

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

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Toronto 2000: Musical Intersections

The sixty-sixth meeting of the American Musicological Society will be held in Toronto, Canada, from Thursday 2 November to Sunday 5 November 2000, in conjunction with the meetings of fourteen other scholarly music societies. Each of the fifteen societies will offer its own independent program; the official languages of the conference are English, French, and Spanish. There is plenty of room for everyone and all sessions are open to all registrants.

Of the fifteen societies at this meeting are ten with whom the AMS has never held a joint meeting: the Society for American Music; the Association for Technology in Music Instruction; the American Musical Instrument Society; the Canadian Association of Music Librarians; the Canadian Society for Traditional Music; the Canadian University Music Society (the Canadian parallel to the CMS); the Canadian and US chapters of the International Association for the Study of Popular Music; the Lyrica Society for Word-Music Relationships; and the Society for Music Perception and Cognition. Once again meeting with AMS are the College Music Society; the Historic Brass Society; the Society for Ethnomusicology; and the Society for Music Theory.

The AMS will offer its usual full complement of papers, lecture-demonstrations, study sessions, concerts, presentations by standing committees, business meetings, and gatherings of affiliated interest groups. All conference sessions will take place in both the Sheraton Centre and Hilton hotels, the former on Queen Street across from Toronto City Hall, and the latter across the street, on the corner of University Ave. and Richmond Street. The hotels are in the center of Toronto and are connected via an underground walkway. Formal and informal sessions will take place in the more than 70 conference and meeting rooms, and an unusually rich and varied selection of performances will be available both in and outside the hotels.

The conference title, "Toronto 2000: Musical Intersections," describes the opportunities for all registrants to attend sessions of all fifteen societies as well as the various joint sessions on topics of broad interdisciplinary

Kansas City—1999

Notwithstanding the menu at the downtown Heifer House, there is more to Kansas City than 64-ounce steaks. This richly historic Midwest border town boasts an abiding and enviable musical heritage; perhaps this is why the city itself seemed downright glad to host the AMS last November. (We all know it had nothing to do with the other big conference in town that weekend, the American Association of Funeral Directors.)

Our conference menu consisted of 120 papers and several special sessions selected from more than 350 submissions. For the bracing task of selecting the papers and sessions, we owe much to the hard work and humane cooperation of a spirited and genial program committee, whose members included John Hill, Honey Meconi, Ingrid Monson, Larry Todd, and Ann Scott (chair of next year's AMS program). My own work as chair of this committee benefited enormously from the proactive wisdom and absolute reliability of my administrative assistant Stefanie Tcharos. Any happy inspirations in the actual arrangement of the program's sessions are due to the generous assistance of Robert Kendrick, who helped me with the intriguing task of assembling 30 different panels with minimal overlap. And it goes without saying that none of the above would have ever taken place without the unflappable ministrations of the AMS's own miracle worker, Robert Judd.

It was an honor and a pleasure to sculpt a program from such impressively diverse voices as are now sounding in the AMS. A great many current concerns in and around music were represented in the program, including scholarship and power, film, business, race, nation making, nature, medieval women, military culture, Jewish identity, society, jazz, ballet (human and equestrian), chant, pedagogy, 17th-century spectacle, Liszt's orchestrations, *Gurrelieder's* meanings, concert programs, crooning, the Iron Curtain, the musics of Copland, Marenzio, Britten, Wagner, Bach, Telemann, Verdi, and Reich, several exciting new discoveries, and more.

And if much was heard about music, much wonderful music could also be heard throughout the weekend, including an organ recital in nearby Lawrence, Kansas, Biedermeier song cycles, Chopin, chamber music, and, of course, Kansas City jazz. For a fine slate of programmed performances, we owe a great debt of thanks to the 1999 Performance Committee and its chair, Jane Bower.

The barbecue and jazz evening on Friday was the signature extracurricular event of the conference. Take it from me, it was both engorging and engaging, as members hopped up for seconds at the buffet table, and in the adjoining jazz museum itself, its doors thrown open to an array of interactive opportunities for music-making. These pleasures were ably accompanied by

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interest. The Society for American Music (formerly the Sonneck Society) will open the conference with an initial session on Wednesday evening, 1 November, and registrants who arrive Wednesday afternoon can be first to take advantage of the computer lab set up by the Association for Technology in Music Instruction.

Topics for joint sessions chosen by the steering committee range from critiques of music in film and video to new constructions of the history of twentieth-century music to a panel on the future and future media of scholarly publications in music. Mid-day and evening concerts sponsored by

several of the societies will also be a part of the official program. Among the ticketed performance treats that will be available in and around the hotels are: concerts by Billy Taylor; the Orlando Consort; two opera world premieres as well as Lully's *Persée*; two musicals; performances by the Toronto Symphony; the National Ballet of Canada; and a choral extravaganza by R. Murray Schafer. Other diversions under negotiation include a 45-piece pipe band, a sponsored reception, wine-tasting, and of course the annual AMS Ball to which everyone is invited—this year's theme is "Nineteenth-century Toronto."

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AMS Membership Records

Please send *AMS Directory* corrections and updates in a timely manner in order to avoid errors. Send all corrections, updates, membership inquiries, and dues payments to University of Chicago Press, Journals Division, PO Box 37005, Chicago IL 60637; 773/753-3347; fax 773/753-0811; <subscriptions@journals.uchicago.edu>. You may submit questions and updates online at the *JAMS* web page, <<http://www.journals.uchicago.edu/JAMS/home.html>>.

AMS Newsletter Address and Deadlines

Items for publication in the August issue of the *Newsletter* must be submitted by 1 May (this early deadline is owing to the complexity of the issue, which will include the Toronto program) and for the February issue by 15 November to

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

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The American Musicological Society
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<ams@sas.upenn.edu>

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Next Board Meeting

The next meeting of the Board of Directors will take place 18-19 March in Toronto, Canada.

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

Toronto *continued from page 1*

All of the program committees and the unified Concert Committee have been hard at work to make this not only the biggest but the most varied—and perhaps exhausting!—conference in AMS history. You are invited to sample as much of it as you can or wish!

Toronto, the largest city in Canada (pop. 2.5M), has numerous tourist attractions including the Art Gallery of Ontario (AGO) which has a wing dedicated to its extensive Henry Moore collection; the Royal Ontario Museum (ROM); the Gardiner Museum of Ceramic Art; the highest free-standing tower in the world (CN Tower) which has a revolving restaurant with an amazing view; the Bata Shoe Museum; and the gingerbread castle, Casa Loma. Shopping is readily available including the 350-store Eaton Centre three blocks from the conference hotels, and there is a large antique market nearby. There are over 5,000 restaurants in the city—hundreds of them within walking distance—offering an incredible variety of gastronomic intersections. Public transportation is excellent (bus and subway are integrated), and the city is relatively clean and safe. A short walk will take you to the colorful Chinese and Portuguese sections of town, and a subway ride will take you to the Green section.

Requests by interest groups for meeting rooms should be sent to Timothy McGee, Faculty of Music, University of Toronto, Toronto, Canada M5S 2C5, or by e-mail to <t.mcgee@utoronto.ca>. Space is limited and demand is high.

Music departments wishing to interview candidates for positions should contact Tod Trimble, Director of Professional Development, The College Music Society, 202 West Spruce Street, Missoula, MT USA 59802, or <todtmt@music.org>

Arrangements for space in the Exhibit Hall should also be made through Tod Trimble, see above.

ESSENTIAL INFORMATION:

US citizens MUST have photo ID with them when crossing the border. In some cases only a passport is acceptable. Citizens of other countries definitely will need passports, and those from foreign countries stopping first in the US may need a visa in order to enter Canada. Do not attempt to bring firearms into Canada. (While planning their journey some members may wish to remember that Toronto is only a 90-minute car ride from Niagara Falls.)

Timothy McGee, Chair
Local Arrangements Committee

Further details are available on the conference web site: <http://www.utoronto.ca/conf2000/>.

current dissertation abstracts, and much other useful information, is <<http://www.ams-net.org>>. 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>).

Committee Membership

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

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.

(Please note new guidelines on p.9 of this issue.)

Philip Brett Award

Deadline: 1 July.

AMS Publication Subventions

Deadlines: 15 March, 15 September.

Call for Dues

If you have not paid your AMS dues for calendar year 2000 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.

President's Message

Kansas City was a wonderful place to experience my first annual meeting as president of the Society. I threw caution to the winds and managed to hear a great many more papers than presidents usually do (though I am wondering what fallout is yet to come from that behavior) and I took every opportunity to talk and visit with others whom I have little chance to see in other venues. Kind colleagues and friends kept sympathizing with me in what they took to be my exhaustion and frenzy, but in fact I spent most of the time having fun.

I think most who were there will agree that the 1999 meeting was especially pleasant, for a variety of reasons. The Hyatt Regency Crown Center has a number of features that made us all realize how relatively uncongenial other hotels are: why don't they all have as much comfortable and attractive schmoozing space as this one? Not only could we sit down to talk with someone almost anywhere we happened to be, but we enjoyed our annual cocktail party in a rather grand two-story lobby space that has been rivaled only by the spectacular outdoor sunset gathering in Phoenix.

I found myself wishing that we had sent a member of the Committee on the History of the Society to take photographs in the Kansas City Jazz Museum on Friday evening, as hordes of musicologists invaded its quirky and delightful spaces to play with the wonderful interactive exhibits before settling down to some serious barbecue. I hadn't expected to spend time reharmonizing "Sophisticated Lady" or learning at first hand what a mixing board really does, but this hands-on jazz interlude was a lot of fun and a surprisingly effective *apéritif*.

Enjoyment of these physical aspects of the gathering was quite in keeping with the smooth and efficient running of the meeting as a whole, managed for us with apparent effortlessness by the ubiquitous and walkie-talkied Walter Clark and Paul Laird, co-chairs of the local arrangements committee. I suppose they can't really be

credited with the architecture of the hotel (though I am tempted), but indeed they served the membership extremely well in every other respect including very welcome activities that reminded us where we were—an antidote to that tendency to live entirely within the placelessness of sessions and meeting rooms.

It's become routine, of course, for the AMS to engage in a continual self-examination of our intellectual progress and tendencies. But I can't report any newly-spotted trend in the Kansas City program unless it was a feeling of solidity and engagement with the now very wide spectrum of topics and methods of inquiry that engage musicologists. Both in this variety, and in quality, the program seemed very strong indeed this year, a fact that was the subject of general comment and (as far as I heard) agreement during the weekend. For this we have to credit, of course, first the authors of the fine papers we heard, and then Scott Burnham's thoughtful and inventive program committee. For their work, and also for the musical program offered to us by Jane Bowers's performance committee, I'm sure everyone present will join me in expressing heartfelt thanks.

One feature of the meeting that I found especially striking was the student presence. We have seen more and more student papers on the program in recent years, as I guess is general knowledge, but this year students were a vibrant force in every respect. They are now members of some AMS committees, they are a large contingent in the Council, and they attended receptions given for them by both the Board of Directors and the Committee on Cultural Diversity. In times that may seem dicey to some who are contemplating academic life, it was very heartening to see so many young members at the meeting; it seems that the future of our discipline is in good—and plentiful—hands.

And the Society is also responding in new ways to external currents, much more so than it did in my earliest days as a member. The Council's Outreach Committee

sponsored a session on "public musicology" which may have been a first AMS attempt to join the national discourse on the role of public intellectuals; the Committee on Career-Related Issues continued its recent practice of conducting several sessions related to the job search and professional progress in general.

Yet there is another side to this apparent success story that I hope the AMS will continue to discuss seriously in the near future. In many meetings and conversations over the weekend the observation came up that the Society has changed a great deal in a fairly short expanse of time. Our operation is very much more complicated, for example, than it was even ten years ago. More to the point, it is more expensive, largely because we have expanded the scope of our activities in service to the membership and the discipline: in publications, in fellowships, in outreach activities, and in the subvention of scholarship. Riding on the crest of a favorable stock market, the Board of Directors has been able to support many projects that have been proposed from various quarters and that have considerable appeal to the membership at large. We can but hope that this benign situation will persist, and surely we have no immediate reason to suspect otherwise. But now that we have learned, as our Executive Director reported at the annual business meeting, that nearly 25% of our regular members—not counting either student or retired members—pay dues in the lowest income category (income under \$25,000 per year), the time may come when the Society needs to rethink its priorities and activities yet again. The Board of Directors, and I myself, would welcome your ruminations on these long-term questions.

I look forward to seeing you all in Toronto.

—Ruth Solie

Executive Director's Report

The National Endowment for the Humanities received its first significant budget increase in five years last year, a welcome indication that a change in attitude has taken place in Washington. Thanks to AMS members who answered my call to write legislators about this last summer. The NEH web site (<www.neh.gov>) is a useful resource for information about NEH grant-making and other activities.

The ACLS continues its capital campaign, begun a year ago with the goal of doubling its endowment. Its most recent report reflects the generosity of many supporters, including a number of AMS members. The ACLS was recently awarded a \$3 million grant from the Mellon foundation towards an initiative to publish monographs electronically; full details are available at the ACLS web site (<www.acls.org>). Thanks in part to encouragement from the AMS, the Society for Music Theory has now been admitted to the ACLS. Together with the Society for American Music, and the Society for Ethnomusicology, the "music/humanities block" of the ACLS is now a substantial presence. The ACLS will hold its annual meeting in Washington, D.C. on 5 May 2000. Please forward issues for consideration to James Haar, AMS delegate, or to me.

Kate Van Winkle Keller has taken a leadership role in the National Initiative for a Networked Cultural Heritage (NINCH) efforts to bridge the cultural and methodological gaps between the arts and humanities and the computer science and engineering communities. Selected AMS members will shortly be asked to complete a questionnaire to be used by NINCH in tackling this important project; for further information, see the web site (<www.ninch.org/PROJECTS/Building/questions2.html>).

Office

The AMS office continues to run smoothly. We are grateful for the generosity of the University of Pennsylvania Music Department, who provide us with office space and other amenities. Administrative assistant Melissa Ho moved on in September and has been replaced by Cecilia Fontela, with whom you may speak if you phone the office. We welcome her, and thank her for assisting the society in this way. Please feel free to drop in and say hello if you're in the area; there's still a place for non-digitized communication! The AMS web site (<www.ams-net.org>) has now been moved to the University of Pennsylvania, who kindly provide us with a healthy piece of cyber-turf. Most information about current AMS events, committee membership, awards, annual meetings, etc., is available at the web site; please let me know if you have suggestions about it.

The financial position of the Society is currently healthy, as the report published elsewhere in this Newsletter indicates. This year's report takes on a different form from previous, based on the recommendation of our accountant upon completion of her

recent audit. The audit itself was smooth, and our books are in order. At the annual business meeting in Kansas City I drew attention to the large number of AMS members who currently fall into our new dues category and are in effect being subsidized by those in higher categories. The detailed breakdown of membership is as follows: 3,200 members total; the five "regular" dues categories (according to income) are respectively 14.6%, 17.8%, 17.2%, 7.4%, and 4.6% of membership. Remaining members fall into the student (20.2%), joint (3.4%), emeritus (11.0%), and other (3.6%) categories. This data, coupled with the flat-to-declining membership rate, is a concern for our future, of course, and will be a topic for discussion at the next AMS board meeting and beyond.

Annual meetings

The Kansas City annual meeting was attended by about 1,100 people last November. It went smoothly and enjoyably, thanks to the efforts of Local Arrangements co-chairs Walter Clark and Paul Laird, as well as their numerous assistants. We owe them a debt of gratitude for their excellent work. Many attendees had the opportunity to meet Rhonda Grayson, our customer service representative at the University of Chicago Press Journals Division, who came to Kansas City to help with registration. Rhonda's invaluable assistance and irrepressible good cheer were welcome indeed, and we are very grateful for her continuing efforts on our behalf. The exhibit area was well attended by vendors as well as customers; a list of exhibitors with web links is located at the AMS web site.

Our next meeting, scheduled for Toronto, 1-5 November, is highlighted in a separate newsletter article; the logistics, though challenging, are under control, and Timothy McGee's able guidance promises a meeting not to be missed. It's not too early to begin making travel and hotel plans; see the AMS web site (or the notice toward the back of the most recent *JAMS*) for full details.

—Robert Judd

Kansas City *continued from page 1*

the sounds of the University of Kansas Jazz Ensemble. Back at the hotel, jazz improvisation continued, providing the nightcap on Friday evening. The swirl of parties, dancing, and even more improvisation on Saturday evening encouraged many musicologists to get loose and stay that way, including some hardy perennials who refused to let sleep stand in the way of Sunday morning's inevitable arrival.

On the whole, this felt like a more unbuttoned and relaxing meeting than most; for one thing, there were less of us to take up more space in the expansive Hyatt Regency Crown Center Hotel. Many members reported favorably on the enhanced opportunities for meaningful encounters with friends and colleagues, and the lobby was dotted with such comfortable clusters throughout the weekend. Local arrangements co-chairs Walter Clark and Paul Laird could occasionally be sighted, like rare comets, hurrying to fulfill their appointed rounds. When a conference comes off as breezily as this one did, one can easily take all that smooth sailing for granted—but we all need to be reminded that not one of the enjoyable events that make up the AMS annual meeting happens without extensive planning, and few take their course without at least the threat of mishap. And thus my last words of thanks are directed to Walter, Paul, and their entire crew of dedicated volunteers.

But it was Mozart who had the last word at the conference. As many of us were decompressing in the compressed air of airliners, winging our ways back to our own waiting realities, a few lucky souls remained to take in the sounds of *Così fan tutte*, as performed by the Lyric Opera of Kansas City.

—Scott Burnham

Fall Meetings of AMS and "Sister" Societies

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| 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 |

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

William Carl Holmes 1928–99

William Carl Holmes, Professor Emeritus in the Department of Music at the University of California, Irvine, died of cancer in Laguna Beach on 11 October 1999. Born in Orville, Ohio in 1928, he graduated from the College of Wooster (B.A., 1951) and Columbia University (M.A., 1954; Ph.D., 1967), with a dissertation, "Oron tea: A Study of Change and Development in the Libretto and Music of mid-seventeenth-century Italian opera." During his residence at Columbia, he supported himself by playing the flute, the organ at nearby churches, writing liner notes for Mercury Records, translating, editing music, and reviewing for *The Musical Courier*.

The period between M.A. and Ph.D. was rich and productive, beginning with his first article, "Pamela Transformed" (*Musical Quarterly*, xyz000 [1952]). He also published important entries on opera for *MGG* and other music encyclopedias. At Cornell University, where he began teaching in 1961, he led performances of operas by Haydn, Mozart, and Cesti, and acted as reviews editor for *MLA Notes* (1965–68). UC Irvine appointed him Associate Professor in 1968. Spurred on by dissertation interests, he conducted performances of Paisiello's *Buona Figliuola*, led Cesti's *Argia*, and, at UCLA, advised on the West Coast premiere of *Oron tea*. He soon published a host of musical editions, articles, reviews, book chapters, and two books that established his position as a leading authority on Italian opera and its staging. Running parallel with his editions of Cesti's *Oron tea*, Scarlatti's *Statira*, and Verdi's *La forza del destino* are essays about these operas—among them, his monograph on *Statira* (1983), and the Critical Notes for and several essays on *La forza* (1986; 1991). The latter stemmed from performances at Irvine in 1980 of his edition of the first (St. Petersburg) version of Verdi's opera held in conjunction with the Sixth International Verdi Congress. He also contributed chapters about opera in England and the Americas and on the melodrama (1977; 1982). Studies on Vivaldi, and on Venetian and Florentine theatres led to *Opera Observed: Views of a Florentine Impresario in the Early Eighteenth Century* (Chicago, 1993), a gracefully written and informative book that climaxed a decade of work in Florence. Its usefulness is extended by his penultimate article: an extraordinary series of indices of *personaggi* found in the Albizzi papers. His final contribution, concerning a Legrenzi opera given at Prato in 1685, will soon appear in a group of essays for an Irvine colleague.

An appealing modesty could not mask his profound knowledge, not just of his own field, but of most other historical periods of music, demonstrated in many ways through his breadth and depth of teaching, as well as his deft ability to administer a growing music department.

He faithfully served the AMS as its Reviews Editor (1968–72), Council member, and as member and chair of the Einstein Award Committee (1989–92). Our profession has lost a major scholar and distinguished teacher, and his family and friends, a steadfast, caring, and warm-hearted person.

—H. Colin Slim.

Report on the Open Meeting of the Committee on the Status of Women

The Committee on the Status of Women sponsored a panel discussion, *Feminist Theory/Women's History*, chaired by Judy Tsou, Thursday evening during the Kansas City conference. Before the discussion, the committee's new web page was unveiled: <<http://www.ams-net.org/csw/csw.htm>>. It was announced that the committee will be drafting a mission statement this coming year and sponsoring a joint meeting in Toronto with the other committees on women's issues.

The first speaker of the panel was Susan Cook; in her talk "Big Girls Don't Cry: Feminist Musicology and the Abject Popular," she discussed the relationship between feminist theory and the study of popular music in her own work and ultimately conveyed that, for her, treating the "popular" seriously is a kind of feminist gesture. The second speaker was Suzanne Cusik. In her presentation "The Symbolic Order of the Mother and Music-Historical Questions" she provided a case study of her recent work on Francesca Caccini and Italian feminist theory which has led her to a new interpretation of Caccini's opera *La Stivava*. Susan McClary's talk, "Women's Music in History," was third on the agenda. She began her remarks with a brief survey of the research on women in music over the past ten years and noted that feminist musicologists have generally drawn their methodologies from other disciplines. McClary suggested that now it is time for musicologists to "return the favor" by contributing insights unique to the discipline—those relating to sound and listening—in addition to their historical work. The fourth and final speaker of the evening was Judith Tick. In her "Reflections on Writing the Life of Ruth Crawford Seeger," she discussed the particular challenges of writing a biography of a woman composer. She spoke of giving special attention to the ordinary details of Seeger's life; of struggling not to frame her in the shadow of her husband Charles; and of tracing the influences of a woman composer on the works of her male colleagues.

The meeting ended with a reception—generously hosted by the Indiana University Press—which facilitated discussions among audience and speakers to a late hour.

AMS-L Committee Report

The AMS-L committee is pleased to report on the first year of operation of AMS-L, the moderated electronic mail list of the American Musicological Society. (The former "amslist," now known as *mlist*—an unmoderated list that has always been and remains independent of the AMS—still exists as <mlist@ucdavis.edu>.)

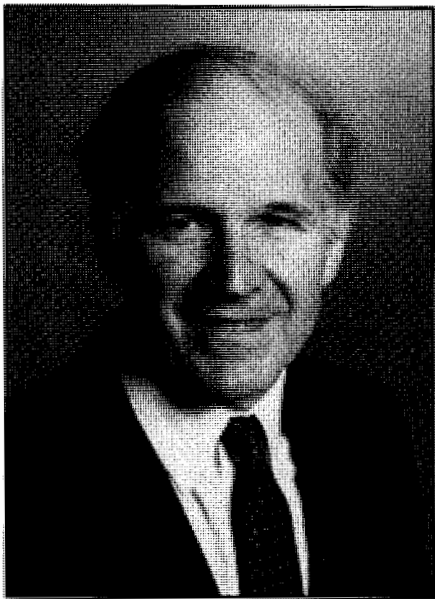
In our first 12 months of operation (mid-August 1998 to mid-August 1999), 2,850 moderated messages have been posted to the AMS-L. The List had 582 members as of August 10, 1999; almost 450 individuals have posted to the list in the past year, making participation approximately 77% of membership. The greatest number of messages (89 posts, a little over 3% of the total posts for the year) have come from the AMS central office via Bob Judd. No other single individual has posted more than 3% of the total messages.

The List moderators (William Meredith as lead moderator, with Andrew Dell'Antonio and Alice Clark assisting) have successfully maintained a collegial atmosphere on the list. A number of controversial topics, including an extended discussion of Shostakovich after the 1998 AMS meeting and a long thread on Schubert and sexuality in April 1999, saw participation by a wide variety of members. A large percentage of postings on the List have consisted of official announcements (conferences, calls for papers, job announcements, and the like); other topics have included music journalism, American operas, Stanley Kubrick's uses of music, musicology and the mass media, the PBS "great composers" series, psychoanalytical theorizing in music, conceptual issues in transcriptions/arrangements, musicological "outreach," and what musicological writings "hooked" listmembers early on in their careers.

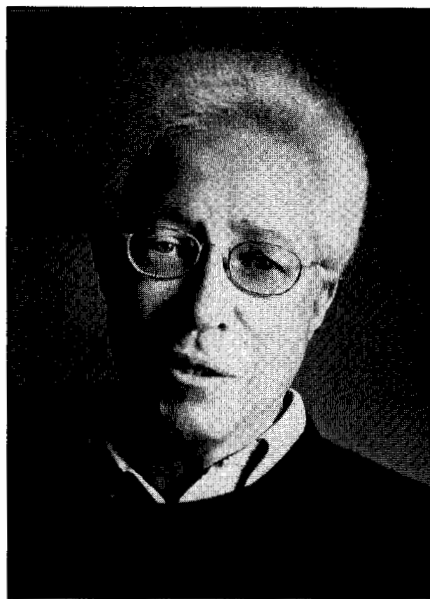
Members have commented favorably on the quality of the discussion on the Society-sponsored list. Questions that affect everyone in musicology are addressed, from beginning dissertation inquiries to wide-ranging discussions on the role of music departments within larger university contexts. Please join us to make your contribution to these Society-wide discussions.

In August 1999, Andrew Dell'Antonio succeeded Bill Meredith as Moderator for 1999–2000; Ralph Locke will be Assistant Moderator for that same period, and Alice Clark is again the third member of the moderating team. We encourage all AMS members to join our on-line discussions. All topics relating to the academic study of music are welcome. Please see the List web page at <<http://www.ams-net.org/listguidelines.html>> for guidelines and instructions on how to join, or contact the Moderator, <dellantonio@mail.utexas.edu>, for further information.

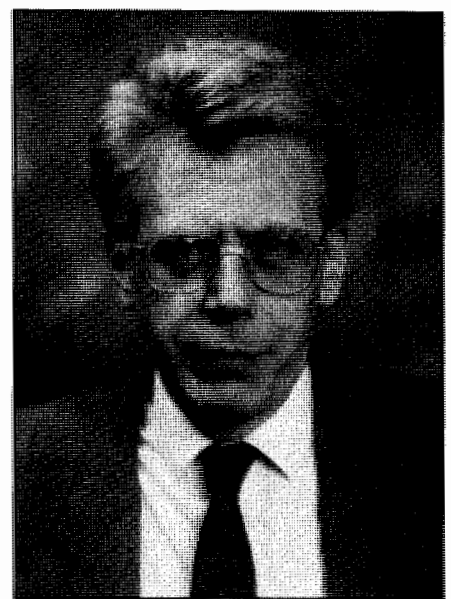
—Andrew Dell'Antonio



Richard Crawford
Honorary Member



Maynard Solomon
Honorary Member



David Fallows
New Corresponding Member

New Honorary Members

The AMS by-laws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." Two new Honorary Members were nominated by the AMS Council and elected by the Board of Directors at the 1999 meeting, bringing the total number to thirty-seven. The two new members of this distinguished body are Richard Crawford and Maynard Solomon.

Richard Crawford, a past president of the Society (1982-84) and Fellow of the American Academy of Arts and Sciences (1995), was born in Detroit and educated at the University of Michigan (BM 1958, MM 1959, Ph.D. 1965). In 1994 he was elected the Glenn McGeoch Collegiate Professor of Music at the University of Michigan, where he has been a member of the faculty since 1961. He has earned many fellowships, grants, and honors, notably NEH and Guggenheim awards; he will be Resident at the Rockefeller Foundation's Bellagio Study and Conference Center in 2000.

Crawford is the author/editor of many distinguished studies on American music: his *William Billings of Boston* (written in collaboration with David P. McKay) won the Kinkeldey Award for musicological excellence in 1976; *The Core Repertory of Early American Psalmody* won the Sonneck Society's Lowens award as "a distinguished contribution to scholarship in American music" in 1986; and *American Sacred Music Imprints* won the Music Library Association's Duckles

Award for the best book-length bibliography of 1990. His latest work, *America's Musical Life: A History*, will appear later this year.

The first AMS president whose research has focused on exclusively American subjects, Professor Crawford has been at the forefront of research in American music, and has fostered the study of that field in a variety of roles: program committee chair for the Society's 1976 meeting in Washington; editorial board member of New World Records; founding member and vice-president of the Society for American Music (formerly the Sonneck Society); area editor for the *New Grove Dictionary of American Music*; and most recently as editor-in-chief of *Music of the United States of America* (MUSA).

Born and educated in New York, Maynard Solomon has held visiting professorships in music at the City University of New York Graduate Center, State University of New York at Stony Brook, Columbia, Harvard, and Yale Universities. He is a scholarly advisor to the Beethoven Archive in Bonn, a fellow of the New York Institute for the Humanities at New York University, and is currently on the graduate faculty of the Juilliard School.

Solomon is author/editor of four books on Beethoven, including *Beethoven* (1977; 2nd, rev. edn., 1998), which has been translated into eight languages. He is a three-time winner of the ASCAP-Deems Taylor Award, and his *Beethoven Essays* won the Kinkeldey Award for the most distinguished book of the year in 1989. His other books include *Beethoven's Tagebuch 1812-1818* (1983), an edition of Breuning's *Memories of Beethoven* (1992), and *Mozart: A Life* (1995). He has

also written on Schubert and Ives. A new Beethoven book is in the works, on the sea change in Beethoven's thought that accompanied the late style. A frequent contributor to musicological journals since the late 1960s, some of his more recent articles include "Economic Circumstances of the Beethoven Household in Bonn" (*JAMS*); "Schubert's 'Unfinished' Symphony" (*Nineteenth-Century Music*), and "Beethoven's Diabelli Variations: The End of a Beginning" (*Beethoven Forum*).

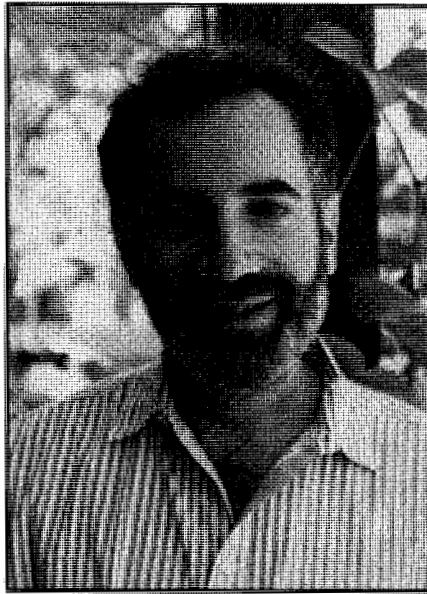
New Corresponding Member

According to the Society's by-laws, Corresponding Members are citizens of countries other than Canada or the U.S. "who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." In 1999 the Council nominated and the Board of Directors elected David Fallows as a Corresponding Member, bringing the total of those elected to forty-one.

David Fallows was born in Buxton, UK, and educated at Cambridge University (BA 1967), the University of London (MMus 1968), and the University of California at Berkeley (PhD 1978). He is Professor of music at the University of Manchester, where he has taught since 1976. His recent honors include: Ordinary Fellow of the British Academy; Médaille d'Hommage of the City of Tours; Chevalier de l'Ordre des Arts et des Lettres; and the Dent Medal of the International Musicological Society and the Royal Music Association. Professor Fallows's



Jane A. Bernstein
Kinkeldey Award Winner



John Rice
Kinkeldey Award Winner



Simon Morrison
Einstein Award Winner

involvement in the field is extensive: he is the vice-president of the IMS, the vice-president of the RMA, reviews editor of *Early Music*, a member of the editorial boards of *Musica Britannica*, *Early English Church Music*, and *Early Music History* (among others) and area editor for five areas of the forthcoming New Grove Dictionary 7th edition.

Fallows is the author/editor of a number of ground-breaking studies in 15th-century music, beginning with his dissertation (Robert Morton's Songs: a study of styles in the mid-fifteenth century), and continuing through his research on performance practice, his extensive work on Dufay's biography and musical styles, to his newly-minted *Catalogue of Polyphonic Songs, 1415-1480* (1999). He has written an enormous number of articles on those topics as well, and has produced seven editions of important 15th-century repertoire. Professor Fallows is currently at work on an extended study of the polyphonic song in all European languages, 1415-1480; editing the Josquin secular works for four voices; and projects on Petrucci, Alamire, and Ciconia.

Awards, Prizes, and Honors

The Otto Kinkeldey Award is presented annually by the Society to honor the most distinguished musicological publication of the preceding year. Two winners were recognized at the Kansas City meeting: Jane A. Bernstein, Austin Fletcher Professor of Music at Tufts University, for *Music Printing in Renaissance Venice: The Scotto Press (1539-1572)* (Oxford University Press, 1998), and John A. Rice for

Antonio Salieri and Viennese Opera (University of Chicago Press, 1999).

The Alfred Einstein Award, given annually for the most outstanding article by a scholar in the early stages of his or her career, was given to Simon Morrison, Assistant Professor of Music at Princeton University, for his article "Skryabin and the Impossible," which appeared in *JAMS* 51 (1998), 283-330.

The Noah Greenberg Award, which recognizes outstanding contributions to historically aware performance and the study of historical performing practices, was won by Victor Coelho, Professor of Music at the University of Calgary, and the Complesso Barocco, Alan Curtis, Director, for an enhanced CD (recording plus interactive CD-ROM) of the 1608 Florentine Intermedi: Music for the Wedding of Cosimo II Medici and Maria Maddalena of Austria.

The Philip Brett Award, for exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies, was won by Martha Mockus for her dissertation (University of Minnesota, 1999), "Sounding Out: Lesbian Feminism and the Music of Pauline Oliveros."

The Paul A. Pisk Prize, awarded annually to a graduate student for the best scholarly paper accepted for presentation at the Annual Meeting, was awarded to Hilary Poriss for her paper "Making Their Way Through the World: Italian One-hit Wonders, 1825-1850," read at the Kansas City meeting.

Don Michael Randel, Provost of Cornell University, scholar of Mozarabic Chant, editor of the *Harvard Dictionary of Music*, one-time editor of *JAMS* and Vice-President of the AMS, has been named the 12th President of The University of Chicago.

Raymond Erickson, Dean of Arts and Humanities and Professor of Music at Queens College and the Graduate Center of The City University of New York, has been elected the first American-born President of the Alexander von Humboldt Association of America for the term 1999-2001.

The American Musical Instrument Society bestowed its highest honor, the Curt Sachs Award, on Cecil Adkins (University of North Texas), in recognition of his distinguished contributions to the study of the monochord, marine trumpet, positive organ, eighteenth-century oboe, historical performance practices, and music bibliography; and in acknowledgement of his dedicated service to the Society.

NEH Fellowships for University Teachers for 2000-2001 have been awarded to Roger A. Freitas (Eastman School of Music) for "The Life of Atto Melani: Music and Society in the 17th-Century," and Pamela M. Potter (University of Wisconsin) for "Musical Life in Berlin, 1900-1961: Politics, Patronage, and the Cultivation of Popular and Serious Music." Fellowships for College Teachers and Independent Scholars have been awarded to

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Victor Coelho
Greenberg Award Winner



Martha Mockus
Brett Award Winner



Hilary Poriss
Pisk Prize Winner

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Mark Tucker (College of William and Mary) for "The Music of Thelonious Monk (1917-1982)" and Susan L. Youens (University of Notre Dame) for "The Late Songs of Franz Schubert (1797-1828)."

Michael Saffle (Virginia Tech) has earned a distinguished Fulbright lectureship for 2000-2001; he will hold the Bicentennial Chair of American Studies at the University of Helsinki.

Thomas Brothers (Duke University) has received a fellowship for 1999-2000 at Villa I Tatti, The Harvard Center for Italian Renaissance Studies in Florence, for work on the topic "Music During the Lifetime of Josquin Desprez."

George B. Stauffer (Hunter College and the Graduate Center of The City University of New York), President of the American Bach Society, recently received senior research awards from the J. William Fulbright Foreign Scholarship board and the American Council of Learned Societies, both for his project "J. S. Bach's Collegium Musicum Ensemble and the Rise of the Public Concert in 18th-Century Germany."

Cecelia H. Porter (Washington, D. C.) has received a Fulbright Scholar Grant for her project "Critical Assessments of Music by Women Composers in Vienna, 1910-60."

Cristle Collins Judd (University of Pennsylvania) received the Emerging Scholar award from the Society for Music Theory for her article "Josquin's Gospel Motets and Chant-Based Tonality," which appeared in *Tonal Structures in Early Music* (Garland, 1998).

Seow-Chin Ong (University of Louisville) has received a travel grant from the American Philosophical Society in connection with his project "Beethoven's Landsberg II Sketchbook: Facsimile, Transcription, Commentary."

Adrienne Fried Block was honored with both an ASCAP-Deems Taylor Award and the Irving Lowens Award from the Society for American Music (the Sonneck Society), for her book *Amy Beach, Passionate Victorian: The Life and Work of an American Composer* (Oxford University Press, 1998). She was also present to receive the medal on behalf of Amy Beach as she became the first woman composer to be inducted into the American Classical Music Hall of Fame.

Other ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1998 were won by Katherine Bergeron for *Decadent Enchantments* (University of California Press), and Ralph Locke for "Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East" in *19th-Century Music*.

The following AMS members were recently elected to positions of leadership in the American Musical Instrument Society

(AMIS): Harrison Powley, President; Kathryn L. Shanks Libin, Vice-President; and Beth Bullard and Carolyn Bryant, both re-elected to the Board of Governors. Cecil Adkins, Robert A. Green, Cynthia Adams Hoover, and Carolyn W. Simons continue to serve as members of the Board of Governors. Thomas G. MacCracken is the Journal Editor, Carolyn Bryant the Journal Reviews Editor, Peggy F. Baird the Journal Manager, and William F. Hettrick the newly appointed Newsletter Editor. Edmund A. Bowles serves as Chairman of the Publication Prizes Committee and Laurence Libin as Chairman of the Publications Review committee.

Guidelines for Announcements of Awards and Prizes

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

Publications Committee Report

The AMS Publications Committee has initiated a new subventions policy to assist, through grants of up to \$2,500, individual authors with expenses not normally covered by publishers, such as plates, music examples, and supplementary CDs. The first round of applications was received in September 1999, and results will be announced early in 2000. The next deadline for applications is March 15, 2000. For details and guidelines, visit the AMS web site.

The older subvention policy of offering grants to publishers for specific titles that have been accepted remains in place. Under this latter policy, in 1999 the Committee recommended, and the AMS Board approved, a subvention to Oxford University Press for *Making Music Modern: New York in the 1920s* by Carol Oja.

The first volume in the AMS Monograph Series, *Patterns in Play: A Model for Text-Setting in the Early French Songs of Guillaume Dufay* by Graeme Boone, appeared in the summer of 1999. Two further volumes, by Charles Atkinson and by Beth and Jonathan Glixon, have been accepted for the series, which is edited by Lawrence Bernstein.

The five-year term of one member of the Publications Committee, Leo Treitler, expired with the November 1999 meeting. His position has been taken by Gary Tomlinson.

—Walter Frisch

News Briefs

The Society for American Music announces its annual Dissertation Prize Competition. The dissertation may be on any topic relating to American music. It must be in English and the doctorate must have been awarded between 1 January and 31 December 1999. The competition is not limited to dissertations in musicology or ethnomusicology, but is open to dissertations in any field. Deadline for submissions 1 March 2000. For full information: Catherine Parsons Smith, Department of Music 226, University of Nevada Reno, Reno, NV 89557-0049; 775/784-6145; fax 775/784-6896; <Smithcp@unr.edu>.

The *European Music Journal (EMJ)* <www.music-journal.com>, an internet journal for music and music education, has been online since October 1999. The *EMJ* is aimed at music teachers, college teachers, academics, professional and amateur musicians, pupils, and all music lovers.

The Winter update of *DDM-Online* is now complete and ready for use <http://www.music.indiana.edu/ddm>. More than sixty new records have been added since the last update in August 1999, and numerous cor-

rections and updates have been incorporated in earlier records.

The editors have also added a new electronic version of the DDM registration form, which now enables authors to register their topics or completed dissertations online. A link on the DDM-Online home page will take you to a page of instructions, and from there, a subsequent link takes you to the electronic form itself. Of course, registrations by means of the conventional card are, as always, welcome. We will be glad to supply a copy (or copies) to individuals or institutions upon request.

The inaugural issue of *Echo: a music-centered journal* is now online <www.humnet.ucla.edu/echo>. The journal provides a forum for substantive cross-cultural and interdisciplinary communication about music and uses the media technology of the World Wide Web to enable innovative perspectives on music and culture.

Calls for Papers

A special issue of **Popular Music and Society** on *Reading the Instrument: Techniques and Technologies of Popular Music* is forthcoming. Article-length essays on the subject of musical instruments and their role in popular music are wanted. Method and approach are open, as is the choice of instrument(s), but preference will be given to papers that blend technical consideration of instruments and the music they produce with a strong sense of cultural and historical context. Deadline for the receipt of manuscripts is 30 June 2000. For further information or to submit manuscripts: Steve Waksman, Program in American Studies, 164 Upham Hall, Miami University, Oxford, OH 45056.

The **Mozart Society of America** will again include a study session as part of its annual meeting in November 2000 at the AMS meeting in Toronto. We invite proposals for work to be presented and discussed at the session; please send abstracts to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037 <jrstevens@ucsd.edu>.

The *Journal SEAMUS*, official publication of the **Society for Electro-Acoustic Music in the United States**, invites submissions for Volume XV. The editors encourage contributions from all members of the electro-acoustic music community, including composers, theorists, musicologists, and aestheticians. For further details, contact: Will Rice, Editor, *Journal SEAMUS*, Electronic Music Studios, The University of Texas at Austin, Austin, TX 78712 <jseamus@mail.utexas.edu>.

A-R Editions requests proposals for scholarly critical editions of music to be included in its *Recent Researches* series. Each edition is

usually devoted to works by a single composer or to a single genre of composition and contains an introduction to the music and its historical context, a critical report, and translations of vocal texts. Proposals are accepted at any time and reviewed quarterly. For further information, contact: the Managing Editor, at <editors@areditions.com>; 608/836-9000; <http://www.areditions.com>. Guidelines for Recent Researches Proposals: <www.areditions.com/rr/proposal.html>.

The **Gay and Lesbian Study Group** of the American Musicological Society invites proposals for papers relevant to lesbian and gay scholarship in music, to be delivered at our regular interest-group session during the joint meeting in Toronto, 1-5 November 2000. For more detailed information, or to submit proposals: James McCalla, Department of Music, Bowdoin College, 9200 College Station, Brunswick, ME 04011-8492; <jmccalla@polar.bowdoin.edu>. Deadline for proposals is 15 February 2000.

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Howard Mayer Brown Fellowship

A fellowship established by friends of the late Howard Mayer Brown on the occasion of his sixty-fifth birthday will be awarded for the academic year 2000-2001. Intended to increase the presence of minority scholars and teachers in musicology, the fellowship will support one year of graduate work by a member of a group historically underrepresented in the discipline. Applicants must have completed at least one year of graduate-level academic work in music scholarship and must be presently continuing studies with the intention of completing a Ph.D. in musicology, music theory, or ethnomusicology. Nominations may come from a faculty member (typically, an advisor or departmental chair), a member of the AMS at another institution, or directly from the student. *All application materials must be received by April 1, 2000.* The award, which carries a twelve-month stipend of \$12,000, will be announced in the August Newsletter. Applications should include a personal statement not to exceed five pages; a curriculum vita; three letters of recommendation; one writing sample (typically, a seminar paper or thesis chapter). Inquiries and applications should be addressed to the chair of the committee, Ronald Radano, School of Music, 3561 Humanities Building, University of Wisconsin, 455 North Park St, Madison, WI 53706 <rmradano@facstaff.wisc.edu>.

Grants and Fellowships Available

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

American Council of Learned Societies

Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; 212/697-1505; fax 212/949-8058; <grants@acls.org>; <http://www.acls.org>.

American Philosophical Society Research Programs

American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19106-3387; <http://www.amphilsoc.org>. For questions on eligibility of a project: 215/440-3429; <eroach@amphilsoc.org> (include postal address). The Sabbatical Fellowship in the Humanities and Social Sciences now requires specific forms; details available on the website.

Dena Epstein Award

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

Fulbright Awards for U.S. Faculty and Professionals

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

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

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

Guggenheim Fellowships

Address: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; <fellowships@gf.org>; <http://www.gf.org>.

Humboldt Research Fellowships for Foreign Scholars/Humboldt Research Prizes

Address: Alexander von Humboldt Foundation, U.S. Liaison Office, 1850 Thomas Jefferson St. NW, Suite 2030, Washington, DC 20007; 202/296-2990; fax 202/833-8514; <info@humboldtfoundation.org>; <http://www.humboldtfoundation.org>.

International Research & Exchanges Board Grants

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

Liguria Study Center for the Arts and Humanities

Address: The Bogliasco Foundation, 885 Second Avenue, Room 3100, New York, NY, 10017; <bogfound@mindspring.com>.

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

Public Information Office, NEH, Room 402, 1100 Pennsylvania Ave. NW, Washington, DC 20506; 202/606-8467; <research@neh.gov>; <http://www.neh.gov>.

Forthcoming Meetings and Conferences

The **American Bach Society** will hold its biennial meeting 7-9 April 2000 at the Smithsonian Institution and the 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), as well as a performance of Bach's *B-Minor Mass* by the Washington Bach Consort under the direction of J. Reilly Lewis. For further information: Michael Marissen, Department of Music, Swarthmore College, Swarthmore, PA 19081. <mmariss1@swarthmore.edu>. (Please note that the character before the "@" is an Arabic numeral "1," not a lower-case letter "L.")

An international conference, **Berlioz: Past, Present, Future**, will be held at Smith College, in Northampton, Massachusetts, 31 March-2 April 2000. Participants will include leading international Berlioz scholars, the President of the Bibliothèque Nationale de France, and the Director-General of the Orchestre de Paris. The keynote address will be given by Peter Gay, Director of the Center for Scholars and Writers at The New York Public Library, and a special lecture will be given by Jacques Barzun. For detailed conference program and information about accommodations in Northampton: <http://www.berlioz2003.com/smith.html>; Peter Bloom, Department of Music, Smith College, Northampton, Massachusetts; 413/585-3157, fax 413/585-3185; <pbloom@sophia.smith.edu>.

The College Music Society is presenting a weekend workshop on **Women and Music Technology**, 16-19 March 2000 at Agnes Scott College, Atlanta-Decatur, Georgia. The faculty will include (among others) Pauline Oliveros, Judith Coe, and Elizabeth Hinkle-Turner. For further information: Dr. Calvert Johnson, workshop administrator, 404/471-6259; fax 404/471-5087; <cjohnson@agnesscott.edu>; <http://www.music.org>.

The Seventh **Brazilian Symposium on Computer Music**, chaired by Bernadete Zagonel <bzagonel@rocketmail.com>, and highlighting the musicology of digital music, will be held in Curitiba, the capital of the Parana state, 17-20 July 2000. Compositions must be postmarked by 25 February, and papers, tutorials, and product demonstration proposals must be postmarked by 3 March 2000. For further information: <http://www.eca.usp.br/nucleos/lami/nucom/sbcm2000.html>.

The Music Department at Royal Holloway, University of London will host the eleventh **International Conference on Nineteenth-Century Music** 29 June-2 July 2000, at the College's campus in Egham, Surrey. Full

details of the conference programme may be found at <<http://www.sun.rhbc.ac.uk/Music/Conferences/00-6-ncm.html>>. For further information: Dr. David Charlton, Chair of the Programme Committee, Department of Music, Royal Holloway, University of London, Egham TW20 0EX, UK; +44 1784 443946; fax +44 1784 439441; <d.charlton@rhbc.ac.uk>.

The Institute for the Arts and Humanistic Studies at Pennsylvania State University announces an interdisciplinary symposium: **Cocteau's World, 16-18 March 2000**. The symposium will combine a scholarly appreciation of Cocteau's work with film screenings, exhibitions and performances, including the world premiere of an original *opéra comique*, *Paul et Virginie*, written by Cocteau and Raymond Radiguet in 1920. For more information: 814/865-0495; <www.jeancocteau.org>.

America's Shrine to Music Museum at the University of South Dakota in Vermillion will host an international conference to explore the musical and cultural context of the invention and early development of the piano, **The Pre-Classical Piano: Expressive Claviers and Their Repertoire in the 18th Century, 5-8 May 2000**. The conference will be held in collaboration with the Smithsonian Institution, the Schubert Club (St. Paul), and the Westfield Center for Early Keyboard Studies. In order to stimulate discussion, participation will be limited to 100 persons. For additional information: America's Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069; 605/ 677-5306; fax 605/677-5073; <smm@usd.edu>.

The Beethoven Sonatas for Violin and Piano: A Festival-Conference. Co-Directors: Mark Kroll and Lewis Lockwood, 5-7 October 2000. School for the Arts, Boston University. For more information: Mark Kroll, Department of Historical Performance, School for the Arts, Boston University, 855 Commonwealth Avenue, Boston, MA 02215; 617/353-2391; <mkroll@bu.edu>.

The **Goeteborg International Organ Academy** will hold its fourth biennial meeting 7-18 August 2000, in celebration of the inauguration of Goeteborg University's four-manual North-German organ in Oergryta Nya Kyrka. For information: Goeteborg International Organ Academy, c/o GOArt, Box 200, S-40530 Goeteborg, Sweden.

Valencia University will host the International Conference **Music and Urban Culture in Early Modern Europe 26-28 May 2000**. For further information and the call for papers: Dr. Alvaro Torrente, Research Fellow, Music Department, Royal Holloway, University of London, Egham, Surrey, TW20 0EX, UK; <vhw002@sun.rhbc.ac.uk>.

The Bela Bartok International Congress will be held 23-27 March 2000 at the

NEH—Other Grants

Address, e-mail, and website on previous page; 202/606-8200.

Newberry Library Fellowships

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

Newberry Library Center for Renaissance Studies

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

New York Public Library Center for Scholars and Writers

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

The Organ Library

Small research grants for using the resources of the Library. Address: Joseph Dyer, Chairman of the Organ Library Committee, 73 Wade Street, Newton Highlands, MA 02461-1714; 617/527-6403 <joseph.dyer@umb.edu>.

Schomburg Center for Research in Black Culture

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

School of Music of the University of Texas at Austin. For further information: <<http://www.utexas.edu/cofa/music/bartok2000>>; <bartok2000@mail.music.utexas.edu>; telefax 512/441-7520.

The **Music Library Association (MLA)** will hold its 69th Annual Meeting at the Hyatt Regency Hotel in downtown Louisville, Kentucky, 23-26 February 2000. For further information: Karen Little, 502/852-5659; <klittle@louisville.edu>.

The **MENC: The National Association for Music Education** will hold its 57th National Biennial Conference in Washington, DC, 8-11 March 2000. The theme of the conference is "Make Music America! 2000;" for more information or to register: 800/828-0229.

Hofstra Cultural Center presents a conference **Contemporary Opera at the Millennium, 16-18 November 2000** at Hofstra University. For further information: 516/463-5669; <hofculctr@hofstra.edu>.

The Graduate Center of The City University of New York, with the co-sponsorship of the Greater New York Chapter of the AMS, will present **Tango, Bandoneon, Piazzolla 7-13 March 2000**. The proceedings will consist of master classes, lectures, and an all-day symposium on the music of Astor Piazzolla, and a concert by Pablo Ziegler and his

Quintet for New Tango. All events will take place at the Graduate Center, 365 Fifth Avenue (corner of 34th Street). For further information: 212/817-8215; <continuinged@gc.cuny.edu>; <<http://web.gsuc.cuny.edu/freereed>>.

The **American Musical Instrument Society**, 17-21 May 2000, Lisle, IL. For information: <www.amis.org>; Robert A. Green, Department of Music, Northern Illinois University, De Kalb, IL 60115; 815/753-7970; <44oragle@wpo.cso.nio.edu>.

NEH Summer Seminars

Opera: Interpretation Between Disciplines 19 June-28 July 2000. For information: Carolyn Abbate, Department of Music, Princeton University, Princeton, NJ, 08544; 609/258-4088; <cabbate@princeton.edu>.

Refugee Intellectuals: Adorno, Mann, and Schoenberg 19 June-28 July 2000. For information: James Schmidt, University Professors Program, 745 Commonwealth Avenue, Boston University, Boston MA 02215; 617/353-4020; <jschmidt@bu.edu>.

Call for Papers *continued from page 9*

A Study Day on **Music and Victorian Literature** will be held at the University of Reading, UK, Saturday 13 May. Please send proposals for 20-minute papers to Sophie Fuller <sophie@full.demon.co.uk>; Department of Music, University of Reading, 35 Upper Redlands Rd, Reading RG1 5JE by 21 February 2000.

The international conference, **Thwarted Voices—Franz Schreker and his pupils in Berlin (1920–1933)**, organized by the Jewish Music Heritage Trust at the School of African and Oriental Studies (SOAS), will be held at the University of London, 2–3 July, 2000. Abstracts for proposed papers should be sent to Erik Levi, Senior Lecturer in Music, Royal Holloway, University of London, Egham, Surrey TW20 0EX, UK, no later than 31 March 2000. Fax +44-(0)1784-439441; <e.levi@sun.rhbc.ac.uk>.

The School of Music at Trinity College, Dublin, Ireland, will be hosting the **Ninth Biennial Conference on Baroque Music 12–16 July, 2000**. Proposals for individual papers, sessions, and round-tables in any area of Baroque music are welcome. The deadline for the receipt of abstracts is 22 February 2000. For further information: <<http://www.music.qub.ac.uk/~tomita/baroque/9bar-home.htm>>; Martin Adams <BaroqueMusic@tcd.ie>.

The **Beatles 2000 International Cross-Disciplinary Conference** will be held at the University of Jyväskylä, Finland, 15–18 June 2000. Abstracts are due 31 January, 2000. The deadline for early registration is 15 March, and for regular registration 15 May, 2000. For further information: <<http://www.jyu.fi/musica/b2000>>.

The **Mozart Society of America** announces its first biennial conference: "Mozart in Las Vegas," Las Vegas, Nevada, 9–10 February 2001. In honor of the location, topical sessions on "Mozart and Risk," "Mozart and Money," "The Playful Mozart," and "Mozart and his Milieu" are planned. Papers on these topics are encouraged, but all submissions will be considered. Proposals for papers or presentations (3 copies of a 250-word abstract) should be sent by 1 June 2000 to Prof. Mary Sue Morrow, CCM—University of Cincinnati, PO Box 210003; Cincinnati, OH 45221-0003. Queries about the program and e-mail submissions of proposals may be sent to <marysue.morrow@uc.edu>.

The **International Musicological Society** will hold its 17th International Congress at the Maria Theresia College of the Catholic University in Leuven, Belgium, 1–7 August 2002. The Congress will offer symposia on eight broad themes, which may be found on

the IMS web site <<http://www.ims-online.ch>> and on flyers available from the Secretary General of the IMS upon request (fax +41-1-923-1027; <imsba@swissonline.ch>). Proposals for sessions, papers and poster presentations must reach the chair of the program committee by 3 April 2001: Barbara Haggh, College of Music, University of North Texas, P.O. Box 311367, Denton, TX 76203; fax 940/565-2002; <bh0005@jove.acs.unt.edu>.

The **International Society for Luso-Hispanic Humor Studies** solicits proposals for papers, panels, and sessions on any aspect of Hispanic humor for the Annual Conference at McGill University, 28–30 September, 2000. 20-minute papers on theoretical, social, cultural, literary, artistic and political issues are welcome; preference will be given to papers with a minimum of jargon and in language accessible to the non-specialist. Three copies of abstracts, not to exceed 400 words, should be sent postmarked by 1 March 2000 to: Dr. K. M. Sibbald, Department of Hispanic Studies, McGill University, 680 Sherbrooke Street West, Room 385, Montreal, Quebec, H3A 2M7

The **International Verdi Conference**, Parma (24–27 Jan. 2001) and New York/New Haven (29 Jan.–1 Feb. 2001) is accepting proposals for 20-minute free papers. Please send abstracts of 250 words, brief c. v., and indication of preferred venue by April 30, 2000 to: Conference 2001, American Institute for Verdi Studies, 268 Waverly Building, New York University, New York, NY 10003; fax 212/995-4147; <verdi.institute@nyu.edu>.

Papers Read at Chapter Meetings, 1998–99

Allegheny Chapter

10 October 1998
Edinboro University of Pennsylvania

Theodore Albrecht (Kent State University): "Orchestral Personnel in Vienna, 1795: A Preliminary Examination of Schoenfeld's *Jahrbuch der Tonkunst* (1796)"

Irving Godt (Indiana University of Pennsylvania): "Thematic Transformation in Beethoven's Last Piano Sonata"

Alan Krueck (California University of Pennsylvania): "Felix Draeseke and the Cello: A Concise History of Preference"

Robert Matthews (Edinboro University of Pennsylvania): "The Medici Family and their Music"

Mary Wagner (Kent State University): "The Cleveland Symphony Orchestra (1900–1901)"

24 April 1999
University of Akron

David Dolata (University of Louisville): "Bellerofonte's Muse: The Poetry of the Modenese Musician Bellerofonte Castaldi (1580–1649)"

Irving Godt (Indiana University of Pennsylvania): "The *Meistersinger's* Hidden Heritage"

Mark A. Peters (University of Pittsburgh): "Brahms the Intellectual: An Introduction to his Collection of Printed Books"

Kristen Stauffer (University of Kentucky): "Of Divas and Donizetti: Reception of Italian Opera in *The Spirit of the Times*"

Brooks Toliver (University of Akron): "Irony in Debussy's *Gigues*"

Philip A. Todd (University of Kentucky): "The Mid-Life Apprenticeship of a Self-Taught Composer: Heitor Villa-Lobos and the *Bachianas Brasileiras*"

Mid-Atlantic Chapter

18 October 1998
Widener University

Sharon Mirchandani (Westminster Choir College of Rider University): "Ruth Crawford's Image of the East and her *Three Chants for Women's Chorus*"

Russell E. Murray, Jr. (University of Delaware): "Toward a Stylistic Definition of 'Counterpoint' in the Late Renaissance?"

25 April 1999
Widener University

Mara Parker (Widener University): "Carlo Graziani: An Eighteenth-Century Musician's Life"

Russell E. Murray, Jr. (University of Delaware): "The Bancho Family of Trumpeters: Patronage and Welfare in Renaissance Parma"

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)"

Annie Randall (Bucknell University): "Puccini's *Girl of the Golden West*: New Documents, New Perspectives"

Northern California Chapter

17 October 1998
Stanford University

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

Benjamin Walton (University of California, Berkeley): "Deciphering Hyperbole: Stendhal and *Tancredi*"

David Code (University of California, Berkeley): "Hearing Debussy Reading: Recovery and Loss in the *Prélude à l'après-midi d'un faune*"

Anya Suschitzky (University of California, Berkeley): "Vincent d'Indy and the Messianic Promise"

6 February 1999
Mills College

Anthony Newcomb (University of California, Berkeley): "Wert and the Dramatic Madrigal in the Later Sixteenth Century"

Daniel Heartz (University of California, Berkeley): "Hasse at the Crossroads: Venice 1730"

Heather Hadlock (Stanford University): "Giuditta Pasta as Man and Woman"

Stephen Hinton (Stanford University): "A New Edition of Weill's *Dreigroschenoper*: Challenges and Solutions"

24-25 April 1999

University of Southern California (joint meeting with Pacific Southwest Chapter)

Murray Bradshaw (University of California, Los Angeles): "Salvation, Right Thinking, and Cavalieri's *Rappresentazione di Anima, et di Corpo* (1600)"

Kazuko H. Mockett (University of California, Santa Cruz): "Who is the Singer: The Minstrel or Schubert?"

Hui-Ling Liu (University of California, Los Angeles): "Tonal Organization and the Rhetoric of Gender in the Renaissance: On Cipriano de Rore's Setting of Petrarch's *Mia benigna fortuna—Crudele acerba*"

Bryan R. Simms (University of Southern California): "Arnold Schoenberg, Neoclassicism, and the Twelve-Tone Method"

Elisabeth Le Guin (University of California, Los Angeles): "Musical Bodies, Animal Bodies, and Enlightenment Horsemanship"

Jeongmee Kim (University of California, Los Angeles): "Transnationalism and Diaspora in Isang Yun's Opera *Sim Tjong* (1972)"

Maria Anna Harley (University of Southern California): "Composing in Color: Marta Ptaszynska's *Liquid Light*"

Jacqueline Warwick (University of California, Los Angeles): "Fleshing Out *Bilitis*"

Danielle Fosler-Lussier (University of California, Berkeley): "Bartók's Concerto for Orchestra and the Demise of Hungary's *Third Way*"

Nadya Zimmerman (University of California, Los Angeles): "Gendered 'Arguments' in Charles Ives's Second String Quartet"

South-Central Chapter

26-27 March 1999

University of Kentucky

Beth L. Glixon (University of Kentucky): "Vettor Frimani Calergi as Consumer and Patron of Opera"

Margaret R. Butler (Ohio State University): "Sofonisba's Missing Choruses: Administration and Stylistic Innovation at Turin's Teatro Regio, 1764"

Heather Miller (University of Tennessee, Knoxville): "The Inevitable Struggle: The Fate of the Russian People as Operatic Hero in Mussorgsky's *Boris Godunov*"

K. Alix Baillie (University of Kentucky): "The Songs of Mary Harvey, Lady Dering"

Ben Arnold (Emory University): "Freudvoll und Leidvoll: Liszt's Developing Vision in his German Lieder"

Tedrin Blair Lindsay (University of Kentucky): "Imagery and Allusion: Classical Mythology as Unifying Agent in *The Rake's Progress*"

John Schuster-Craig (Clayton College and State University): "The Tcherépnin Scale and its Origins"

Vincent Benitez (Bowling Green University): "A Creative Legacy: Messiaen as Teacher of Analysis"

Anthony Tommasini (*The New York Times*): "Scholars and Critics: Old Antagonisms, New Alliances"

Janet K. Page (University of Memphis): "Die Erde hängt dem Himmel gleich voll Geigen: Musical Imagery and Musical Symbolism in Three Mid-Eighteenth-Century Viennese Festival Books"

Hydalla Etheyo Young (Eastern Kentucky University): "Observations and Analysis of Instrumental and Vocal Part-Writing in Selected Movements of Johann Sebastian Bach's *B-Minor Mass*"

Melanie Lowe (Vanderbilt University): "Falling from Grace: Topical Dissonance and Irony in Haydn's Symphonic Minuets"

Roe-Min Kok (Harvard University): "Is There a Chaconne in Brahms's *Passacaglia*?"

Anna Harwell Celenza (Michigan State University): "Imagined Communities Made Real"

Camille Crunelle Hill (Elizabethtown Community College): "The Singing of *Ausbund* in Sonora, Kentucky, November 22, 1998"

Southeast Chapter

3 October 1998

Converse College

Matt Baumer (University of North Carolina, Chapel Hill): "Symphonic Form, Program, and the Siren in Wagner's *Tannhäuser* Overture"

Lester A. Castellana (University of North Carolina, Chapel Hill): "Contradiction or Paradox?—Religious Content in Hugo Wolf's Life and Work"

Beth McGinnis (University of North Carolina, Chapel Hill): "Hearing Eternity: Messiaen's *Livre d'orgue* as Theology"

J. Peter Burkholder (Indiana University): "Uniformity and Diversity in the History of Musical Styles"

Eleanor F. McCrickard (University of North Carolina, Greensboro): "Blank Places' in Baroque Sonatas: Improvisation at its Best?"

Andrew Kearns (Furman University): "Mozart's Concerto for Second Horn: The Sketches K. 370b and K. 371"

Jennifer Hambrick (University of North Carolina, Chapel Hill): "Song Quotation, Repertory Transmission, and the Works of Magister Franciscus"

Kevin N. Moll (East Carolina University): "A Reassessment of 'Compositional Cate-

gories' in the French Mass Repertory of the Fourteenth Century"

20 March 1999

University of North Carolina, Chapel Hill

Candace Bailey (North Carolina Central University): "The English Antecedents of Purcell's Keyboard Music"

Laurel Zeiss (University of North Carolina, Chapel Hill): "Prolonging 'Virtue in Distress': Accompanied Recitative and the Sentimental Heroine"

Julie Hubbert (University of South Carolina): "Wagner and the Aesthetic of Film Music"

Neil Lerner (Davidson College): "Diegetic/Non-Diegetic Ruptures in a Hollywood Parable: Music and Narrative Codes in *High Noon* (1952)"

Alexander Silbiger (Duke University): "Bach and the Chaconne"

Alan Armstrong (Mount Olive College): "The Evolution of Fidès's Act V Grand Aria 'O prêtres de Baal' from Meyerbeer's *Le Prophète*"

Graham Hunt (Duke University): "Wagner's Fairy Tale: The Use of Refrain as Dramatic Catalyst in Act II of Wagner's *Siegfried*"

Carl Leafstedt (University of North Carolina, Greensboro): "The Prologue to Bartók's *Duke Bluebeard's Castle* in Twentieth-Century Performance Practice: A Case Study in Neglect"

Southwest Chapter

10 October 1998

Texas Christian University

John Michael Cooper (University of North Texas): "Could Praetorius Count? *Terpsichore* (1612) in Context"

Donald B. Chae (University of Chicago): "Music and Power at the Court of Louis XIV: *Les plaisirs de l'île enchantée*"

Andrew Anderson (Southern Methodist University): "Strauss and Hofmannsthal's *Die Frau ohne Schatten*: Interpretations of the Earliest Notes"

Alejandro L. Madrid (CENIDIM and Universidad de Las Américas): "The Octatonic Reference as a Rhetorical Element in the Musical Language of the 1930s: Particularities in the Works of Silvestre Revueltas"

John A. Rice (Houston, Texas): "Problems of Genre and Gender in Mozart's *Scena Miserol o sogno, o son desto?* K. 431"

Yvonne Kendall (University of Houston): "Black Women and Negro Spirituals—Culture and Composition"

Michael R. Dodds (Southern Methodist University): "Modal Representation in Baroque Church-Tone Cycles"

Ted DuBois (West Texas A&M University): "It's Not Just an Overhead Projector Anymore"

continued on page 14

AMS Publications . . . continued from page 16

Volume IV, Daniel Read, *Collected Works*, Karl Kroeger, editor, 1995. \$155 (\$116.25 to members)

Volume V, The Music and Scripts of *In Dahomey*, Thomas L. Riis, editor, 1996. \$130 (\$97.50 to members)

Volume VI, Timothy Swan, *Psalmody and Secular Songs*, Nym Cooke, editor, 1997. \$160 (\$120 to members)

Volume VII, Edward Harrigan and David Braham, *Collected Songs*, Jon W. Finson, editor, 1997.

Part I: 1873-1882, \$145 (\$108.75 to members)

Part II: 1883-1896, \$155 (\$116.25 to members)

Volume VIII, Lou Harrison, *Selected Keyboard and Chamber Music, 1937-1994*, Leta M. Miller, editor, 1998. \$95 (\$71.25 to members); instrumental parts, *Vestiunt Silve*: \$5 (\$3.75); *Varied Trio*: \$7.50 (\$5.63); *Grand Duo*: \$7.50 (\$5.63).

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The Complete Works of William Billings, published jointly by The American Musicological Society and The Colonial Society of Massachusetts, \$50 per volume.

Volume I, Karl Kroeger, editor, Richard Crawford, editorial consultant, 1981.

Volume II, Hans Nathan, editor, Richard Crawford, editorial consultant, 1977.

Volume III, Karl Kroeger, editor, Richard Crawford, editorial consultant, 1986.

Volume IV, Karl Kroeger, editor, Richard Crawford, editorial consultant, 1990.

Papers Read . . . continued from page 13

17 April 1999
Baylor University

Kevin E. Mooney (University of Texas at Austin): "Defining Texas Music: Lota Mae Spell's Contributions"

Walter B. Bailey (Rice University): "An Important Source for Documenting the Musical Consciousness of Houston in the 1920s: The Rice Lectureship in Music"

Rebecca Ringer (University of North Texas): "Context in Bach's *Goldberg Variations*"

Cecil Adkins (University of North Texas): "Central European Oboes, 1680-1830"

Andrea Helm (Texas Christian University): "The Early Stages of the Van Cliburn Commissioned Labor"

Barbara Davis (Southwestern Baptist Theological Seminary): "'Dallas for Education, Fort Worth for Entertainment': Billy Rose, Casa Mañana, and the Frontier Centennial Celebration"

Rebecca A. Baltzer (University of Texas at Austin): "The Young Muddy Waters and *Burr Clover Blues*: A Tale of Home in the Delta"

Terry Wait Klefstad (University of Texas at Austin): "Where Does Such Tenderness Come From?—Creative Suppression and Identity in Shostakovich's *Tsvetayeva Cycle*"

Pacific Southwest Chapter

21 November, 1998

Hiroyuki Minamino (Mission Viejo, California): "The One-Hand Clapping: European Music in Sixteenth-Century Japan"

Amy Graziano (UCL): "Vincenzo and Galileo Galilei: A Direct Link Between 17th-Century Music and Science"

Malcolm S. Cole (UCLA): "Gura, Papageno's Schwarze Engel: An Interracial Encounter in the Labyrinth"

Beth Anne Lee-De Amici (University of Pennsylvania): "Sacred Music in the Colleges of Medieval Oxford: Redefining the Choirs"

You Young Kang (University of Pennsylvania): "Musical Representation in the Sacred Polyphony of Giacomo Carissimi"

Raymond Knapp (UCLA): "Utopian Agendas: Variation, Allusion, and Referential Meaning in Brahms's 3rd Symphony"

27 February, 1999
University of California, San Diego

Glen Pillsbury (UCLA): "Just Who Is 'Sweet Adeline?': Questions of History and Affect in Barbershop Quartet Singing"

Durrell Bowman (UCLA): "Cast In This Unlikely Role: Rush and the Problem of Genre in Rock Music"

Ken Marcus (California Polytechnic, Pomona): "Jack Benny, Johnny Carson and Classical Music"

Daniel Goldmark (UCLA): "Swing Wedding: The Image and Sound Of Jazz in Classical Hollywood Animation"

Panel Discussion: Changing 20th-Century Ideas on 20th-Century Music: Old and New Scholarly Thinking on Selected Topics. Panelists: Jann Pasler (UCSD); Bryan Simms (USC); Mitchell Morris (UCLA); Steve Voigt (UCSD)

24-25 April 1999
University of Southern California

(Joint Meeting with Northern California chapter, q.v.)

JAMS Delivery Schedule

Delivery of the *Journal* continues steadily, but behind schedule; we anticipate that it will return to schedule by the summer, however. Volume 52/2 (Summer 1999) was mailed on December 15, 1999; the current schedule projects that volume 52/3 (Fall 1999) will mail about the end of March, and volume 53/1 (Spring 2000) by mid-June. 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 of the *Journal*), and a replacement will be sent. For up-to-the-minute JAMS delivery information, see the AMS web site.

American Musicological Society, Inc.

Statement of Activities

June 30, 1999

Revenue	<i>Current operations</i>	<i>Publications</i>	<i>Fellowships & Awards</i>	TOTALS
<i>Dues & subscriptions</i>	\$ 197,383			\$ 197,383
<i>Annual meeting</i>	\$ 56,117			\$ 56,117
<i>Sales/Royalties</i>	\$ 18,952	\$ 12,639		\$ 31,590
<i>Government grants</i>		\$ 60,876		\$ 60,876
<i>Contributions</i>	\$ 1,901	\$ 121	\$ 17,719	\$ 19,741
<i>Investment income</i>	\$ 4,541	\$ 39,530	\$ 78,231	\$ 122,301
<i>Unrealized gain on investment</i>		\$ 47	\$ 6,056	\$ 6,103
Total revenue	\$ 278,893	\$ 113,213	\$ 102,006	\$ 494,112
Expenses				
<i>Salaries & benefits</i>	\$ 54,369			\$ 54,369
<i>Fellowships & awards</i>			\$ 68,694	\$ 68,694
<i>Meetings</i>		\$ 4,003		\$ 4,003
<i>Dues & subscriptions</i>	\$ 1,990			\$ 1,990
<i>Publications</i>	\$ 100,217	\$ 73,652		\$ 173,869
<i>Professional fees</i>	\$ 55,315			\$ 55,315
<i>Chapters</i>	\$ 6,593			\$ 6,593
<i>Office expense</i>	\$ 32,652		\$ 1,046	\$ 33,698
Total expenses	\$ 251,136	\$ 77,655	\$ 69,740	\$ 398,530
Change in Net Assets	\$ 27,758	\$ 35,558	\$ 32,266	\$ 95,582

Statement of Financial Position

June 30, 1999

Assets	<i>Current Operations</i>	<i>Publications</i>	<i>Fellowships & Awards</i>	TOTALS
<i>Cash</i>	\$ 7,340			\$ 7,340
<i>Accounts receivable</i>	\$ 4,214			\$ 4,214
<i>Prepaid expenses</i>	\$ 22,325			\$ 22,325
<i>Investments</i>	\$ 104,997	\$ 673,342	\$ 1,158,970	\$1,937,308
<i>Equipment</i>				
<i>Funds held in trust</i>				
Total assets	\$ 138,876	\$ 673,342	\$ 1,158,970	\$1,971,187
Liabilities				
<i>Accounts payable</i>				
<i>Accrued expenses</i>	\$ 18,390			\$ 18,390
<i>Payroll taxes payable</i>	\$ 1,388			\$ 1,388
<i>Funds held in trust</i>				
Total Liabilities	\$ 19,778			\$ 19,778
Net assets	\$ 119,097	\$ 673,342	\$ 1,158,970	\$1,951,409
Total Liabilities & Net assets	\$ 138,876	\$ 673,342	\$ 1,158,970	\$1,971,187
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Winter, 2000

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Doctoral Dissertations in Musicology, 7th North American edition, 2nd International edition, edited by Cecil Adkins & Alis Dickinson, 1984, \$20 (\$15 to members)

Index to the Papers, Bulletin, Journal 1936-1987, compiled by Marjorie Hassen & Mark Germer, 1990, \$7 (\$5 to members)

Papers Read at the Annual Meeting, 1936-38, 1940-41, IMS Congress, 1939; Bulletins, 1-13, 1936-48; complete set on microfilm, \$25.

Back issues of the *Journal*, volumes I-XLIII (1948-1990), \$6 each issue (\$4 to members)

Abstracts of Papers Read at the Annual Meeting (1969-1999), \$2.50 each (\$2 to members)

Essays in Musicology, A Tribute to Alvin Johnson, ed. Lewis Lockwood & Edward Roesner, 1990, \$40 (\$30 to members, \$20 to students)

Ockeghem, *Collected Works*, edited by Dragan Plamenac, Vol. I (second, corrected edition), 1966 (Masses I-VIII), \$24 (\$18 to members)

Ockeghem, *Collected Works*, edited by Dragan Plamenac, Vol. II (revised edition), 1966 (Masses and Mass Sections IX-XVI), \$24 (\$18 to members)

Ockeghem, *Collected Works*, edited by Richard Wexler with Dragan Plamenac, Vol. III, 1992 (Motets and Chansons), \$85 (\$64 to members)

(Three-volume set available to individual members only for \$90)

Dunstable, *Complete Works*, edited by Manfred Bukofzer, second revised edition, 1970, (*Musica Britannica*, Vol. VIII), published jointly with the Royal Musical Association, \$48 (\$36 to members)

Joseph Kerman, *The Elizabethan Madrigal, a Comparative Study*, 1962, \$12 (\$9 to members)

Edward R. Reilly, *Quantz and His Versuch*, 1971, \$10 (\$7.50 to members)

Edgar H. Sparks, *The Music of Noel Bauldeweyn*, 1972, \$10 (\$7.50 to members)

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Volume II, Irving Berlin, *Early Songs, 1907-1914*, Charles Hamm, editor, 1994.

Part I: 1907-1911, \$125 (\$93.75 to members)

Part II: 1911-1913, \$155 (\$116.25 to members)

Part III: 1913-1914, \$130 (\$97.50 to members)

Volume III, Amy Beach, *Quartet for Strings (in One Movement)*, Opus 89, Adrienne Fried Block, editor, 1994, \$43.20 (\$32.40 to members); instrumental parts, \$20/set (\$15 to members)

Continued on page 14