

# AMS NEWSLETTER

## THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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### Atlanta—2001

The sixty-seventh annual meeting of the American Musicological Society will be held in Atlanta, Georgia, from Thursday 15 November through Sunday 18 November 2001. Having successfully hosted the 1996 Summer Olympics, Atlanta is now ready to tackle the challenges associated with this important yearly gathering of musicologists. Though the temperatures in mid-November can be expected to drop into the 40s and 50s, we fully intend to extend the warmest of Southern hospitality and to make this meeting one of the most memorable in recent years.

The conference hotel is the Atlanta Marriott Marquis, located just two blocks east of Peachtree Street, the main north-south corridor in downtown Atlanta. This modern facility—with its huge atrium lobby, four restaurants, pool, sauna, whirlpool, health club, and many other amenities—is convenient to MARTA, Atlanta's rapid transit system, which can be boarded at Hartsfield International Airport for a smooth and inexpensive ride into the city. Within walking distance from the hotel are a host of Atlanta landmarks, including Centennial Olympic Park, CNN Center, the State Capitol Building, Underground Atlanta, and the World of Coca-Cola Pavilion. Just a few blocks south and east is

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### Toronto—2000

The year was 1970; the venue, Toronto; the occasion, the thirty-sixth annual meeting of the American Musicological Society. Forty papers were read; of these, only eight—less than one-quarter of the total—dealt with music written after 1830. Of the forty presenters, six (or 15%) were women (including the "Louis" Cuyler listed in the abstract book's table of contents). A number of familiar names surface as one reads the *Abstracts of Papers*. Indeed, many of these presenters could be sighted thirty years later at the sixty-sixth meeting of the AMS in Toronto, with several once again reading papers.

In contrast to the forty papers presented in 1970, 108—selected from 486 proposals—were read in AMS formal sessions this year, a number somewhat lower than the usual 120, allowing room for the joint sessions. Well over half of the presenters were women, while at least 50% of the papers concerned music written after 1830. Sadly, there was little significant increase in racial diversity to be observed in either the audience or roster of speakers.

The return of the American Musicological Society to Toronto in the year 2000 was planned as part of a millennium mega-meeting sponsored by fifteen societies—a meeting that attracted over 3,500 attendees. Most of our sister societies did not exist in 1970; indeed, their more recent emergence reflects the rapid expansion of music scholarship in the latter part of the twentieth century. The book of abstracts was over three hundred pages in length. With thirty to forty simultaneous sessions at any given time, the usual difficulty in choosing which one to attend was certainly exacerbated but the many opportunities to hear about work outside one's own field more than compensated for this sort of dilemma, as did the opportunity to see and hear colleagues with membership in other societies. The joint sessions, especially, facilitated fortuitous occasions for exploring a common topic from several different perspectives.

The interstices between morning and afternoon sessions were filled with all manner of concerts, special sessions, committee and board meetings, while the evenings provided more opportunities for the performance of various sorts of music, as well as any number of study sessions and panel discussions. When to eat presented a quandary, especially unfortunate in this city which offers a plethora of fine restaurants.

As a whole, AMS sessions themselves covered a considerable range of topics. In addition to the canon of Western art music, panels focused on film music, applications of literary theory to music, cultural interchange in late nineteenth-century England and America, ballet, gender studies, Tin Pan Alley, jazz, American popular song, and the impact of the western tradition in Goa, China, Africa, Vietnam, and Brazil, among others. Highlights for me included the *Ars subtilior* session with the most difficult of musical examples splendidly performed by the Orlando Consort; the panel on music and film; and hearing about the uncanny in Beethoven's Op. 131. But the most memorable moment of the conference came at the AMS business meeting when ten past-presidents of the Society paid a heartfelt and touching tribute to Alvin Johnson, our beloved former executive director.

Considering the enormous complexity of the meeting, we owe the members of the Toronto 2000 Steering Committee, and especially Margaret Murata, our deepest gratitude for their hard work. And kudos to Timothy McGee and the other members of the Local Arrangements Committee for their fine handling of the very complicated details of the conference. Finally, my personal thanks to Mark Evan Bonds (next year's program chair), Scott Burnham, Rebecca Harris-Warrick, Richard Sherr, and John Spitzer for their diligence, patience, fairness, and generous support in selecting this year's program.

—Ann Besser Scott

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## 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 2001. 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; <j-orders@press.uchicago.edu>. You may submit questions and updates and pay dues 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 1 May and for the February issue by 1 November (15 November for reports) to

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(Please note that e-mail submissions are preferred.)

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<ams@sas.upenn.edu>

The *AMS Newsletter* is produced by A-R Editions, Inc., 855 I Research Way, Suite 180, Middleton, WI 53562.

## Next Board Meeting

The next meeting of the Board of Directors will take place 17 March 2001 in Atlanta, Georgia.

## 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*, is <www.ams-net.org>. It also includes a page of

## Atlanta *continued from page 1*

the Martin Luther King, Jr. Historic District on Auburn Avenue, where one can visit several sites of importance to the development of the civil rights movement, such as Dr. King's church (Ebenezer Baptist), his birth home, his grave site, and the King Center for Nonviolent Social Change. A short ride north on MARTA leads to the Woodruff Arts Center—home to Atlanta's Symphony Hall, the Alliance Theatre Company, and the High Museum of Art—and to upscale shopping at Lenox Square and Phipps Plaza in Buckhead.

During the weekend of our meeting, the Atlanta Symphony Orchestra will be performing at Symphony Hall under the baton of its new music director, Robert Spano. There also will be concerts by the Netherlands Chamber Choir at Emory University, by pianist Stephen Kovacevich at Spivey Hall, and by the Atlanta Baroque Orchestra. In addition, the glee clubs of Spelman College and Morehouse College will present a special joint performance at historic Ebenezer Baptist Church in the Martin Luther King Historic District. At the AMS ball on Saturday night, music will be provided by a dance ensemble under the direction of gifted jazz pianist Gary Motley.

The 2001 Program Committee is headed by Mark Evan Bonds (University of North Carolina, Chapel Hill), and the Performance Committee by J. Michele Edwards (Macalester College). The Local Arrangements Committee, chaired by Stephen A. Crist (Emory University), is drawn from the South-Central chapter of the AMS, whose members are affiliated with Emory University, Georgia State University, University of Georgia, Vanderbilt University, University of Memphis, University of Kentucky, University of Louisville, and many other institutions in northern Georgia, Tennessee, and Kentucky.

Requests by interest groups for meeting rooms should be sent no later than May 1 to Stephen A. Crist, Department of Music, Emory University, Atlanta, Georgia 30322; fax 404/727-0074; <scrist@emory.edu>.

—Stephen A. Crist

## JAMS Delivery Schedule

The *JOURNAL* is still running behind schedule. Volume 53/1 was mailed on 19 September 2000; the current schedule projects that volume 53/2 (Summer 2000) will mail about 1 May 2001. 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 above), and a replacement will be sent. For up-to-the-minute *JAMS* delivery information, see the AMS web site.

links to graduate programs in musicology. Alterations or additions to the web site, including the list of e-mail addresses, and graduate program updates, should be sent to the AMS Philadelphia 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 Jessie Ann Owens, Dean of Arts and Sciences, Brandeis University, Irving 101/MS 120, Waltham, MA 02454-9110; tel. 781/736-3451; fax 781/736-3457; <Owens@brandeis.edu> 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.*

**Alvin H. Johnson AMS 50 Dissertation Fellowship Award**  
Deadline: 15 January 2002.

**Otto Kinkeldey Award**  
No specific deadline.

**Alfred Einstein Award**  
Deadline: 1 June.

**Paul A. Pisk Prize**  
Deadline: 1 October.

**Noah Greenberg Award**  
Deadline: 1 March.

**Philip Brett Award**  
Deadline: 1 July.

**Howard Mayer Brown Fellowship**  
Now awarded annually. Next deadline: 1 April 2001.

**AMS Publication Subventions**  
Deadlines: 15 March, 15 September.

## Call for Dues

If you have not paid your AMS dues for calendar year 2001 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. UCP also accepts on-line payments; see their website (<www.journals.uchicago.edu/JAMS/order1.html>).

## President's Message

*Toronto 2000: Musical Intersections* was a meeting for the ages. I suspect that the event will prove to have had a profound impact on the various disciplines of music as well as on the over-3,500 participants and the fourteen sponsoring societies. If at times it had the feel of a three-ring circus, I suspect that most of us felt energized but not overwhelmed by the richness of the offerings. It was exciting to see the breadth of current musical scholarship.

We owe an enormous debt of gratitude to Margaret Murata and her colleagues on the Steering Committee for designing a program that both respected the customs of the individual societies and provided many opportunities for joint sessions and other kinds of collaboration. Ann Besser Scott and her committee likewise presented us with an outstanding and invigorating array of presentations. Tim McGee and his colleagues on the Local Arrangements Committee handled the complex negotiations among the various societies and the hotels with skill and tact. Through careful advance planning, Tim convinced Toronto's musical organizations to plan their seasons around this meeting so that conference attendees could choose among more than thirty performances, including two operas. Thanks are also due to Victor Coelho and his committee for arranging a particularly rich series of concerts sponsored by the AMS. The unsung hero, of course, was Bob Judd, executive director of the Society. Ostensibly a part-time employee, Bob worked long hours all summer to resolve problems and to safeguard the Society's interests in this major undertaking. Our heartfelt thanks to Margaret, Tim, Ann, Victor, Bob—and the many committee members and volunteers under their direction—for their patience, good humor, diplomacy, and above all the hours and hours they contributed to make this conference an unqualified success.

The meeting marked a moment of transition for the Society. The business meeting concluded with an extraordinary memorial tribute to the late Alvin H. Johnson, treasurer and executive director emeritus of the Society. Past presidents of the Society (Jan LaRue, Claude Palisca, James Haar, Howard E. Smither, Richard Crawford, Margaret Bent, Lewis Lockwood, H. Colin Slim, H. Wiley Hitchcock, and Ellen Rosand) captured with touching eloquence Alvin's many contributions to the Society, to musicology, and to all of his colleagues. The Board of Directors, in recognition of his role in establishing the *AMS 50 Dissertation Fellowships*, voted to rename these awards the *Alvin H. Johnson AMS 50 Dissertation Fellowships*. It is fitting that these fellowships, which provide young scholars the funds to enable them to complete their dissertations as well as an important recognition by the Society of their potential as scholars, be named for a man who cared passionately about musical scholarship and the American Musicological Society.

I would like to pay tribute to Ruth Solie for serving with great distinction as president for the past two years. These were very good years for the Society, a time of calm that was due in no small measure to the great care and diplomacy with which she managed the Society's affairs. Finally, a special thanks to the outgoing treasurer, Rebecca Baltzer. Becky's astute management of the finances and investments of the Society during a difficult time of transition in the national office, combined with her deep knowledge of the Society's history, provided much-needed stability for which we should all be grateful.

I begin my term as president at a time when the Society can afford to take the time to consider the services it provides to the various constituencies within its mem-

bership. While all of us remain committed to the aims stated in our by-laws, "advancement of research in the various fields of music as a branch of learning and scholarship," it is only proper to recognize that the economics of the world in which musicologists work have changed and that these changes have put pressure on our Society in a variety of ways. Each of our many constituencies brings a particular set of issues to the table. Potential graduate students need to know more about careers in musicology and about specific graduate programs. Graduate students and recent Ph.D.s in particular need assistance in finding jobs either in an academic setting or in the expanding market for Ph.D.s in government, industry, and the not-for-profit sector. The increasing number of independent scholars and adjunct faculty members, as well as tenure-track and tenured faculty from the most junior to the most senior, need to have a chance to share work in progress and to make important professional connections.

As a Society we are addressing these issues in a variety of ways. The ad hoc committee appointed by Ruth Solie and ably chaired by vice-president Elaine Sisman will begin an open dialogue with the membership about the structure and conduct of our annual meetings. The important work of committees such as the Committee on Career-Related Issues, the Cultural Diversity Committee, and the Committee on the Status of Women will help the Society to evaluate how well it is performing. As president, I look forward to working with the Board, the Council, and the various committees to learn what the Society can do to serve the needs of all of its members.

—Jessie Ann Owens

## Executive Director's Report

**AMS Membership.** Membership at the end of *JAMS* vol. 52 (1999; published in June 2000) stood at 4,548, compared with 4,628 in 1998 and 4,421 in 1997. Regular individual membership increased by 8.6%, whereas institutional membership declined by 0.2%. The University of Chicago Press's online ordering system has proved quite popular, resulting in 209 orders over the past year. Seventy-four percent of these are new subscriptions. The breakdown of membership categories is as follows: of a total of 3,292 individual members, 47% fall into the four "regular" dues categories (17.7%, 17.4%, 7.3%, and 4.6%, respectively); 21.1% are student members; 14.1% make up the "low income" category; 10.9% are emeriti; 3.5% are joint members; and 3.5% are honorary, corresponding, or complimentary members.

Plans are underway to bring the *AMS Directory* online in the coming months. Please see the AMS web site for news on this front; we hope to have it operational by 1 June.

**NEH.** The National Endowment for the Humanities and its "sister" organization, the National Endowment for the Arts (NEA), both received modest budget increases in Congress last year; it is in US citizens' best interests to remind their legislators at every opportunity of the importance of these programs. The NEH, which has generously funded the AMS MUSA project for a number of years, especially encourages projects that have practical goals and that can be tied in to its regional humanities centers initiative. See their web site (<[www.neh.gov](http://www.neh.gov)>) for full details on the agency's extensive list of grant programs.

**ACLS.** The administrative officers of American Council of Learned Societies (ACLS) member societies met in Pittsburgh 9-12 November. One of our most interesting discussions centered on how we might better present both general humanities and specific subject-area ideals in K-12 education. ACLS K-12 liaison Maureen Grolnick showed, for example, that high school teachers tend to identify themselves by their subject, e.g. "I am a history teacher," whereas those in higher education tend to pigeonhole high school teachers as *not* subject-centered. From my perspective, there is much to be gained when musicologists connect with activities in the K-12 arena, and it is self-evident that engendering interest in the activities of musicology at an early age will serve to strengthen the AMS. I would appreciate hearing from any who currently are involved with musicology in schools, whether through volunteer work, MENC, or other professional activities. I would like to draw together those at work in this area and develop a coherent plan for K-12 musicological activities through the AMS.

The ACLS commitment to its fellowship programs is strongly in evidence. ACLS president John H. D'Arms has worked long and

hard on the capital campaign, and reported that 80% of the \$50 million goal has been achieved to date. Fellowships at all levels will continue to be awarded, and fellowship amounts will gradually be raised to keep pace with current academic salaries. The new Burkhardt Fellowship program, an outgrowth of the ACLS ongoing conversations with recently-tenured scholars, continues for a third year (applications are due in October), and the ACLS intends to renew the three-year program in 2002 and beyond.

A subset of ACLS member societies are working for equitable treatment of part-time and graduate-student employees of academic institutions, and have formed the Coalition on the Academic Workforce (CAW) to forward their interests. I encourage AMS members who have an interest in this area to discuss this with me.

Current ACLS activities may be followed via their web site, <[www.acls.org](http://www.acls.org)>.

**NINCH.** AMS members David Crawford and Thomas Mathiesen participated in a workshop sponsored by the National Initiative for a Networked Cultural Heritage in September 2000, the purpose of which was to lay groundwork for projects involving networking and the humanities. Kate Van Winkle Keller coordinated the meeting, and continues to take an active role in NINCH. We look forward to the materialization of concrete plans later this year. Full details regarding NINCH may be found on their web site, <[www.ninch.org](http://www.ninch.org)>.

**AMS Office.** The AMS office in Philadelphia continues to run smoothly. We are grateful for the generosity of the University of Pennsylvania Music Department, which provides us with office space and other services. Administrative assistant Cecilia Fontela moved on last year and has been replaced by John Andrew Bailey, with whom you may speak if you phone the office. We welcome him, and thank him for assisting the society in this way. One of John's tasks is to keep the AMS web site up-to-date and as useful as possible. Please let us know if you have suggestions for improving the web site.

The financial position of the society, as reported elsewhere in this *Newsletter*, is satisfactory. The evident decline in current operations net assets last year is a result of our cash-basis accounting: *JAMS* expenses that did not fall into the previous fiscal year provided us with a \$28,000 surplus for that period, which offsets most of the deficit reported here.

**Annual meetings.** As I write this report, Toronto 2000 business is in the "wrap-up" stage. Reports from several quarters are that the meeting was highly successful. We are all grateful to all involved for their hard work to make it happen. Timothy McGee coordinated a local-arrangements team of hundreds, with the able assistance of James Kippen, Patricia Deby, Maureen Epp, Leslie Hall,

Brian Powers, and Erika Reiman. Tim's wife, daughter, and granddaughter were also seen lending helpful hands! We owe these people, who generously donated countless hours toward the meeting, a very large debt of gratitude. Margaret Murata and Ann Besser Scott likewise invested much time and effort preparing the Toronto program, for which we are grateful. Thanks are due also to the thirteen other societies that participated in Toronto 2000. The "cross-fertilization" arising from the joint meeting may well have a profound effect on participants across the board.

Our next meeting, scheduled for Atlanta, 15-18 November, is highlighted in a separate article; the meeting promises to be more peaceful than Toronto, while offering an exciting and varied program. Stephen Crist is coordinating the local arrangements for the meeting, which many of us are looking forward to very much. Mark your calendars now! Further information will be forthcoming at the web site and in the August *AMS Newsletter*.

We are set to meet jointly with the SMT in Columbus 31 October-3 November 2002; in Houston 13-16 November 2003; and in Seattle 11-14 November 2004. If you are interested in hosting the AMS in the future, please let me know.

—Robert Judd

## AMS-L Committee

The AMS-L Committee would like to encourage all members to join AMS-L, the moderated electronic mail list of the American Musicological Society. Our list has over 700 members from at least 18 countries (as of October 2000). Topics over the past year have ranged from "Mozart and Improvisation" to "Musicology and the Mass Media" and broader considerations of musicology's contribution to modern life. Such discussions have proven to be a valuable resource for thoughtful explorations of musicology and the variety of roles it plays in and beyond the academy. In addition, AMS-L is a central check point for official announcements (conferences, calls for papers, job announcements, and so forth).

Please see the List web page at <[www.ams-net.org/listguidelines.html](http://www.ams-net.org/listguidelines.html)> for guidelines and instructions on how to join, or contact the moderator, Alice Clark, at <[avclark@loyno.edu](mailto:avclark@loyno.edu)> for further information.

—Alice V. Clark

## Publications Committee

The AMS Publications Committee encourages authors or editors to apply for subventions for expenses not normally assumed

by publishers, such as illustrations, examples, permissions, or recordings. The next deadlines are March 15 and September 15, 2001. Please consult the guidelines on the AMS website at <www.ams-net.org/subvention.html>.

—Walter Frisch

### Committee on the AMS Program Requests Comments / Suggestions

As announced at the Business Meeting in Toronto, Elaine Sisman, the Society's vice-president, is chairing an ad hoc committee on the program of the annual meeting. Other members of the committee are Scott Burnham, Georgia Cowart, and Jonathan Glixon. Topics of interest and concern to the AMS membership include aspects of the selection process (anonymity, how panels are evaluated, how chairs are selected, the idea of respondents, relative numbers of junior and senior members) and the shape of the program (types of sessions, flexibility in scheduling, the idea of a plenary session and/or keynote address, the idea of an overall conference theme). We would like to consider as wide a range of opinions as possible. Please send your comments and suggestions to Elaine Sisman <es53@columbia.edu>.

### Committee on Cultural Diversity Report

The AMS seeks to ensure the vitality and diversity of musicology by encouraging participation by African-Americans, Asian-Americans, Hispanic-Americans, Native Americans, and other groups that historically have been under-represented in the discipline. Toward that end, in 1995 the Society established the Minority Travel Fund to raise awareness of musicology on the part of interested undergraduate students by supporting their attendance at the AMS national meetings. The Committee on Cultural Diversity (CCD) also launched the Alliance for Minority Participation in Musicology, a graduate fellowship consortium that is intended to increase the number of minority students who enroll in and complete graduate programs in musicology and who subsequently enter the discipline. The CCD is pleased to provide updates to the Society's members on these continuing programs.

#### 1. Minority Travel Fund

Beginning with the 1995 annual meeting in New York City, the Society, and the CCD have hosted minority students at each annual conference. Visiting the annual meeting is an excellent introduction to musicology for students, and we have seen encouraging results from these efforts: several of these students

have subsequently elected to pursue doctoral degrees in musicology at major universities in the United States.

The CCD would like to thank the AMS membership for its overwhelming support this year. Because of your generous contributions to the Minority Student Travel Fund, the Society helped to cover the travel expenses of a number of undergraduates to the annual meeting in Toronto. In addition to their conference participation, the students attended a breakfast reception in their honor joining a number of minority graduate students and AMS members from different institutions with graduate programs in musicology.

The CCD can help foster a more diverse Society only with the assistance of its members. In particular, starting soon after the fall meeting through the spring semester, we need input from each of you to help us to identify promising undergraduate minority candidates who might be persuaded to consider graduate work in musicology. The earlier we receive nominations for minority student candidates to be funded from the Minority Student Travel Fund (preferably in the spring), the easier it will be to facilitate their visit to the 2001 meeting in Atlanta. Any nominations with contact information for undergraduate minority students to attend the Atlanta meeting should be sent to Johann Buis <jbuis@cbumr.colum.edu>.

#### 2. Alliance for Minority Participation in Musicology

The Alliance for Minority Participation in Musicology is a graduate fellowship consortium intended to increase the number of minority students who enroll in and complete graduate programs in musicology. Typically, Alliance Fellows are provided full support (tuition and stipend) for at least three years of full-time study. Support is provided directly by the institution in which the Fellow enrolls, in accordance with each member institution's internal guidelines and procedures. The newest Alliance Fellow is Camille Peters, who graduated with the B.A. degree from Ohio State University in 1999 and began graduate study in musicology this fall at the University of Pittsburgh.

At present the Alliance consists of eleven member institutions: Columbia University; City University of New York Graduate Center; Harvard University; Tufts University; University of Chicago; University of Colorado, Boulder; University of Michigan, Ann Arbor; University of Pennsylvania; University of Pittsburgh; University of Virginia; University of Wisconsin, Madison.

For questions about eligibility and how to apply, and for all other questions, contact the Director of Graduate Studies at the relevant member institution. Other schools wishing to participate in the Alliance should contact David Brodbeck, <dbrod@pitt.edu>.

—Guthrie P. Ramsey, Jr., and  
Richard J. Agee, Co-Chairs

### 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

### Fall Meetings of AMS and "Sister" Societies

- 2001 AMS: 15-18 November, Atlanta  
SMT: 8-11 November, Philadelphia  
CMS: 15-18 November, Santa Fe
- 2002 AMS/SMT: 31 October-3 November, Columbus
- 2003 AMS: 13-16 November, Houston  
SMT: 5-8 November, Madison, WI
- 2004 AMS/SMT: 11-14 November, Seattle

### 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.





**Daniel Heartz**  
Honorary Member



**Paolo Fabbri**  
Corresponding Member



**Mary Hunter**  
Kinkeldey Award Winner

### New Honorary Members

The AMS by-laws describe Honorary Members as “long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor.” Two new Honorary Members were nominated by the AMS Council and elected by the Board of Directors at the 2000 meeting, bringing the total number to thirty-nine. The two new members of this distinguished body are Daniel Heartz and Janet Knapp.

Daniel Heartz, Fellow of the American Academy of Arts and Sciences (1988), and Professor Emeritus, University of California, Berkeley, was born and raised in New Hampshire, educated at local schools there, the University of New Hampshire (BA 1950), and Harvard University (MA 1952, Ph.D. 1957). He taught at the University of Chicago from 1957 to 1960, after which he joined the music faculty at Berkeley, where he remains. He has been chair of that department and received several citations for distinguished teaching, achievement, and service to the University, as well as being appointed to the Chambers Chair in Music (1992–1994).

The recipient of two Guggenheim Fellowships, he has received many other awards and honors, including the Dent Medal of the Royal Musical Association. He served the Society generously as a member of the Board of Directors for two terms and as vice-president 1974–1976. He has also served on the boards of directors of the American Soci-

ety for Eighteenth-century Studies and the International Musicological Society, and is a member of the Directorium of the Forschungsgemeinde, Mozarteum, Salzburg.

His first major publications were a study of the 15th- and 16th-century *Basse Dance* in *Annales Musicologiques* and an edition of the earliest French lute music, *Preludes, Chansons and Dances for Lute Published by Pierre Attaignant (1529–1530)* (Paris, 1964). This phase of his work was capped by his book *Pierre Attaignant, Royal Printer of Music* which won the Society’s Kinkeldey Award for musical excellence in 1970. Meanwhile, he had begun working on projects for the *Neue Mozart Ausgabe*, leading to his edition (with Alfred Mann) of *Thomas Attwoods Theorie und Kompositionstudien bei Mozart* (1965) and *Idomeo* (2 vols., 1972). His book *Mozart’s Operas* (1990) won an ASCAP-Deems Taylor Award, as did his *Haydn, Mozart, and the Viennese School 1740–1780* (1995). His contribution to the *Norton History of Music Series* continues with a companion volume: *Music in European Capitals 1720–1780: The Galant Style* (forthcoming). He hopes to conclude the Norton trilogy, which he began writing in 1975, with a third volume: *Mozart, Haydn, and Beethoven 1780–1810*.

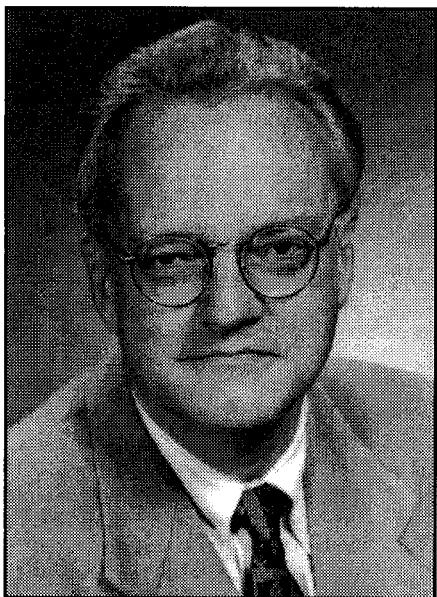
Professor Knapp will be profiled in the next issue of the *Newsletter* (August, 2001).

### New Corresponding Members

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 2000 the Council nominated and the Board of Directors elected Julian Rushton and Paolo Fabbri as Corresponding Members, bringing the total of those elected to forty-three.

Paolo Fabbri was born in Ravenna (Italy). He studied humanities at Florence University (Laurea, 1970), and musicology at Bologna University (Ph.D., 1976). He is Professor of the History of Modern and Contemporary Music in the Faculty of Letters and Philosophy at the University of Ferrara, where he also served as dean from 1993 to 1996. Prior to Ferrara he served at the universities of Udine (1987–91) and Ravenna (1980–87). In 1989 he was awarded the Dent Medal for Musicology. During 1992 Professor Fabbri was a visiting professor at the University of Chicago.

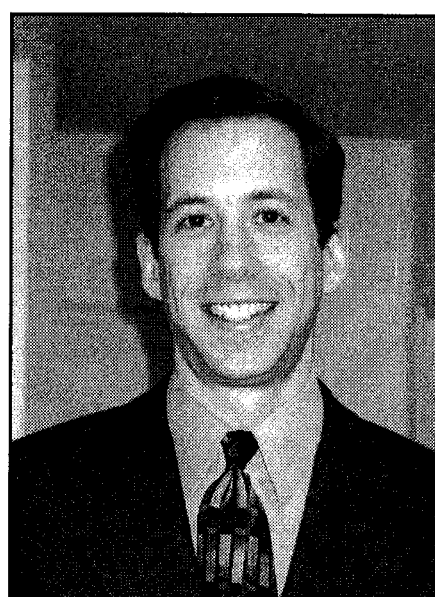
He has played an active role in the work of the *Fondazione Rossini* in Pesaro, serving as its vice-director from 1994 to 1998; he has been a member of the editorial board of the edition of Rossini’s works from 1989 to 1998, and co-editor of the *Bollettino del Centro rossiniano di studi*. Since 1992 he has represented Italy on the Directorate of the International Musicological Society. He has recently



**Thomas J. Mathiesen**  
Kinkeldey Award Winner



**Margaret Notley**  
Einstein Award Winner



**Steven Zohn**  
Greenberg Award Winner

become a member of the editorial board of the *Andrea Gabrieli opera omnia*.

Professor Fabbri's interests have centered on Italian music from the sixteenth to nineteenth centuries. He has published a study of Monteverdi (1985) that has been translated into Spanish and English, *Il madrigale tra cinque e seicento* (Bologna 1988), and *Il secolo cantante: Storia del libretto d'opera nel seicento*, (Bologna 1990). He has written numerous articles on a wide spectrum of Italian musical topics.

Julian Rushton was born in Cambridge (UK) and educated at Guildhall School of Music and Drama, London; Cambridge University (BA, 1963, B.Mus. 1965, MA 1967); and Oxford University (D.Phil. 1970). He is West Riding Professor of Music at Leeds University where he has taught since 1982, and where he served as head of department until 1995. Prior to his appointment at Leeds University he taught at the University of East Anglia and at Cambridge University. In 1999 he received a Leverhulme Fellowship funded study leave to research and write *The Music of Berlioz* (forthcoming).

Professor Rushton currently serves *Musica Britannica* as a trustee and chair of the editorial committee; he is also a trustee of the Elgar Society Edition, advisor to the New Berlioz edition, founding subscriber of both the *Journal of the Royal Musical Association* and *Music Analysis*, member of the Performing Arts Panel of the Arts and Humanities Research Board, and General Editor of the Cambridge Music Handbooks. He served on the Pro-

gramme Committee of the IMS 1997 meeting in London and recently completed a five-year term as president of the Royal Musical Association.

Rushton is the author of many important studies in 18th- and 19th-century music, beginning with his dissertation (*Music and Drama at the Académie royale de musique, Paris, 1774-1789*); and followed by *The Musical Language of Berlioz*; *Classical Music: A Concise History*; and Cambridge Handbooks on *Don Giovanni*; *Idomeneo*; *Berlioz: Roméo et Juliette*; and *Elgar: Enigma Variations*.

He has written a large number of articles and essays on those topics as well, and has contributed to several editions of important 18th- and 19th-century repertoire. Professor Rushton's latest monograph, *The Music of Berlioz*, is forthcoming from Oxford University Press this year.

### 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 Toronto meeting: Mary K. Hunter, A. Leroy Greason Professor of Music and chair of the department, Bowdoin College, for *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment* (Princeton University Press, 1999), and Thomas J. Mathiesen, Distinguished Professor of Music and David H. Jacobs Chair in Music, Indiana

University, for his *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (University of Nebraska 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 Margaret Notley, Assistant Professor of Music at University of North Texas, for her article "Late-Nineteenth-century Chamber Music and the Cult of the Classical Adagio," which appeared in *19th-Century Music* 23/1 (1999), 33-61.

The Noah Greenberg Award, which recognizes outstanding contributions to historically aware performance and the study of historical performing practices, was won by Steven Zohn, Assistant Professor of music history at Temple University and The Publick Musick, Steven Zohn and Thomas Folan, directors, for their project, *Music for a Mixed Taste: First Recordings of Telemann's Early Trios*.

The Philip Brett Award, for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was awarded to Byron Adams, Professor of Musicology and Composition, University of California, Riverside, for his essays "No Armpits, Please, We're British': Whitman and English Music, 1884-1936" in *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood*, ed. Lawrence Kramer (Garland Publishing, 2000), and "The 'Dark Saying' of the Enigma: Homoeroticism and the Elgarian Paradox" in *19th-Century Music* 23/3 (2000).

*continued on page 8*



**Byron Adams**  
Brett Award Winner



**Gundula Kreuzer**  
Pisk Award Winner

## Awards *continued from page 7*

The Paul A. Pisk Prize, awarded annually to a graduate student for the best scholarly paper accepted for presentation at the annual meeting, was won by Gundula Kreuzer, St. Hugh's College, Oxford University, for her "Oper im Kirchengewande": Verdi's *Requiem* and the Anxiety of the German Nation."

The National Endowment for the Humanities has offered the following members of the Society fellowships for their projects during the 2001-2002 academic year: Anna Maria Busse Berger (University of California, Davis), "The Implications of the Art of Memory for Medieval Music;" Adrienne Fried Block (City University of New York Graduate Center), "Music in New York City, 1863-75: Completing Vera Brodsky Lawrence's *Strong on Music, 1836-62*;" Georgia J. Cowart (University of South Carolina), "A Festive Rebellion: The Ballet and the Art of Utopian Protest under Louis XIV and the Regency;" John M. Gingerich (Baltimore, Maryland), "Schubert's Project of Composition in Beethoven's Genres, 1824-1828;" and Edmund J. Goehring (University of Notre Dame), "The Subliterary World of Mozart's *Don Giovanni* (1787)."

Two members of the Society have been awarded ACLS fellowships: Daniel Beller-McKenna (University of New Hampshire), for his project "Brahms the German: Religion and Nationalism in the Music of Johannes Brahms," and Elisabeth C. Le Guin (University of California, Los Angeles), for "Boccherini: an Essay in Carnal Musicology."

Barbara Hagg (University of Maryland, Coliege Park) has received a grant from the American Philosophical Society for her project "The Medieval Service Books of the Sainte-Chapelle in Paris."

Three members of the Society have been awarded ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1999: Joel Lester (Mannes College of Music), for *Bach's Works for Solo Violin*; Thomas J. Mathiesen (Indiana University), for *Apollo's Lyre*; and Howard Pollack (University of Houston), for *Aaron Copland*.

Jeffrey Kallberg (University of Pennsylvania) is a co-recipient of the 2000 Wilk Book Prize for Research in Polish Music for his 1996 *Chopin at the Boundaries: Sex, History, and Musical Genre*.

This year's Hollace Anne Schafer Memorial Award (given annually for the best scholarly paper read by a graduate student at a meeting of the New England chapter of the AMS during the previous academic year) has been presented jointly to David Carson Berry for "The Professional Songwriter in the Mid-20th Century: Jimmy Van Heusen as a Case Study," and to Andrew Weaver for "The Polyphonic 'Missa de feria' and Aspects of Borrowing in Renaissance Music."

Stephanie Lawrence-White (Catholic University of America) has been awarded a Fulbright to Florence for dissertation research on the "Musical Education at the Ospedale degli Innocenti, Florence, 1600-1750."

## Prizes and Competitions

The **Karl Geiringer Scholarship in Brahms Studies** in the amount of \$1500 is awarded annually to a doctoral student at a North American university for the final stages of work on a dissertation on a topic in which the music of Brahms forms a significant thread. Preliminary application deadline: 1 June 2001. For more information: Walter M. Frisch, Department of Music, Columbia University MC1820, 2960 Broadway, New York, NY 10027; 212/854-1256; fax 212/854-8191; <wf8@columbia.edu>; <pubpages.unh.edu/~dbmk/abs/geiringer.html>.

30 April 2001 is the deadline for nominations of distinguished publications on 20th-century musical theater, including opera, for the 2001 **Kurt Weill Prize for Scholarship on Musical Theater**. Entries may include books, major scholarly articles or

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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 2001-2002. 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 (e.g., an advisor or departmental chair), from a member of the AMS at another institution, or, most typically, directly from the student. *All application materials must be received by April 1, 2001.* The award, which carries a twelve-month stipend of \$13,000, 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 section of a thesis chapter; the sample should not exceed 30 pages). 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>.



**William S. Newman**  
(1912–2000)

William S. Newman died 27 April 2000 in Chapel Hill, North Carolina. Born 6 April 1912, he received his doctorate in 1939 at Western Reserve (now Case Western Reserve) University with the dissertation "The Present Trend of the Sonata Idea," while also studying piano (with Carl Riemenschneider, himself a pupil of Leschetizky, and Arthur Loesser). After service in World War II he joined the faculty of the University of North Carolina in 1945, where he was to remain the rest of his life. His dissertation led to the monumental scholarly trilogy *The Sonata in the Baroque Era* (1959), *The Sonata in the Classic Era* (1963), and *The Sonata since Beethoven* (1969). In his near-perfect quest to gain total bibliographic control over the subject Newman assembled one of the world's most comprehensive private libraries of and about sonatas and Beethoven's performance intentions; his collection was donated to the Center for Beethoven Studies at San Jose State University and to the UNC Music Library. The latter institution's reading room is now named in his honor.

Full of boundless energy and intellectual curiosity, Newman was able to maintain a career that embraced both scholarship and piano performance. Following a remarkable array of papers and articles, he published his first books: *The Pianist's Problems* (1950) and *Understanding Music* (1953). During this period he also produced a number of critical and practical editions, including anthologies of sonatas, music of J.S. Bach, Beethoven, C.P.E. Bach, and others. Upon completion of the final volume of his sonata survey, Newman turned his focus and towards performance practices in the music of Bach, Beethoven, Chopin, and Liszt. His *Performance Practices in Beethoven's Piano Sonatas* (1971) was followed by a steady series of colloquia, lectures, and conferences over the ensuing fifteen years. His last book, *Beethoven on Beethoven: Playing His Piano Music HIS Way* (1988), followed many years of live and televised performances, as well as National Endowment for the Humanities seminars in 1976, 1977–78, and 1979.

Newman served both his university and the scholarly community in ways too numerous to enumerate fully. During his thirty-two years at UNC he taught courses in music history, appreciation, and musicology; he also headed the piano curriculum until 1970. He was president of the Society, 1969–70, and elected Honorary Member, 1981.

—James W. Pruett

**William Weaver Austin**  
(1920–2000)

Bill Austin was born in Lawton, Oklahoma. Educated in Kansas City, Missouri, Great Falls, Montana, and Minneapolis, Minnesota, he entered Harvard at fifteen as a National Scholar, graduating four years later with honors in American history and literature. During his undergraduate years he studied with Walter Piston and then, staying on for graduate study in music, received his M.A. and fulfilled course requirements for a doctorate. The summer of 1940 was spent at the Berkshire Music Center ("Tanglewood"), coaching in the opera department and studying counterpoint with Paul Hindemith. He completed his Ph.D. in 1951 with a dissertation entitled "Harmonic Rhythm in Twentieth-Century Music." After serving in the U. S. Navy (1942–46), Bill taught briefly at the University of Virginia; in 1947 he joined the music faculty of Cornell University, where he was to remain the rest of his life. He served the university and scholarly community in many and varied ways, including serving the Society well and often: four terms on the Council, two on the Board, and service on the Kinkeldey, Program, Publications, and AMS 50 committees. He was a member of numerous professional societies, and president of the College Music Society (1961–62). He was awarded ACLS and Guggenheim research fellowships.

Bill's *Music in the 20th Century from Debussy through Stravinsky* (1966) won the Kinkeldey Prize of the AMS and the Dent Medal of the IMS. His "Susanna," "Jeanie," and "The Old Folks at Home": the Songs of Stephen Foster from His Time to Ours (1975)—a study that crossed boundaries between musicology, ethnomusicology, reception history, and American history—was much admired and enjoyed a second edition. His Norton Study Score of Debussy's *Prelude to "The Afternoon of a Faun"* (1970) remains in wide use. He was also the author of over fifty articles.

Bill was a gracious colleague and devoted teacher who taught an eclectic range of graduate and undergraduate courses, but it was his legendary introductory course, called "The Art of Music" in the early years and "Bach, Rock and Folk" later on, that consistently attracted a large and enthusiastic following of undergraduates. He was also a prodigious keyboard player: he served as university organist, performed regularly on the piano a repertory spanning Beethoven to Carter, and was an accomplished continuo accompanist on the harpsichord. He was also a voracious user of libraries, and an endowed library fund has been established at Cornell in his memory by colleagues, friends, and former students.

—Neal Zaslaw

**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.

## IMS 2002 Call for Proposals

The International Musicological Society will hold its 17th International Congress at the Monsignor Sencie Institute of the Catholic University in Leuven, Belgium, 1-7 August 2002. The Congress will offer symposia on eight broad themes, as explained in detail on the IMS website <[www.ims-online.ch/](http://www.ims-online.ch/)> and on flyers available on request from the Secretary General of the IMS (fax 41-1-923-1027; <[imsba@swissonline.ch](mailto:imsba@swissonline.ch)>)

1. Hearing-Performing-Writing
2. The Dynamics of Change in Music
3. Who Owns Music?
4. Musica Belgica
5. Musical Migrations
6. Form and Invention
7. Instruments of Music: From Archeology to New Technologies
8. Sources

Each symposium will include multiple sessions, papers, and poster presentations on subtopics that will be determined by the proposals received. The program committee hereby calls for proposals addressing the themes of the symposia, although topics outside of the eight themes will also be considered. Proposals (in Spanish, Italian,

German, French, or English) should be submitted by 3 April 2001, following the guidelines below. The committee particularly invites contributions from younger scholars and from scholars outside of western Europe and North America. Participants need not be members of the IMS, but all are expected to register for the conference.

All proposals must include the title of the proposal, the symposium theme to which it belongs, and the name and address of the session organizer or author, indicating whether the proposal is an "IMS Session," "IMS Paper" or "IMS Poster Presentation." Proposals may be submitted via electronic mail (as a letter, not an attachment), by regular mail or by fax (in a readable typeface on single sides of paper in A4 or 8.5 x 11-inch format with at least 3 cm. margins). Only one submission per author will be considered, and all proposals will be treated confidentially.

Proposals for **sessions** must describe the desired length and format of the session and its importance in fewer than 400 words, provide the name and address of the organizer and a list of committed participants, and include a separate abstract (following the guidelines for individual papers) for each of their contributions. Preference will

be given to sessions with an interdisciplinary and international panel of speakers.

Proposals for individual **papers** must take the form of an abstract that describes the research findings and their significance as fully as possible. Individual papers are limited to 20 minutes and will be followed by time for questions and discussion. Abstracts must not exceed 250 words.

**Poster** presentations should be designed to be displayed for at least three hours on three consecutive days, with the project coordinator or a member of the research team in attendance. Authors are responsible for ensuring that the necessary equipment is available. Proposals must include a description of the research project for display, not to exceed 250 words, and provide, separately, a detailed, complete list of the materials for display and of the equipment and facilities needed. The program committee guarantees venues in the main building of the conference, in proximity to session spaces.

All proposals must be submitted by 3 April 2001 to the chair of the program committee: Prof. Barbara Hagg: IMS 2002, Clarice Smith Performing Arts Center, School of Music, Room 3110-C, University of Maryland, College Park, Maryland 20742 USA; fax: 301/314-9504.

## Calls for Papers

**Vincenzo Bellini and France: History, Performance and Reception.** Call for papers: International Symposium at the Sorbonne, Paris, 5-6 November 2001, in celebration of the two-hundredth anniversary of the composer's birth (3 November 1801). For further information and full call for papers: Observatoire Musical Français, Université de Paris, Sorbonne, 1, rue Victor Cousin, esc. G, 3e étage, F 75230 Paris Cedex 05; fax: +33 (0)1 40 46 25 88; <[colloque.bellini@libero.it](mailto:colloque.bellini@libero.it)>.

The conference **Feminist Theory and Music 6: Confluence and Divide** will take place Thursday, 5 July-Sunday, 8 July 2001 at Boise State University in Boise, Idaho, in conjunction with the eleventh meeting of Gender Research in Music Education-International. The program committee invites proposals for 20-minute presentations on any aspect of musical studies related to feminism, women's studies, gay/lesbian studies, or gender studies. Also welcome are proposals for music performances related to the same areas. Proposals should be about 200 words in length, and must be received by March 26, 2001. Proposals may be submitted as e-mail messages to <[FT&M6@boisestate.edu](mailto:FT&M6@boisestate.edu)>. Though e-mail submission is preferable, a hard copy of the proposal may be sent to: Elizabeth

Gould, Chair, Program Committee, FT&M6, Department of Music, Boise State University, 1910 University Dr., Boise, ID 83725. (Please note that proposals submitted by fax will not be considered.)

**Stefan Wolpe Festival-Symposium**, School of Music, Northwestern University, Evanston, Illinois, 29 November-2 December 2001. "Thinking Twice: The Music of Stefan Wolpe" welcomes proposals from scholars and performers concerning Wolpe's activities and influence as a composer, teacher, and writer, and/or his relation to other composers, artists, and philosophers. Also encouraged are submissions that link Wolpe's music to other media (e.g. visual art and poetry), that discuss their socio-cultural and philosophical contexts, and that relate performance to modes of musical analysis. Proposals should be no more than 500 words, double-spaced, and in a standard font. They may be sent by e-mail to <[lgarton@northwestern.edu](mailto:lgarton@northwestern.edu)> or hard copy to: Linda A. Garton, Assistant to the Dean, Northwestern University School of Music, 711 Elgin Road, Evanston, Illinois 60208-1200, tel. 847/467-2334, fax 847/491-5260. The deadline for submissions is 30 March 2001. For further information on Wolpe's biography, music, and writings <[www.wolpe.org](http://www.wolpe.org)>.

**The Twelfth Biennial International Conference on Nineteenth-century Music** will be held at the University of Leeds (Bretton Hall Campus) from Thursday 4 July-Sunday 7 July 2002. Proposals for themed sessions and round tables are invited now, up to Friday 6 July 2001. Proposals for papers will be accepted no later than Friday 7 December 2001. All communications should be sent at the earliest opportunity to: Dr. Stephen Muir, Department of Music, University of Leeds, Leeds, LS2 9JT, UK, fax: +44 (0)1924 832117; <[smuir@bretton.ac.uk](mailto:smuir@bretton.ac.uk)>. Details will progressively be added to the conference website <[www.opera-archive.ac.uk/19cconf/index.html](http://www.opera-archive.ac.uk/19cconf/index.html)>.

## American Musicological Society AMS Studies in Music Call for Manuscripts

The American Musicological Society, in collaboration with Oxford University Press, is pleased to announce the start of a new scholarly series, the **American Musicological Society Studies in Music**. Like its predecessor, the AMS Monographs Series, the AMS Studies in Music will seek to foster and support outstanding and innovative scholarship touching on music across the

widest range of disciplinary and interdisciplinary arenas of inquiry. The new series welcomes submissions of any length exploring and transecting musical issues from historical, theoretical, cultural, ethnological, and socio-political perspectives, among others.

Authors should submit a detailed proposal explaining the substance and importance of their work, the content of each chapter, the current status of the study, and a projected date for completion of the manuscript. Along with the proposal they should also

submit one or more sample chapters. Two copies of proposals and sample chapters should both be sent to:

American Musicological Society  
201 South 34th Street  
Philadelphia, PA 19104-6313

Inquiries related to the new series may be made directly to the general editor, Thomas Bauman <t-bauman@northwestern.edu>.

## Calls for Manuscripts

**19th-Century Music** invites submission for a special issue entitled "The Long Century." The journal is seeking essays that explore the continuities and ruptures by which the music and musical cultures of the periods 1780-1800 and 1900-1920 are related to the music and musical cultures of the chronological nineteenth century. All musics, topics, and approaches are welcome. There is no formal deadline, but articles accepted by Fall 2001 will receive priority. Please submit three copies of manuscripts (no discs until requested) to *19th-Century Music*, Music Department, University of California, Davis, CA 95616. For further information: Christina Acosta, Managing Editor, tel. 530/752-3287; fax 530/752-0983; <cmacosta@ucdavis.edu>.

**Current Musicology**, an international forum for scholars, invites the submission of articles in all branches of musicology, including ethnomusicology and music theory. Also encouraged are reviews of scholarly books on music and scholarly editions of music. *Current Musicology* does not publish reviews of recordings. For further information: Mark Burford, Editor, *Current Musicology*, Department of Music, Columbia University, Dodge Hall, MC 1812, 2960 Broadway, New York, NY 10027; 212/854-1632; fax 212/854-8191; <current-musicology@columbia.edu>.

**Music Research Forum** is published annually by the University of Cincinnati College-Conservatory of Music. The journal is internationally distributed and welcomes submissions in English from students and professionals. Articles are considered in any area of music, with emphasis on but not limited to subjects in musicology, theory, performance practice, music and culture, and criticism. Materials considered for reviews in *Music Research Forum* include scholarly books on any area of music, scholarly editions of music, and recordings of scholarly interest. For further information and submission guidelines: Kendra Preston Leonard, Editor, Music Research Forum, College-Conservatory

of Music, University of Cincinnati, P.O. Box 21003, Cincinnati OH 45221-0003. <Music.Research.Forum@uc.edu> or <storica@yahoo.com>.

The *Journal of the American Liszt Society* is seeking articles on Liszt and allied subjects, as well as reviews of books, music, and CDs. For further information: Dr. Rena Charnin Mueller, Editor, *Journal of the American Liszt Society*, Faculty of Arts and Science, Department of Music, New York University, 24 Waverly Place, Room 268, New York, NY 10003; 212/998-8309; fax 212/995-4147; <rcm1@acf2.nyu.edu>.

## News Briefs

The Royal Musical Association (the national musicological society in the UK) has now initiated an e-mail discussion list and invites all who are interested, not only paid-up RMA members, to subscribe and participate. Anyone is free to subscribe; only list members will be free to post messages; the list is unmoderated (at least for the time being); listings of subscribers' addresses will be available only by e-mail and only to list members. Messages will be archived. To subscribe, send the message "subscribe RMA-list Firstname Lastname" (substituting your own first and last names for Firstname Lastname) to <mailbase@mailbase.ac.uk> and you will be sent the introductory file with further details.

The *Arbeitsgemeinschaft fuer mittelrheinische Musikgeschichte* is interested in acquiring new members (at the moment, we have some 300 members in Europe and overseas). Members receive the journal of the institution twice a year; it contains a number of scholarly articles on various themes connected to the general topic (music in the German Rhein region). The last two issues included articles on Joseph Joachim Raff, the

organs of Jean, Benedikt, and Johann Bernhard Nollé, the Masses of Josef Buschmann, and the history of the music publishing house Falckenberg, among others. For further information: Arbeitsgemeinschaft fuer mittelrheinische Musikgeschichte, Universitaet Mainz, FB 16.50, Musikwiss. Institut, Welderweg 18, D 55099 Mainz, Germany; <argered@gmx.de>; <www.musikwissenschaft.uni-mainz.de/arge.htm>.

The Packard Humanities Institute of Los Altos, California, has established editorial offices in Cambridge, Massachusetts for *Carl Philipp Emanuel Bach: The Collected Works*. This critical edition, planned and published by the Institute, will bring together international collaborative efforts of Bach scholars in close association with the Bach-Archiv Leipzig and Harvard University, and it will benefit from the recently uncovered, important Bach materials of the Berlin Sing-Akademie located in Kyiv, Ukraine. The editorial board is chaired by Christopher Hogwood; executive editors are Darrell Berg, Ulrich Leisinger, and Peter Wollny; and the managing editor is Paul Corneilson. Please address correspondence to the editorial offices at 11A Mt. Auburn Street, Cambridge, MA 02138; <pcorneilson@packhum.org>.

Mariana Sonntag Whitmer has been appointed the new Executive Director of the Society for American Music (formerly The Sonneck Society). Whitmer will be managing the new office of the Society located at the University of Pittsburgh, 1709 Cathedral of Learning, University of Pittsburgh, Pittsburgh, PA 15260; 412/624-3031; <www.American-Music.org>.

The Library of the Jewish Theological Seminary is pleased to announce the completion of the cataloging of The Heinrich Schalit Collection. The collection is made up largely of the published musical works and unpublished music manuscripts, 1905-1976, of the

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## 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@acsl.org>; <www.acsl.org>.

### American Philosophical Society Research Programs

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). 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, Edwardsville, IL 62026; For complete information: <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>; <www.cies.org>.

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

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

### Guggenheim Fellowships

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

## News Briefs *continued from page 11*

German-American composer Heinrich Schalit (1886–1976). In addition, there are letters from prominent musicians, rabbis, cantors, and other important figures who were actively involved in Jewish religious and cultural life in Germany between the World Wars, as well as in the United States during and after World War II. Also in the collection are Schalit's personal documents; newspaper clippings of music reviews from Germany, 1908–1936; concert programs and synagogue bulletins; books and music collected by Schalit; and recordings. The scores and archival material of the collection are now available for research and perusal by scholars and patrons. All scores are listed separately on the OCLC World-Cat data base. Photocopies of scores and archival material are available from the Library according to the Fair Use provisions of the U.S. Copyright Law. The Library reserves the right to deny access to any patron whose intention is to violate these copyright laws.

The Society for Seventeenth-Century Music has named its annual prize for a scholarly presentation given by a student the Irene Alm Memorial Prize, in memory of Irene Alm, Associate Professor of Music at Rutgers University and a founding member of the Society, who died after a brief illness on 25 October 2000. Given for a paper delivered at the Society's annual conference, the prize will first be awarded in her name at the Society's ninth annual meeting in Lancaster, Pennsylvania, 19–22 April 2001. Apart from her numerous contributions to the study of theatrical music in Venice and to dance music in particular, Professor Alm had served on the SSCM program committee for the 1998 conference in Urbana, Illinois and was to be co-chair of the 2002 conference in Princeton, New Jersey. In naming the prize for her, the Society honors her dedication to teaching and her active fostering of graduate students. For further information or to make a tax-deductible contribution: <www.sscm-jscm.org/>.

## Advertising in the JOURNAL

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

## Forthcoming Meetings and Conferences

The Institute for Studies in American Music announces its 2000–2001 lecture series, **American Music at the Millennium: New Perspectives on Race/Ethnicity/Culture**.

Four speakers will consider the relationship of Afro-Caribbean music, jazz, and hip hop to race, ethnicity, and culture in America. 20 February: Robin D. G. Kelley (New York University), "Misterioso: In Search of Thelonious Monk;" 7 March: Juan Flores (Hunter College and the Graduate Center, City University of New York), "From Bomba to Hip Hop: Puerto Rican Identity and Latin Culture." For further information: 718/951-5655; <depthome.brooklyn.cuny.edu/isam>; <isam@brooklyn.cuny.edu>.

The Center for the Study of Free-Reed Instruments, The Graduate Center, City University of New York, will sponsor a one-day symposium/concert: **The Accordion as an Icon of Italian-American Culture**, 23 March 2001. For further information: Allan Atlas <aatlas@gc.cuny.edu>.

**Gustav Mahler and the Twentieth Century**, the School of Performing Arts, University of Surrey, 24 March 2001. For further information: Stephen Downes, University of Surrey, School of Performing Arts, Guildford, GU2 7XH, UK; tel.+44 (0)1483 876533; fax +44 (0)1483 876501; <s.downes@surrey.ac.uk>.

**Baupläne für Zwischenräume/Blueprints for No-Man's Land: Connections in Contemporary Austrian Culture**, University of Aberdeen, 29 March–1 April 2001. An interdisciplinary conference investigating the connections between different forms of cultural production and representation in present-day Austria. For full information: <www.abdn.ac.uk/~gero42/conference.html>.

**MUSICology 2001, 24th National Conference of the Musicological Society of Australia**, 18–22 April 2001, Melbourne. For further information: Elizabeth Kertesz, Conference Administrator, MUSICology 2001, c/o Faculty of Music, University of Melbourne VIC 3010; fax (+61) 3 83445346; <e.kertesz@music.unimelb.edu.au>; <www.msa.org.au>.

Thirteenth Meeting of the Brazilian Association for Research and Graduate Studies in Music (ANPPOM), **Twenty-First Century Music: Tendencies, Perspectives and Paradigms**, 23–27 April 2001, Belo Horizonte, Brazil. For further information: <iazzetta@usp.br>; <www.musica.ufmg.br/anppom>.

**The Art of David Tudor: Indeterminacy and Performance in Postwar Culture**, 17–19 May 2001, The Getty Research Institute, Los Angeles, California. For further information: Dr. Nancy Perloff, Getty

### 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>; <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>; <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; <www.nypl.org>.

### Wilks Book Prize for Research in Polish Music

Polish Music Center, Thornton School of Music, University of Southern California, 840 West 34th St., Los Angeles, CA 90089-0851; tel: 213/740-9369; <polmusic@usc.edu>; <www.usc.edu/go/polish\_music/wilksprizes/wprizes.html>. Deadline: 30 June 2001.

Research Institute, 1200 Getty Center Drive, Suite 1100, Los Angeles, CA 90049-1688; fax: 310/440-7779; <www.getty.edu/gri>.

**Second Biennial International Conference on Twentieth-Century Music**, Department of Music, Goldsmiths University of London, 28 June–1 July 2001. For further information: Keith Potter, conference organizer <k.potter@gold.ac.uk>.

**Nationalism and Identity in Third Republic France**, an International Interdisciplinary Conference, 6–8 July 2001, Department of Music, Keele University with the Royal Musical Association. For further information: Dr. Barbara L. Kelly, Department of Music, Keele University, Keele, Staffs. ST5 5BG, UK. Tel (+44) 1782 583299; <b.l.kelly@mus.keele.ac.uk>; <keele.ac.uk/depts/mu/news.htm>.

**Kentuckiana Festival of Italian Classical Music**, 21–26 August 2001, Louisville, KY, a consortium of Bellarmine University, Indiana University Southeast, Southern Baptist Theological Seminary, and the University of Louisville School of Music. Many of the concerts will include first modern performances of works from the Ricasoli Collec-

tion in the University of Louisville's Anderson Music Library. Submission of papers is invited for a four-day series of academic sessions devoted to the repertory to take place in each of the four host institutions. For further information: John P. Karr, 3406 Lesway Ct., Apt 2, Louisville, KY 40220.

**Music and the Aesthetics of Modernity: An Interdisciplinary Conference in Honor of Reinhold Brinkmann**, 9–11 November 2001; Music Department, Harvard University, Cambridge, MA. For further information: Ms. Lesley Bannatyne, tel. 617/495-2791; <bannatyn@fas.harvard.edu>.

**Fifth European Music Analysis Conference**, 4–7 April 2002, Department of Music, University of Bristol (UK). Conference themes and a general call for papers will be announced in summer 2001. There will be three official conference languages: English, French and German. The conference is organized in association with the British Society for Music Analysis, *Music Analysis*, and the University of Bristol. For further information: Jonathan Cross, Conference Director, Department of Music, University of Bristol; <J.G.E.Cross@bris.ac.uk>.



## Papers read at Chapter Meetings, 1999–2000

### Allegheny Chapter

23 October 1999

Franciscan University of Steubenville

*Susan Treacy* (Franciscan University), "Brothers; and Servants to His Majesty: Royalist Themes in the *Choice Psalmes* of Henry and William Lawes"

*Sally Dawson*, "Evidence of Viol (Viola da Gamba) Playing in the Homes of British Aristocrats in Northern England 1550–1600"

*Renée Illa* (Kent State University), "Gyrowetz in London: A Preliminary Examination"

*Eric Hung*, "National Hero or Self-involved Zealot? Robert Falcon Scott in Film and Ralph Vaughan Williams' *Sinfonia Antarctica*"

*P. A. Lawrence* and *Theodore Albrecht* (Kent State University), "Prokofiev's Footnote: The Source for the Latin Text in *Alexander Nevsky*"

*Irving Godt* (Indiana University of Pennsylvania), "Marianna's World and Today's World"

*Kenneth Langevin* (Carnegie Mellon University), "Musical Meaning as the Last Refuge of Scoundrels"

*Theodore Albrecht* (Kent State University), "If His Enthusiasm Did Not Carry Him Away: Beethoven's Tympanist Ignaz Manker"

1 April 2000

Indiana University of Pennsylvania

*Robert Copeland* (Geneva College), "Castri and Identity Crisis: Two Novels"

*Kendra Mohr* (University of Pittsburgh), "Friendship, Finances, Personality, and Publishing: A Study of the Pittsburgh Copy of Franz Schubert's *Erlkönig*"

*Theodore Albrecht* (Kent State University), "If You've Got the Teim, I've Got the Year: The Teimer Family and a Slightly Revised Dating for Beethoven's Trios for Oboes and English Horn, Op. 87 and WoO 28"

*Irving Godt* (Indiana University of Pennsylvania), "The Pre-History of the Concert Repertory"

*Christian Dickinson* (Indiana University of Pennsylvania), "The Wagenseil Alto Trombone Concerto: A Performer's Perspective"

*Grant Cook* (Heidelberg College), "Alexander Wheelock Thayer as Diarist and Critic"

*Dane Heuchemer* (Kenyon College), "'It Takes a Village': Town Manuscript Sources in Electoral Saxony, c. 1550–c. 1600"

### Capital Chapter

2 October 1999

Mary Washington College

*William A. Everett* (University of Missouri-Kansas City), "'Scots Wha' Hae' Musical Images of Scotland, ca. 1875–1925"

*Dorothy Potter* (Lynchburg College), "'For I am entirely English': W. A. Mozart's Anglo-American Connections, 1764–1789"

*Jennifer DeLapp* (University of Maryland-College Park), "Worldly Traditions Transformed: Music and Dance in Shaker Worship"

*Ethel Norris Haughton*, *Emory Waters*, and *Mary Ann Waters* (Virginia State University), "Women of Distinction: An Opera on Carrie and Lucinda Bragg"

*Suzanne Cusick* (University of Virginia), "Music, Subjectivity, and 'the Symbolic Order of the Mother': Challenges from the Italian Feminist Theory of Diotima"

*Anthony DeDonna* (Georgetown University), "Artistic Practice and Social Order: Musical Production in Naples during and after the Republican Revolution of 1789"

29 January 2000

Georgetown University

*Thomasin LaMay* (Goucher College), "Madalena Casulana: 'my body knows unheard of songs'"

*Martha Fickett* (Mary Washington College), "Beethoven's Sketches for his Piano Sonata in A-flat Major, Op. 26, in the Sketchbook 'Landsberg 7'"

*Cyrella Barr* (Catholic University), "From the Berkshire Hills to Capitol Hill: An Examination of the Coolidge Competitions with Reflections on the 'Also Rans'"

*John Ware* (Virginia Union University), "Leopold Godowsky's Art of Transcription: A Brief Sampling"

*Patrick Warfield* (Indiana University), "'Could You Use Me?': The Gershwins and the Hollywood Musical's Dual Focus Narrative"

*Robin Armstrong* (Western Maryland College), "Out of Africa and Back to Africa: Rap Music at the End of the 20th Century"

*Anthony Seeger* (Smithsonian Institution), and *Kip Lornell* (George Washington University), "Technology in Scholarly Publishing: The Smithsonian Folkways Model"

*Jose Bowen* (Georgetown University), "Performers Interpreting History: Finding 'Una voce poco fa'"

*Steven Smolian*, "Mozart as He was Sung"

1 April 2000

University of Maryland, Baltimore County

*Jarl Hulbert* (University of Maryland, College Park), "Hummel's Pedagogical Influence on Chopin"

*James A. DeWire* (University of Virginia), "Conflict Embodied: Agency in Brahms' D Minor Piano Concerto"

*Renee Lapp Norris* (University of Maryland, College Park), "Blackface Minstrelsy, Opera, and Antebellum Popular Culture"

*Mark Katz* (Peabody Conservatory), "Turntablism"

*JoAnn Udovich* (Fairfield, PA), "Performance, Transformation, and Catholic Ideology in the Liturgical Organ Music of Frescobaldi"

*Stuart Cheney* (University of Maryland, College Park), "A Newly Discovered 17th-century Source of French Hunting Horn Signals"

### Greater New York Chapter

16 October 1999

New York University

*James Boyce* (Fordham University), "St. John's Priory—Vox Femina: The Office of St. Isabel from the Abbey of Longchamp"

*Baird Hastings* (Mozart Festival Orchestra), "Popular Music in Europe, 1850–1900, with an Emphasis on Johann Strauss and his Operettas"

*Matthew Brititzer-Stull* (Eastman School of Music), "Thematic Irony in Wagner's *Ring*: Vorspiel to a Study of Thematic Development and Dramatic Association in *Der Ring des Nibelungen*"

*Anne-Marie Reynolds* (Geneseo School of Performing Arts), "Carl Nielsen Unmasked: Art and Popular Musical Styles in his Opera *Maskarade*"

*Sabine Feisst* (Freie Universität, Berlin), "The Reception of Schoenberg's Works in America before 1933"

*Joseph Darby* (Hunter College and Baruch College), "Shostakovich the Outspoken, 1928–1935"

9–10 March 2000

City University of New York Graduate Center

Astor Piazzolla: A Symposium

*Maria Dunkel* (Berlin), "How the Bando-neon Conquered the Tango"

*Allan W. Atlas* (Graduate Center, City University of New York), "Astor Piazzolla: Tangos, Funerals, and 'Blue Notes'"

*David B. Cannata* (Temple University), "Piazzolla's New York Concerts"

*Ulrich Krämer* (Arnold Schönberg Gestamtausgabe, Berlin), "Harmony and Form in *Maria de Buenos Aires*"

*Malena Kuss* (North Texas University), "The Referential Poetics of Astor Piazzolla"

*Ramón Pelinski* (Universidad Jaime I), "Wandering Ostinato Figures and the Pleasure of Repetition in Astor Piazzolla's Music"

*Martín Kutnowski* (Graduate Center, City University of New York), "Instrumental Rubato and Phrase Structure in Astor Piazzolla's Music"

*Carlos Kuri* (University of Rosario, Argentina), "Astor Piazzolla: The Agony of Aesthetics"

15 April 2000

Princeton University

*Bonnie Gordon* (State University of New York at Stony Brook), "Capturing 'angioletta': An analytic fantasy of the female voice"

*Susan G. Lewis* (Princeton University), "Italia and the Madrigal in Copenhagen: *Giardino novo I-II* and the Transmission of a Venetian Cultural Model"

Sarah Davies (New York University), "The Secrets of Susanna: Virtuous Virtuosi and the Florid Style in Instrumental Settings of *Susanna ung Jour*"

Thomas Koch (Rutgers University), "The *commissura vocum* of Johann Frosch: Where Theory Meets Practice"

Tom Moore (Princeton University), "Before Nazareth: Brazilian Piano Music in the Library of the National School of Music, Rio de Janeiro"

Jason Stell (Princeton University), "Rachmaninov's Expressive Strategies in Selected Piano Preludes"

#### Mid-Atlantic Chapter

17 October 2000  
Temple University

Lyle K. Neff (University of Delaware), "A Captain's Daughter, A General's Challenge: César Cui à la Russe"

Amy Bauer (West Chester University), "'Tone Color, Movement, Changing Harmonic Planes': Cognitive Constraints and Modernism in the Music of Ligeti"

#### Midwest Chapter

25–26 September 1999  
Congress-Plaza Hotel, Chicago

Theodore Albrecht (Kent State University), "Beethoven's Bassist: Anton Grams (1752–1823)"

Jewel A. Smith (University of Cincinnati), "Playing Chorales at the Piano: Performance at the Moravian Young Ladies' Seminary, Bethlehem, Pennsylvania"

Carol Padgham Albrecht (University of Idaho), "Heinrich von Herzogenberg's 'Rustic Style' and the Influence of Johannes Brahms"

Sandra Barnes (University of Cincinnati), "Toward a New Perspective on the Hindemith-Milhaud Relationship"

Grant Cook (Heidelberg College), "The Wit and Wisdom of Alexander Wheelock Thayer"

James Zychowicz (A-R Editions), "Mahler, Mahlered, Mahlered! The Composer as Weak Verb"

Brian J. Hart (Northern Illinois University), "The Symphony as Political Tool in Early Twentieth-century France"

Kenneth Langevin (Carnegie Mellon University), "Profundity versus Superficiality: Plumbing the Shallows of the Romantic Esthetic"

Carl Serpa (University of Cincinnati), "B-flats in the Old Roman Mass Propers of Manuscript Vat. Lat. 5319"

Murray Steib (Ball State University), "The Limits of Style Criticism: Josquin and the *Missa Allez regretz*"

David M. Guion (Lombard, IL), "Theories of Tuning and Ensemble Practice in Italian Dramatic Music of the Early Baroque, or, Oh Where, Oh Where Have the Wind Instruments Gone?"

Amanda Eubanks Winkler (University of Michigan), "'O Ravishing Delight?': Music as Entrapment and *The Judgment of Paris*"

8–9 April 2000  
University of Michigan, Ann Arbor

Gregory Barnett (University of Iowa), "G. M. Bononcini's Theory in Practice: A Theme and Variations of Modal Exemplification"

Jonas Westover (University of Minnesota), "Handel's *Ariodante* and French Dance"

Kate Brucher (University of Michigan), "Musical Double Consciousness in Duke Ellington's *Creole Rhapsody*"

James Sobaskie (University of Wisconsin at Stevens Point), "Gabriel Fauré's Role in the Emergence of Neoclassicism"

Eric Saylor (University of Michigan), "Vaughan Williams's *Pastoral* Symphony Reconsidered"

Roberta Lindsey (Indiana University/Purdue University at Indianapolis), "Aaron Copland's *Grohg*: An Examination of the Script"

Mitchell P. Brauner (University of Wisconsin at Milwaukee), "Marketing the Virgin: Selling Monteverdi's 1610 Publication"

Scott Messing (Alma College), "The Politics of a Schubert Year"

Joseph Darby (Ohio Wesleyan University), "'The Credo of My Creative Work': Dmitri Shostakovich's Fourth Symphony, 1935–1936"

Judith Kuhn (University of Wisconsin at Milwaukee), "Shostakovich's Intimate Voice: An Approach to Language and Meaning in the Fourth Quartet"

#### New England Chapter

25 September 1999  
Brandeis University

Andrew H. Weaver (Yale University), "The Polyphonic 'Missa de feria' and Aspects of Borrowing in Renaissance Music"

Jeffrey Sposato (Brandeis University), "'For You Have Been Rebellious Against the Lord': The Jewish Image in Mendelssohn's *Moses* and Marx's *Mose*"

Paul Phillips (Brown University), "A Clockwork Counterpoint: An Introduction to the Music of Anthony Burgess (1917–1993)"

Christopher Johnson (Oxford University Press), "Rebecca Clarke in Her Own Words"

Deborah Stein (New England Conservatory), "The Englishwoman of Many Voices: Clarke's Songs"

Cyrella Barr (Catholic University), "The Sonata for Viola: An 'Also Ran' or Cinderella?"

Paula Gillet (San Jose State University), "The Climate for Female Musical Creativity in Turn-of-the-century England"

Liane Curtis (Brandeis University), "The ISCM of 1942 and Other Contexts for Clarke's Late Works"

Roundtable Discussion: "Issues of Biography: Writing Women Composers into Music History," Chair: Ruth Solie, Smith College; Panelists: Cyrella Barr; Laurie Blunsom

(Northeastern University); Liane Curtis; Alain Frogley (University of Connecticut); Paula Gillet; Christopher Johnson; Judith Tick (Northeastern University)

12 February 2000  
Boston University

Ted Conner (Muhlenberg College), "The Groundbreaking Treatise of Christopher Simpson"

Noel Bisson (Harvard University), "The Joys of Mary: *Gaude* Texts in the Eton Choirbook"

John M. Harutunian (Newton, MA), "Recapitulation Procedures in Haydn and Mozart's Mature Works: A Comparison"

John Daverio (Boston University), "The Magic Circle: Schumann and the Music of Paganini"

Murat Eyuboglu (State University of New York, Stony Brook), "Culture, Narrative, Subjectivity: A Musicological Map for the Nineties"

8 April 2000  
Harvard University

Nancy Kovaleff Baker (Boston University), "Social Conscience in Poetry and Music: Selected Works of Abel Meeropol"

David Carson Berry (Yale University), "The Professional Songwriter in the Mid-Twentieth Century: Jimmy Van Heusen as a Case Study"

Kendra Leonard (University of Cincinnati), "The Founding of the Conservatoire Americaine de Fontainebleau: New Research into Its Goals and Ambitions"

Dorothy S. Packer (Cambridge, MA), "Cognitive Archaeomusicology: The Case of the Bull and the Bull-Lyre"

Chris Dempsey (Boston University), "New Problems in Futurism: Reconciling Musical Fragments of *Victory over the Sun*"

Eftychia Papanikolaou (Boston University), "Mahler's Eighth Symphony as Fin-de-Siècle Mass"

#### New York State–St. Lawrence Chapter

8–9 April 2000  
Ithaca College

Stephen S. Johnson (SUNY Potsdam), "Symmetry and Proportion in Dvorak's *The Wild Dove*"

J. Drew Stephen (University of Toronto), "Death, the Hunt, and Brahms's Horn Trio, Op. 40"

Marianne Tettlebaum (Cornell University), "Mozart's *Magic Flute* and the Mystery of Language"

Nancy Rachel November (Cornell University), "Haydn's Compositional Use of Register in the String Quartets"

Michael Rühling (Rochester Institute of Technology), "The British Library Copies of Haydn's 'London' Symphonies 93, 94, 97 and 98: 'Snapshots' of Early London Performances"

continued on page 16

## Papers Read . . . continued from page 13

Albrecht Gaub (McGill University), "Traces of the Second Viennese School in Canada: The Letters from Alban Berg and Anton Webern to Ruzena Herlinger"

Joan Evans (Wilfrid Laurier University), "The International Festival of Contemporary Music in Baden-Baden, 1936-1939"

Sara Nicholson (Eastman School of Music), "'Faith' for Generation X: Deconstructing George Michael"

Dimitri Shapovalov (Cornell University), "Form and Formalism: Literary and Musical Debates in the Soviet Union, 1917-1932"

Antonius Bittmann (Rutgers University and Eastman School of Music), "Carnavalesque Modernism and Max Reger's *Ballettsuite*, Op. 130"

Alexander Carpenter (University of Toronto), "The Woman as Other: Schoenberg, Lacan, and *Erwartung*"

Linda Arsenaull (University of Toronto), "Xenakis's 'Inner Game' Strategy: Pitch Placement in Measures 52 to 59 of *Pithoprakta*"

Pierpaolo Polzonetti (Cornell University), "Feasting and Fasting in Verdi's Operas"

David Rosen (Cornell University), "Meter and Testosterone: Preliminary Observations about Meter and Gender in Verdi's Operas"

Sandy Thorburn (University of Toronto), "Like Visions Fleeing: Melodic Quotation as Recognizable Signifiers in the Works of Brian Cherney"

Preeta Samarasan (Eastman School of Music), "Navigating *Der Silbersee*: An Exploration of Intertextual Allusions"

Johanne Rivest (Université de Montréal), "Three Conceptions of the Use of Technology in John Cage's Works (1939-1968)"

### Northern California Chapter

23 October 1999  
University of California, Davis

Nolan Ira Gasser (Stanford University), "The Motet Cycles of the Gaffurius Codices and the New Status of the Motet in Late Fifteenth-century Italy"

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

Kate van Orden (University of California, Berkeley), "Military Drill and Fencing to Music in Late Renaissance France (c. 1580-1620)"

12 February 2000  
Stanford University

Richard Rishar (University of North Carolina), "The End of R&B?: The Rise of Hip-Hop Hybrids and Musical Blackness in the 21st Century"

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

Lisa Chensvold (University of North Carolina, Chapel Hill), "Cleopatra and Antony: The Problem of Virility in Samuel Barber's Opera"

Tobias Pleblich (Stanford University), "On the Musically Evil: Echoes of Devilish Music in Thomas Mann's *Doktor Faustus*"

29-30 April 2000  
University of Nevada, Reno

Annual Joint Meeting of the Northern California and Pacific Southwest Chapters; see Pacific Southwest Chapter, below.

### Pacific Northwest Chapter

7-9 April 2000  
Western Washington University

Andrea Lougren (University of Oregon), "Dame Ethyl Mary Smith"

Melinda Boyd (University of British Columbia), "Evolution of Style: Ingeborg von Bronsart's *Die Sühne* (1909)"

D. Barry Waterlow (Independent Scholar), "A Forgotten Canadian Avante-Garde Composer: Bernard Naylor and the *Three Latin Motets*"

Gregory Myers (Burnaby, BC), "All that hath breath: Some Thoughts on the Reconstruction of the Oldest Stratum of Medieval Slavonic Chant"

Elenore Beck (Lewis and Clark College), "Revisiting Dufay's St. Anthony Mass and its Connection to Donatello's Altar of St. Anthony in Padua"

Eric Schuwandt (University of Victoria), "Some Observations on Rameau's *Pièces de clavecin*"

Barbara Reul (University of Victoria), "Occasional Music at the Court of Anhalt-Zerbst: J. S. Bach and J. F. Fasch as Composers of the *Geburtstagsmusik*"

David Dolata (Eastern Washington University), "The Meantone Temperament on the Lute"

Bertil van Boer (Western Washington University), "A Detective's Case of Circumstantial Evidence: The Meeting of Wolfgang Amadeus Mozart and Joseph Martin Kraus in Vienna in 1783"

Mekala Padmanabhan (University of North Dakota), "Compositional Models for Mozart's *Paris Symphony*"

Carol Padgham Albrecht (University of Idaho), "Beethoven Makes His Mark: Motivic Integration in the Quintet for Piano and Winds Op. 16"

Harold Krebs (University of Victoria), "Josephine Lang's Extraordinary Title Pages"

Katherine Syer (University of Victoria), "A New Source for Schumann's *Märchenbilder*: The Autograph Core"

Sonya Lawson (University of Oregon), "Hanslick and Henze: Two Views on the Relationship Between Text and Music"

Charles Madsen (University of Oregon), "Music and Meaning: Annotated Manuscripts

of the Parisian Ballet in the 1830s and 1840s"

Laura Pilkington (University of Oregon), "Pinning Down the Elusive *tinta*: Giuseppe Verdi's Application of *tinta* in the Duet 'Si, Vendetta'"

Jeffrey Hamilton (University of Oregon), "Songs of Native Healers of Southwestern Oregon"

### Pacific Southwest Chapter

26 February 2000  
University of San Diego  
(Concurrent with the Society for Ethnomusicology, Southern California Chapter)

Beverly Stein (California State University, Los Angeles), "Music as Persuasion: Affect Expression in the Works of Carissimi"

John Yoell (Los Angeles), "In Pursuit of Americanism: Dvořák and Delius as We Ought to Know Him"

Maria Cizmic (University of California, Los Angeles), "Prokofiev and the Double Bind of Soviet Aesthetics"

Cecilia Sun (University of California, Los Angeles), "Analyzing the Unanalyzable?: La Monte Young and the Erotics of Experimental Music"

Graydon Beeks (Pomona College), "A Neglected Volume of Cantatas: Ariosti's Swan Song?"

Rogério Budasz (University of Southern California), "'Des Cannibales': Music and Culture Contact in Colonial Brazil"

Hiroyuki Minamino (Mission Viejo, CA), "European Musical Instruments in Sixteenth-century Japanese Paintings"

Nasser Al-Tawe (Los Angeles), "Two Hundred Years of Orientalism: Construction of the Orient in Wieland's, Wranitzky's, Weber's, and Burgess' *Oberon*"

Panel Discussion: "Musicologies at the Millennium: Development or Recapitulation?"  
Rene Lysloff (University of California, Riverside), Linda Burman Hall (University of California, Santa Cruz), Robert Walsler (University of California, Los Angeles), Jann Pasler (University of California, San Diego)

29-30 April 2000  
University of Nevada, Reno  
Annual Joint Meeting of the Northern California and Pacific Southwest Chapters

Grace Tam (University of California, Los Angeles), "Augustine, the Eucharist, and the Sacred-erotic of Purcell's 'My Beloved Spake'"

Luminita Florea (University of California, Berkeley), "Musikus and Cantor: What Did Friar John of Tewkesbury Know?"

Jeff Meyer (Simpson College), "Musical Responses to the Text: Tonal Processes and Strategies in John Dowland's Lutesongs"

Erik Leidal (University of California, Los Angeles), "Hailing a Homosexual Subject in Schubert's *Erlkönig*"

Beth Lorenzo (University of California, Los Angeles), "Electrical Chimeras: Opera, Science, and the Occult in Fin-de-Siècle Paris"

Anatole Leikin (University of California, Santa Cruz), "Repeat with Caution: A Dilemma of the First Movement of Chopin's Piano Sonata Op. 35"

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March 10-11 2000

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(joint meeting with the Society for Ethnomusicology, Southwest Chapter)

Richard J. Agee (Colorado College), "Ideological Clashes in a Renaissance Edition of Plainchant"

Antonia L. Banducci (University of Denver), "Musical Strategies in Carlos Saura's *Carmen*"

Mark Davenport (University of Colorado, Boulder), "Thematic Transformation and Other Abstract Tendencies: Decoding an Early Seventeenth-century Autograph Manuscript by William Lawes (ca. 1635-38)"

Janice Dickensheets (University of Northern Colorado), "A Lexicon of Nineteenth-century Musical Topoi"

Sharon Poulson Graf (Metropolitan State College of Denver), "Fiddles and Cardboard: Festivals as Sites for Negotiating Musical Values"

Brian Harker (Brigham Young University), "Louis Armstrong's New Orleans Heritage"

Lisa Harrington (University of Colorado, Boulder), "Melodic Tonicization in Fauré's Songs"

Douglas Ipson (Brigham Young University), "Eighteenth-century Sonata Form Theory and Mozart's Piano Sonata in D Major, K. 311"

Alan A. Luhring (University of Colorado, Boulder), "Dance and Other Compound Rhythm in Ensemble Vocal Music"

Hidemi Matsushita (Minnesota State University at Akita), "Minimalistic Devices in Tchaikovsky's Ballet Scores"

Dale E. Monson (Brigham Young University), "The Dramatic Tradition of Hasse's *Artaserse*, 1730-1740"

Suzanne L. Moulton-Certig (University of Denver), "A Case of a Composer's Intentions

and Public Demand: Peggy Glanville-Hicks' *Concertino Antico*"

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Harrison Powley (Brigham Young University), "Interrelationships among the Arts in the Baroque"

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Larry Worster (Metropolitan State College of Denver), "The Role of Interactive Listening Software in the Delivery of Music Courses Online"

Sarah Wrathall (Brigham Young University), "Arvo Pärt's Six Versions of *Fratres*: An Analysis and Comparison"

### South-Central Chapter

13-15 April 2000

University of Tennessee, Martin

Pamela R. Dennis (University of Memphis), "The Music Program at First Presbyterian Church, Jackson, Tennessee: The First 100 Years"

John Karr (University of Louisville), "To Sing Sweetly or Measured: The Interactions of Chant and Polyphony in Fifteenth-century Italian Music"

Kenneth Kreitner (University of Memphis), "The Cathedral Band of León and When They Played"

Ann L. Silverberg (Austin Peay State University), "Cecilian Reform in Catholic Church Music: The *Motu proprio* of Pope Pius X"

Janet K. Page (University of Memphis), "The Scoring of Mozart's *Alma grande e nobil core*"

Scott Warfield (Centre College), "'Reveal nothing to him of his market value': The Publication of Strauss's First Three Tone Poems"

Dmitry Feofanov (Naperville, IL), "The 'Testimony Affair' and the Failures of Modern Musicology"

Philip A. Todd (University of Kentucky), "Unprecedented Challenges, Unparalleled Opportunities: Restructuring the Music Appreciation Class to Better Reflect Our Multimusical Culture"

Brent Weaver (Clayton College and State University), "Developing a Web-Based Course in Music Appreciation"

Malcolm Brown (Indiana University), "Shostakovich Reconsidered Yet Again"

Thomas George Caracas Garcia (State University of West Georgia), "Popular Music and Bach in Villa-Lobos's Compositional Process: The *Bachianas Brasileiras*"

Christina Gier (Duke University), "The Great War and the Fighting Soldier's Song: Popular Song, Gender, and American Sentiment"

Jennifer King (University of Kentucky), "A Fantasia of Sound: The Sorcerer's Apprentice in Walt Disney's *Fantasia*"

Kirsten J. Helgeland (Cincinnati, OH), "Two Minds with but a Single Thought"

### Southeast Chapter

Spring 2000

Christopher Newport University

William T. Dargan (St. Augustine's College), "Temporal Qualities and Lyrical Moments in James Baldwin's *Go Tell It on the Mountain*"

James R. Hines (Christopher Newport University), "'The Legend of Kaitour,' an Unusual Bridging of the Gap between Classical and Folk Traditions in the Caribbean"

H. Wiley Hitchcock (Brooklyn College, City University of New York), "Toward a Typology of Charles Ives's Songs"

Emily Laurance (University of North Carolina, Chapel Hill), "Musical Depictions of Street Vendors in Late Nineteenth-century Paris"

Jennifer Hambrick (University of North Carolina, Chapel Hill), "The *Wunderhorn* Years? Stylistic and Historiographical Issues in the Music of Gustav Mahler"

Thomas Warburton (University of North Carolina, Chapel Hill), "The Character *Dies Irae* in Penderecki's *Black Mask*"

### Southern Chapter

18-19 February 2000

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Charles S. Freeman (Tallahassee, FL), "A Choral Dedication, a Cultural Encounter: Mendelssohn, Thomas Attwood, and Mozart"

William Horne (Loyola University), "Brahms's Giges [Fugues?] WoO 4"

Glenn Walden (Louisiana State University), "Historical Polyphonic and Imitative Techniques in Pre-Serial Atonal Works of Alban Berg"

Continued on page 18

## Papers Read *continued from page 17*

Nancy Washer (Louisiana State University), "Folquet de Marseille: Quoted as Quoted"

Linda Cummins (Louisiana State University), "Canope-Urn, Artifact, Prelude"

Elizabeth Way Sullivan (Loyola University), "Chamber Music, Politics, and the Problems of Elitism: The First Viennese People's Quartet for Classical Music"

David B. Pruett (Florida State University), "Orff Before Orff: The Gunterschule-Munich (1923-1945)"

Dexter Edge (Baton Rouge, LA), "The Orchestral Parts from the First Viennese Production of *Don Giovanni* in 1788"

Siegwart Reichwald (Palm Beach Atlantic College), "'Sleepers, wake!'—Felix Mendelssohn's *Paulus* as a Call for the Salvation of the Oratorio"

Douglass Seaton (Florida State University), "Mendelssohn in 1825: A 'Snapshot' with Two Canons"

Denise Von Glahn (Florida State University), "Leo Ornstein—Modernism's Poster Child: Thoughts of a Biographer"

Melissa Goldsmith (Louisiana State University), "The Composer's Montage and Veering Realities: Alban Berg's *Film*, the Film Music Scenario, and the Score of the Film Music Interlude in the Opera *Lulu*"

Michael Broyles (Pennsylvania State University), "Metaphors of Chaos and the Case of the Ultra-moderns in America"

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Edward Komara (University of Mississippi), "1930s Blues Piano, and Robert Johnson's Arrangements for Solo Guitar"

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16 October 2000

Rice University

Herbert C. Turrentine (Southern Methodist University), "Max von Schilling's *Mona Lisa*: An Operatic Meteorite"

Matthew Dirst (University of Houston), "Redefining the 'Natural': Eighteenth-century Bach Criticism and the Ideal of 'Unity in Diversity'"

Paul A. Bertagnoli (University of Houston), "Amanuensis or Author? The Liszt-Raff Collaboration Revisited"

J. Marshall Bevil (Houston, TX), "And the Band Played On: Hypotheses Concerning What Music Was Performed Near the Climax of the *Titanic* Disaster"

Linton Powell (University of Texas, Arlington), "The Spanish Piano Music of Louis Moreau Gottschalk"

Alicja Usarek (University of Texas, Austin), "Bartók's 1907 Violin Concerto: In the Spirit of *Tristan*"

1 April 2000

North Texas State University

James H. Richards (Waco, TX), "Contemporary Piano Making in Britain: Whelpdale, Maxwell & Codd"

Alan Houtchens (Texas A & M University), "Vavel or Havel: An Argument against Modernizing the Libretto of Dvořák's *Vanda*"

John Michael Cooper (University of North Texas), "Metastasio Romanticized: Two Little-Known Arias by Mendelssohn"

Timothy L. Jackson (University of North Texas), "Ave Maria, Mutans Evae Nomen!: Representations of Woman in the C-Major [sic] Symphonies of Schumann and Brahms"

Michael Meckna (Texas Christian University), "Public Melody No. 1: Louis Armstrong and the F.B.I."

## Prizes and Competitions *continued from page 8*

essays (or chapters of larger volumes), critical editions, or publications in other media, including audio or video recordings. Two prizes will be awarded to works first published in 1999 or 2000: \$2,500 to the author of the winning book entry, and \$500 to the author of the winning article entry. Co-sponsors of the prize are the Modern Language Association, the American Musicological Society, the American Society for Theatre Research, and the Kurt Weill Foundation for Music. Nominations, including the address of the author and five copies of the nominated work, must be received by 30 April 2001 at the Kurt Weill Foundation for Music, 7 East 20th St., 3rd Floor, New York, NY 10003; tel. 212/505-5240; fax 212/353-9663; <www.kwf.org>.

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Winter, 2001

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