor of Music at the State University of New York, Buffalo, where he taught until 1989, establishing himself as an outstanding teacher as well as a productive scholar. He was named Richard Harter Fogel Professor of Musicology at the University of North Carolina in 1989, a position he held until his death.

McKinnon's scholarly works can be divided into three broad areas: 1) organology and iconography of musical instruments in the Middle Ages, 2) the musical and liturgical cusp between the ancient synagogue and the early church, and 3) the early history of Gregorian chant, particularly that associated with the mass. His dissertation, "The Church Fathers and Musical Instruments," has proven seminal in medieval organological studies since it was completed in 1965. A number of articles treating musical instruments in the Middle Ages and Renaissance appeared following the dissertation; they continue to shape and inform the

dialogue concerning the practical and iconographic use of instruments up to about 1600. The interest and background in patristic studies acquired during his years of graduate study led McKinnon to reexamine the writings on music of the Greek and Latin fathers of the church, and then into numerous sources treating music in the synagogue. This study led ultimately to the publication of *Music in Early Christian Literature* (Cambridge, 1987) and three chapters in *The Music of Antiquity and the Middle Ages*, vol. I of *Music and Society* (London, 1990). A constellation of shorter studies surrounding these books treats related questions and offers a critical examination of possible relations between the liturgies and chants of the synagogue and the early church.

McKinnon's writings on Gregorian chant developed largely from his study of patristics and his practical interest in liturgical music. He often referred to himself as a "cantus scholar," as distinguished from a "musica scholar," and while incomparably grounded in the difficult field of patristics, he never lost his interest in the singing of chant within the liturgy. (He remained an active organist and choir director during much of his professional career.) These complementary interests unfolded in a magisterial series of articles during the 1980s and early 1990s, and led to the concept of McKinnon's *magnum opus*, a monograph tracing the "pre-history" of Gregorian chant from New Testament times to the Carolingian period, with emphasis on the Proper chants of the Mass. This work, entitled *The Advent Project: The Seventh-Century Creation of the Roman Mass Proper*, was completed after McKinnon learned he was suffering from terminal cancer and will be published by University of California Press.

In January of 1999 the University of North Carolina sponsored a conference honoring McKinnon's contribution to the field of early chant scholarship. Although confined to bed, he participated in the conference through video recordings and received each of us in his room to discuss our work, particularly as it related to his forthcoming book. His critical intellect—never blinded by unexamined assumptions—was as sharp as ever; his grace and wit—never compromised by inflated notions of self-importance—were evident at every exchange. None of us who participated in that conference will forget the spirit of James McKinnon, which permeated the gathering. His work and his person will remain a treasured legacy to those of us who continue to work in the field he so richly cultivated.

—Calvin M. Bower

## A. Tillman Merritt (1902–1998)

Tillman Merritt was born in Calhoun, Missouri, graduated from the University of Missouri in 1924, and received a further degree of Bachelor of Fine Arts in 1926. That autumn he came to Harvard, received an MA in 1927, and then went to Paris on a Paine Fellowship to study with Paul Dukas and Nadia Boulanger. Upon his return in 1929, he taught at Harvard for a year. The two years at Trinity College that followed proved an excellent training ground for the long-range building job at Harvard that was to become his life's work.

For forty years, from 1932 to 1972, Merritt was equally at home teaching harmony and counterpoint, on the one hand, and the literature of music on the other. He championed the idea of a well-rounded musician: ear training and keyboard skills were to be combined with a study of music, not just as notes on paper but as sound to be performed and experienced. His interests in teaching the literature were comprehensive, ranging from plainchant to then-contemporary composers like Bartók. In his own right, Merritt was a scholar, specializing in the music of the Renaissance. After his early book, *Sixteenth-Century Polyphony*, came his editions of early music, including among others the complete chansons of Clément Janequin and the madrigals of Andrea Gabrieli. Merritt played a vital role in developing the Isham Memorial Library. After becoming curator in 1954, he established a policy of expanding and completing the collections of all early music source material, in photostats and later microfilms, microfiches, and facsimiles; as a result, the library is now known internationally as a basic source for research.

As chairman from 1942 to 1952, Merritt showed his skill as an administrator. With his three-day Symposium of Music Criticism in 1947, which combined lectures with concerts of works commissioned from such composers as Copland, Hindemith, Piston, and Schoenberg, he drew world-wide attention to the work of the Harvard Music Department. In the years following, he raised the funds for a major expansion of the teaching staff. He returned to the chairmanship in 1967 to plan and campaign for an enlargement of the Music Building; construction of the new wing was completed in 1972, which was also the year of his retirement. Tillman Merritt has rightly been called "the real founder of the Harvard Music Department in its present form."

—Elliot Forbes

## 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.

## MUSA Report

The Society's Committee on the Publication of American Music (COPAM) is delighted to report that the National Endowment for the Humanities has agreed to fund Music of the United States of America (MUSA), a national series of scholarly editions sponsored by the AMS and published by A-R Editions, for three more years, continuing through the middle of 2002. The grant will allow the MUSA project to retain the services of Mark Clague, who has served as executive editor since 1997, and to hire a half-time assistant editor, Victoria Zak. At this writing, twenty-three of the projected forty volumes in the series have been commissioned and eight are in print. We look forward during the grant period to adding several more items to the growing shelf of MUSA editions and commissioning others to fill out the series.

News of the award arrived near the end of March, capping an unusually active month for the project. On 12 March, in Fort Worth, Texas, at the annual meeting of the Society Formerly Known as Sonneck (henceforth to

be called the Society for American Music), COPAM held the first-ever MUSA Forum. The brainchild of executive editor Clague, the Forum brought together COPAM members, MUSA volume editors past, present, and prospective, and other interested parties for an afternoon devoted to scholarly interchange on the editing of American music. Since the editors of MUSA volumes are widely scattered and working in isolation, it seemed logical to bring them together in a setting where they could trade ideas and experiences, talk with other experts in their field, and address problems and difficulties they are facing in their work. Thanks to financial help from the AMS, nineteen MUSA volume editors attended, and most participants went away with a feeling that the occasion had served the Forum's stated aims: (1) to explore ways of improving the quality of MUSA editions; (2) to speed up our rate of production; (3) to strengthen the project's "community of collaboration," and (4) to recruit new editors.

On 11 March, the day before the Forum, a session on editing was held as part of the Society for American Music's regular program. Chaired by the project's editor-in-chief and featuring papers by the executive editor and two current volume editors plus a prospective one, the session bore an unmistakable MUSA stamp. Indeed, in focusing on such matters as "edition-ing" as "identity construction," the representation of Hawaiian songs in print, the legitimacy of performing jazz piano music from written transcriptions, and the question of what form an edition of rock music might take, the session anticipated some of the Forum's concerns, as well as a general one that COPAM (and A-R) have been wrestling with for years: how to adapt the format of the scholarly edition to fit a variety of American musical genres.

On Friday afternoon, the Forum got under way with a Texas-style barbecue. When lunch was over, the group—almost eighty people attended all or part of the Forum—reassembled to hear four scholars whose MUSA editions have been published describe their experiences and offer advice to those still at work on theirs. We then broke into smaller groups, at which each volume editor with a MUSA project in progress presented his or her work to the Forum audience. (Later, the editors met in small working groups with COPAM members to discuss their projects in more detail.) After a coffee break, four problem-solving groups convened: one on edition quality, another on the collaborative process, a third on productivity, and a fourth on what projects might be commissioned to fill out the series. The Forum ended with a reception that included seven information tables (editing music, grants, evaluations, the MUSA essay, permissions, edition proposals, and production).

Only time will reveal the long-term effects of the MUSA Forum. In the short term, however, three benefits have already been realized. First, the Forum provided

encouragement and a shot of intellectual adrenaline for volume editors. Second, it prompted several to submit their manuscripts and other scholars to submit proposals for new MUSA editions. And third, in preparation for the Forum, Mark Clague superintended the creation of the MUSA Handbook, a comprehensive set of instructions, advice, and style guidelines that moves MUSA procedures from the oral to the written tradition, specifying virtually everything a scholar will need to know to prepare a MUSA edition. Everyone who registered for and attended the Forum received a MUSA Handbook.

Information about the MUSA project may be found on the MUSA website at <[www.umich.edu/~musausa/](http://www.umich.edu/~musausa/)>. Scholars interested in editing for the MUSA series should contact executive editor Mark Clague for proposal guidelines and a copy of the MUSA Handbook. Please call 734/647-4580, fax 734/647-1897, email <[musa-info@umich.edu](mailto:musa-info@umich.edu)>, or write to Mark Clague (MUSA) at Burton Memorial Tower #606, University of Michigan, Ann Arbor, Michigan 48109-1270.

—Richard Crawford

## Toronto 2000 *continued from page 5*

University, college-, and conservatory-affiliated performers, as well as free-lance artists, are encouraged to submit proposals consisting of the following materials: (1) a proposed program listing pieces, performer(s), and the duration of each piece; (2) a 100-word biography of each performer; (3) a one-page background summary of the performance (lecture/recital proposals should give the main themes of the lecture component); (3) two copies of a CD, cassette, or video (PAL must be converted into NTSC format) of no longer than twenty minutes that is representative of the program and performers. If submitting a published compact disc recording, the music and performers should be substantially the same as those proposed for the AMS concert. Please send all materials by 31 January 2000 to the committee chair: Victor Anand Coelho, Department of Music, University of Calgary, Calgary, Alberta, Canada T2N 1N4 (<[coelho@ucalgary.ca](mailto:coelho@ucalgary.ca)>).

The AMS offers modest travel subsidies to performers whose proposals are accepted. For further particulars, please contact the committee chair or visit the Toronto 2000 website: <<http://www.utoronto.ca/conf2000/>>.

—Victor Anand Coelho,  
AMS Toronto Performance Committee Chair

## 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 has been reduced. Programs included in this issue have application deadlines in the fall and winter; for programs with deadlines in spring and summer, see the February 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 Academy in Berlin** Berlin Prize: semester- or year-long resident fellowships. Deadline: 1 February 2000. U.S. office: 14 East 60th Street, Suite 604, New York, NY 10022; 212/588-1755; <amacberlin@email.msn.com>.
- American Academy in Rome** Rome Prize resident fellowships. American Academy in Rome, 7 East 60th Street, New York, NY 10022-1001; 212/751-7200; fax 212/751-7220; <aainfo@aarome.org>; <www.aarome.org/>.
- American Council of Learned Societies** Various opportunities. Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; <grants@acsls.org>; <www.acsls.org>.
- American Antiquarian Society** AAS-NEH and Mellon postdoctoral fellowships. John B. Hench, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634; 508/755-5221; <cfs@mwa.org>; <www.acsls.org/aantqs.htm>.
- American Philosophical Society General Research Program** Various opportunities. American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19106-3387; <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.
- Berlin Program for Advanced German and European Studies** For work at the Freie Universität on a nineteenth- or twentieth-century topic in German social or cultural studies. Program is administered in the U.S. by the Social Sciences Research Council (SSRC). SSRC, 810 Seventh Avenue, 31st Floor, New York, NY 10019; 212/377-2700; fax 212/377-2727; <berlin@ssrc.org>; <www.ssrc.org>.
- Camargo Foundation** Residency in Cassis, France. The Camargo Foundation, Park Square Court, 400 Sibley Street, Suite 125, Saint Paul, MN 55101-1928; 612/290-2237; <camarfound@aol.com>; <www.acsls.org/camargo.htm>.
- Canadian Studies Grant Program** Research, faculty enhancement, and graduate student fellowships. Academic Relations Office, Canadian Embassy, 501 Pennsylvania Ave. NW, Washington, DC 20001; 202/682-7717; fax 202/682-7791; <daniel.abele@dfait-maeci.gc.ca>; <www.canadianembassy.org>.
- Center for Black Music Research** Resident research fellowships. CBMR, Columbia College Chicago, 600 South Michigan Ave., Chicago, IL 60605; 312/344-7559; fax 312/344-8029; <cbmr@popmail.colum.edu>; <www.cbmr.org>.
- Chateaubriand Scholarship Program** For doctoral research in France. Ambassade de France aux États-Unis, Services Culturels, 972 Fifth Ave., New York, NY 10021; 212/439-1400; fax 212/439-1455; <www.info-france-usa.org/culture>.

## Forthcoming Meetings and Conferences

**International Sweelinck Symposium**, 27 August–1 September 1999, Leiden. Presented by the Dutch Foundation for Historical Performance Practice and the Amsterdam Conservatorium in connection with the Holland Festival of Early Music, Utrecht. Information: Cyriel Pluimakers, Organisatie Oude Muziek; +31 30 236 22 36; fax +31 30 232 27 98; <oom@oudemuziek.nl>.

**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.cuny.cuny.edu/wmorrisc/conference.htm>.

**Arnold Schoenberg's Viennese Circle**, 12–15 September 1999, Vienna. Hosted by the Arnold Schoenberg Center and the University of Music and Dramatic Arts in Vienna. Address: Therese Muxeneder, Archivist, Arnold Schoenberg Center, Schwarzenbergplatz 6, A-1030 Wien; +43-1-7121888-30; fax: +43-1-7121888-88; <muxeneder@schoenberg.at>; <www.schoenberg.at>.

**A Century of Sound Archiving**, 18–23 September 1999, Vienna. 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>.

**Music Theory and Analysis 1450–1650**, 23–25 September 1999, Université catholique de Louvain, Louvain-la-Neuve. Sponsored by the Société belge d'analyse musicale, the Conseil de la musique, and the Communauté française de Belgique. The conference will be followed by a visit to the exhibition "The Treasures of Alamire" (see conference listed below). Address: Anne-Emmanuelle Ceulemans, Université catholique de Louvain, Unite de musicologie, College Erasme, 1 Place Blaise Pascal, B-1348 Louvain-la-Neuve, Belgium; +32 10 47 26 68; fax +32 10 47 48 70; <ceulemans@musi.ucl.ac.be>; <www.fltr.ucl.ac.be/FLTR/ARKE/MUSI/entermusi.html>.

**Don't Stop till You Get Enough: Consuming Popular Music**, 30 September–2 October 1999, Middle Tennessee State University, Murfreesboro, TN. National meeting

of IAPSM-US (International Association for the Study of Popular Music, United States Branch). Address: Paul Fischer, Dept. of Recording Industry, Box 21, Middle Tennessee State University, Murfreesboro, TN 37132; 615/898-5470; fax 615/898-5682; <pfischer@frank.mtsu.edu>; <www.mtsu.edu/~pfischer>.

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

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

**Internationaler musikwissenschaftlicher Kongress der Heidelberger Akademie der Wissenschaften**, 4-7 November 1999, Mannheim, Germany. Topic is "Mannheim: 'Ein Paradies der Tonkünstler': Musik und Musiker am Hof Carl Theodors (1743-1778)." Address: Dr. Bärbel Pelker, Heidelberger Akademie der Wissenschaften, Forschungsstelle Mannheimer Hofkapelle, Augustinergasse 7, D-69117 Heidelberg; fax +49 (0) 6221-542789; <hofkapelle@urz.uni-heidelberg.de>.

*continued on page 23*

**Columbia Society of Fellows in the Humanities**

Postdoctoral fellowships (PhD received 1994-2000), half research, half teaching. Deadline: 15 October 1999. Address: Director, Society of Fellows in the Humanities, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027; 212/854-4631; fax 212/662-7289; <jh87@columbia.edu>; website in preparation.

**Five College Women's Studies Research Center**

Residencies as Research Associates. Address: Dickinson House, Mount Holyoke College, 50 College Street, South Hadley, MA 01075-6406; 413/538-2022 or 538-2275; fax 413/538-2082; <fcwsrc@persephone.hampshire.edu>; <http://demeter.hampshire.edu/~fcwsrc>.

**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>; <www.iie.org/fulbright/>.

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

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

**Gladys Kriebel Delmas Foundation**

Pre- and postdoctoral grants for study of Venice, past and present. Deadline: 15 December for following academic year. Gladys Kriebel Delmas Foundation, 521 Fifth Ave., Suite 1612, New York, NY 10175-1699; 212/687-0011; fax 212/687-8877; <delmasfdtn@aol.com>; <www.delmas.org>.

**Guggenheim Fellowships**

Information for 2000 competition available in July 1999. Address: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; 212/687-4470; fax 212/697-3248; <fellowships@gf.org>; <www.gf.org>.

**Humboldt Research Fellowships for Foreign Scholars/Humboldt Research Prizes**

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@humboldtfdn.org>; <www.humboldtfdn.org>.

**International Research & Exchanges Board Grants**

IREX, 1616 H Street NW, Washington, DC, 20006; 202/628-8188; fax 202/628-8189; <irex@irex.org>; <www.irex.org>.

**NEH Research and Education Division**

Summer seminars and institutes/summer stipends/collaborative research grants/fellowships at independent research institutions. Information on all awards, 202/606-8200; fax 202/606-8204; <research@neh.gov>; <www.neh.org>.

**National Humanities Center Fellowships**

Resident fellowships. Address: Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256; 919/549-0661; fax 919/990-8535; <nhc@ga.unc.edu>; <www.nhc.rtp.nc.us:8080>.

**Newberry Library Fellowships**

Address: Research and Education, The Newberry Library, 60 West Walton Street, Chicago, IL 60610-3305; 312/255-3666; fax 312/255-3513; <research@newberry.org>; <www.newberry.org>.

*continued on page 22*

continued from page 21

**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>; <www.nypl.org>.

**Organ Historical Society**

Grants for research in the American Organ Archives in  
Princeton, NJ. Lynn Edwards, 185 N. Poland Road,  
Conway, MA 01341; 413/527-7664; <ledwards@  
westfield.org>.

**Schomburg Center for  
Research in Black  
Culture**

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

**Société Générale  
Scholarship for Music**

Awarded by the Society for French American Cultural  
Service and Educational Aid (FACSEA) for work in  
France toward a PhD or DMA. The French Cultural  
Service, 972 Fifth Avenue, New York, NY 10021; fax  
212/439-1455; <www.info-france-usa.org/culture>.

**UCLA Humanities  
Consortium**

Check for current information: Humanities Consor-  
tium, University of California, Los Angeles, Box  
951485, Los Angeles, CA 90095-1485; 310/825-  
2793; <http://www.humnet.ucla.edu/humnet/consor-  
tium/>.

**Vaughan Williams  
Research Fellowship**

For 6-8 weeks in summer to do research in England  
on Vaughan Williams. Deadline: 10 March 2000.  
Address: Professor Byron Adams, Department of  
Music, University of California, Riverside, CA  
93521-0325; <musrvw@ucr.ucr.edu>.

**Villa I Tatti Fellowships**

Post-doctoral residency in Florence for study in Italian  
Renaissance topics. All information and application form  
available at <www.peabody.harvard.edu/Villa\_I\_Tatti/>.

**University of  
Pennsylvania**

Mellon postdoctoral fellowships for untenured schol-  
ars in all areas of humanistic study. Forum topic for  
2000-2001 is "Style." Wendy Steiner, Director, Penn  
Humanities Forum, 116 Bennett Hall, University of  
Pennsylvania, Philadelphia, PA 19104; <www.english.  
upenn.edu/~human>.

Modern Jewry and the Arts: postdoctoral fellow-  
ship program of the Center for Advanced Judaic Stud-  
ies, University of Pennsylvania; 215/238-1290;  
<allenshe@sas.upenn.edu>.

**Woodrow Wilson  
International Center  
for Scholars**

Post-doctoral residencies. Check for current informa-  
tion. Address: Fellowships Office, Woodrow Wilson  
Center, 1000 Jefferson Drive S.W., SI MRC 022,  
Washington, DC 20560; <wwics.si.edu>.

## News Briefs

The Stefan and Wanda Wilk Prizes for Research in Polish Music are awarded annually to authors of the best unpublished papers reflecting original research on some aspect of Polish music. The prizes are intended to stimulate research on Polish music in academic circles outside of Poland. The deadline for the 1999 competition is 30 September 1999. For more information: Dr. Maria Anna Harley, Director, Polish Music Reference Center, University of Southern California, Los Angeles, CA 90089-0851; 213/740-9369; <polmusic@usc.edu>; <www.usc.edu/go/polish\_music>.

The Charles Alvar Harding Collection, comprising autograph letters of musicians and literary figures, a few musical album leaves, some printed books, and many photographs, is on deposit in The Pierpont Morgan Library. Most of the letters were written to Mr. Harding's great-uncle Richard Peyton, his grandfather Charles Harding, or his parents, Charles Copeley and Louise Alvar Harding (under the name Louise Alvar, she toured with Ravel and other artists). Richard Peyton was officially connected with the Birmingham Triennial Musical Festivals between 1858 and 1879; most of the early letters—for example those from Brahms, Bruch, Gounod, and Sullivan—were written to him. Musicians' letters in the Harding collection include those of Auric, Bantock, Brahms, Bruch, Casella, Cortot, Debussy, Dukas, Durey, Elgar, Falla, Fleury, Eugene Goossens, Gounod, Grieg, Halffter, Henschel, Lambert, Gian Francesco Malipiero, Nin, Patti, Ravel, Carl Rosa, Roussel, Saint-Saëns, Salazar, Florent Schmitt, Segovia, Sullivan, Tailleferre, Vaughan Williams, Georgina Weldon, and Henry J. Wood. Questions about the collection should be sent to J. Rigbie Turner, Mary Flagler Cary Curator of Music Manuscripts and Books, The Pierpont Morgan Library, 29 East 36th Street, New York, NY 10016-3403; 212/685-0008 x318; fax 212/481-3484; <rturner@morganlibrary.org>.

In January 1999, Pendragon Press launched a new book series, *Interplay: Music in Interdisciplinary Dialogue*, edited by Siglind Bruhn and Magnar Breivik. The series will be devoted to studies—monographs and essay collections—that investigate how music, as a mode of human expression, engages in interdisciplinary dialogue with the other arts as well as with philosophical and religious thought. For a full description, please refer to the website at <http://www-personal.umich.edu/~siglind/interplay.htm>. Two manuscripts per year will be accepted; those interested in submitting their work should communicate with Dr. Siglind Bruhn, Music and Modern Literatures, Institute for the Humanities, University of Michigan; <siglind@umich.edu>.

"Academic Women in Music" (<<http://www.onelist.com/subscribe/AcademicWomeninMusic>>) is a public discussion list devoted to the concerns and experiences of women who teach in any area of music at universities and colleges. Inquiries may be directed to Connie Sunday (<[cmsunday@door.net](mailto:cmsunday@door.net)>; <[www.geocities.com/~cmsunday/](http://www.geocities.com/~cmsunday/)>).

The U.S. national branch of the International Association of Music Libraries, Archives, and Documentation Centres (IAML-U.S.) is again soliciting donations for its Donated Music Materials Program. This program was established to facilitate the donation of music, books, journals, and recordings to libraries in East-Central and Southeast Europe, republics of the former Soviet Union, Africa, Asia, Latin America, and Pacific Ocean countries. Lists of available materials in good condition are circulated to libraries abroad and potential recipients contact donors directly to request specific items on a first-come, first-served basis. Although a limited amount of financial support to cover postage is available through IAML, shipping expenses are usually covered by the donating institution. Since the program's inception in September 1995, over 4500 volumes of books, music, and periodicals have been shipped to libraries abroad. Queries or lists of items may be directed to Marjorie Hassen, Otto E. Albrecht Music Library, University of Pennsylvania, Van Pelt-Dietrich Library Center, 3420 Walnut Street, Philadelphia, PA 19104-6206; 215/898-3450; fax 215/898-0559; <[hassen@pobox.upenn.edu](mailto:hassen@pobox.upenn.edu)>.

The National Endowment for the Humanities is now producing an informational e-mail letter, *NEH Outlook*. To subscribe, send an e-mail to <[newsletter@neh.gov](mailto:newsletter@neh.gov)> and type the word "subscribe" in the body of the message. Send comments on the newsletter to <[outlook@neh.gov](mailto:outlook@neh.gov)>.

The Gaylord Music Library of Washington University has acquired 168 Mozart and 100 Beethoven first and early editions, formerly the property of the eminent British musicologist Alan Tyson. While the Mozart editions are all posthumous, many of them are first editions. The collection of Beethoven editions contains many fine first editions as well, especially of the orchestral works and string quartets. The collection also provides valuable material for the study of music printing at the time. A celebration marking this acquisition is planned for 29 October; for details, call 314/935-5529 or e-mail <[short@library.wustl.edu](mailto:short@library.wustl.edu)>. To see the catalog of the collection: <<http://library.wustl.edu/Catalog>>; search "Tyson, Alan Former Owner" as author.

The new series Greenwood Companions to Celebrated Musicians is devoted to musicians whose genius, technique, and style have combined to produce unforgettable music. Subjects will be drawn primarily from the pool

of popular and classical artists who have left a significant body of recordings. A volume on Barbra Streisand is scheduled for publication in 1999, and other volumes are in various stages of preparation. Authors are invited to submit proposals to Michael Meckna, Series Advisor, Texas Christian University, School of Music, Box 297500, Fort Worth, TX 76129; 817/257-6634; <[m.meckna@tcu.edu](mailto:m.meckna@tcu.edu)>.

More than 1500 photographs of many of the greatest names in jazz during the years 1938 to 1948 are now available in "William P. Gottlieb: Photographs from the Golden Age of Jazz," a collection of on-line materials recently released by the National Digital Library Program of the Library of Congress on its American Memory website, <[www.loc.gov](http://www.loc.gov)>.

### Forthcoming Meetings and Conferences—continued from page 21

**Vaughan Williams in a New Century**, 19–20 November 1999, the British Library Conference Centre. Address: Hugh Cobbe, Head of Music Collections, British Library, 96 Euston Road, London NW1 2DB; <[hugh.cobbe@bl.uk](mailto:hugh.cobbe@bl.uk)>.

**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](mailto:klaartje.proesmans@arts.kuleuven.ac.be)>.

**The Society for American Music** (formerly the Sonneck Society), 1–5 March 2000, Charleston, SC. Information: <[sonneck@aaln.org](mailto:sonneck@aaln.org)>; <<http://iberia.vassar.edu/sonneck/>>.

**Integrative Studies and the Black Expressive Arts**, 3–5 March 2000, Columbia College Chicago. Address: Center for Black Music Research, Columbia College Chicago, 600 South Michigan Ave., Chicago, IL 60605-1996; 312/344-7559; <[jbuis@popmail.colum.edu](mailto:jbuis@popmail.colum.edu)>; <[www.colum.edu/cbmr/](http://www.colum.edu/cbmr/)>.

**Béla Bartók International Congress**, 23–29 March 2000, Austin, Texas. End-of-century celebration of Bartók's life and work, 23–29 March 2000, sponsored by the University of Texas at Austin. Information: Elliott Antokoletz, School of Music, University of Texas, Austin, TX 78713; <[bartok2000@mail.music.utexas.edu](mailto:bartok2000@mail.music.utexas.edu)>; <[www.utexas.edu/cofa/music/bartok2000](http://www.utexas.edu/cofa/music/bartok2000)>.

**Interdisciplinary Dance Conference**, 11–18 April 2000, Ghent, Belgium. Information: Barbara Ravelhofer, St. John's College, GB-Cambridge CB2 1TP; <[br202@cus.cam.ac.uk](mailto:br202@cus.cam.ac.uk)>.

**Performance 2000**, 26–29 April 2000, hosted by the University of Southampton for the Royal Musical Association. Conference sessions, shared by scholars and performing musicians, will present work that offers new understanding of the relationship between scholarship and performance. Address: Professor Mark Everist, Dept. of Music, University of Southampton, Southampton SO17 1BJ; <[m.everist@soton.ac.uk](mailto:m.everist@soton.ac.uk)>; <[www.soton.ac.uk/~musicbox](http://www.soton.ac.uk/~musicbox)>.

**Biennial Conference on Nineteenth-Century Music**, 29 June–2 July 2000, Royal Holloway College, Egham, Surrey. For the call for papers: David Charlton; <[d.charlton@rhnc.ac.uk](mailto:d.charlton@rhnc.ac.uk)>. He should also be consulted about plans for a Berlioz conference, tentatively scheduled for late October 2002 in London, one of a series leading to the bicentenary in 2003.

**International Medieval Congress**, 10–13 July 2000, University of Leeds. Largest gathering of medievalists in Europe, with papers on all aspects of medieval studies and special emphasis on theme of "Time and Eternity." Address: IMC, International Medieval Institute, Parkinson 1.03, University of Leeds, Leeds LS2 9JT; +44 (113) 233-3614; fax +44 (113) 233-3616; <[IMC@leeds.ac.uk](mailto:IMC@leeds.ac.uk)>; <<http://www.leeds.ac.uk/imi/imc/imc.htm>>.

**Ninth Biennial Conference on Baroque Music**, 12–16 July 2000, Trinity College, Dublin. Address: Martin Adams, Trinity College, Dublin 2, Ireland; +353 1 608 1326; fax +353 1 670 9509; <[madams@tcd.ie](mailto:madams@tcd.ie)>; <[www.tcd.ie/](http://www.tcd.ie/)>.

**International Musicological Society Intercongressional Symposium**, 23–28 August 2000, Budapest. Theme of the symposium, to be held in connection with the biennial meeting of the Cantus Planus study group, is "The Past in the Present." Address: Prof. László Dobszay, Institute for Musicology, H-1014, Budapest, Táncsics M. u. 7; fax: +36-1-375-92 82; <[LaszloD@zti.hu](mailto:LaszloD@zti.hu)>.

## Calls for Papers

The **International Medieval Congress 2000** will take place at the University of Leeds on 10–13 July 2000. Proposals for individual papers are due 31 August 1999; proposals for sessions are due 30 September 1999. For further information: Marianne O'Doherty or Josine Opmeer, International Medieval Congress, International Medieval Institute, Parkinson 1.03, University of Leeds, Leeds LS2 9JT, UK; +44 113/233-3614; fax +44 113/233-3616; <IMC@leeds.ac.uk>; <www.leeds.ac.uk/imi/imc/imc.htm>.

The Renaissance Studies Program of the University of California, Santa Barbara, invites paper and session proposals for an interdisciplinary conference, **Freedom of Expression in the Late Medieval and Early Modern World (1350–1650)**, which will take place 18–20 February 2000 at UCSB. The conference will explore the strategic choices individuals made in order to express themselves in late medieval and early modern culture. Many different media, such as musical composition and performance, dancing, painting, dramatic arts, poetry, and religious and legal testimony, may be explored. Send abstracts for 20-minute presentations by 30 September 1999 to Michael O'Connell, Department of English, University of California, Santa Barbara, CA 93106; 805/893-4022; fax 805/893-4622; <oconnell@humanitas.ucsb.edu>.

The **American Bach Society** will hold its biennial meeting 7–9 April 2000 at the Smithsonian Institution and Library of Congress in Washington, DC. The theme for the meeting will be "Bach in America." The conference will include lectures and recitals, exhibits of Bach manuscripts (Library of Congress) and early instruments (Smithsonian Institution), and a performance of Bach's *B-minor Mass* by the Washington Bach Consort under the direction of J. Reilly Lewis. Proposals for papers on all aspects of Bach research are invited, but of particular interest are ones that focus on the conference theme. Three copies of a one-page abstract should be submitted by 1 October 1999 to Kerala Snyder and Michael Marissen, Co-chairs, Program Committee, American Bach Society Meeting 2000, c/o Department of Music, Swarthmore College, 500 College Ave., Swarthmore, PA 19081-1397.

The **Society for Seventeenth-Century Music and Related Arts** will hold its eighth annual conference 27–30 April 2000 at America's Shrine to Music Museum (an important museum of early instruments) at the University of South Dakota in Vermillion. Proposals on all aspects of seventeenth-century music and music culture, including papers dealing with other fields as they relate to music, are welcome. Because of the venue, proposals pertaining to musical instruments and such topics as tuning systems are especially

encouraged. A prize will be awarded for the best student paper. Presentations are invited in a variety of formats, including papers, lecture-recitals, workshops involving group participation, and roundtable discussions. Papers will generally be limited to 20 minutes and lecture-recitals to 45 minutes. It is the policy of the Society to require a year's hiatus before presenters at the previous meeting can be considered for another presentation. Five copies (four anonymous and one identified with name, address, telephone, fax, and e-mail address) of an abstract of not more than two pages, postmarked by 1 October 1999, should be sent to Jeffrey Kurtzman, Dept. of Music, Campus Box 1032, Washington University, St. Louis, MO 63130-4899. Abstracts from outside the United States and Canada may be sent by fax (one copy only) to 314/727-1596. Tapes (audio or visual) supporting proposals for lecture-recitals are welcome. Further information is available on the SSCM website: <www.sscm.harvard.edu/jscm/>.

The **Göteborg International Organ Academy** will hold its fourth biennial meeting 7–18 August 2000. In celebration of the inauguration of Göteborg University's four-manual North German organ in Örgryta Nya Kyrka, the Academy solicits 20-minute papers, not previously published, on any aspect of its main theme, "The North German Baroque Organ: Construction, Music, Context." Papers are to be submitted as full text, in English, and should not exceed 15 double-spaced pages. A separate cover page should include the author's title and name; information on education; academic degrees; institutional affiliation (if appropriate); mailing address; telephone and fax numbers; and e-mail address, if available. Submission implies a commitment to present the paper at the Organ Academy 2000 and consent to its possible publication in *GOArt Research Reports*. Papers must be received no later than 1 December 1999, and authors will be notified before 1 April 2000. Papers should be mailed to Göteborg International Organ Academy, c/o GOArt, Box 200, S-40530 Göteborg, Sweden.

The sixth **International Conference on Music Perception and Cognition** will be held 5–10 August 2000 at Keele University, United Kingdom. Deadline for submission of proposals for formal papers and other types of presentation is 1 December 1999. For full information, see the conference website, <www.keele.ac.uk/depts/ps/icmpc6.html>, or contact Antonia Ivaldi, Conference Secretariat, ICMPC6, Department of Psychology, Keele University, Newcastle, Staffs, ST5 5BG, UK; fax +44-1782 583387; <icmpc6@keele.ac.uk>.

The German Department of the University of Newcastle will present an international and interdisciplinary conference, **Censorship: Phenomenology, Representation, Contexts**, at the University of Newcastle

upon Tyne, 7–9 September 2000. Papers are invited on the relationship of censorship to literature, film, art, and music, as well as contributions on the legal, sociological, historical, political, psychological, and philosophical aspects of censorship, as are papers of a comparative nature. Proposals for 30-minute papers in either English or German, including a one-page abstract, should be submitted by 1 March 2000. A selection of the papers will be published. For further information and the registration form, see the conference home page at <www.ncl.ac.uk/censorship.conference/>. Send proposals and queries to Dr. Beate Mueller, School of Modern Languages, University of Newcastle, Old Library Building, Newcastle upon Tyne NE1 7RU; 0191/222 7512; fax 0191/222 5442; <censorship.conference@ncl.ac.uk>.

**Popular Music and Society** is seeking article-length manuscripts for a special issue on nineteenth-century American popular music to be published in 2001. All kinds of research in the area of music are invited, except that manuscripts should not be exclusively musicological in focus and intent. There are no limits on musical genres. Articles that explore issues of race, class, and/or gender are especially welcome. Deadline for receipt of manuscripts is 1 May 2000. For each manuscript, four blind copies should be submitted, with author identified only on a detachable title page. Manuscripts must be double-spaced, carry notes at the end, follow the *MLA Handbook* for style, and include a stamped return business envelope. Manuscripts must not be under review with any other publication. Send manuscripts to Juanita Karpf, School of Music, University of Georgia, Athens, GA 30602-7287. Inquiries: 706/542-2792; fax 706/542-2773; <nkarpf@arches.uga.edu>.

The new editor of the *Journal of the Royal Musical Association* invites submissions to *JRMA*, one of the world's longest-established musicological journals (going back to 1875). Its editorial policy is to publish outstanding articles in fields ranging from historical and critical musicology to theory and analysis, ethnomusicology, and popular music studies. The editor welcomes work that communicates specialist perspectives to a broad readership, while at the same time maintaining the highest scholarly standards. Please send submissions to Nicholas Cook, Department of Music, University of Southampton, Highfield, Southampton SO17 1BJ, UK; they may also be submitted as e-mail attachments to <ncook@soton.ac.uk>. Instructions for authors, together with other details, may be found on the *JRMA* home page, <www.oup.co.uk/royms>. Non-members of the Royal Musical Association may publish in *JRMA*.