

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXXI, NUMBER II

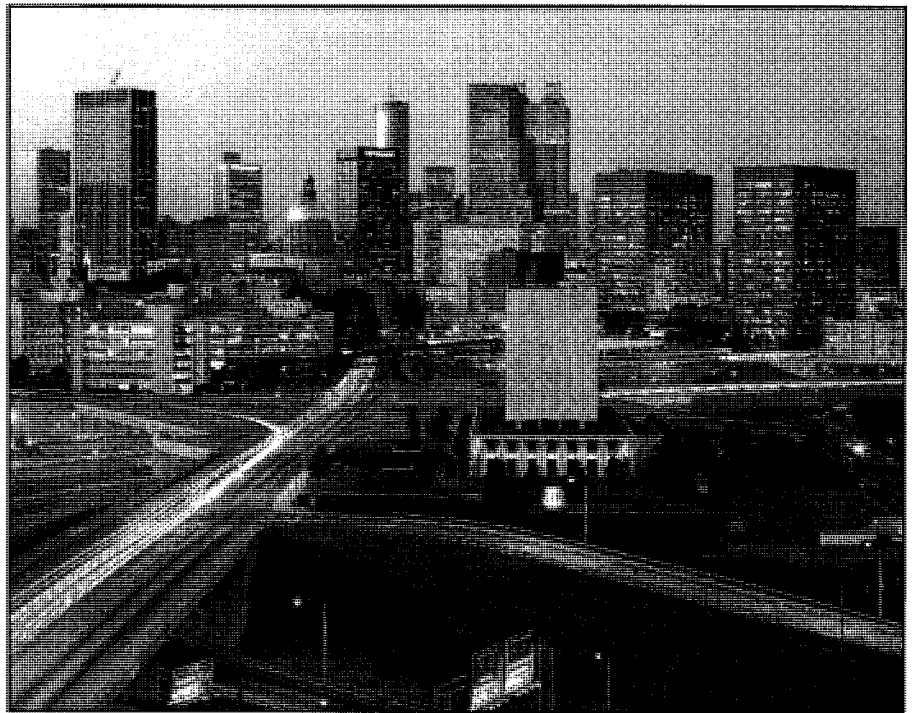
August 2001
ISSN 0402-012X

Atlanta 2001

<www.ams-net.org/Atlanta>

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. The meeting will be hosted by the South-Central Chapter of the AMS, with a local arrangements committee representing Emory University, Georgia State University, University of Georgia, State University of West Georgia, Spelman College, Covenant College, University of Kentucky, Western Kentucky University, University of Memphis, Vanderbilt University, Middle Tennessee State University, University of Tennessee at Martin, University of the South, Austin Peay State University, and University of North Carolina at Asheville.

All conference sessions will take place at the Atlanta Marriott Marquis, 265 Peachtree Center Avenue, just one block east of Peachtree Street, the main north-south corridor in downtown Atlanta. This modern facility—with its huge atrium lobby, four restaurants, pool, sauna, 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. The hotel is connected to Peachtree Center, with over sixty restaurants, shops, and services in a climate-controlled atmosphere. Within walking distance are a host of Atlanta landmarks, including Centennial Olympic



Atlanta Skyline

© 2001 Kevin C. Rose, Atlanta Convention & Visitors Bureau

Park, CNN Center, the State Capitol Building, Underground Atlanta, and the World of Coca-Cola Pavilion. A few blocks south and east is 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 of 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.

Program

The program committee, chaired by Mark Evan Bonds (University of North Carolina, Chapel Hill), has assembled a diverse program, including sessions on Louis Armstrong and Brass Bands; Images in Medieval Manuscripts;

Early Modern Voices and Bodies; Historical Consciousness in Nineteenth- and Twentieth-Century France; Haydn and Rhetoric; Metaphysics of Early Nineteenth-Century Theory; Music and Politics; Music and the Idea of Nature; and a panel discussion on "Negro Spirituals in the Twentieth Century: Vehicles of Memory, Vindication, and Desire." The preliminary program appears elsewhere in this issue, as well as on the meeting website.

Conference Performances

Four concerts have been scheduled by the Performance Committee, chaired by J. Michele Edwards (Macalester College). Kenneth Hamilton will discuss and perform Alkan's *Concerto for Solo Piano* on Thursday at 12:30 p.m., and Margaret Lucia will present a recital of "Recent Piano Works by Japanese Women Composers" on Friday at 12:30 p.m. Ulrike Anton performs Takemitsu's *Voice* for solo flute at 5:15 p.m. on Friday. On Saturday at 12:30, soprano Eileen Stempel and

continued on page 2

In This Issue . . .

President's Message	3
Treasurer's Report	3
Executive Director's Report	5
Awards, Honors, and Prizes	6
Committee Reports	10
Preliminary Program—Atlanta	11
News Briefs	16
Obituaries	18
Forthcoming Meetings	20
Grants and Fellowships	21
Calls for Papers	23

Society Election Results

The results of the 2001 election for AMS officers and the Board of Directors: President-Elect: Wye J. Allanbrook
Secretary: Rufus Hallmark
Directors-at-Large:

Lenore Coral
Timothy McGee
Pamela Potter

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; <subscriptions@press.uchicago.edu>. You may submit questions, 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 February issue of the *Newsletter* must be submitted by 1 November (26 November for reports) and for the August issue by 1 May to:

Andreas Giger
Editor, *AMS Newsletter*
<agiger1@lsu.edu>
School of Music
Louisiana State University
Baton Rouge, LA 70803-2504
tel. 225/334-0427
fax 225/578-3333
(Please note that e-mail submissions are preferred.)

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

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

The *AMS Newsletter* is produced by A-R Editions, Inc., 8551 Research Way, Suite 180, Middleton, WI 53562.

Atlanta

continued from page 1

pianist Sylvie Beaudette will perform songs by Rebecca Clarke, with musicological commentary by Liane Curtis.

Other Concerts

Several other concerts will take place in the Atlanta area during the AMS meeting. On Thursday and Friday at 8:00 p.m. and Sunday at 3:00 p.m., the Atlanta Symphony Orchestra will perform at Symphony Hall under the baton of its new music director, Robert Spano. The program includes *La boutique fantasque*—Respighi's 1918 ballet, based on music by Rossini, about a shop filled with mechanical dolls who come to life at night—and Vivaldi's *Four Seasons*, with Gil Shaham as violin soloist. The ASO will be sending a special offer for AMS members, so be sure to watch your mail for details. Those who wish to purchase tickets earlier may call the box office at 404/733-5000.

On Friday at 8:00 p.m., the Glee Clubs of Spelman and Morehouse Colleges, historically black private liberal arts institutions in Atlanta for women and men respectively, will perform at the historic Ebenezer Baptist Church in the Martin Luther King, Jr. Historic District. This event, organized especially for the AMS meeting, will highlight a proud heritage of choral performance begun nearly a century ago. Both groups regularly tour in North America and abroad; they also appear annually in concert with the Atlanta Symphony Orchestra and on National Public Radio's "Performance Today." Their repertoire consists of concert spirituals, African traditional music, and music from the European tradition. Bus transportation to and from the concert will be provided. Please use the registration form to purchase tickets.

Also at 8:00 p.m. on Friday, Ivan Moravec will give a piano recital at Spivey Hall, Clayton College and State University. The program will include the same works as his performance at Carnegie Hall: Janáček's *Sonata der Strasse: 1.x.1905*, Debussy's *La soirée dans Grenade* (from *Estampes*), *Suite: Pour le piano*, and Chopin's *Ballade* in F minor, Op. 52, and *Twenty-Four Preludes*, Op. 28. Tickets for this concert are available on the registration form, and bus transportation will be provided.

In addition, the Atlanta Baroque Orchestra will appear with the Atlanta Choral Artists, under the direction of Lyle Nordstrom, on Friday at 8:15 p.m. at the Cathedral of Christ the King, 2699 Peachtree Road, NE. The program will consist of French Baroque pieces, including Charpentier's *Tu Deum* (with a new trumpet reconstruction by Charles Brewer), Lully's *Suite* from *Le bourgeois gentilhomme*, and Jean-Féry Rebel's *Les éléments, symphonie nouvelle*. Tickets can be ordered on the registration form, or by calling 770/537-0744.

Finally, on Saturday at 8:15 p.m., the Netherlands Chamber Choir will present a concert in Glenn Memorial Auditorium at Emory University. The program will include a *cappella* choral works by Bach, Pärt, Rachmaninov, Vasks, and Fransson; those who attend are cordially invited to a festive post-concert reception at Emory's Michael C. Carlos Museum. Housed in a distinguished building by renowned architect Michael Graves, the Carlos maintains the largest collection of ancient art in the Southeast, with objects from ancient Egypt, Greece, Rome, the Near East, and the ancient Americas. The museum also is home to collections of nineteenth- and twentieth-century sub-Saharan African art and European and American works on paper from the Renaissance to the present. Please

continued on page 4

Annual Meeting Travel Information

American Airlines and Delta Airlines—save 5% to 10% on lowest applicable fares with an additional 5% off with a 60 day advance purchase. All rules and restrictions apply. Travel between November 10–23, 2001. **Avis Rent A Car**—rates start at \$40/day for economy models and \$166/week with unlimited free mileage.

If you call direct or use your own travel agent, please refer to these codes:

American Airlines: 800/433/1790, File # 69NIAC; **Delta Airlines:** 800/241-6760, File # 173983A; **Avis Rent A Car:** 800/331-1600, AWD # J949015.

Stellar Access, Inc. (formerly Conventions in America):

tel. 800/929-242 or 619/232-4298
fax 619/232-6497
website: <www.stellaraccess.com>

Ask for Group #332

Reservation hours: M–F 6:30 a.m.–5:00 p.m. Pacific Time.

(Transaction fee waived if booking online.)

Annual Meeting Hotel Information

A hotel block is being held for Atlanta conference attendees at the conference hotel: Marriott Marquis Hotel, 265 Peachtree Center Avenue, Atlanta, GA 30303.

Reservations: 800/228-9290 or 404/521-0000

The conference rate is \$160 per night (single- or double-occupancy) for reservations received prior to October 23, 2001.

Students receive a discount rate of \$125 per night (single- or double-occupancy). In order to receive this rate, please contact the hotel directly at 404/586-6204; the contact person is Matthew Mills.

President's Message

There are several new developments to report on, all of them positive, I think, for the Society. First, the Board of Directors at its March meeting voted to make three changes that will enable the Society to remain strong financially and able to provide the many services members have come to expect. One is to restrict the endowment utilization (the money we take from the income earned by our investments) to no more than five percent each year. In several programs, notably the Alvin H. Johnson AMS 50 Dissertation Fellowships and the Howard Mayer Brown Award, our spending has been approximately seven percent, which is too high to preserve the capital in the long run. As our treasurer, James Ladewig, explains in his article below, it is customary for not-for-profit organizations and institutions to restrict their draw to five percent and let the remaining income work to offset inflation and build the endowment over time. In order to minimize the impact of this change in policy on the operating budget, the Board decided to reduce the endowment draw by half a percent each year for the next four years and thereafter maintain a steady rate of five percent. The second change is to alter the investment mixture to an approximately even distribution between equities and bonds, standard practice in not-for-profit organizations. The third change is to undertake a capital campaign to increase our endowment and to support the mission of the AMS, including AHJ AMS 50 and HMB awards, and also other important initiatives. I am very pleased to announce that Alvin Johnson's children, David Johnson, Wendy Johnson Schlesinger, and Timothy Johnson, have made a generous contribution to the Society in his memory. It is particularly fitting that this gift will serve as the all-important nucleus as we begin planning for a capital campaign. I would be grateful for volunteers either to serve on a campaign committee or to suggest possible strategies.

In March I accepted the resignation of Susan Jackson as editor of the *AMS Newsletter* so that she may enjoy a precious research year in Italy free of this responsibility. We all owe her a debt of gratitude for her service and wish her well. I asked for Board approval to open the search for the next editor to the entire membership. The announcement went to all members who list an email address in the directory (just under 90 percent of the membership) and was also posted on the AMS-list and on our website. I asked James Ladewig, treasurer and a former *Newsletter* editor, to chair a search committee consisting of Walter A. Clark, Linda B. Fairtile, Robert Judd, and Leta Miller. This committee is broadly representative of the Society both geographically and in terms of their current and prior service to the Society (a former local arrangements chair, a current chapter president, a member of the council, a member of the Board, and the executive director, who works closely with the editor). The decision to conduct an open search and to draw on the expertise of the membership for the search committee represents a conscious attempt to begin to address concerns expressed by some members (see the thread "Protest" on the AMS-L in February) that the Society is governed by a small group from "elite" east- and west-coast schools. As this issue goes to press the new *Newsletter* editor, Andreas Giger, has been appointed; further information will be forthcoming in the next issue.

The ad hoc committee for the annual meeting program, appointed by former president Ruth Solie and chaired by vice-president Elaine Sisman (other members include Georgia Cowart (University of South Carolina), Jonathan Glixon (University of Kentucky), Scott Burnham (Princeton University), and myself, *ex officio*), has been gathering information, including the history of current prac-

tices within the AMS, as well as a comparison to practices in other Societies. (See the request for suggestions/comments in the February 2001 *Newsletter*, page 5.) In order for the discussion and debate to be open to all members of the Society, the ad hoc committee will hold an open meeting in Atlanta on Friday at 5:15 p.m. I strongly encourage all members to make their views known, either by attending this meeting or by writing to Elaine Sisman <es53@columbia.edu> in advance of the annual meeting. The program is something we all care passionately about: this is a chance to let your feelings be known.

Finally, the Board has approved a proposal to invite directors of graduate study (or graduate musicology program chairs—the titles vary from institution to institution) of all institutions that grant the Ph.D. in musicology and related disciplines to meet in Atlanta, on Sunday morning 7:00-8:45, to address issues concerning graduate education. A major new study, "At Cross Purposes: What the experiences of doctoral students reveal about doctoral education," available at <www.phd-survey.org>, makes clear that disciplinary societies have an important role to play, for example, in helping potential graduate students assess programs, weigh fellowship offers, and evaluate outcomes (for example, job placement and time-to-degree). I have asked Cristle Collins Judd (University of Pennsylvania) and Susan Cook (University of Wisconsin, Madison) to serve as conveners. The existence of this group could also facilitate dissemination of information about the Society's outreach to its graduate student members (for example, serving as a student representative to a chapter or applying for AMS-sponsored fellowships).

I look forward to seeing you in Atlanta.

—Jessie Ann Owens

Treasurer's Report

We can all be proud of the great financial growth of our Society over the past decades. During our early history we were concerned mainly with supporting our operations, publications, and annual prizes through dues and some early bequests. Alvin Johnson had the vision in the 1980s to initiate our first capital funds drive to establish what has now been renamed the Alvin H. Johnson AMS 50 Dissertation Fellowships. Rebecca A. Baltzer became Treasurer at a crucial moment in 1993 and made the wise move of diversifying a portion of the Johnson AMS 50 Fellowship portfolio into equities. This allowed us to reap financial rewards during what turned out to be the greatest bull market of the last century. Now, the combined endowment portfolios of

the Society have grown to almost \$2 million, of which the Alvin H. Johnson AMS 50 Fellowship portfolio comprises about half.

This is an appropriate point in the Society's life to draw its portfolio more closely into alignment with the generally adopted investment profiles of other non-profit organizations. The two most fundamental principles of endowment management are striking a balance between equities and bonds within the portfolio and limiting annual spending to approximately five percent of the endowment's total assets.

Our Society's investments are still tilted toward bonds, especially within the AMS 50 Fellowship portfolio, and in recent years our annual spending in this fellowship program has risen to about seven percent. The breathtaking rise in the value of our portfolios dur-

ing the 1990s allowed us to spend at this higher rate, but in light of recent turbulence in financial markets it would appear wise for us to return to the generally accepted level of endowment spending. At its March meeting, the Board of Directors decided that the Society should move toward an annual spending goal of about five percent in its endowment accounts, to be phased in over a four-year period, and should gradually and prudently move toward an approximately balanced weighting of equities and bonds within its endowment portfolios. In so doing, we will insure that our Society and our fellowship programs remain financially secure long into the future. I look forward both to serving all of you and to a prosperous future for our Society.

—James Ladewig

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
- 2004 AMS/SMT: 11-14 November, Seattle

The Conference Hotel

The AMS negotiates a contract for meeting space and hotel room-nights with a hotel four or five years before the actual meeting. We agree to occupy a certain number of rooms and contract with hotels for this, in exchange for their agreement to provide hotel rooms as well as meeting space and services. We are liable to pay significant supplemental fees if we do not hold up our end of the agreement; thus your decision to stay at the conference hotel, in addition to enabling convenient access to the annual meeting, helps to ensure that the AMS meets its contractual obligations.

AMS Membership and Subscription Statistics 2000

Memberships

Regular members	2087
Joint members	108
Student members	719
Emeritus members	361
Life members	38
Honorary members	17
Corresponding members	17
Complimentary memberships	13

Subscribers	1221
Complimentary subscriptions	32

Grand total for 2000 4614

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 contact Jessie Ann Owens, President, AMS, Dean of Arts and Sciences, MS 120, Brandeis University, Waltham, MA 02454-9110 <owens@brandeis.edu> and are asked to enclose a curriculum vitae and identify their area(s) of interest.

Next Board Meeting

The next meeting of the Board of Directors will take place 14 November 2001 in Atlanta.

Atlanta

continued from page 2

use the registration form to order tickets. Bus transportation will be provided.

Social Events

The traditional AMS social events will take place in Atlanta: the no-host reception and the student reception on Thursday, and the Annual Ball on Saturday. The Ball will feature the music of a dance ensemble under the direction of gifted jazz pianist Gary Motley.

Instructions for those wishing to arrange for private parties or reunions in the hotel:

Contact Stephen Crist 404/727-3785; <scrist@emory.edu> to schedule a room, and Wayne Williams at the Atlanta Marriott Marquis (404/586-6032) about catering, no later than 12 October.

Child Care

Baby-sitting service is available through the company recommended by the hotel: TLC Sitters of Atlanta. Call them at 770/435-6250 for a description of their service and rates.

Interviews

A limited number of rooms at the hotel will be available for job interviews on Thursday 12:00-5:00 p.m., Friday and Saturday 8:00 a.m.-5:00 p.m., and Sunday 8:00 a.m.-12:00 p.m. To reserve a room, please contact Robert Judd at the AMS office no later than 12 October. Spaces will be allocated on a first-come, first-served basis. Job candidates are invited to sign up at the job interview desk for available interviews. Independent posting of sign-up sheets is not permitted. It is AMS policy that interviews may not be restricted to candidates contacted in advance of the meeting, nor should they be scheduled privately in rooms without appropriate sitting areas.

MTF/HMB/AHJ AMS 50 Benefit

Members of the Society are invited to renew their support of the Minority Travel Fund, the Howard Mayer Brown endowment and the AHJ AMS 50 endowment by contributing \$50 or more to these worthy causes. Those contributing through the registration form for the Atlanta meeting will be entitled to two free drinks at the Thursday evening no-host reception as a "thank you" for their support. If you contribute \$100 or more, you will receive five free drinks to share with your friends.

Registration

A registration form is enclosed in this mailing. If your registration is received on or before 12 October you will benefit from the early registration discounted rate. There is also a registration form available on the meeting website.

Transportation

For travel to Atlanta's Hartsfield International Airport, the Society benefits if you book through Stellar Access, Inc. (SAI), a travel

agency that offers competitive rates. (See Annual Meeting Travel Information, p. 2.)

Hartsfield International Airport is located twelve miles south of downtown. The cheapest and most efficient way to reach the Atlanta Marriott Marquis is to board MARTA at the Airport Station (fare: \$1.75) and to travel north seven stops to Peachtree Center, then proceed through the connecting walkway to the hotel. Taxi fare from the airport to the hotel is a flat fee: \$20 plus tax for one person, \$22 plus tax for two, and \$8 plus tax per person for three or more. The Atlanta Airport Shuttle Service runs every twenty minutes from the "Ground Transportation" area of the terminal. The fare is \$12 per person one-way or \$22 per person round-trip.

Driving

From Hartsfield International Airport: Travel north on I-85 approximately twelve miles. Take Exit 248C (Andrew Young International Boulevard). Follow Andrew Young International Boulevard to Peachtree Center Avenue. Turn right. The Atlanta Marriott Marquis is two blocks on the right.

Traveling south on I-75/85: Exit onto Courtland Street/Georgia State University (Exit 249A). Take a right onto Andrew Young International Boulevard. Take a right onto Peachtree Center Avenue. The hotel is on the right.

Student Assistants

The Local Arrangements Committee invites students to assist in meeting rooms or in other ways for a minimum of six hours in return for free registration and \$10 per hour. If you are interested in serving, please contact Ben Arnold 404/727-2918; <carnold@emory.edu>.

—Stephen A. Crist

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, and links to other sites such as *DDM-Online* is <www.ams-net.org>. Updates should be sent to the AMS Philadelphia office: <ams@sas.upenn.edu>.

RMA Publications

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

Executive Director's Report

New members. I would like to extend a public welcome and word of thanks to the 117 new members of the AMS who have come on board since the beginning of the year, and encourage you all to participate in the various activities of the Society. Remember our Annual Meeting (a chance to become acquainted with your fellow members, as well as to hear recent research), local AMS chapter meetings, AMS-L, and (not least) the JOURNAL when it's time to publish your musicological research. Feel free to contact the University of Chicago Press or the Philadelphia office if there's a question about your membership (see p. 2). We want you to become involved and active for years to come. The continued delay of *JAMS* has meant that you may even now not have received your first issue; apologies are due, and all involved are trying hard to get back on the normal schedule (Spring, Summer, and Fall issues). Your patience is greatly appreciated.

Annual Meetings. Preparations for AMS-Atlanta are in the extremely capable hands of Stephen Crist and his local arrangements committee; we are grateful for their hard work preparing for this exciting meeting. The program and concert schedule found starting on p. 11 are the result of excellent work on the part of Mark Evan Bonds and J. Michele Edwards and their respective committees. The unstinting and selfless efforts of these leaders and their committees is very heartening, and the Society owes them a large debt of gratitude.

I'm pleased to report that the Toronto 2000 meeting financial wrap-up proceeds apace; I hope to close the books by the end of the summer. The meeting budget was cautious; fortunately, things went so smoothly that there was a modest budget surplus, now distributed equitably among the participating societies. There are many advantages to occasional joint meetings, and I encourage members to keep the possibility in mind and suggest such possibilities as appropriate. Indeed, planning for our 2002 joint meeting with the SMT is well underway, as reflected in the Columbus Call for Papers (p. 9). The AMS is now committed to hotel contracts for its meetings through 2004. Full details regarding future annual meetings are available on the website.

AMS Directory. The online version of the membership directory is scheduled to be up and running at the beginning of June (shortly after this goes to press); see our AMS website for a link. It is difficult to abuse (since it generates only one record at a time), and designed for ease of use in looking for single records. I'd be grateful for comments from users as to its usefulness, and suggestions as to how it might be improved. Meanwhile, the print edition continues; please send updates or corrections no later than 1 December 2001 to insure inclusion in the 2002 Directory. An e-mail reminder will be broadcast in the fall.

ACLS. The new delegate from the AMS to the American Council of Learned Societies, Philip Brett, reports on the recent meeting of the ACLS elsewhere (p. 10). Philip's term extends for five years; the Society is grateful for his service in this capacity. AMS member Susan McClary continues to serve on the ACLS Board of Directors. As Philip indicated, submissions to the ACLS for Burkhardt fellowships are strongly encouraged; this generous program is directed to those who have received tenure within four years of the deadline, 1 October 2001. Last year, ninety-seven proposals were received; eleven fellowships were awarded, including two to musicologists and AMS members (see <www.acls.org> for full details). ACLS President John D'Arms has also announced the doubling of the number of fellowships for assistant professors from twenty to forty-two, thanks to a three-year program funded by the Mellon Foundation. He drew attention to the increase in ACLS fellowship payouts over the past six years from \$1.8 million in 1996-97 to \$5.3 million in 2001-02. The ACLS has lamented for some time the lack of hard data on the humanities, and has now taken steps to rectify the situation. Last winter the ACLS conducted a census of its members, the first such formal tool for comparing a wide range of aspects regarding society maintenance and structure; results will be made public this fall. In addition, a broad sample of individuals belonging to ACLS member societies is to be surveyed this summer, in order to explore the role and function of American learned societies in the humanities and related social sciences. I'll report on the results when they are made public early next year.

NEH. The National Endowment for the Humanities (<www.neh.gov>) came through the government transition last winter quite well. President Bush has so far not given a great deal of attention to the Endowment, having proposed level funding of \$120 million for the next fiscal year. In a perceptive article which appeared in the *Chronicle of Higher Education* January 5, 2001, former ACLS President Stanley Katz presented a prognosis and evaluation of the Endowment's direction and the entire spectrum of humanities funding in America (drawing attention, for example, to the astonishing amount of total donations to humanities projects last year, amounting to over \$11 billion; and the inherent tension between state humanities councils and the NEH). I encourage AMS members to read his commentary (also available at <www.chronicle.com>), and to take up Katz's call for humanities proponents to determine an orderly means for allocating limited financial resources in the most effective way possible. Arthur Miller, who delivered this year's NEH Jefferson Lecture, prompted a fair amount of commentary on the state of humanities in America, including a provocative call from *Washington Post* columnist George F. Will (April 7, 2001)

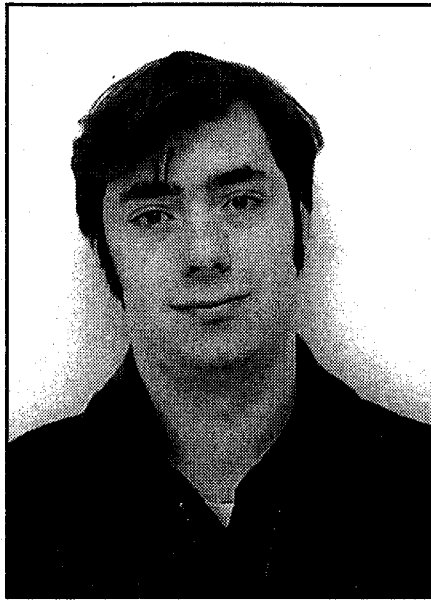
nominating Yale's Donald Kagan, historian of ancient Greece (and National Association of Scholars board member), to succeed current NEH Chair William R. Ferris. President Bush in the end chose the moderate Bruce Cole. Prof. Cole is Distinguished Professor of Fine Arts and Professor of Comparative Literature in the Hope School of Fine Arts at Indiana University. He was appointed to the National Council on the Humanities by George Bush (Sr.) in 1991 and served on that council until 1999.

Dr. Ferris, speaking at the recent ACLS meeting, drew attention to the NEH's role as patron of culture, invoking the Medici as analogy. He advised that NEH award amounts would again increase this year (from \$35,000 to \$40,000), and urged scholars to continue to explore and explain the importance of the humanities in our lives. One of the AMS's strongest advocates in support of federal efforts in the humanities continues to be the National Humanities Alliance and its director John Hammer (<www.nhalliance.org>). The NHA provides a wide range of resources one can use to inform elected officials about the importance of the humanities in our society. Please see their web site or write me for further information.

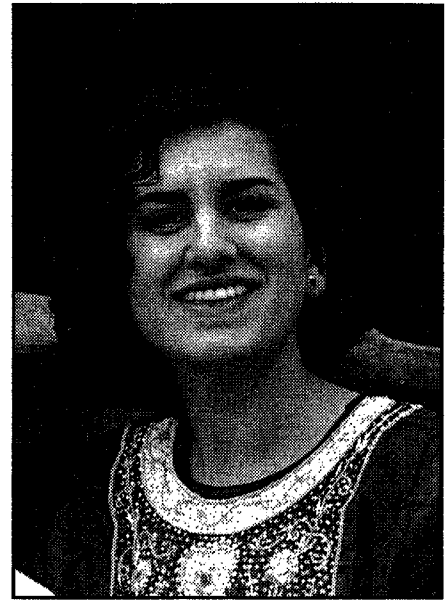
K-12 issues. I would like to thank those who replied to my February comment on K-12 outreach. I learned of an NEH-funded seminar for school teachers in Vienna this summer headed by Richard Benedum (University of Dayton); a significant curricular initiative in American music prepared by Deane Root (University of Pittsburgh; under the auspices of the Society for American Music); and an interesting music listening program underwritten by Minnesota Public Radio. At this point I can only reiterate: it is self-evident that fostering interest in music and history at an early age is important for the growth of the AMS. Please communicate with me if you have projects in progress for young people, or ideas for how the AMS can best address this crucial issue.



Joanna Demers
AHJ AMS 50 Fellow



Matthew Gelbart
AHJ AMS 50 Fellow



Nalini Ghuman Gwynne
AHJ AMS 50 Fellow

Alvin H. Johnson AMS 50 Fellowships

Six doctoral candidates in musicology have been selected for Alvin H. Johnson AMS 50 Dissertation Fellowship Awards for 2001–2002; one of these has accepted the award on an honorary basis. In alphabetical order they are: Joanna Demers (Princeton University), "Sampling as Lineage in Hip-hop;" Matthew Gelbart (University of California, Berkeley), "Scotland and the Emergence of 'Folk' Music and 'Art' Music in Europe, 1720–1850;" Nalini Ghuman Gwynne (University of California, Berkeley), "India in the English Musical Imagination c.1890–1940;" Olga Haldey, *Honorary Fellow* (Ohio State University), "Savva Mamontov and the Moscow Private Opera: from realism to modernism on the Russian operatic stage;" Sherry D. Lee (University of British Columbia), "Opera, Narrative, and the Modernist Crisis of Historical Subjectivity;" and Stefanie Tcharos (Princeton University), "Music and Drama Beyond the Boundaries of Opera: Performance and Reception of the Roman Oratorio, Cantata, and Serenata, 1675–1710."

The awards will be formally presented at the Annual Meeting in Atlanta.

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

Howard Mayer Brown Award

The Howard Mayer Brown Award is presented annually by the Society to a promising minority graduate student pursuing scholarly work in music. The 2001–2002 Fellowship, which carries a generous stipend, is awarded to Mark Burford of Columbia University, who is currently completing a doctoral dis-

sertation on "Johannes Brahms and Nineteenth-Century Historicism."

Awards, Honors and Prizes

Guggenheim Fellowships have been awarded to Rebecca Harris-Warrick (Cornell University) for "Dance in French opera during the ancien régime;" Joseph Horowitz (New York City), for "Music and the Gilded Age;" and Susan Youens (University of Notre Dame), for "The social history of the Lied."

Richard Kramer (City University of New York Graduate Center), Thomas J. Mathiesen (Indiana University), Don Randel (University of Chicago), and Gary Tomlinson (University of Pennsylvania) have been elected to the American Academy of Arts and Sciences.

Andrew Hughes (University of Toronto) has been elected president of the Medieval Academy of America; he has served two terms as vice-president of that organization.

Timothy McGee (University of Toronto) has been honored with Early Music America's Howard Mayer Brown Award for lifetime achievement in early music.

Philippe Vendrix (Centre d'Études Supérieures de la Renaissance, Tours) has been awarded the Dent Medal for 2000.

Reinhold Brinkmann (Harvard University) has been awarded the International Ernst von Siemens Music Prize for 2001.

Anna Maria Busse Berger (University of California, Davis) has received a fellowship from the Stanford Humanities Center for her project *Music and Memory: The Impact of the Art of Memory on Medieval Polyphony from 1100 to 1500*.

Suzanne Cusick (University of Virginia) will be the Frederick Burkhardt Residential Fellow at the Villa I Tatti-Harvard Center for Renaissance Studies for 2001–2002.

Andrew Dell'Antonio (University of Texas, Austin) has been awarded a 2001–2002 Andrew W. Mellon Fellowship at the Villa I Tatti-Harvard Center for Renaissance Studies for his project "*Particolare gusto e diletto alle orecchie: Listeners in the Early Seicento*."

Mary Frandsen (Notre Dame University) has received an ACLS Fellowship for 2001–2002 for her book project "Crossing Confessional Boundaries: The Patronage of Italian Sacred Music in Seventeenth-Century Dresden."

Simon Morrison (Princeton University) has been awarded an ACLS Fellowship to conduct research abroad for his book project "Collective Creation: Essays on the Ballets Russes."

Carol Whang (University of Pennsylvania) has been awarded the 2001–2002 Lily Auchincloss Pre-Doctoral Rome Prize Fellowship in Post-Classical Humanistic/Modern Italian Studies for her dissertation work on "Seeing, Hearing, Remembering, and Assimilating: Compositional Strategies in the Masses of Palestrina."

NEH Summer Stipends have been awarded to: Lila Collamore (University of Limerick), "A 10th-Century Musical Manuscript: Analytical Index in Electronic Form;" Claire A. Fontijn-Harris (Wellesley College), "Women Composers, Performers and Patrons in Louis XIV's France: Crossing Gender and Social Boundaries;" Andrew Kirkman (Rutgers University), "Music at the Collegiate Church of Saint-Omer, Northern France, in the Later Middle Ages;" Stephen C. Meyer (Syracuse University), "Between Authority and Desire: The



Olga Haldey
Honorary AHJ AMS 50 Fellow



Sherry D. Lee
AHJ AMS 50 Fellow



Stephanie Tcharos
AHJ AMS 50 Fellow

Operatic Villain in the Nineteenth Century;" Gayle D. Sherwood (University of Toledo), "Charles Ives: An American Composer;" Blake M. Wilson (Dickinson College), "Franco-Flemish Music in Fifteenth-Century Florence;" and Charles T. Downey (St. Anselm's Abbey School, Washington, D.C.), "Ballet du roy, ou de la Délivrance de Renault" (1617).

Katherine K. Preston (William and Mary), was awarded a fellowship from the Gilder-Lehrman Institute of American History for research at the New York Historical Society during the summer of 2000.

The Music Library Association's Dena Epstein Award to support research in archives or libraries internationally on any aspect of American Music has been awarded to Elizabeth Bergman Crist (University of Texas, Austin), to support research for her book project "Progressivism and Populism: Aaron Copland's Music and Aesthetics during Depression and War," and to Roberta Lindsey (Indiana University, Indianapolis), for her work on three projects at the Aaron Copland Collection at the Library of Congress.

Carlo Caballero (University of Colorado, Boulder) has received the Fleur Cowles Fellowship for his work on the Paul Dukas autograph letters and manuscripts at the Harry Ransom Humanities Research Center in Austin, Texas.

Michael Burden (New College, Oxford University) has received the Teaching Competition Award of the American Society for Eighteenth-Century Studies for his course "Opera on the Stage in London—1700–1800."

David Fallows (Manchester University) is co-recipient of the Music Library Association's

Vincent H. Duckles Award for the best book-length bibliography or research tool in music published in 1999 for his *Catalogue of Polyphonic Songs, 1415–1480*.

David Lasocki (Indiana University) is the joint winner of the International Association of Music Libraries, Archives and Documentation Centres, United Kingdom Branch (IAML-UK)'s 2000 C.B. Oldman Prize for the best music reference book published in 1998 for his *Dictionary of English Court Musicians, 1485–1714*, co-authored with Andrew Ashbee.

Eleonora M. Beck (Lewis and Clark College) received the 2000 Arnold L. and Lois S. Graves Award from Pomona College for her book project "Music and Culture in pre-Renaissance Padua."

Rebecca Wagner Oettinger (University of South Carolina) has received a subvention from the Gustave Reese Publication Endowment Fund of the AMS for her book, *Music as Propaganda in the German Reformation*, forthcoming from Ashgate.

Warren Kirkendale (Regensburg University) has received grants from the Harvard Center for Italian Renaissance Studies, the Agenzia per il Giubileo, and the Italian Ministero degli Affari Esteri for the publication of his *Emilio de' Cavalieri, "Gentiluomo Romano": His Life and Letters*.

Stephanie Lawrence-White (Catholic University of America) was awarded a Fulbright to study the "Musical Education at the Ospedale degli Innocenti, Florence, 1600–1750," in Florence during the 2000–01 academic year.

Jeremy Smith (University of Colorado, Boulder) has been awarded the Music Library Association's Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature published in 1999 for his "From 'Rights to Copy' to 'Bibliographic Ego': A New Look at the Early Edition of Byrd's 'Psalmes, Sonets & Songs'."

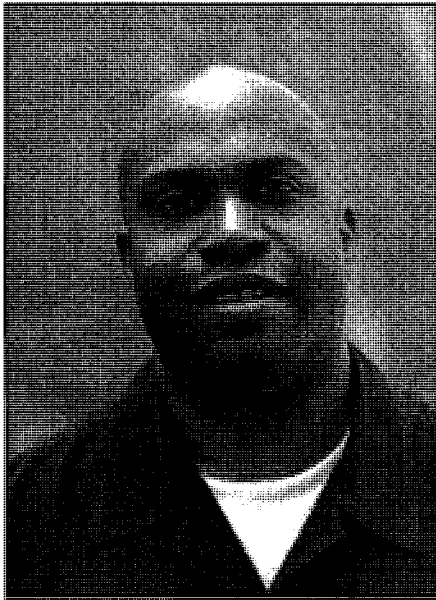
Philip Brett (University of California, Riverside) has received the Music Library Association's Eva Judd O'Meara Award for the best review published in the organization's journal, *Notes*, in 1999 for his review of "The Beggar's Opera as realized by Benjamin Britten" (London: Boosey & Hawkes, 1997), and two other scores by Britten.

Grants from Musica Toscana have been awarded to James Leve (Cambridge, MA) for

continued on page 8

Guidelines for Announcements of Awards and Prizes

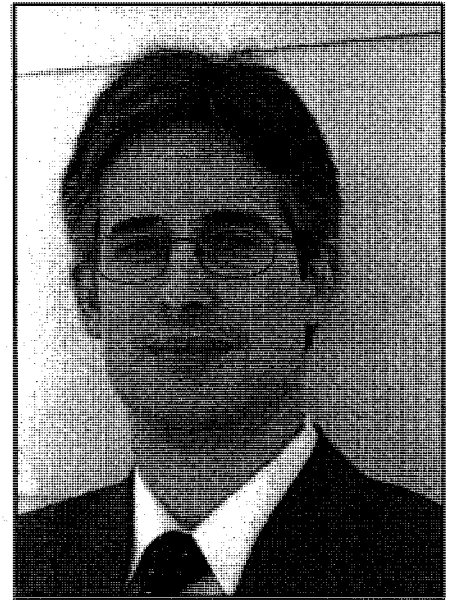
Awards and honors given by the Society are announced in the *Newsletter*. In addition, the editor makes every effort to announce widely publicized awards. Other announcements come from individual submissions (see colophon for deadlines). The editor does not include awards made by the recipient's home 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.



Mark Burford
Howard Mayer Brown Fellow



Wye Allanbrook
President-Elect



Joseph Auner
JAMS Editor

Awards, Honors, Prizes

continued from page 7

an edition of "Il Girello" by Jacopo Melani, and to Kay Lipton (Los Angeles, CA) for an edition of "La bella pescatrice" by P. A. Guglielmi.

Elisabeth H. Rebman (Colorado College), has been elected Member-at-Large of the Music Library Association.

Amy C. Beal (University of California, Santa Cruz) has been awarded the Society for American Music's Wiley Housewright Dissertation Award (for dissertations on American music completed in 1999) for her "Patronage and Reception History of American Experimental Music in West Germany, 1945-1986" (University of Michigan, 1999).

President-Elect

Wye J. (Wendy) Allanbrook has been elected President of the Society for the term 2003-2004. She has served the Society as a member of the board and of the committees for honorary and corresponding members and the AMS 50 fellowship. A graduate of Vassar College, she received her M.S. and Ph.D. from Stanford University. She was a member of the faculty of St. John's College, Annapolis, from 1969 to 1994, where she served two terms as Dean of Students. She was invited to University of California, Berkeley as Ernest Bloch Visiting Professor in 1994 and in 1995 she was appointed to the regular faculty. She has served as chair of the UC Berkeley Department of Music since 1997.

Allanbrook's scholarship centers on late eighteenth-century music, most particularly the music of Mozart and Haydn, with emphasis on questions of expression and the compositional process. She is best known for her

book *Rhythmic Gesture in Music: 'Le nozze de Figaro' and 'Don Giovanni'* (University of Chicago Press, 1983; paperback 1985), a *Choice Outstanding Academic Book* for 1983. She was the editor, with Janet M. Levy and William Mahrt, of *Convention in Late Eighteenth- and Early Nineteenth-Century Music* (Pendragon Press, 1992), and of *The Late Eighteenth Century*, Volume V of Strunk's *Source Readings in Music History* (rev. ed., W.W. Norton & Co., 1998). She has published several recent articles on the instrumental music of Mozart and Haydn and the choreography of Mark Morris. Her "Staging Mozart's Women—Zerlina's *Batti, batti*," appeared in *Siren Songs: Representations of Gender and Sexuality in Opera*, ed. Mary Ann Smart (Princeton University Press, 2000), and "Theorizing the Surface" is forthcoming in *Music in the Mirror*, ed. Thomas J. Mathiesen (University of Nebraska Press). She is on the editorial advisory board of *New Grove on Line*. She is currently working on a book based on her Ernest Bloch Lectures, about the grounds of expression in late eighteenth-century instrumental music.

New JAMS Editor

We are pleased to announce that the new Editor-in-Chief of the JOURNAL will be Joseph H. Auner, Associate Professor of Music at the State University of New York at Stony Brook. Dr. Auner has received fellowships from the Alexander von Humboldt Stiftung, the National Endowment for the Humanities, and the J. Paul Getty Center for the History of Art and the Humanities. He received his Ph.D. in 1991 from The University of Chicago; his main areas of research are the Second Viennese School, music in the Weimar Republic, cross-cultural music, and music and technology. His recent publications include "Schoenberg and His Public in 1930: the Six Pieces for Male

Chorus, Op. 35," "Soulless Machines and Steppenwolves: Negotiating Masculinity in Krenek's *Jonny spielt auf*," "Making Old Machines Speak: Images of Technology in Recent Music," and "The Second Viennese School as a Historical Concept." Dr. Auner is currently editing *The Schoenberg Reader* for Yale University Press, and was co-editor, with Judy Lochhead, of the collection *Postmodern Music/Postmodern Thought*. He has been a member of the JAMS editorial board, and general editor for *Studies in Contemporary Music and Culture* (Garland/Routledge). A member of the AMS Council, he has also served as chair of the Greater New York Chapter of the AMS.

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.

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.

Howard Mayer Brown Fellowship
Deadline: 1 April.

AMS Publication Subventions
Deadlines: 15 March, 15 September.

AMS/SMT Columbus—2002

Call for Papers

Deadline 15 January, 2002

The 2002 annual meeting of the American Musicological Society will be held jointly with that of the Society for Music Theory in Columbus, Ohio, from Thursday 31 October to Sunday 3 November. The program committee for the AMS welcomes proposals for papers, study sessions, and panel discussions in all areas of musicology. (Proposals for the SMT should be sent directly to its program committee.) Please read the following guidelines carefully. Proposals that do not conform to them will not be considered.

Abstracts of proposed papers, study sessions, or panel discussions must be received by midnight, Eastern Standard Time, *Tuesday, 15 January 2002*. All persons submitting abstracts are invited to do so by mail, fax, or the web, to Robert Judd (for the program committee), American Musicological Society, 201 South 34th Street, Philadelphia PA 19104-6313; fax 215/573-3673; <www.ams-net.org>. (This year, a web-based submission form replaces the somewhat cumbersome e-mail procedure used in previous years.) **Abstracts of papers must not exceed 1500 characters (250 words)**, and, if mailed or faxed, must be printed in 10- or 12-point double-spaced typeface on one 8.5 x 11-inch or A4 page. If sending by regular mail or fax, please send two copies; at the bottom of the first should appear the author's name, institutional affiliation or city of residence, and full return address, including e-mail address and fax number where possible. The second copy must be anonymous. If submitting electronically, the on-screen directions should be followed carefully.

Only one submission per author will be considered (if authors submit two different proposals to the AMS and the SMT, and both are accepted, only one of the papers may be read). Authors may not submit the same proposal to both the AMS and the SMT. Authors who read papers sponsored by AMS at the 2001 annual meeting may not submit proposals for the AMS portion of the 2002 meeting.

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

The program committees of the two Societies will endeavor to create several joint

AMS/SMT panels from the abstracts that they each accept. Should authors wish their proposals to be considered for such joint panels, they should indicate so by writing "Joint AMS/SMT" at the bottom of their abstracts. The program committees reserve the right to configure these joint panels as they best see fit.

Abstracts received by mail should include a self-addressed, stamped postcard that can be returned as notification of the Committee's receipt of the proposal; all other authors will be notified of receipt via e-mail or fax. Receipts will be sent by the end of January 2002.

Duration of papers. The duration of papers submitted by individuals and those proposed as part of formal sessions will be limited to twenty minutes in order to allow ample time for discussion. Position papers delivered as part of a panel discussion should be no more than ten minutes long.

Individual proposals. Abstracts should represent the talk as fully as possible. Successful abstracts typically:

- state the specific research findings,
- substantiate them, and
- indicate their significance.

It is most important that abstracts make clear what is already known and what is new in the proposal, for the program committee generally will fault abstracts that merely allude to findings or conclusions. (Authors may revise their abstracts for the booklet distributed at the meeting; the version read by the program committee can remain confidential.) If a submission is not an individual proposal, it should be labeled as belonging to one of the categories discussed below.

Formal sessions. Several individuals together may propose an entire formal session consisting of four papers, or a half session of two papers, devoted to a single topic. In a 250 word anonymous abstract, the organizer should set out the rationale for the session, explaining the importance of the topic and the proposed grouping of papers. The organizer should also include with this rationale an abstract for each paper, conforming to the guidelines for individual proposals stated above. However, each abstract will be evaluated individually, and the program committee reserves the right to reconfigure the makeup of any session proposed under these guidelines, or to accept as an individual proposal one or more of the papers belonging to it.

Panel discussions. The program committee also invites proposals for more informal panel discussions devoted to issues of general interest that are amenable to an exchange of ideas in a public forum. These sessions may examine a central body of scholarly work or a methodological theme. Rather than formal papers, they should include brief position papers by the participants, and leave ample time for discussion by panelists and audience. Panel discussions will be scheduled for the same duration of time as full or half sessions

of papers; they will ordinarily take place during the evenings. Organizers of panel discussions should submit the names of all panelists in a one-page prospectus that outlines the issues, clarifies the rationale behind the proposal, and explains why each panelist has been chosen. Such a proposal will, therefore, not be vetted anonymously, and the entire proposal will be considered only as a whole, with no substitutions or deletions by the program committee. Organizers of panel discussions may not also present a formal paper in the same year or in the preceding one, but panelists may.

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

Program Committee procedures. The committee (including its chair) will evaluate all the proposals anonymously. When the list of selected proposals is finalized, the names of those authors whose proposals have been accepted will be revealed to the committee, so that they may make preliminary decisions about possible session chairs. The names of those authors whose abstracts have been rejected will not be revealed to the committee. The program committee for 2001 received about 340 proposals, 120 of which were accepted; it is anticipated that the numbers for 2002 will be similar.

—Jeffrey Kallberg

AMS Columbus Program Committee Chair

Call for Performances

Deadline: 15 January, 2002

The Performance Committee for the 2002 Annual Meeting in Columbus invites proposals for both daytime and evening performances, either as autonomous concerts or lecture-recitals. The committee encourages proposals that demonstrate our Society's diversity of interests, range of approaches, and geographic and chronological breadth. We especially welcome performances that are inspired by or complement new musicological findings; that develop a point of view; or that offer a programmatic focus. Performers and ensembles affiliated with colleges, universities, or conservatories, as well as freelance artists, are encouraged to submit proposals, specifying whether for a concert or lecture-recital.

Applicants should send: (1) a proposed program listing repertoire, performer(s), and the duration of each piece; (2) for concerts, a one-page explanation of the significance of the program or manner of performance; (3) for lecture-recitals, a maximum of two pages explaining the significance of the program or manner of

continued on page 10

Call for Performances

continued from page 9

performance, plus a summary of the lecture component, including information about the underlying research, its methodology, and conclusions; (4) your e-mail address and a 100-word biography of each performer; and (5) three copies of a CD, cassette, or video (PAL must be converted into NTSC format) of no longer than twenty minutes representative of the program and performers. Please send three complete sets of all materials to be received no later than 15 January 2002 to the committee chair: Don O. Franklin, Department of Music, University of Pittsburgh, Pittsburgh, PA 15260.

The AMS sometimes offers very modest travel subsidies to performers whose proposals are accepted. For further particulars, please contact the committee chair <dof@pitt.edu>.

—Don O. Franklin,

AMS Columbus Performance Committee Chair

Call for Nominations: Session Chairs, Columbus 2002

Nominations (including self-nominations) are requested for Session Chairs at the AMS Annual Meeting in Columbus, 31 October–3 November 2002. Please send nominations via mail, fax, or e-mail to the Philadelphia office of the AMS, including name, contact information, and area of expertise. Deadline: 1 March, 2002

American Council of Learned Societies Annual Meeting, Philadelphia, PA, May 3–5, 2001

Good news. Two members of our Society, Katherine A. Bergeron and Suzanne G. Cusick, were among the eleven winners this year of the ACLS Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars. Aimed at supporting the important stage in a scholar's career immediately following tenure, when new projects are apt to be hatched but often also squelched by voracious institutional demands, these \$65,000 Fellowships were established two years ago by the ACLS with the help of a Mellon Foundation grant supplemented this year by a grant from the Rockefeller Foundation.

The Burkhardt Fellowships are the crowning feature of the ACLS's recent face-lift as a humanities funding organization. Five years ago, the ACLS was awarding \$20,000 fellowships for junior faculty. Valuable though these were, they scarcely addressed real needs in an age of rising salaries and shrinking funds for research in the humanities and related social sciences. Under the presidency of John H. D'Arms, ACLS has adopted an aggressive development policy which has already doubled its endowment and enabled it to award each year, besides the Burkhardt Fellowships and some other

awards attached to special programs, over twenty fellowships in each of three categories, Assistant Professor (\$30K each), Associate Professor (\$40K), and Full Professor (\$50K). As part of this strategy, the ACLS has even managed to persuade major research universities to contribute (twenty-six of them so far). The effect is to offset the decline of NEH funding and to keep ACLS abreast of academic salaries at leading institutions—its aim being to provide at least 50% of a scholar's salary in fellowship funds. A sound investment policy, short on high-tech equities, has enabled the institution to weather the recent crisis with its endowment intact.

While focusing on making itself again a major player in the fellowship field, ACLS fosters discussion and action on a number of other fronts. Notable is its sponsorship of the History E-Book Project, in which the Association is collaborating with five member societies to produce new books, as well as a substantial backlog, in digital form. Part of this year's annual meeting was given over to a fascinating discussion entitled "The Electronic Humanist," with presentations from Morris Eaves, director of The William Blake Archive <www.blakearchive.org>, Michael Easter, president of Luna Imaging, Inc., the firm responsible for several online museum catalogues, including the Digital Design Collection Project at the Museum of Modern Art in New York, and Edward L. Ayers, Director of the Valley of the Shadow Project <www.jefferson.village.virginia.edu/shadowz/>, a truly innovative scholarly and pedagogical scheme on the Civil War.

AMS members will no doubt be even more intrigued by the meeting's other main topic, "Phases of the Humanist's Academic Career." It is recognized that mentoring of humanist scholars needs to extend beyond the pre-tenure period. So many are getting immediately caught up in administrative duties after achieving tenure; and as soon as one begins to look, difficulties appear at other stages of a career that get in the way of the constant renewal without which any job becomes a chore. The afternoon-long discussion started with talks by Mary Patterson McPherson, Vice-President of the Mellon Foundation (which has been conducting a survey in some liberal arts colleges), and by Edie N. Goldenberg, Professor of Political Science and former Dean of the University of Michigan's College of Literature, Science and the Arts. It continued in breakout groups, which identified many problems as well as some solutions. Among the most telling points was a call from Goldenberg for us to think more seriously about our responsibilities to our colleagues (as opposed to our students and institutions). I came away stimulated, and with the thought that AMS could well do with a similar discussion. As your delegate to ACLS, I would be glad to convey any thoughts you might wish to express on this topic (contact me at <pbrett@aol.com>).

—Philip Brett

AMS Committee on the Publication of American Music (COPAM)

I am pleased to report the publication, in February 2001, of *Thomas Wright "Fats" Waller: Performances in Transcription, 1927–1943*, edited by Paul S. Machlin, Vol. 10 of Music of the United States of America (MUSA), the national series sponsored by the American Musicological Society, with support from the National Endowment for the Humanities and the University of Michigan School of Music. This volume, transcribed entirely from phonograph recordings, contains seventeen pieces that show the versatility of Waller as a keyboard player (pianist and organist, soloist and accompanist both), singer, ensemble leader, composer, and parodist (e.g., "Honeysuckle Rose à la Bach, Beethoven, Brahms, and Waller"). Machlin's introductory essay places Waller and his work in historical context.

MUSA Vol. 11, which will go into production this summer at A-R Editions, the series publisher, will be *Writing American Indian Music: Historical Transcriptions, Notations, and Arrangements*, edited by Victoria Lindsay Levine. This volume is a collection of facsimiles chosen from four centuries of Native American musical representations in the Americas. Each facsimile comes with commentary, and the introduction traces the history of Native American music's encounter with musical notation.

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

—Richard Crawford

Publications Committee

The AMS Publications Committee has recommended, and the Board of Directors approved, the awarding of subventions to two individual authors: Rebecca Oettinger for *Music as Propaganda in the German Reformation (Ashgate)*, and Eugene Wolf for *Manuscripts from Mannheim, ca. 1730–1778: A Study in the Methodology of Musical Source Research (Peter Lang)*. The Committee encourages authors or editors to apply under this program for subventions to cover expenses not normally assumed by publishers, such as illustrations, examples, permissions, or recordings. The next deadlines are 15 September 2001, and 15 March 2002. Please consult the guidelines on the AMS website at <www.ams-net.org/subvention.html>.

—Walter Frisch

AMS ANNUAL MEETING

Atlanta

15 November – 18 November 2001

Preliminary Program

WEDNESDAY 14 November

2:00 AMS Board of Directors Meeting

THURSDAY 15 November

7:45–12:00 AMS Board of Directors Meeting

8:30–5:00 Registration

11:30–1:30 Society for Seventeenth-Century Music, Governing Board Meeting

12:30–1:45 Lecture-Recital (sponsored by the AMS Performance Committee): "Alkan's Concerto for Solo Piano: Form, Context, Performance," Kenneth Hamilton (University of Birmingham, UK), piano

1:00–5:00 Job Interviews

1:00–6:00 Exhibits

THURSDAY AFTERNOON SESSIONS

2:00–5:00

The Late Nineteenth Century

- Vera Micznik (University of British Columbia), Chair
Mary Kalil (Princeton University), "Whispers and Lies: Chaikovsky and Historical Madness in *Mazeppa*"
Morten Kristiansen (Truman State University), "Richard Strauss at the *Fin de siècle*: German Impressionism, *Nervosität*, and *Sekundenstil*"
John J. Sheinbaum (University of Denver), "Adorno's Mahler and the Timbral Outsider"
Stephen McClatchie (University of Regina), "New Primary Sources for Gustav Mahler's Biography"

Topics in Rock

- Judith Lochhead (State University of New York, Stony Brook), Chair
Mitchell Morris (University of California, Los Angeles), "Losing My Religion and the Queer Alternative Subject"
Sara Nicholson (Eastman School of Music), "Keep Going!: The Use of Classical Music Samples in Mono's *Hello Cleveland*"
John Platoff (Trinity College), "Why Two *Revolutions*?"
Timothy Striplin (University of North Carolina, Chapel Hill), "Chopping Down the Joshua Tree: Irony, Postmodernism, and the 'New' U2"

Seventeenth- and Eighteenth-Century Topics

- Antonia Banducci (University of Denver), Chair

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

Mary Oleskiewicz (America's Shrine to Music Museum/University of South Dakota), "Transformative Reception: Lully and Handel at the Dresden Court"

Rose A. Pruiksma (Bates College), "Music and Social Order in Charles Sorel's Comic Novels"

Stuart Cheney (University of Maryland, College Park), "Recently Discovered Marais Manuscripts and Evolving Variation Practices"

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Louis Armstrong and Brass Bands

Brian Harker (Brigham Young University), Chair

Thomas Brothers (Duke University), "Louis Armstrong and the Tuxedo Brass Band, 1921"

Charles E. Kinzer (Longwood College), "*Just a Little While to Stay Here*: Louis Armstrong and the Brass Bands of New Orleans"

Images in Medieval Manuscripts

Rebecca Baltzer (University of Texas, Austin), Chair

Emma Dillon (University of Pennsylvania), "Devotional Designs in the Montpellier Codex"

Cynthia J. Cyrus (Vanderbilt University), "Images of Nuns and the Idea of the Book in Late Medieval France"

3:30–5:00

Hanns Eisler: Songs of Exile and Repatriation

Stephen Hinton (Stanford University), Chair

Joy Haslam Calico (Illinois Wesleyan University), "The Invention of Tradition: Eisler, Steinitz, and *Volkslieder* in the German Democratic Republic"

James Parsons (Southwest Missouri State University), "'Revolutionary Upheaval and Conservative Retrenchment' All at Once: Hanns Eisler and the Twentieth-Century *Lied*"

Scandinavian Opera

Daniel Grimley (University of Surrey), Chair

Joakim Tillman (Stockholm University), "Vikings, Women's Liberation, and Nietzschean Supermen: Wagnerian Influences in the Context of Swedish Turn-of-the-Century Opera"

Anne-Marie Reynolds (State University of New York, Geneseo), "Carl Nielsen Unmasked: Art and Popular Musical Styles in his Opera *Maskarade*"

5:30–7:00 *Journal of Musicology* Editorial Board Meeting

5:30–8:00 No-Host Reception

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

8:00–9:00 AMS Committee on Career-Related Issues, Session One

8:00-10:00 **Musical Literacy and Pedagogy Consortium**
Susan Weiss (Peabody Conservatory/ Johns Hopkins University), Cynthia Cyrus (Vanderbilt University), and Russell Murray (University of Delaware), moderators

8:00 **Atlanta Symphony Orchestra, Robert Spano, conductor, presents Respighi's *La boutique fantasque* and Vivaldi's *The Four Seasons*, with Gil Shaham, violin, Symphony Hall**

9:30-11:00 **Reception for Student Members**

THURSDAY EVENING SESSIONS

8:00-11:00

Panel Discussion: Post-Soviet Research into Russian Liturgical Music: Methodological and Logistical Challenges

Peter Jeffery (Princeton University), Chair

Alexander Lingas (Oxford University)

Irina Lozovaya (Moscow State Conservatory)

Gregory Meyers (University of British Columbia)

Simon Morrison (Princeton University)

Nicholas Schidlovsky (Princeton University)

Study Session: Music, Beliefs, Politics, and Patronage in the Hispanic Orbit

Deborah Schwartz-Kates (University of Texas, San Antonio) and Grayson Wagstaff (Catholic University of America), Co-chairs

Walter Aaron Clark (University of Kansas)

Leonora Saavedra (University of Pittsburgh)

Robert Stevenson (University of California, Los Angeles)

Ketty Wong (University of Texas, Austin)

Study Session: Giovanni Battista Pergolesi

Dale Monson (Brigham Young University), Chair

Daniel Hertz (University of California, Berkeley)

Francesco Degrada (University of Milan)

John Rice (Rochester, MN)

FRIDAY 16 November

7:00-8:45 **AMS Committee on Career-Related Issues Meeting**

7:00-8:45 **AMS Chapter Officers' Meeting**

7:00-8:45 **Student Representatives to AMS Council Meeting**

7:00-8:45 **AMS-L Committee Meeting**

7:00-8:45 **Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting**

7:00-8:45 **AMS History of the Society Committee Meeting**

7:00-8:45 **AMS Committee on Cultural Diversity: Breakfast Reception for Visiting Students**

7:00-8:45 **AMS Program Committees for the 2001 and 2002 Annual Meetings**

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

7:30-9:00 **A-R Recent Researches Series Editors' Breakfast**

8:00-9:00 **AMS Performance Committee Meeting**

8:00-5:00 **Job Interviews**

8:30-5:00 **Registration**

8:30-6:00 **Exhibits**

FRIDAY MORNING SESSIONS

9:00-12:00

Film Music

Mark Brill (University of California, Davis), Chair

Julie McQuinn (Northwestern University), "The Opéra-Comique as the Temple of Aphrodite"

W. Anthony Sheppard (Williams College), "A Tale of Musical Orientalism, in Four Genres and Two Nations: *The Cheat*"

Stephan Prock (University of Virginia), "Electronic Music, Modernism, and the Body in *Forbidden Planet*"

Paula Eisenstein Baker (University of St. Thomas), "Non-Movie Music at the Picture Palaces: Leo Zeitlin's *Palestina* at New York's Capitol Theatre"

Schoenberg and Nono

Severine Neff (University of North Carolina, Chapel Hill), Chair

Jennifer Shaw (State University of New York, Stony Brook), "New Performance Sources and Old Modernist Productions: *Die Jakobsleiter* in the Age of Mechanical Reproduction"

Klara Moricz (Amherst College), "On the Ashes of the Holocaust: Arnold Schoenberg's *A Survivor From Warsaw* and the Limits of Artistic Representation"

Deborah Heckert (State University of New York, Stony Brook), "A Glimpse of Some Weird, New Country: Pre-World War I London, Arnold Schoenberg, and the Reception of Musical Modernism in England"

Raymond Fearn (Keele University), "Prometheus or Icarus?: Idea and Ideology in Luigi Nono's Opera *Al gran sole carico d'amore*"

Early Scribes and Notational Systems

Charles Atkinson (Ohio State University), Chair

Charles W. Warren (Pittsford, New York), "On the Origins of Greek Instrumental Notation"

Blair Sullivan (University of California, Los Angeles), "Alphabetic Writing and Hucbald's *Artificiales Notae*"

James Grier (University of Western Ontario), "Adémar de Chabannes and the Earliest Compositional Autograph"

Rebecca Maloy (University of Cincinnati), "The Role of Letter Notation in Frutolf of Michelsberg's Tonary"

Beethoven

Jon Finson (University of North Carolina, Chapel Hill), Chair

Steven Huebner (McGill University), "Beethoven Prometheus?: D'Indy *contra* the Republican Critics"

John Sterling Lambert (Tufts University), "Beethoven in B-flat: Op. 130 as a *Hammerklavier*"

Seow-Chin Ong (University of Louisville), "Aspects of the Autograph and Sketches for Beethoven's Quartet in F Minor, Op. 95"

Joanna Cobb Biermann (Beethoven-Archiv, Bonn), "Cyclical Ordering(s) in Beethoven's *Gellert-Lieder*, Op. 48"

Italy and Spain in the Seventeenth Century

Mauro Calcagno (Harvard University), Chair

Janet Hathaway (New York University), "Scandal and Laughter: Inquisition Censure and the Villancico in Late Hapsburg Madrid"

Kimberlyn Montford (University of North Texas), "Paolo Quagliati's *Affetti amorosi spirituali* (Rome, 1617): A Reflection of Female Spirituality"

Susan Shimp (Charlotte, North Carolina), "Excavating Virgil in the Counter-'Re-Formation' of Rome: Domenico Mazzocchi's *Aeneid Dialoghi* (1638)"

Tim Carter (University of North Carolina, Chapel Hill), "From Persephone to Poppæa: Monteverdi and the Rise of Venetian 'Public' Opera"

- 12:00-1:00 **Society for Seventeenth-Century Music, Business Meeting**
- 12:00-1:00 **Center for the History of Music Theory and Literature, Board Meeting**
- 12:00-1:00 **AMS Committee on Career-Related Issues, Session Two, with guest Jerry Baker**
- 12:00-2:00 **Mozart Society of America Meeting**
- 12:15-1:15 **Yamaha Workshop: Using Technology to Enhance Music History Instruction**
- 12:15-12:45 **AMS Gay and Lesbian Study Group, Business Meeting**
- 12:45-2:00 **AMS Gay and Lesbian Study Group: Program: Sophie Fuller (Reading University), "A Queerable History? Women Musicians in Fin-de-siècle Britain"**
- 12:30-1:30 **Recital (sponsored by the AMS Performance Committee): "Recent Piano Works by Japanese Women Composers," Margaret Lucia (Shippensburg University), piano**
- 3:30-5:00 **AMS/MLA Joint RISM Committee Meeting**

FRIDAY AFTERNOON SESSIONS

2:00-5:00

Cage and Minimalism

Christopher Shultis (University of New Mexico), Chair

Gregory Reish (State University of New York, Buffalo), "Una nota sola: Steiner, Rudhyar, Scriabin, Scelsi, and the Notion of Music on a Single Note"

Jeremy Grimshaw (Eastman School of Music), "Mormonism, Minimalism, and LaMonte Young's Search for 'Universal Structure'"

Amy C. Beal (Bates College), "John Cage in West Germany, 1952-1954: A Contextual Re-evaluation"

Sara Heimbecker (University of Illinois, Urbana-Champaign), "Musical Language: The Musical/Poetic Works of John Cage and Jackson Mac Low"

Renaissance Sources

Patrick Macey (Eastman School of Music), Chair

Bonnie J. Blackburn (Oxford University), "Canonic Conundrums: The Singer's Petrucci"

Allen Scott (Oklahoma State University), "The Resumption of Printing in Late Sixteenth-Century Silesia: The Contributions of the Printer Nikolaus Schneider to Silesian Reformation Music History"

Richard J. Agee (Colorado College), "Ideological Conflicts in a *Cinquécento* Edition of Plainchant"

Kristine K. Forney (California State University, Long Beach), "Lasso in Stockholm: A 'New' Source Revealed"

Eighteenth-Century Opera

John Rice (Rochester, Minnesota), Chair

JoAnn Taricani (University of Washington), "Henry Fielding as Impresario of Opera and Politics"

Martha Feldman (University of Chicago), "Eggs, Hens, Coops, and Castrati: Carnival and Sacrifice in Eighteenth-Century Opera"

Caryl Clark (University of Toronto), "Haydn, Mahler, and *Lo*

speciale/Der Apotheker: The Jewish Connection"

Laurel E. Zeiss (Baylor University), "Birthplace of a New Recitative Style?: The 'Great Speaker Scene' in *Die Zauberflöte*"

Music in French Society, 1889-1939

Brian Hart (Northern Illinois University), Chair

Annegret Fauser (University of North Carolina, Chapel Hill), "New Media, Source-Bonding, and Alienation: Listening at the 1889 *Exposition Universelle*"

Mary Ellen Poole (Millikin University), "Une autre ivresse: Music in Parisian *universités populaires*, 1898-1910"

Catrina Flint de Médicis (McGill University), "Wayward Conduct and Inconstant Catholicism at the Parisian Schola Cantorum"

Jane F. Fulcher (Indiana University), "Symbolic Domination and Contestation in French Music: Shifting the Paradigm from Adorno to Bourdieu"

Early Modern Voices and Bodies

Anne MacNeil (University of North Carolina, Chapel Hill), Chair

Gordon Haramaki (University of California, Los Angeles), "Becoming Flesh: Monteverdi, Zephyr, and the Dancing Body"

Thomasin LaMay (Goucher College), "Madalena Casulana: My Body Knows Unheard-of Songs"

Don Fader (Indiana University), "Aristocratic Politesse and the Reception of Italian Music in Late Seventeenth-Century France"

Claire Fontijn-Harris (Wellesley College), "An Italian Circle in Late Seventeenth-Century Paris"

5:00-6:00 **AMS Committee on Career-Related Issues, Session Three**

5:15-5:45 **Recital (sponsored by the AMS Performance Committee): "Voice for solo flute by Toru Takemitsu," Ulrike H. Anton (Universität für Musik, Vienna, and University of Vienna), flute**

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

5:15-6:15 **Open meeting, Ad Hoc Committee for the Annual Meeting Program**

5:30-6:30 **"Singing from Renaissance Facsimiles," singing DuFay and Binchois from manuscript facsimiles. Leader: Valerie Horst, EMA President. All are welcome to come sing.**

6:00-7:00 **American Bach Society Editorial Board Meeting**

6:45 **Bus departs for concert: Ivan Moravec, piano, performs works by Janáček, Debussy, and Chopin, Spivey Hall, Clayton College and State University (concert begins 8:00)**

7:15 **Bus departs for concert: Glee Clubs of Spelman and Morehouse Colleges perform at Ebenezer Baptist Church in the Martin Luther King, Jr. Historic District (concert begins 8:00)**

7:30 **Bus departs for concert: Atlanta Baroque Orchestra and Atlanta Choral Artists, Lyle Nordstrom, director, present Charpentier's *Té Deum* (with a new trumpet reconstruction by Charles Brewer) and Lully's *Suite from Le bourgeois gentilhomme*, Cathedral of Christ the King (concert begins 8:15)**

8:00 **Atlanta Symphony Orchestra (see Thursday for program details)**

8:30-11:30 **AMS Jam Session**

FRIDAY EVENING SESSION

8:00-11:00

Study Session: Between Opera and Cinema

Jeongwon Joe (University of Nevada, Reno), Chair
Marcia J. Citron (Rice University)
Michael Grover-Friedlander (Princeton University)
Mary Hunter (Bowdoin College)
David J. Levin (University of Chicago)
Rose Theresa (State University of New York, Stony Brook)
Marc A. Weiner (Indiana University)

SATURDAY 17 November

- 7:00-8:45 **AMS Council Committee on Outreach Meeting**
7:00-8:45 **AMS Committee on the Status of Women Meeting**
7:00-8:45 **AMS Committee on Cultural Diversity Meeting**
7:00-8:45 **AMS Publications Committee Meeting**
8:00-9:00 **Beethoven Forum Editorial Board Breakfast Meeting**
8:00-9:30 **EMA Peer Forum for Collegium Directors:**
Gerald Hoekstra (St. Olaf College, chair of EMA Early Music in Higher Education Task Force), moderator
8:00-5:00 **Job Interviews**
8:30-5:00 **Registration**
8:30-6:00 **Exhibits**

SATURDAY MORNING SESSIONS

9:00-12:00

Historical Consciousness in Nineteenth- and Twentieth-Century France

Maribeth Clark (New College, University of South Florida), Chair
Willa Collins (Rice University), "Adolphe Adam's *Le Diable à quatre*: A Possible Solution to the Mysterious Disappearance of a Popular Ballet"
Benjamin Walton (Oxford University), "The Operatic Coronation of Charles X"
Stacy Moore (Middlebury College), "Debussy and Creative Anachronism in the *Chansons de France*"
Robert Fallon (University of California, Berkeley), "*L'oiseau est un amour rebelle*: Tradition and Symbolism in Messiaen's Early Bird Style"

Americana

Victor Fell Yellin (New York University), Chair
Bill F. Faucett (Royal Palm Beach, Florida), "Rip's American Odyssey: Chadwick's *Rip Van Winkle* Overture and its Revision"
Ann L. Silverberg (Austin Peay State University), "Marian MacDowell: Advocate for Women in Music"
Beth E. Levy (University of California, Berkeley), "The Sagas of the Prairies and the Myths of Modern Music: Copland's *Music for Radio*"
Elizabeth Bergman Crist (University of Texas, Austin), "Aaron Copland in 1932"

Haydn and Rhetoric

Gretchen A. Wheelock (Eastman School of Music), Chair

Elisabeth LeGuin (University of California, Los Angeles), "Rehearsing Rhetoric in Joseph Haydn's Trios for Keyboard and Strings"
Tom Beghin (University of California, Los Angeles), "'Delivery, Delivery, Delivery!' Crowning the Rhetorical Process of Haydn's Keyboard Sonatas"
Wye J. Allanbrook (University of California, Berkeley), "Haydn and the Rhetoric of Comic Metamorphosis"
Richard Will (University of Virginia), "Reform Catholicism versus Divine Mystery in Haydn's *Seven Last Words of Christ*"

Renaissance Topics

Paula Higgins (University of Notre Dame), Chair
Jennifer Thomas (University of Cincinnati), "Marguerite of Austria and Catherine of Aragon: Personal Intersections in *LonBLR 8. G VII*"
Flynn Warmington (Somerville, Massachusetts), "*Jena 4*, Charles V, and the Conquest of the Infidels"
Richard Sherr (Smith College), "Resonances of *Absalon fili mi* in the Sixteenth Century"
Elizabeth Crownfield (New York University), "Puffs of Wind, Table Talk, and Rhyming a Man to Death: Anti-improvisational Trends in Elizabethan Aesthetics"

Mendelssohn, Schumann, Liszt

Michael P. Steinberg (Cornell University), Chair
Jeffrey S. Sposato (Tufts University), "The Prophet Transfigured: Christology in Mendelssohn's *Elijah*"
Monika Hennemann (University of Rhode Island), "The Phantom of Mendelssohn's Opera: Fictional Accounts and Posthumous Propaganda"
Laura Tunbridge (Princeton University), "Blinding Faust"
Derek B. Scott (University of Salford), "*Diabolus in musica*: Liszt and the Demonic"

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

12:00-2:00 **Seven Springs Consortium**12:00-2:00 **Society for Eighteenth-Century Music, Business Meeting**12:00-4:00 **AMS Committee on the Publication of American Music, Luncheon Meeting**12:00-4:00 **American Handel Society, Board Meeting**12:15-1:45 **AMS Council Meeting**12:30-1:30 **Lecture-Recital (sponsored by the AMS Performance Committee): "Can this beauty in our hearts end? Songs of Rebecca Clarke,"**
Liane Curtis (Brandeis University), musicologist;
Eileen L. Stempel (Syracuse University), soprano;
Sylvie Beaudette (Eastman School of Music), piano

SATURDAY AFTERNOON SESSIONS

2:00-5:00

Eastern Europe and the Soviet Union in the Twentieth Century

Margarita Mazo (Ohio State University), Chair
James A. Grymes (Florida State University), "'My Only Fault Was Being a Good Patriot': New Sources from Ernst von Dohnányi's Political Portfolio"
Danielle Fosler-Lussier (Princeton University), "Writing a Communist Life: Andras Mihaly as Hero and Antihero"
Peter Schmelz (University of California, Berkeley), "Andrei Volkonsky, the 'Young Composers,' and Avant-Garde Music in the Soviet Union, 1956-1962"
Ildar Khannanov (University of California, Santa Barbara), "Analysis of Tonal Music in the Soviet Union: Integralists vs. Formalists"

Approaches to Biography

- Christopher Gibbs (State University of New York, Buffalo), Chair
K. M. Knittel (University of Texas, Austin), "Pilgrimages to Beethoven: Reminiscences by his Contemporaries"
Rita Steblin (University of Victoria), "Beethoven's Immortal Beloved: Evidence Against Almerie Esterházy"
Jolanta T. Pekacz (University of Saskatchewan), "Musical Biography as a Cultural Discourse: Chopin as a Case Study"
James Deaville (McMaster University), "Finding their Voices: New (Auto-) Biographical Sources for Women Musicians in Late Nineteenth-Century Germany"

Music and Monarchy in Early Modern France

- Downing Thomas (University of Iowa), Chair
Kate van Orden (University of California, Berkeley), "Control the City and Control the State: The *Te Deum* and Penitential Processions under Henry III"
Geoffrey V. Burgess (Jersey City, New Jersey), "*À l'Ouverture des Enfers*: Royal *Entrée* and Subversive 'Other' in the *Tragédie en musique*"
Donald B. Chae (University of Chicago), "Governing the Passions, Governing the State: Lully's *Alceste* and the Problem of Cartesian Metaphysics"
Charles Dill (University of Wisconsin, Madison), "Ideological Noises: Opera Criticism in Early Eighteenth-Century France"

SATURDAY AFTERNOON SHORT SESSIONS

2:00-3:30

Metaphysics of Early Nineteenth-Century Theory

- David Yearsley (Cornell University), Chair
Holly Watkins (University of California, Berkeley), "Deep Subjects: Music, Metaphor, Romanticism"
Keith Chapin (Stanford University), "The Nature of the Learned Style: Counterpoint in Northern Germany, ca. 1800-1820"

Music and Politics

- Hugh Macdonald (Washington University), Chair
Peter Bloom (Smith College), "The 'Local Politics' of Berlioz's *Symphonie militaire*"
Nathaniel Geoffrey Lew (University of California, Berkeley), "A Tonic to the Nation: The Festival of Britain Opera Competition"

3:30-5:00

Musical Guides

- Theresa Muir (Brooklyn, New York), Chair
Christian Thorau (Harvard University), "Labels for Wagnerians: Leitmotifs as Constructs of Middle-Class Wagner Reception, 1876-1914"
Leanne Langley (Goldsmiths College, University of London), "Grove in Perspective: The First *Dictionary of Music and Musicians*"

Sirens

- Daniël Chua (King's College, London), Chair
James R. Currie (Columbia University), "Sirens: On the Seductive Appearance of Beethoven's *Heiliger Dankgesang*"
Alan Shockley (Princeton University), "Sound and Shape: *Ulysses'* Sirens' Songs"

5:30-7:00 **AMS Business Meeting**

7:30 **Buses depart for concert: Netherlands Chamber Choir, performing works by Bach, Pärt, Rachmaninov, Vasks, and Franssens, Glenn Memorial Auditorium, Emory University; post-concert reception at Emory's Michael C. Carlos Museum**

10:00-1:00 **AMS Ball: The Gary Motley Jazz Ensemble**

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

SATURDAY EVENING SESSION

8:00-11:00

Panel Discussion: Negro Spirituals in the Twentieth Century: Vehicles of Memory, Vindication, and Desire

- Lawrence Schenbeck (Spelman College), Chair
Jon Cruz (University of California, Santa Barbara)
Paul Allen Anderson (University of Michigan)
Marva Griffin Carter (Georgia State University)
Willie Strong (Yale University)

SUNDAY 18 November

7:00-8:45 **AMS Joint Meeting of the 2001 and 2002 Local Arrangements Committees**

7:00-8:45 **AMS Board of Directors Meeting**

7:00-8:45 **Directors of Graduate Studies Meeting**

8:00-12:00 **Job Interviews**

8:30-12:00 **Registration**

8:30-12:00 **Exhibits**

SUNDAY MORNING SESSIONS

9:00-12:00

Patronage

- David Crawford (University of Michigan), Chair
Gretchen Peters (University of Wisconsin, Eau Claire), "Politics and Music: Civic Patronage of Music in Late Medieval Southern France"
Roberta Freund Schwartz (Luther College), "Spain is Different: Patronage of Music by the Spanish Nobility in the Renaissance"
Rachelle Taylor (McGill University), "The Musicians of Salisbury House: Patronage Redefined"
Marica S. Tacconi (Pennsylvania State University), "In Honor of the Florentine Cathedral: The 1526 *Contrafactum* Office of St. Zenobius"

Music and the Idea of Nature

- Annette Richards (Cornell University), Chair
Brandon Konoval (University of British Columbia), "Music and The Book of Nature: Pythagorean Tradition and Empirical Mathematics in the Discourses of Vincenzo Galilei"
Matthew Gelbart (University of California, Berkeley), "Charles Burney and the Origin of a New Modality"
Catherine Cole (University of Chicago), "The Maternal Voice of 'Natural' Music in Late Enlightenment France"
Timothy D. Watkins (Tallahassee, Florida), "Cellular-Modular Organization as an Indicator of Nahua Influence on Compositions by Gaspar Fernandes"

Issues of Canon in Jazz and African-American Music

- Frank Tirro (Yale University), Chair
Andy Fry (St John's College, Oxford University / University of Pennsylvania), "'Du 'Jazz Hot' à la créole': Josephine Baker Sings Offenbach"

Dale Chapman (University of California, Los Angeles), "Ellington as Early Music: Jazz Repertory Ensembles and the Cultural Implications of a 'Historically Informed' Jazz"
David Ake (University of Nevada, Reno), "Local Jazz: Working Musicians, Modernism, and the Canon"
Sarah Schmalenberger (University of Minnesota), "'The Three Periods of Negro Music and Drama' (1922): Negotiating a Place for African-Americans in Music History"

Nineteenth-Century Italian Opera

Gabriela Cruz (Tufts University), Chair

Melina Esse (University of California, Berkeley), "Gothic Shudders: Discourses of the Body in Donizetti's *Maria de Rudenz*"
Jesse Rosenberg (Northwestern University), "The Other Basevi: Abramo Basevi as Theorist, Critic, and Philosopher"
Philip Gossett (University of Chicago), "Steps and Missteps in *Un ballo in maschera*"
Elizabeth Hudson (University of Virginia), "*Trovatore* Today"

Text and Materiality in the Seventeenth Century

Alexander Silbiger (Duke University), Chair

Michael Spitzer (University of Durham), "Metaphor in Baroque Music Poetics: Harsdörffer's *Gesprächspiele* and the Visual Imagination"
Stephen Rose (Cambridge University), "The Rhetoric of Textual Perfection: Ontologies of Music in Early Modern Print Culture"
Gregory S. Johnston (University of Toronto), "The Musical Box: Coffins as Locus for Performance and Composition in Early Modern Germany"
Olivia A. Bloechl (University of Pennsylvania), "Polyphony and Prophetic History in Gabriel Sagard's *Histoire du Canada*"

3:00

Atlanta Symphony Orchestra (see Thursday for program details)

Open Meeting on the AMS Program

The Ad Hoc Committee on the AMS Program invites you to an open meeting in Atlanta on Friday 16 November at 5:15 p.m. As announced in the February *Newsletter*, we are interested in promoting a discussion on a subject important to us all, the program of the annual meeting. Topics will include the selection process (anonymity, panels, respondents) and the shape of the program (types of sessions, time slots, flexibility, length of papers, plenary address). In the meantime, please send comments/suggestions to Elaine Sisman at <es53@columbia.edu>.

Committee for Career-Related Issues in Atlanta

At this year's annual meeting, the AMS Committee for Career-Related Issues will present several sessions which explore different opportunities for musicologists. The opening session on Thursday evening will consider, among other topics, possibilities for Ph.D.s in the federal system. "The Role of the Executive Search Firm in the Job Search Process," will be offered on Friday, 16 November, from noon to 1 p.m. Topics will include an introduction to search firms and ways they can assist scholars' placement in a variety of careers. Our featured speaker will be executive search consultant Jerry Baker of Baker Parker & Associates. In addition to working in the corporate arena, Mr. Baker has conducted 200 searches in the academic and not-for-profit sector. He currently serves as a member of the Board of Trustees of Wake Forest University, the Overseers' Committee to Visit the Divinity School of Harvard University, Chair of the Board of Visi-

tors of the Wake Forest University Divinity School, Council of University Resources at Harvard University, and the Dean's Council at the Harvard Divinity School.

On Friday evening from 5 to 6 p.m., we will address "Career Opportunities: the Musicologist in the Corporate World." Our panel will include Human Resource officials who will address the cvs of musicology PhDs, pointing out aspects of our training that are attractive to corporate employers.

—Denise Gallo

News Briefs

In honor of Isabelle Cazeaux's 75th birthday, a celebration will be held at the Atlanta meeting. For further details, please contact Paul-André Bempéchat, 1454 Beacon Street, Suite 444, Brookline, Massachusetts 02446, USA; tel: 617/232-2045; fax 617/731-0648; <intermus@bu.edu>. A *Festschrift* in her honor is nearing completion and will be on display at the Pendragon stand in Atlanta.

The AMS has now implemented a web-based calendar of musicological events that is open for general use: anyone may post an event they would like to see listed. We encourage all to use this: post a notice of your conference, meeting, grant/fellowship deadline, etc. The web site includes convenient means for linking to further information and/or another web site that, e.g., describes the conference/event in detail. The calendar can be accessed via the AMS home page, <www.ams-net.org/> (top of right column), or directly: <www.calsnet.net/musicology>

Maribeth Anderson Payne has accepted the position of Music Editor at W. W. Norton, effective 4 June 2001, succeeding Michael Ochs, who is retiring.

Pendragon Press announces the publication of a new journal in musicology: *The Pendragon Review* is devoted to musical romanticism in

all its guises and contains articles of general interest, specialized scholarly studies, translations, and reviews of books, monographs, performances, and recordings. In addition to the journal's central focus on the musical culture of the nineteenth century, it will include within its purview earlier manifestations of "romanticism," broadly defined, as well as the impact of musical romanticism upon later styles, movements, and techniques. The editorial board includes Karen Ahlquist, Ben Arnold, Michael Beckerman, Claire Brook, Rossana Dalmonte, James Deaville, Mark DeVoto, Klára Hamburger, Janet L. Johnson, Jeffrey Kallberg, Leon Plantinga, Andrew Porter, Jim Samson, Charles Suttoni, Cornelia Szabó-Knotik, Rollin Smith, and Alan Walker. Michael Saffle is the journal editor.

Carol Henry Bates has been appointed editor of the *Early Keyboard Journal* upon Lilian Pruett's retirement and will assume duties beginning with volume 19 (Fall 2001).

The *Journal of Musicology* and the University of California Press announce a change in the editorship of the *Journal*. Marian Green, founding editor and guiding spirit behind the *Journal's* rise to prominence and sustained success in the past two decades, will continue in an advisory capacity. Starting with Volume 18 no. 3, John Nadas (University of North Carolina, Chapel Hill) will serve as editor, joined by associate editors Floyd Grave (Rutgers University) and Daniel R. Melamed (Indiana University).

The Library of Congress has acquired the *Arnold T. Schwab Collection*, an archive of materials related to the life and work of Marian Nevins MacDowell (1857-1956), founder of the MacDowell Artists Colony in Peterborough, N. H. and wife of composer Edward MacDowell.

The Library has also acquired the *Nicholas Slonimsky (1894-1995) Archive*; the papers

were donated to the Library in 1999 by Electra Yourke, Mr. Slonimsky's daughter, and join a significant number of materials given to the Library by Slonimsky himself in 1969.

Billy Taylor has donated his collected archives of music, scripts, books, and manuscripts to the Library of Congress. The *Dr. Billy Taylor Archive* will serve to strengthen the already renowned jazz collection at the Library.

Electronic Resources

A new feature to assist members of the Society in keeping abreast of scholarly resources available electronically.

The Library of Congress *Aaron Copland Collection*, including about 5,000 images 1899-1981, is now available on the American Memory collections website <www.loc.gov>.

A new online catalog available from the Library of Congress allows access to the records describing the largest publicly available audio collection in the world. The new database, called SONIC (*Sound ONLINE Inventory and Catalog*) includes some 350,000 entries representing more than 25 percent of the Library's sound recording holdings. SONIC is available through the Library's website at <www.loc.gov/rr/record>.

International Forum for Suppressed Music (concerning concerts, broadcasts, conferences, publications and other matters to do with music suppressed by the Third Reich) announces an electronic newsletter and an interactive list. For information: <ifsm@JMI.org.uk>.

THEODORE, the online catalog of holdings in the Samuel R. and Marie Louise Rosenthal Archives of the Chicago Symphony Orchestra is now available to the public at <www.cso.org/atc_archives.taf>. The catalog lists over 15,000 items, including corporate records, photographs, moving images, oral histories, radio broadcasts, non-commercial sound recordings, and various special collections.

A homepage for the German romantic composer *Norbert Burgmüller* (1810-1836) has been created at <www.burgmueller.com>.

The National Digital Library Program and the Music Division of the Library of Congress announce the release of the *Irving Fine (1914-1962) Collection Web Site*, now available at <memory.loc.gov/ammem/ifhtml/ifhome.html>. The collection contains approximately 4,350 items, including manuscript and printed music, sketchbooks, writings, and personal and business correspondence from such twentieth-century musical luminaries as Leonard Bernstein, Aaron Copland, Lukas Foss, Alberto Ginastera, Ned Rorem, and William Schuman. The archival collection also contains scrapbooks, programs, clippings, and sound recordings.

Committee on the Status of Women

About seventy people attended the joint session, "A Look Back at the 20th Century: Gender and Identities," sponsored by AMS's Committee on the Status of Women at the Toronto Musical Intersections conference. The evening session, divided into two main parts, began with Suzanne Cusick (University of Virginia) and Su Zheng (Wesleyan University), giving talks on "Gendered Musicology and the Short Century," and "Identities, Roles, and the Status of Women Music Professionals in the Twentieth Century" respectively. The second half of the evening session was a panel discussion by representatives of seven professional societies about the missions and histories of their respective committees on the status of women (or the equivalent): the College Music Society was represented by committee co-chairs, Judy Coe and Calvert Johnson; the International Alliance for Women in Music by Sally Reid; the Music Library Association by president Paula Matthews; the Society for American Music by Liane Curtis, chair of the Gender Interest Group; Society for Ethnomusicology by Zoe Sherinian, and the Society for Music Theory by Elizabeth Sayers. Finally, Claire Fontijn-Harris gave a short history of the AMS Committee on the Status of Women, founded in 1975. The session ended with a reception graciously hosted by the University of Illinois Press.

At the Saturday committee meeting new members Karen Ahlquist and Stephen Lindeman were welcomed, and outgoing members Marilyn Smiley and Ellen Harris were thanked. The committee discussed, among other issues, upcoming plans to establish a mentoring program in AMS; appointed Claire Fontijn-Harris to be the web manager; and decided that the committee's open meeting at the Atlanta meeting of the Society will concern life issues of women musicology academics.

Coalition on the Academic Workforce

A survey conducted at the end of 1999 by a number of humanities and social science disciplines in the Coalition on the Academic Work Force (CAW) has provided compelling evidence about the use and treatment of part-time and adjunct faculty, highlighting the dwindling proportion of full-time tenure-track faculty members teaching in undergraduate classrooms, and providing solid evidence of the second-class status of part-time and adjunct employees in the academy (see <www.mla.org> for full details of the survey). Issues regarding the employment and unionization of graduate teaching assistants, part-time, and adjunct faculty are increasingly pertinent for us as a profession, and the AMS is eager to maintain a voice in the dialogue initiated by CAW. We are grateful to Bonnie Jo Dopp, who has kindly acted as AMS liaison at recent CAW meetings. She reports that the CAW has been

discussing the following: outcome-based educational goals, accreditation and accrediting procedures, unionization, graduate student intake numbers, distance education, and quality of education at post-secondary institutions. These issues are important to both individual members of the AMS and the Society as a whole. Further plans for AMS involvement on this front are currently underway; please see the web site and future newsletters for further updates and information.

JAMS Delivery Schedule

Unfortunately, the *JOURNAL* is still running behind schedule. Volume 53/2 (Summer 2000) was mailed on 26 April; volume 53/3 (Fall 2000) was mailed on 31 May 2001. The current schedule projects that volume 54/1 (Spring 2001) will mail about 21 September 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 on p. 2), and a replacement will be sent. For up-to-the-minute *JAMS* delivery information, see the AMS web site.

Obituaries

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

- Paul R. Evans
13 May 2000
- Peter Platt
3 August 2000
- Clyde William Young
22 August 2000
- Gerhard Herz
4 September 2000
- Todd Ridder
4 September 2000
- Irene Alm
25 October 2000
- Alan Tyson
10 November 2000
- Mark Tucker
6 December 2000
- Claude Palisca
10 January 2001
- Thomas Michael Brawley
11 February 2001
- James R. Anthony
6 April 2001
- Richard French
18 May 2001
- Bernice A. Geiringer
11 June 2001
- François Lesure
21 June 2001

Irene Alm (1956–2000)

Irene Alm died on 25 October 2000, at the age of 44, after a brief and valiant struggle with cancer. Her death came just seven years after her appointment to the faculty at Rutgers, The State University of New Jersey. She had been awarded tenure in 1999 and was about to become Graduate Director in Fall, 2000.

Irene was the daughter of immigrant parents and the grandchild of Dutch and Norwegian missionaries to Indonesia. She received her B.Mus. in piano from Syracuse University. Her graduate study was at U.C.L.A., where she moved from piano to musicology, completing the M.A. in 1985 and the Ph.D. in 1993. Her early work as a dance accompanist nurtured an interest that was to become the central concern of her scholarly work. She worked initially on Stravinsky, Balanchine and *Agon*, and her Master's thesis on that subject was the basis for her first major article, in the *Journal of Musicology* in 1989. For her dissertation she turned to Baroque dance. In barely a decade, through numerous articles and conference papers, she established herself as an authority on dance in 17th-century Italian opera. In what still seems a miraculous period of productivity, she compiled and saw through the

press the 1053-page *Catalog of Venetian Librettos at the University of California, Los Angeles* (1993) at the same time that she was completing her dissertation. In her first years at Rutgers she also co-edited a Festschrift for her doctoral adviser, *Musica Franca: Essays in Honor of Frank D'Accone* (1996). An expanded version of the dissertation itself, *Theatrical Dance in Seventeenth-Century Venetian Opera*, was in the final stages of publication at the University of Chicago Press at the time of her death; its future remains uncertain.

While completing the Ph.D., Irene taught courses at UC Riverside, UC Irvine, Pomona College, CSU Long Beach, and CSU Fullerton. At Rutgers she became an indispensable member of the faculty, willing to teach the entire curriculum, creating honors courses for non-majors, lecturing in courses other than her own, and advising large numbers of graduate students in both musicology and performance. The extraordinary thoroughness of her course preparation and her ability to retain the affection and respect of her students while maintaining high standards were a source of envy and pride among her colleagues. She was a model of diligence, patience, and achievement.

Irene was always sensitive and responsive to the weakness of others, but would never excuse it in herself. Her selfless devotion to her family in its times of difficulty, her indifference to material possessions, and her generosity, warmth, and attentiveness in her relationships with friends gave her a saintly aura in the eyes of those who knew her well, though she would have brushed aside such a characterization. She confronted death with the same grace and disdain with which she met adversity in her life. In her last weeks she declined to apply for medical leave, continuing to meet with her students individually and arranging a phone connection from her hospital room to the seminar room so that she might follow and guide the progress of her graduate class. To those who knew her well, her departure was the only reason she ever gave for regret.

— Douglas Johnson

James R. Anthony (1922–2001)

James R. Anthony died 6 April 2001, in Tucson, Arizona. Born in Providence, Rhode Island, where he received his early education, he matriculated at the New England Conservatory in 1940. War service, for which he received the Distinguished Flying Cross, interrupted his studies. He completed both bachelor's (1946) and master's (1948) degrees at Columbia University where he studied with Paul Henry Lang. Following two years on the faculty at Montana State University, he took a diploma at the Sorbonne (1951) after which he returned to Columbia for one year and then joined the faculty at the University of Arizona. He completed a Ph.D. (1964) at the University of Southern California with a thesis on the *opéra-ballets* of André Campra. Jim

served the University of Arizona with distinction for forty years until his retirement in 1992. During his years in Tucson he performed as a practicing harpsichordist, and served his community with contributions too abundant to outline here.

At a time when American musicology paid relatively little attention to the study of music in seventeenth- and eighteenth-century France, Jim undertook the daunting task of preparing a comprehensive study of French music from Beaujoyeux to Rameau. *French Baroque Music*, first published in 1973, and subsequently revised and expanded three times (including its French translation) gave enormous impetus to this field of study. A scholar of great energy and dedication, Jim also produced more than 20 journal articles; scores of entries for the *New Grove* (many revised for the 2nd edition), the *New Grove Dictionary of Opera*, Marcelle Benoit's *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles*, and *MGG*; three critical editions; as well as reviews, papers, and other writings. Despite debilitating health setbacks, Jim worked with the unfailing support of his spouse, Louise, to within a few weeks of his death, completing several final projects before he lost his battles with illness.

The work of his early career complemented the activities of a small cadre of post-war French musicologists and served to ignite a musicological sub-discipline for which Jim would serve as the senior figure. Indeed, his greatest role in musicology may have been that of benevolent mentor to the developing international team of scholars dedicated to the music he loved. Jim facilitated countless interactions among scholars from France, the United States, England, Canada, Australia, Germany, and other nations. His loss in that capacity is immeasurable. He worked tirelessly to foster healthy scholarly interaction and debate between French and American musicological interests. His seminal work led scholars from many nations to participate in an on-going series of conferences and publications developing the cause of French Baroque music. In 1989 his colleagues presented him with a festschrift, *Jean-Baptiste Lully and the music of the French Baroque*, in recognition of his 75th year. In 1995 he was named *Chevalier de l'ordre des arts et des lettres* by the French Republic.

— John Hadju Heyer

Gerhard Herz (1911–2000)

Gerhard Herz died 4 September 2000 in Louisville following a brief illness. Born in Düsseldorf, Germany, in 1911, Herz studied at the University of Freiburg under Wilibald Gurlitt, and at the University of Berlin under Curt Sachs and Friedrich Blume. In 1934 he received his doctorate, *magna cum laude*, from the University of Zürich with a dissertation on the history of the Bach movement to 1829. From 1934 to 1936 he worked as a freelance music critic in Düsseldorf and Florence. Fleeing Nazi Germany, and aided by recommenda-

tions from Albert Schweitzer, Herz emigrated to the United States in December 1936, at first supporting himself as a freelance journalist. Some months later, at an AMS meeting, he read his first Bach paper, which was then published in *The Musical Quarterly*.

In 1938 Herz became the first instructor of musicology at the University of Louisville, subsequently rising to the rank of Professor of Music. He was chairman of the music history department from 1956 to his retirement in 1978, and also held visiting appointments at Indiana University (1945) and at The University of Chicago (1965). He played a key role—it became legendary—in establishing a flourishing musical life in Louisville, supported by enthusiastic audiences, among whom, over the years, were many hundreds who had been introduced to music by his public and university lectures. He was a founding member of the Louisville Chamber Music Society. He was also instrumental in the commissioning by the Rockefeller Foundation of new compositions, resulting in the First Edition Recordings by the Louisville Orchestra, on whose board he served from 1946 to 1965.

Herz's scholarship focused on the music of J.S. Bach, its sources, reception and performance, though he also wrote on other subjects, including Dallapiccola, and music in Thomas Mann. His catalogue, *Bach Sources in America*, a seminal work in the field of reception studies, appeared in 1984, his *Essays on J.S. Bach* in 1985. He also authored the widely used editions of *Cantata No. 4* and *No. 140* in the Norton Critical Scores. He was the first chairman of the American chapter of the Neue Bach-Gesellschaft, received honorary memberships in the Neue Bach-Gesellschaft, American Bach Society, and Riemenschneider-Bach Institute, an honorary doctorate from Baldwin-Wallace College (1982), and the Albert Schweitzer International Prize for Music (1985). In 1981 he was the subject of a Festschrift, *Essays on the Music of J.S. Bach and Other Divers Subjects*, edited by his colleague Robert Lamar Weaver. Gerhard Herz was a spirited conversationalist, passionately interested in the future of our discipline, and always eager to hear about new work. Many will remember the poignant moment when he was honored by the South-Central Chapter of AMS during the sixtieth anniversary of his arrival in this country. Reminiscing about what musicology and the United States meant to him, Gerhard ended by showing us the inscription from the title page of his *Bach Sources in America*, which reads: "To America with gratitude." The depth of his support of the discipline is manifest in the fellowship he endowed, to be administered by the American Bach Society and the University of Louisville, which will enable young scholars to spend a semester working with the Bach materials he bequeathed to the University.

— Susan Parisi

Claude V. Palisca (1921-2001)

Claude V. Palisca died on 10 January 2001. One of the best-known musicologists of our time, and president of the Society from 1970 to 1972, he was admired for his wide-ranging scholarship in music of the late Renaissance and early Baroque, and for his publications on the history of music theory from antiquity through the seventeenth century. Present-day undergraduate music students throughout the English-speaking world owe much of their knowledge of music history to the various editions of the *Grout-Palisca History of Western Music*; and many students elsewhere have fallen under its influence in Spanish, Italian, Dutch, Korean, Chinese, and Japanese translations. His *Baroque Music*, originally published by Prentice-Hall in 1968, has gone through three editions and has also been translated into Japanese, Hungarian, Spanish, and French.

Palisca's early reputation was made in the fifties and sixties with articles on the theoretical underpinnings of early opera and the nascent Baroque style in the writings of Girolamo Mei, Giovanni Bardi, Vincenzo Galilei, and Emilio de' Cavalieri. His work in the Renaissance reached a high point in his magisterial *Humanism in Italian Renaissance Musical Thought* (1985). At the time of his death he was studying the musical activities and interests of various members of the Galilei family—including Galileo—and suggesting that the new music and the new cosmology were not entirely unrelated.

From early in his career Palisca had a keen interest in the course of music education in this country; in the 1960s he directed the Yale Music Curriculum for Secondary Schools project sponsored by the U. S. Office of Education, and was Chairman of the Advanced Placement Committee in Music for the College Entrance Examination. At various times he served as consultant to the U. S. Office of Education, the National Endowment for the Humanities, and to allied institutions in Canada and Australia.

Palisca was born in Fiume (now Rijeka, Croatia) on 24 November 1921; he did his undergraduate work at Queens College in New York, and received his doctorate from Harvard in 1954. He taught at the University of Illinois 1953-1959, and joined the faculty of Yale in 1959, where he chaired the Music Department from 1969 to 1975. During the course of his distinguished career he also held visiting appointments at the University of Michigan, the University of California at Berkeley, the University of Zagreb, and the University of Barcelona, and lectured very widely in North America and Europe. Palisca was elected to the American Academy of Arts and Sciences in 1986; in 1980 he was named Henry L. and Lucy G. Moses Professor of Music at Yale; he retired in 1992. As a teacher of undergraduate and graduate students, and as a patient dissertation advisor, he was revered by many generations of Yale students. And

even in most years during his retirement, he still taught the Medieval, Renaissance, or Baroque section of his formidable "Theory and Aesthetics of Music" course.

A graduate student recently reported that she and her classmates had come up with a new Italian verb (evidently a transitive one). The word is "paliscare," i.e. "to know all that can be known of a given subject." The coinage is an apt one: Palisca was a person of immense learning, a learning he always wore lightly.

—Leon Plantinga

Mark Tucker (1954-2000)

After a long bout with cancer, Mark Tucker died at his home in Williamsburg, Virginia, on 6 December 2000. Since 1997, he had served as Professor of Music and American Studies at the College of William and Mary. He graduated from Yale University (B.A. 1975; M.M., 1976) and the University of Michigan (M.A., 1983; Ph.D., 1986) with a dissertation "The Early Career of Edward Kennedy 'Duke' Ellington, 1899-1927." He joined the music faculty of Columbia University in 1987, and soon after produced *Jazz From the Beginning* (1988), an oral history with reed player Garvin Bushell (recently reprinted in paperback); *Ellington: The Early Years* (1991), a revision of his dissertation; and *The Duke Ellington Reader* (1993), an anthology encompassing seven decades of criticism, reportage, memoirs, and essays. In the *New York Times*, Peter Watrous hailed that book as "an extraordinary leap in jazz studies and in the history of race and culture in [the twentieth] century." The book became the model for a series of readers on jazz musicians from Oxford University Press.

Mark produced many other writings, including articles in the *New York Times*, *Black Music Research Journal*, *Popular Music*, and *JAMS*. His liner notes for an Ellington reissue received a Grammy nomination in 1986. Summers in upstate New York inspired his article "Of Men and Mountains: Ives in the Adirondacks" (1996). And his article "In Search of Will Vodery" won the Society for American Music's Irving Lowens Award for best article on American music in 1996. Last winter, *The New Grove* published his extended entry on jazz. Meanwhile, for twenty years in the *Institute for Studies in American Music Newsletter*, he wrote a regular column called "Behind the Beat," featuring incisive and witty commentary on American music topics from jazz to hip-hop to Frank Zappa. The Institute has plans to publish these essays in an anthology. He was also widely known as a pianist, performing Ellington's music at the Kennedy Center, Smithsonian Institution, Jazz at Lincoln Center/Juilliard, the National Humanities Center, the Hot Club of Portugal, and many colleges and universities. He served the AMS as a member of the Council (1991-95) and the Committee on Cultural Diversity (1993-95), as the Chair of the Greater New

continued on page 20

York Chapter (1992–94), and, most recently, as a Director-at-large. He was also an active member of the Society for American Music (SAM) and the Center for Black Music Research (CBMR). His wife, Carol J. Oja, has established the Mark Tucker Memorial Fund to benefit the CBMR archives.

Mark remained active on many fronts through his last illness. In his last year—while serving as vice-president of SAM, editing an issue of the *Black Music Research Journal*, giving a conference paper on Miles Davis—he continued to work on a book about Thelonious Monk entitled *Blue Sphere*, under contract from Oxford University Press and supported by an NEH grant. Beyond his elegant, lively prose and impressive musicianship, Mark was known for his quiet generosity to students and colleagues and for an “uncanny degree of perception,” as his friend Richard Crawford put it. Our profession is significantly diminished with his passing, but the many tributes written since his death suggest that his legacy as a scholar, writer, teacher, and pianist will thrive.

—Jeff Magee

Alan Tyson (1926–2000)

Alan Walker Tyson was a seminal figure in musicology, known personally and through his publications to scholars throughout the world. His election by the AMS as a Corresponding Member in 1991 capped an active career in the United States that brought him here from his native England on many occasions as visiting lecturer or professor at Columbia, Berkeley, CUNY, and the Institute for Advanced Study in Princeton. His base from 1952 to 1994 was All Soul's College, Oxford. Not less remarkable than his musical achievements was Tyson's intellectual range. He had undergone extensive training in classics, medicine, and psychoanalysis before he turned to musicology, and his translation of Freud's *The Psychopathology of Everyday Life* in the Standard Edition of Freud's writings is only one of his contributions to psychoanalysis (for a precis of that side of his work see *The American Psychoanalyst*, 33/1 [1999], pp. 39f.).

In musicology his research centered mainly on musical sources of the late eighteenth and early nineteenth centuries—Haydn, Clementi, and, above all, Mozart and Beethoven. It resulted in a shelf of books of which he was either author or co-editor, and many articles, reviews, scholarly editions of works by various composers, and published letters or comments. A full publication list is available in a Festschrift volume edited by Sieghard Brandenburg, presented to Tyson in 1991, and issued as *Haydn, Mozart, and Beethoven: Studies in the Music of the Classical Period: Essays in Honour of Alan Tyson* (Oxford, 1998).

Tyson's critical approach to textual, bibliographic, and manuscript studies, coupled

with his Holmesian eye for significant details and his astonishing memory, reshaped at least two fields—Mozart manuscript studies and chronology, and the reconstruction of the Beethoven sketchbooks. His examination of paper types, watermarks, and other properties of numerous Mozart autographs led to revision of received ideas as to how Mozart worked, as well as to a new chronology for many of Mozart's works, including finished works and fragmentary ones. All this was revealed in articles and in his *Mozart: Studies of the Autograph Scores* (Cambridge, MA: Harvard University Press, 1987). In similar fashion, working with Douglas Johnson and Robert Winter, Tyson was the first to study the paper-types and watermarks of many important Beethoven sketchbooks, and the first to show how sketchbooks that had lost some of their leaves could be reconstructed and in principle restored to their original state. Of this work the central result was the collaborative volume, *The Beethoven Sketchbooks: History, Reconstruction, Inventory*, edited by Johnson, Tyson, and Winter (Berkeley: University of California Press, 1985), a truly indispensable reference source for the day of its publication. Nor should one forget that Tyson co-authored, with Joseph Kerman, the long Beethoven article for *The New Grove* (1980), issued as a paperback in 1983.

Until memory loss began to darken his later years Tyson was among the most gifted and energetic scholars of his generation, and a delightful teacher. The lucidity and simplicity of his writing often conceals its originality. He carried his erudition with the same lightness and charm with which he could suddenly break into a popular song lyric that no one would ever expect him to know—my favorite recollection is his letter-perfect rendition of “Mr. Five by Five,” delivered complete with vaudeville gestures, on an unforgettable evening.

—Lewis Lockwood

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, 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 (Susan Youens).

Forthcoming Meetings and Conferences

IASPM-US Annual Conference, 2001, Iowa City, IA 13–16 September. The theme—“Popular Music and the Performance of Difference”—reflects the key role played by popular music in the formation of social and cultural identities. For more information: <www.iaspm.net>.

Case Western Reserve University and the Rock and Roll Hall of Fame and Museum announce the **6th Annual American Music Masters Conference**, to be held on the CWRU campus in Cleveland, Ohio on Saturday 29 September 2001. This year's conference, “**Downhearted Blues: The Music, Life, and Legacy of Bessie Smith**,” will be devoted to explorations of Smith's work as well as her position in American musical and cultural history. For further information, contact Mary Davis, Department of Music, Case Western Reserve University, Cleveland, OH 44106; tel. 216/368-2297; <med7@po.cwru.edu>.

A conference devoted to the music of **Charles Tournemire** (1870–1939) will be held 29 September 2001 at the the Institute of Advanced Musical Studies, King's College London. For further information: Cliff Eisen or Robert Sholl, King's College, Department

of Music, Strand, London WC2R 2LS UK; <cliff.eisen@kcl.ac.uk>; <robertsholl@hotmail.com>.

The **37th Annual Conference of the Royal Musical Association**, "Theory and Practice of Musical Biography," will be held at King's College London on 19-21 October. For further information: John Deathridge, tel. +44 (0)20 78482793; <john.deathridge@kcl.ac.uk> or Cliff Eisen, tel. +44 (0)20 78482307; <cliff.eisen@kcl.ac.uk> Music Department, King's College London, Strand, London WC2R 2LS UK.

In honor of the centennial of Ruth Crawford Seeger's birth, the Institute for Studies in American Music plans a two-day conference, to be held on 26-27 October 2001 at Brooklyn College and the CUNY Graduate Center. **Ruth Crawford Seeger: Modernity, Tradition, and the Making of American Music** will focus on this innovative American composer and key figure in the American folk music revival of the 1930s and 1940s. An interdisciplinary gathering of composers, performers, musicologists, folklorists, music educators, ethnomusicologists, and cultural historians will explore her extraordinary contributions to the seemingly disparate spheres of modern composition and traditional folk music. For further information, please contact the Institute: <isam@brooklyn.cuny.edu>; 718/951-5655.

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: Lesley Bannatyne, tel. 617/495-2791; <bannatyn@fas.harvard.edu>.

Primal Scenes: Staging and Interpreting Verdi's Operas, 29 November-2 December, 2001, University of California, Berkeley and Stanford University. For information: Mary Ann Smart, Music Department, 104 Morrison Hall, University of California, Berkeley, 94720-1200; <masmart@socrates.berkeley.edu>.

Yale Music Conference: Sense of Place: Seventy Years of Musical Scholarship at Yale, 7-9 December 2001. Topics will include "Music in Monasteries and Cathedrals," "Recent Music Acquisitions at the Beinecke Library," "Music in Italian Sacred and Secular Institutions," "Music in the Churches of the Low Countries and Germany," and "Composers in Nineteenth-Century Vienna." Papers will be delivered by Yale alumni and faculty; members of the Society who wish to participate as auditors and respondents are welcome. For information contact Craig Wright <craig.wright@yale.edu> or Margot Fassler <margot.fassler@yale.edu>.

Fifth European Music Analysis Conference, 4-7 April 2002, Department of Music, University of Bristol (GB). Conference themes and a general call for papers will be announced in summer 2001. For further information: Jonathan Cross, Conference

continued on page 22

Grants and Fellowships Available

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

American Academy in Berlin

Berlin Prize: semester- or year-long resident fellowships. U.S. office: 14 East 60th Street, Suite 604, New York, NY 10022; 212/588-1755; <amacberlin@email.msn.com>.

American Academy in Rome

Rome Prize resident fellowships. American Academy in Rome, 7 East 60th Street, New York, NY 10022-1001; 212/751-7200; fax 212/751-7220; <aainfo@aarome.org>; <www.aarome.org/>.

American Council of Learned Societies

Various opportunities. Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; <grants@acsls.org>; <www.acsls.org>.

American Antiquarian Society

AAS-NEH and Mellon postdoctoral fellowships. John B. Hench, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634; 508/755-5221; <cfs@mwa.org>; <www.acsls.org/aantiq.htm>.

American Musicological Society

Publication subventions for individuals to help with expenses involved in the publication of works of musical scholarship, including books, articles, and works in non-print media. Semiannual deadlines: *September 15, March 15*. For full details, see <www.ams-net.org/subvention.html>.

American Philosophical Society General Research Program

Various opportunities. American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19106-3387; <www.amphilsoc.org>. For questions on eligibility of a project: 215/440-3429; <eroach@amphilsoc.org> (include postal address).

Berlin Program for Advanced German and European Studies

For work at the Freie Universität on a nineteenth- or twentieth-century topic in German social or cultural studies. Program is administered in the U.S. by the Social Sciences Research Council (SSRC). SSRC, 810 Seventh Avenue, 31st Floor, New York, NY 10019; 212/377-2700; fax 212/377-2727; <berlin@ssrc.org>; <www.ssrc.org>.

The Boston Public Library

Alicia Monti Research Fellowship for research in the collections of the Research Library's Music Department. Supports doctoral, post-doctoral and equivalent research in Music Department collections. For more information: Diane Ota, Curator of Music 617/536-5400, x 285.

Camargo Foundation

Residency in Cassis, France. The Camargo Foundation, Park Square Court, 400 Sibley Street, Suite 125, Saint Paul, MN 55101-1928; 612/290-2237; <camarfound@aol.com>; <www.acsls.org/camargo.htm>.

Canadian Studies Grant Program

Research, faculty enhancement, and graduate student fellowships. Academic Relations Office, Canadian Embassy, 501 Pennsylvania Ave. NW, Washington, DC 20001; 202/682-7717; fax 202/682-7791; <daniel.abele@dfait-maeci.gc.ca>; <www.canadianembassy.org>.

continued on page 22

continued from page 21

**Chateaubriand
Scholarship Program**

For doctoral research in France. Ambassade de France aux États-Unis, Services Culturels, 972 Fifth Ave., New York, NY 10021; 212/439-1400; fax 212/439-1455; <www.info-france-usa.org/culture>.

**Columbia Society of
Fellows in the
Humanities**

Postdoctoral fellowships (Ph.D. received 1996-2002), half research, half teaching. Deadline: 15 October 2001. Address: Director, Society of Fellows in the Humanities, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027; 212/854-4631; fax 212/662-7289; <jh87@columbia.edu>; <www.columbia.edu/cu/societyoffellows>.

**Council of American
Overseas Research
Centers (CAORC)**

Program open to US doctoral candidates and scholars who have already earned their Ph.D. in fields in the humanities, social sciences, or allied natural sciences and wish to conduct research of regional significance. Fellowships require scholars to conduct research in more than one country, at least one of which hosts a participating American overseas research center. <www.usalrt.com/htdoc/usoa/fnd/any/proc/any/caor09169801a.htm>.

**Dena Epstein Award for
Archival and Library
Research in American
Music**

Awarded to support research in archives or libraries internationally on any aspect of American music. For further information: Joan O'Connor, Music & Media Services Librarian, Trinity College-Austin Arts Center, 300 Summit Street, Hartford, CT 06106-3100; <joan.oconnor@trincoll.edu>.

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

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

Fulbright Scholar Awards

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

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

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

**Gladys Kriebel Delmas
Foundation**

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

**Guggenheim
Fellowships**

Information for 2002 competition available in July 2001. Address: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; 212/687-4470; fax 212/697-3248; <fellowships@gf.org>; <www.gf.org>.

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

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

Forthcoming Meetings

—continued from page 21

Director, Department of Music, University of Bristol; <J.G.E.Cross@bris.ac.uk>.

The 17th International Congress of the International Musicological Society will be held 1-7 August 2002 at the Monsignor Sencie Institute of the Catholic University in Leuven, Belgium. Contact Patrick Lenaers, local arrangements, at <Patrick.Lenaers@arts.kuleuven.ac.be> or visit the websites <millennium.arts.kuleuven.ac.be/ims2002> or <www.ims-online.ch>.

Hofstra University and Hofstra Cultural Center will host the conference **BING! Crosby and American Culture** 14-16 November, 2002. For information: <hofculctr@hofstra.edu>; tel. 516/463-5669; fax 516/463-4793.

AMS Studies in Music

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 be sent to the Philadelphia AMS office.

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

Calls for Manuscripts

The Early Keyboard Journal, a refereed publication with international circulation, welcomes article submissions pertaining to the music, performance practices, and organology of keyboard instruments to about 1850. Additional information, including submission guidelines, is available at <www.ekjournal.org>. Inquiries and submissions should be addressed to Carol Henry Bates, editor, 108 Dale Valley Road, Columbia, SC 29223-5134.

The Journal of Musicology invites contributions representing all aspects of the discipline. Guide-

lines for submission are available at <www.journalofmusicology.org>. The *Journal* aims to give immediate attention to submissions, the fastest possible decisions, and prompt publication of accepted articles. Inquiries to <submissions@journalofmusicology.org>.

A-R Editions requests proposals for scholarly critical editions of music to be included in its Recent Researches series. Each edition is usually devoted to works by a single composer or to a single genre of composition and contains an introduction to the music and its historical context, a critical report, and translations of vocal texts. We accept proposals at any time, but they are reviewed once per quarter. The next deadline for submissions is 1 September 2001. For further information: Paul L. Ranzini, managing editor, 608/836-9000, ext. 16; <paul.ranzini@areditions.com>; <www.areditions.com>.

The Pendragon Review, a new journal devoted to musical romanticism in all its guises, invites submissions. For further information: Robert Kessler, Pendragon Press <penpress@taconic.net> or Michael Saffle, editor, *The Pendragon Review*, Center for Interdisciplinary Studies, Virginia Technical University, Blacksburg, VA 24061-0227; fax 540/231-7013; <msaffle@vt.edu>

Calls for Papers

"Mozartean Contexts" **Mozart Society of America** Session at American Society for Eighteenth-Century Studies, Colorado Springs, 3-7 April 2002. Send proposals for papers to Peter Hoyt, Department of Music, Wesleyan University, Middletown, CT 06459; e-mail: phoyt@wesleyan.edu.

The **American Bach Society's** biennial meeting, on the theme "J.S. Bach: Liturgy—Music—Theology," will be held 26-28 April 2002 at the University of Houston and Rice University in Houston, TX. Proposals for papers on all aspects of Bach research are invited; proposals that focus on the conference theme are especially welcome. Please send a one-page abstract (with the proposer's name and contact information) by 1 September 2001 to: <melamed@AmericanBachSociety.org> or to Daniel R. Melamed, School of Music, Indiana University, Bloomington, IN 47405 USA; <www.AmericanBachSociety.org>.

The **Society for American Music** will hold its twenty-eighth national conference in Lexington, Kentucky 6-10 March 2002. The program committee welcomes proposals for papers, sessions, and performances involving any aspect of music in Canada, the United States, and the Americas. Presenters do not need to be members of the Society for American Music, although they are required to register for the entire conference. Individual or joint papers should be no longer than twenty minutes. Performances should be no longer than thirty minutes and may include a lecture component. Performances are not remuner-

International Research & Exchanges Board Grants

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

Kurt Weill Foundation for Music

A not-for-profit corporation that promotes public understanding and appreciation of the musical works of Kurt Weill, solicits proposals from individuals and not-for-profit organizations for funding of projects related to the perpetuation of Kurt Weill's artistic legacy. For information: <www.kwf.org>.

Modern Jewry and the Arts

Postdoctoral fellowship program of the Center for Advanced Judaic Studies, University of Pennsylvania; 215/238-1290; <allenshe@sas.upenn.edu>.

Musica Toscana

Offers grants for publication of editions. For information, contact: John P. Karr, executive director, Musica Toscana, Inc., 3406 Lesway Ct., Apt. 2, Louisville, KY 40220.

NEH Research and Education Division

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

National Humanities Center Fellowships

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

Newberry Library Fellowships

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

Newberry Library Center for Renaissance Studies

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

New York Public Library Center for Scholars and Writers

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

Organ Historical Society

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

Schomburg Center for Research in Black Culture

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

Société Générale Scholarship for Music

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

UCLA Humanities Consortium

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

continued on page 24

continued from page 23
**Vaughan Williams
Research Fellowship**

For 6–8 weeks in summer to do research in England on Vaughan Williams. For information: Byron Adams, Department of Music, University of California, Riverside, CA 93521-0325; <musrvw@ucr1.ucr.edu>.

Villa I Tatti Fellowships

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

**Woodrow Wilson
International Center
for Scholars**

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

**Career Enhancement
Fellowship**

From the Woodrow Wilson National Fellowship Foundation; a new fellowship program for women junior faculty in underrepresented fields: Musicology, Philosophy, Religion, Demography, Earth Sciences, Ecology, Geology, Mathematics, Physics. The Career Enhancement Fellowship provides a 12 month \$30,000 stipend and \$1500 for research, travel, or publication.

Call for Papers—*continued from page 23*

ated. All materials must be postmarked on or before 1 September 2001. For details: Susan C. Cook, School of Music, 455 N. Park Street, University of Wisconsin-Madison, Madison WI 53706; 608/263-1880; <www.american-music.org>.

Thirty-Seventh International Congress on Medieval Studies, Kalamazoo, Michigan, 2–5 May 2002. The session organizers for Musicology at Kalamazoo, Cynthia Cyrus, Cathy Ann Elias, and William Mahrt, invite submissions on any topic pertaining to medieval music. Abstracts and a cover page listing postal address, institutional affiliation (if any), e-mail address, and a list of any necessary A-V equipment should be submitted by 15 September 2001. E-mail submissions are acceptable. Cynthia Cyrus, 541 Holt Valley Road, Nashville TN 3721; tel. 615/662-8514; fax 615/343-0324; <cynthia.cyrus@vanderbilt.edu>.

International Ernst von Dohnányi Festival will be held at The Florida State University School of Music (Tallahassee, Florida), 31 January–2 February 2002. The program committee will welcome abstracts of 250–300 words in length for papers on any topic related to the life and works of Ernst von Dohnányi (1877–1960). Submissions must be postmarked or sent via e-mail or fax by 15 September 2001. For details: James A. Grymes, Director, International Ernst von Dohnányi Festival, The Florida State University School of Music, Tallahassee, Florida 32306-1180; e-mail: <grymes_j@music.fsu.edu>; fax 850/644-2033; <music.fsu.edu/dohnanyi>.

5th European Music Analysis Conference Bristol 2002 4–7 April 2002. Proposals for papers of 20 minutes duration are invited to

arrive no later than 30 September 2001. For details: Jonathan Cross (conference director), Department of Music, University of Bristol, Victoria Rooms, Queens Road, Bristol BS8 1SA, UK email <J.G.E.Cross@bris.ac.uk>.

The **Ulster American Heritage Symposium** invites proposals for its fourteenth biennial meeting 19–23 June 2002 in York County, South Carolina. The UAHS provides a forum for scholarly presentations and exchange of ideas regarding all aspects of the Irish Diaspora over the last three centuries. Proposals are due 30 September 2001; for details: W. S. Brockington, Program Chair, UAHS, USCA Department of History, University Parkway, Aiken, SC 29801; te. 803/641-3223; fax 803/641-3461; <billb@aiken.sc.edu>.

The **International Medieval Congress 2002** will be held at the University of Leeds, 8–11 July 2002. Deadline for proposals is 30 September 2001. For details: <www.leeds.ac.uk/imi/imc/imc.htm>; and <IMC@leeds.ac.uk>.

The **Society for Seventeenth-Century Music** will hold its tenth annual Conference 4–7 April 2002 at Princeton University in Princeton, New Jersey. Proposals on all aspects of seventeenth-century music and music culture are welcome, including papers dealing with other fields as they relate to music. The meeting will emphasize Venetian topics in memory of two Society members who specialized in that area and who taught in New Jersey before their untimely deaths: Tom Walker (Princeton) and Irene Alm (Rutgers). Therefore, proposals dealing with music and the other arts in seventeenth-century Venice or recognizing the 400th anniversary of Cavalli's birth, as well as suggestions for non-musical Venetian partici-

pants, are especially welcome. The Irene Alm Memorial Prize will be awarded for the best scholarly presentation given by a student. Abstracts must be postmarked by 15 October 2001. For full details contact: Frederick Gable, Dept. of Music, University of California, Riverside, Riverside, CA 9251; 909/787-4651; <FredGable@aol.com>.

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 20-minute papers are now invited. Applicants should send an abstract (300 words maximum) to arrive no later than *Friday 26 October 2001* (please note that this date is earlier than previously advertised). For information: Dr. Stephen Muir, Department of Music, Bretton Hall, West Bretton, Wakefield, WF4 4LG, UK; fax: +44 (0)1924 83117; <smuir@bretton.ac.uk>; <www.opera-archive.ac.uk/19cconf/index.html>.

American Musicological Society, Greater New York Chapter 2001–2002. General Call for Papers for the following full-day meetings: Saturday 9 February 2002 (deadline for proposals: 5 November 2001) and Saturday 20 April 2002 (deadline for proposals: 15 January 2002)

Send an abstract of no more than 500 words to Charlotte Cross, Chairman, GNYC-AMS, 315 West 98th Street, #5E, New York, NY 10025; email <chcross@aol.com>. Papers should not exceed twenty-five minutes.

The **Zentralinstitut für Mozart-Forschung** of the Internationale Stiftung Mozarteum, Salzburg, will host a public musicological conference 14 to 15 June 2002 on “Mozart's chamber music with piano and its historical setting,” and extends herewith a call for papers. Applications should be submitted no later than 30 November 2001, with a brief abstract, to: Zentralinstitut für Mozart-Forschung, attn: Faye Ferguson, Schwarzstrasse 27, A-5020 Salzburg; or <faye.ferguson@nma.at>.

Explorations in the Renaissance 2002: An International Conference, sponsored by the South-Central Renaissance Conference, 4–6 April 2002, and hosted by St. Louis University, St. Louis, MO, invites 20-minute long papers on any topic relating to music, art, history, and literature of the Renaissance. Full papers due by 31 December 2001 to program chair: Donald Stump, Department of English, St. Louis University, St. Louis, Missouri 63103; <stump@slu.edu>.