

AMS NEWSLETTER

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Columbus—2002

A quick quiz: In what city was the Xerox process invented—and then sold?¹ In what city can one find the first major example of deconstructionist architecture that was actually built?² In what city can one eat a hamburger at the original Wendy's?³ The answer: Columbus, Ohio, the host city for the sixty-eighth annual meeting of the American Musicological Society, to be held from Thursday, 31 October through Sunday, 3 November 2002. We will be meeting in conjunction with the Society for Music Theory, which will be celebrating its twenty-fifth birthday in 2002. The meeting is being hosted by The Ohio State University, Capital University, and Otterbein College, all located in Columbus.

The conference hotel is the Hyatt Regency Columbus, located on north High Street, the main north-south artery in the city. Some sessions may also be held directly across the street in the Crowne Plaza. The hotels are centrally located, convenient both to the center of the city (corner of Broad and High) and to Ohio State University on north High Street. They are in what is now called the Arena/Entertainment District, an area of the city where one finds the Nationwide Arena, home of the NHL's Columbus Blue Jackets, the Greater Columbus Convention Center, with its wacky but surprisingly functional design, the North Market, which is what its name suggests and more, and a wide array of bars and restaurants. Just

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Atlanta—2001

Compared to last year's joint meeting with thirteen other societies in Toronto, AMS Atlanta 2001 was downright intimate, with about one-third as many registrants (1,100) as attended the joint conference from all societies in 2000. Given the nerve-racking events of recent months, attendance at the Atlanta meeting was in fact surprisingly strong. The evacuation of Hartsfield International Airport on Friday morning because of a security breach delayed a number of registrants arriving that day and provided yet another reminder of the extraordinary world circumstances surrounding this year's conference.

Still, Atlanta proved to be a welcoming host. The center of the nation's twelfth-largest metropolitan area, the city had plenty to offer in the way of restaurants, sights, and moderate temperatures. The Escher-like Marriott Marquis Hotel proved surprisingly efficient, with large lecture rooms and plenty of open space but ample room for quiet conversation as well.

Even an intimate AMS Meeting offers far more than any one individual can take in. The 120 papers and four evening sessions reflected the diversity of interests and methodologies that have now become a standard feature of the Society's national meetings. Of special note were the unprecedented number of papers presented by graduate students (44), a number that bodes well for the future of the profession. The Pisk Prize Committee entertained applications from almost half of these. Another first—at least for me—was a paper that involved seven microphones, in the session "Haydn and Rhetoric": one for the speaker, the others for Jean-Jacques Rousseau, Madame de Staël, and their friends, all engaged in a conversation about the art of conversation and its relation to music.

The annual meeting is of course always more than papers. The Concert Committee (J. Michele Edwards, chair; Victor Coelho, Don O. Franklin) assembled an outstanding program of rare treats under a single roof, including Alkan's Concerto for Solo Piano, recent

piano works by Japanese women composers, and songs by Rebecca Clarke. Concerts outside the hotel offered yet another option. Two Friday evening productions were by all reports particularly memorable: one a combined performance by the Glee Clubs from Spelman and Morehouse Colleges in the historic Ebenezer Baptist Church, the other a concert of seventeenth-century French music presented by the Atlanta Baroque Orchestra and the Atlanta Choral Artists, conducted by Lyle Nordstrom.

Of the many committee meetings taking place in Atlanta, perhaps none was of wider and more immediate interest than Friday afternoon's open session of the Ad Hoc Committee for the Annual Meeting Program (Elaine Sisman, chair; Scott Burnham, Georgia Ann Cowart, Jonathan Glixon). This hour-long session attracted about seventy persons and included a series of informative exchanges on just how it is that programs have evolved over the years to become what they are today. Through the initiative of two past presidents (James Webster, Ruth Solie) and under the leadership of our current president (Jessie Ann Owens), the Society is in effect conducting a systematic review of virtually every aspect of the annual meeting: the number of papers, their length and format, the scheduling of sessions, the process by which the Program Committee selects papers and session chairs, the process by which the Program Committee itself is selected—all these issues and more are on the table for review. The traditional limit of 120 papers, to the surprise of many in attendance, turns out not to have been carved on the back of the Ten Commandments, and a good portion of the discussion focused on the ramifications of expanding the total number of accepted papers. The committee's work marks the starting point of what promises to be an extended but all the more useful review how we structure our annual professional ritual.

I would like to thank the other members of the Program Committee (Elizabeth Aubrey, Jeffrey Kallberg, James McCalla, Ann Scott, and Mary Ann Smart) for their conscientious work in making the hard

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AMS Membership Records

Please send all corrections, updates, membership inquiries, and dues payments (payments can also be made online) to The University of Chicago Press, Journals Division, PO Box 37005, Chicago IL 60637; tel. 773/753-3347; fax 773/753-0811; <j-orders@press.uchicago.edu>; <www.journals.uchicago.edu/JAMS/>. The online directory of members is now available: see <www.journals.uchicago.edu/AMS/directory/>. You may submit directory emendations online at any time. The next deadline for the (paper) *AMS Directory* is 1 December 2002.

AMS Newsletter Address and Deadlines

Items for publication in the August issue of the *AMS Newsletter* must be submitted by 1 May and for the February issue by 1 November (15 November for reports) to

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

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Next Board Meeting

The next meeting of the Board of Directors will take place 15 March 2002 in Columbus, Ohio.

AMS Home Page

The address of the Society's home page, on which may be found the front matter of the *AMS Directory*, e-mail addresses of musicologists, links to other sites such as *DDM-Online* and the Calendar of Musicological Events, is <www.ams-net.org>. It also includes a page of links to graduate programs in musicology. Alterations or additions to the Web site, including the list of e-mail addresses, and graduate program up-dates, should be sent to the AMS Philadelphia office at <ams@sas.upenn.edu>.

Columbus—2002 *continued from page 1*

north of the Arena District is the Short North, Columbus's answer to SoHo with some twenty-odd art galleries and the concomitant coffee houses, bars, etc. On the first Saturday of every month the local arts crowd descends on the Short North for the Gallery Hop, a moveable feast mixing art and people-gazing, food- and wine-tasting, and socializing. The Axis Nightclub in the Short North is a favorite address for the gay community, but there are night spots here to appeal to those of almost any orientation or persuasion.

For those who prefer musical entertainment, the Columbus Symphony Orchestra and Chorus, under the baton of Alessandro Siciliani, will be offering a special concert the weekend of our meeting, as will Early Music Columbus. An all-Stravinsky concert, featuring the combined choruses of Ohio State University, Capital University, and Otterbein College, will be performed at Ohio State. There will, of course, also be the concerts organized by the AMS Performance Committee and performed at the Hyatt Regency itself.

In addition to the events listed above, participants in the 2002 meeting can take their pick of many other divertissements, ranging from theatre (e.g., the Contemporary American Theatre Company or 2 Co's Cabaret) to art (the Wexner Center for the Arts, the Columbus Museum of Art). Finally, Columbus has become known as a place where one can eat quite well at reasonable prices. The cuisine runs the gamut from Wendy's to Handke's and everything in-between.

Located literally in the "heart of Ohio," Columbus is easy to reach by air or by automobile. It is a hub for America West Airlines, and is served by most other major carriers. If you arrive by plane, you can take either your hotel's own van or the Capital City Flyer, a bus that serves all the downtown hotels. It departs every thirty minutes from the baggage claim area at Port Columbus; the fare is \$5.00.

AMS-SMT Columbus 2002 should offer a rich array of experiences for everyone attending. Requests from interest groups for meeting rooms should be sent by 1 May 2002 to Charles M. Atkinson, School of Music, The Ohio State University, 1866 College Rd., Columbus, OH 43210; fax 614/292-1102; <atkinson.5@osu.edu>

—Charles M. Atkinson

¹The process was invented at the Battelle Memorial Institute. Because its charter prevented Battelle from marketing its discoveries commercially, the invention had to be sold. Battelle has now revised its charter.

²Completed in 1989, the Wexner Center for the Arts at The Ohio State University was designed by Peter Eisenmann, one of the leading figures in the then-new field of deconstructionist (i.e., non-functional) architecture.

³Located on east Broad Street at the corner of Fourth Avenue, Dave Thomas's original Wendy's (named after his daughter) is still going strong.

Atlanta—2001 *continued from page 1*

choices that are an inevitable part of any process that must squeeze 340 proposals into 120 spaces. The Local Arrangements Committee, chaired by Stephen Crist, deserves special praise from all of us for putting together the framework that made it all possible.

—Mark Evan Bonds, Chair

Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for assignments to committees. Interested persons should write to Jessie Ann Owens, Dean of Arts and Sciences, Brandeis University, Irving 101/MS 120, Waltham, MA 02454-9110; tel. 781/736-3451; fax 781/736-3457; <owens@brandeis.edu> and are asked to enclose a curriculum vitae and identify their area(s) of interest.

AMS Fellowships, Awards, and Prizes

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

Alvin H. Johnson AMS 50 Dissertation Fellowship Awards
Deadline: 15 January 2003.

Otto Kinkeldey Award
No specific deadline.

Alfred Einstein Award
Deadline: 1 June.

Paul A. Pisk Prize
Deadline: 1 October.

Noah Greenberg Award
Deadline: 1 March.

Philip Brett Award
Deadline: 1 July.

Howard Mayer Brown Fellowship
Deadline: 1 April.

AMS Publication Subventions
Deadlines: 15 March, 15 September.

Call for Dues

If you have not paid your AMS dues for calendar year 2002 by the time you read these lines, *please* do so immediately. Prompt payment of dues saves the Society the considerable expense of billing you again and helps keep records up to date. Please send all payments to University of Chicago Press, Journals Division, P.O. Box 37005, Chicago, IL 60637. UCP also accepts online payments; see their Web site at <www.journals.uchicago.edu/JAMS/order1.html>.

President's Message

Given the horrors of September 11th and its aftermath, I felt particularly grateful that we could come together as a Society in Atlanta, to meet with friends and colleagues, and to share work in progress with one another. After the super-charged mega-meeting in Toronto, it was good to meet by ourselves in the spacious and hospitable quarters of the Atlanta Marriott Marquis. The meeting was well attended, despite the uncertainty of the times. Special thanks are due to the Program Committee, chaired by Mark Evan Bonds, for putting together an excellent program. The Performance Committee, chaired by Michele Edwards, also gave us a wonderful lineup of events. The meeting was hosted by the AMS South-Central Chapter, represented by over fifteen institutions. Thanks to all who contributed to making the meeting a success, especially the Local Arrangements chair, Stephen Crist.

I would like to extend special thanks as well to Jan Herlinger, who has served ably as Secretary of the Society for six years. His uncanny ability to turn wide-ranging discussions into concise and cogent minutes has proven invaluable. We welcome Rufus Hallmark as the new Secretary. Thanks are due also to Thomas Bauman, for serving as Series Editor for AMS Studies in 2000–2001. A search for his replacement is under way (see p. 20).

It has recently become clear to me that the AMS has entered into a phase of self-examination. We are asking ourselves who we are and what we want from the Society, in an academic landscape fundamentally different from that of thirty years ago. The dramatic broadening of the discipline calls for the revision of certain long-standing practices of governance. For example, since at least the 1980s, our prize and award committees have been comprised of three members. The Board, recognizing the far greater breadth of work now being done in musical scholarship, has decided to expand the Kinkeldey and Einstein Award committees to five members; it is possible that similar changes will be made for other committees as well.

The employment landscape has changed as well. The days of guaranteed employment in academe for Ph.D. holders are long gone. But the number of Ph.D. programs and the number of Ph.D.s have continued to increase, with little regard to the actual availability of employment. The result has been a classic case of a buyer's market. Many institutions, already facing fiscal constraints, have responded by increasing the num-

ber of temporary and part-time positions, and reducing compensation and benefits. Ph.D. programs have been slow to adapt the degree to other kinds of employment.

The AMS now has a significant number of members who are in a kind of limbo, reluctant to give up the dream of academic employment, willing to accept punishing teaching loads just to have a job. To land a good job, they must establish their credentials by publishing and by reading papers at national meetings. For years, the Society has maintained a steady state of 120 papers read at each annual meeting even while the number of submissions has been rising. We now turn down some 200 members each year who submit abstracts; easily half of these rejected submissions represent work we would all benefit from hearing. The figures produced by Vice President Elaine Sisman as part of the work on the Ad Hoc Committee on the Program show a dramatic shift in the composition of the annual meeting from thirty years ago; in recent years, well over half and sometimes as many as two-thirds of the papers are being presented by graduate students and recent Ph.D.s. And so as a Society, we must consider whether we want to make changes in the conduct of our annual meeting. Should we, for example, increase the number of papers? Expand the range of formats? Change our practices regarding anonymity in the selection process? Please read Elaine Sisman's report beginning on page 13 and participate in our deliberations about the program.

The changes in the job market and its impact on members of the Society also prompt us to examine whether we are adequately addressing the needs of a broad spectrum of members. The Society is hampered by having to rely on anecdotal evidence about its membership. In order better to understand the nature of the membership, we will be conducting a demographic survey, described in the Executive Director's Report (see p. 4). I strongly urge you to take the time to fill out the questionnaire. It is in all of our interests to have a better sense of who we are.

Also to that end, the Board has accepted the recommendation of the Council to form a new committee to address membership and professional development concerns. My sense from this year's meeting of the Council, as well as from the meeting of the Student Representatives to the Council, is that the Society would benefit from having a forum where concerns of a variety of constituencies can be heard. Although several existing Board committees address issues related to specific constituencies (for example, the Committee on the Status of Women, the Committee on Cultural Diversity, and the Committee on Career-Related

Issues, and the Council Outreach Committee), a more unified overview of the situation is currently lacking. At the request of the Board, I am forming an ad hoc committee chaired by Pamela Potter and consisting of members of the Board and the Council to draw up a charge for such a committee. This committee will bring under one umbrella both existing initiatives and ones we may wish to establish.

Another initiative currently under way addresses issues concerning graduate education in musicology. In Atlanta, Susan Cook (University of Wisconsin, Madison) and Cristle Collins Judd (University of Pennsylvania) convened a meeting of "directors of graduate study." They considered the portion of the AMS ethics statement that deals with graduate education, the Council of Graduate Schools' resolution concerning offers of admission, the Pew Report "At Cross Purposes: What Experiences of Today's Doctoral Students Reveal about Graduate Education" (see www.phd-survey.org), and the Minority Alliance. Participants shared information about similarities and differences among institutions and programs and resolved to meet annually to discuss matters pertaining to graduate study in musicology, as well as to utilize the AMS Web site effectively for communication among graduate programs throughout the year. One concrete goal to emerge was to strive for 100 percent affirmation of and adherence to our Guidelines of Ethical Conduct and the Council of Graduate Schools' resolution concerning offers of admission. This initiative has considerable potential for addressing the needs of both graduate students and graduate programs, and for helping the Society consider its role as a coordinator of graduate education in musicology.

Finally, the Board will hold a retreat in March so that we can devote time beyond that required for the conduct of ordinary business to plan strategically for the future and consider goals for a capital campaign. In the end, our budget should be a mirror of our priorities, and our priorities should drive the campaign. We are fortunate, as we explore possibilities for change, to be able to work from a position of strength: our Bylaws provide continuity and stability in governance, and our members are unusually invested in the work of the Society (over 300 or nearly 10% serve in a variety of capacities). As we move ahead in this process of self-assessment, we will stay in close touch with you. As always, I welcome your thoughts and reactions (owens@brandeis.edu).

—*Jessie Ann Owens*

Executive Director's Report

AMS Membership. Overall membership in the AMS has remained nearly stable the past year. At the end of *JAMS* vol. 53 (2000; published in June 2001) membership stood at 4,525, compared with 4,548 in 1999 and 4,628 in 1998. Regular individual membership increased slightly (1.4%), but institutional membership declined by 35, or 2.8%. Although this is worrisome to some extent, the market-watchers at the University of Chicago Press tell us that our relatively "flat" rolls are actually unusually good compared to general trends in similar societies these days. The current breakdown of membership categories is as follows: from a total of 3,408 individual members, 46% fall into the four "regular" dues categories (14.8%, 17.75%, 7.9%, and 5.2%, respectively); 22.0% are student members; 15.6% make up the "low income" category; 10.8% are emeriti; 3.2% are joint members; and 2.8% are life, honorary, corresponding, or complimentary members. As the financial report published in this issue of the *Newsletter* shows, our annual expenditures for member services (that is, excluding annual meeting expenditures) amounts to about \$290,000, or about \$63 per member and institutional subscriber; the above figures reveal that the average of the per-member dues paid is a little over \$38. The indications are clear that we need both to watch our spending carefully and bring our dues schedule more closely in line with our expenditures; we have relied on annual meeting surplus to keep our accounts in the black. I will continue to attempt to provide excellent member services while maintaining fiscal responsibility.

The online version of the *AMS Directory* is now up and running; please visit the Web site for a link to it, and be sure to update your record there should changes be necessary.

NEH. The National Endowment for the Humanities continues its strong support of the AMS MUSA project; last fall, MUSA Director Richard Crawford and Executive Editor Mark Clague submitted another request for funding, still pending. MUSA continues to be an outstanding effort, and the Society is grateful for Rich and Mark's hard work on this front. This year, Mark is taking time off to complete his dissertation; Marcello Piras has ably taken the reins and looks to be on target with respect to MUSA's publication goals. The new NEH Chairman, Bruce Cole (formerly Professor of Fine Arts and Comparative Literature at Indiana University), took over from William Ferris in mid-December, along with his assistant Julia Bondanella, also a former faculty member from Indiana University (French and Italian Languages, Associate Dean of the Honors College). News of their plans is eagerly awaited.

ACLS. At the annual fall meeting of administrative officers of learned societies held in Boise last November, a wide-ranging conversation took place regarding many facets of societies like ours. I was able to examine various publications and operational details of a number of organizations and came away exhilarated with the sense that there is much that can be done to help the AMS play its role in the academic community. I had the opportunity to discuss specifically musical issues with my three new counterparts in other musical societies; most recently, the Society for Music Theory has appointed Victoria Long its Executive Director, but the Society for Ethnomusicology's Alan Burdette and the Society for American Music's Mariana Whitmer were also appointed Executive Directors in the past year or so. It will be interesting to see how administrative changes in these four music-research-oriented learned societies play out. It is natural to consider joint meetings with these and other societies, following on from the Toronto meeting in 2000; yet there is also a sense that maintaining distinctions is important to the well-being of individual societies.

Demographic Survey. Many AMS members will recall participating in an ACLS-sponsored survey over the summer of 2001. While results cannot be made public yet, we had an opportunity to discuss the data collected while in Boise. It is becoming clear that understanding our demographic constitution is important to helping determine what we do. To that end, the AMS is itself embarking on a demographic survey. If all goes as planned, this *Newsletter* mailing will contain the survey; please assist us by taking a few moments to fill out and return it.

Annual meetings. Last fall's "solo" meeting in Atlanta was held during a wonderfully mild spell, no doubt a reflection on Stephen Crist and his committee's ability to organize down to the last detail. The meeting's venue was a magnificent building with a 47-story atrium. The roomy hotel (and perhaps memories of Toronto's throng) made the 1,100-attendance figure seem comfortably small. Thanks are due to Stephen and his team, who generously donated many hours to serve the Society in this way. Likewise, Evan Bonds and the Program Committee put out a great deal of effort in order to insure a successful and interesting program.

The annual meeting is a special time for many who attend. If you've thought of coming but have been putting it off, I urge you to consider planning a trip to the meeting in Columbus this fall (31 October–3 November, joint with the SMT). It's a time to make new contacts with people holding similar research interests, learn about some of the latest musicological news, hear from other members both old and new, and renew long-established friendships. It's one of the great highlights of the musicological calendar, and highly sought-after as a place to present

research. I am privileged to be a part of maintaining this exciting event. Keep an eye on the AMS Web site for details of the meeting as they emerge.

Newsletter. With this issue, we welcome Andreas Giger to the editorship of the *AMS Newsletter* (see also p. 9), following on from Susan Jackson, who cut short her tenure to travel to Italy for a year. Andreas brings much editorial and scholarly expertise to the job and has been able to devote considerable time in planning for the *Newsletter* by doing the day-to-day work and even preparing for eventual online publication (more on that in August, if all goes well). We are extremely grateful for his generous efforts. As always, feel free to communicate ideas and all noteworthy or newsworthy items to the Editor for consideration.

—Robert Judd

Treasurer's Message

Certainly all of us in the Society are well aware of the difficulties that the financial markets have experienced during the last two years. This period will go into the record books as one of the worst bear markets of the last one hundred years, during which the S&P-500 Index declined by one-third and the NASDAQ lost fully three-quarters of its value. I am pleased to inform the membership, however, that the Society has weathered this financial storm. As I reported at the Business Meeting in Atlanta, our investments have held up superbly. From the peak of the bull market in early 2000 to mid-November 2001, our portfolio dipped only about 5.5 percent, just a small fraction of the overall market decline. Our conservative and prudent approach to investing has paid off. Let us all hope that by the time this issue of the *Newsletter* reaches you, the news has become even better.

—James Ladewig

Committee Reports

AMS-L Committee

The AMS-L Committee would like to celebrate the third birthday of the AMS-L, the moderated electronic Listserv of the AMS. AMS-L has grown to include over 700 members from over twenty different countries. Discussions over the past year have covered a wide range of topics, including "Beethoven and Spirituality," "Brahms Performance Practice," "New Grove II," "Music and Incarceration," "Teaching Early Music without Appearing to Endorse Roman Catholicism," "Musicology as Literature," and responses, both immediate and musical, to the September 11 tragedy. Many List members felt that the on-the-spot observations were a beneficial supplement to what was generally available in the media. We would especially like to recognize and thank Rena Mueller for her contributions to that thread. Through these discussions, AMS-L has

proved to be a valuable forum for thoughtful explorations of musicology and the variety of roles it plays within and beyond the academy.

Along with the discussions, AMS-L has become a central checkpoint for official announcements (job listings, calls for papers, conferences, etc.) of interest to our musicological society. We value your contributions to scholarly discourse and hope that every contributor takes away something of learning and interest. If you are not already a subscriber, please see the instructions on the AMS Web site <www.ams-net.org/listguidelines.html>. For further information, contact Mitchell Brauner at <brauner@uwm.edu>. Please join your colleagues in the musicological community on AMS-L.

—*Mitchell Brauner, Chair*

The Committee on Career-Related Issues

The Committee on Career-Related Issues held three sessions in Atlanta. The first, organized and chaired by student members Robin Wildstein and Stephanie Poxon, dealt with opportunities for Ph.D.s in the Federal system. The second session, chaired by Stephen Clark, featured Jerry Baker, who spoke about the role of the executive search firm in the job-hunting process. Our final session, with James Briscoe and guests, considered possibilities for musicologists in Corporate America. Those not attending Atlanta are welcome to contact committee members if these topics are of interest.

At the CCRI breakfast meeting, plans were made for four sessions at AMS Columbus, all dealing with various phases of musicologists' careers. Our student members are organizing a session on opportunities which will help build CVs; Carol Hess and Darwin Scott are mapping out a session on the early phases of an academic musicologist's career, and James Briscoe will be planning a meeting on post-tenure issues. Stephen Clark will address an opportunity for musicologists outside academia: The Musicologist as Fund-Raiser. We are also exploring the possibility of setting up a Listserv for career-related questions.

—*Denise Gallo, Chair*

Message from the Committee on Cultural Diversity (CCD)

The AMS seeks to ensure the vitality and diversity of musicology by encouraging participation by African-Americans, Asian-Americans, Hispanic-Americans, Native-Americans, and other groups historically underrepresented in the discipline. With a more inclusive representation of personal and intellectual perspectives, we consequently hope to broaden and, indeed, raise the level of intellectual discourse in the field. To that end, the Society established the Minority Travel Fund (MTF) fellowships in 1995 to expose selected undergraduate minority students to various aspects of the

field at the annual meeting of the American Musicological Society. These elements might include introductions to representatives of graduate programs in musicology from across the country, introductions to future colleagues and mentors, papers covering a broad spectrum of musicological interests, exposure to the many interest groups within the Society, and a variety of concerts. The Committee on Cultural Diversity has also launched the Alliance for Minority Participation in Musicology, a graduate fellowship consortium that is intended to increase the number of minority students who enroll in and complete graduate programs in musicology and who subsequently enter the professorate or participate otherwise in the discipline.

1. Minority Travel Fund for Undergraduates

Beginning with the 1995 Annual Meeting in New York City, the Society and the CCD have hosted minority undergraduates at each annual conference. Visiting the annual meeting is an excellent introduction to musicology for students, and we have seen encouraging results from these efforts: several of these students have subsequently elected to pursue doctoral degrees in musicology at major universities in the United States.

The CCD would like to thank the AMS membership for its overwhelming support this year. Because of your generous contributions to the Minority Student Travel Fund, the Society was able to help cover the travel expenses of a number of undergraduates to the annual meeting in Atlanta. The Minority Travel Fund Fellows for 2001 were Ryan Raul Banagale (Colorado College), Gary L. Carroll II (DePauw University), Valerie Anne Dickerson (Spelman College), David Kim (Cornell University), Andaiye Qaasim (Spelman College), and Romeo Whou (SUNY Potsdam). In addition to their conference participation, the students attended a breakfast reception in their honor, joining a number of minority graduate students and AMS members from many different institutions.

The CCD can help foster a more diverse Society only with the assistance of its members. In particular, we need input from each of you to help us identify promising undergraduate minority candidates who might be persuaded to consider graduate work in musicology. The earlier we receive nominations for minority student candidates to be funded from the Minority Student Travel Fund, the easier it will be to facilitate their visit to the 2002 meeting in Columbus.

Applications for and more information about the Minority Travel Fund may be accessed through the American Musicological Society Web site <www.ams-net.org/mtf.html>. Any nominations with contact information for undergraduate minority students to attend the Columbus meeting should be sent to both Richard J. Agee <ragee@ColoradoCollege.edu> and Johann Buis <jbuis@cbmr.colum.edu> by Tuesday, 1 October 2002.

2. Alliance for Minority Participation in Musicology

The Alliance for Minority Participation in Musicology is a graduate fellowship consortium that is intended to increase the number of minority students who enroll in and complete graduate programs in musicology. Typically, Alliance Fellows are provided full support (tuition and stipend) for at least three years of full-time study. Support is provided directly by the institution in which the Fellow enrolls, in accordance with each member institution's internal guidelines and procedures.

At present the Alliance consists of nineteen member institutions, as follows: Brandeis University; Columbia University; Cornell University; CUNY Graduate Center; Duke University; Harvard University; Ohio State University; Tufts University; University of California, Berkeley; University of California, Davis; University of California, Los Angeles; University of California, San Diego; University of Chicago; University of Colorado, Boulder; University of Michigan, Ann Arbor; University of Pennsylvania; University of Pittsburgh; University of Virginia; University of Wisconsin, Madison. A number of other institutions are currently in the process of joining the Alliance.

For questions about eligibility and how to apply, and for all other questions, contact the Director of Graduate Studies at the relevant member institution. Other schools that wish to participate in the Alliance should contact Prof. Naomi André <nandre@umich.edu>.

Finally, the members of the Committee on Cultural Diversity wish to thank the Society for its continued support of the Committee's mission.

—*Richard J. Agee and Johann Buis, Co-Chairs*

The Committee on the Status of Women (CSW)

The Committee on the Status of Women sponsored an open session during the Atlanta Meeting. The first half of the session was devoted to a panel on "Life Issues of Scholars," and the second half to an interview workshop. Two academic couples and a gay musicologist spoke about their life decisions and experience in obtaining jobs. First, Robert Judd (AMS Executive Director) and Cristle Collins Judd (University of Pennsylvania) spoke about compromises in their professional lives (such as Bob giving up a tenured position to follow Cristle to Pennsylvania) in order to live in the same town and have children. They talked about the trade-offs and compromises for a two-career family. Second, Kelley Harness, a musicologist who is a lesbian, spoke about her experience looking for a job and how her sexual orientation related to that. Third, Marion Guck (University of Michigan) and Joseph Dubiel (Columbia University), a

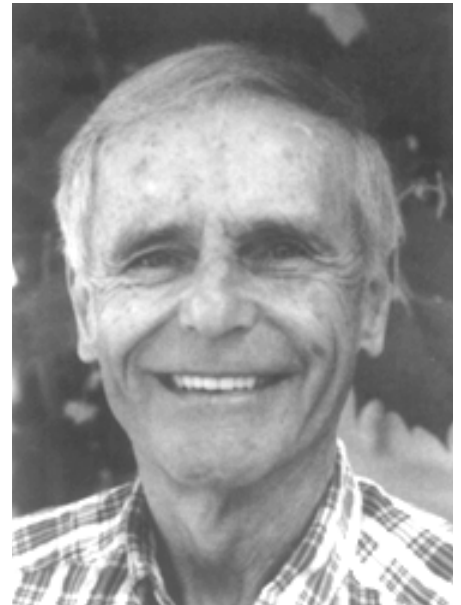
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Janet Knapp
Honorary Member



Robert Stevenson
Honorary Member



H. Colin Slim
Honorary Member

Honorary Members

The AMS Bylaws describe Honorary Members as “long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor.” Two new Honorary Members were nominated by the AMS Council and elected by the Board of Directors at the 2001 meeting, bringing the total number to forty-one. Janet Knapp was elected a year ago, but publication of her profile had to be postponed until now. The two new members of this distinguished body are Robert Stevenson and H. Colin Slim.

Janet Knapp was the first woman to be President of the AMS, serving in that capacity from 1975 to 1976, the period of the U.S. Bicentennial. One of her important acts as President included the establishment of the Committee on the Status of Women, which today still plays a significant role in the AMS. Prior to her election as President, she served as Chair of the New England Chapter (1963–65), as a member of the AMS Council, and as a Director-at-Large. From 1984 to 1989 she was a member of the AMS 50 Campaign Committee, which engaged in raising the initial endowment for AMS 50 dissertation fellowships in honor of the Society’s fiftieth anniversary.

Professor Knapp was born and raised in New York State and received both bachelor’s and master’s degrees from Oberlin College. She earned the Ph.D. from Yale in 1961, where she was a student of Leo Schrade, and spent her teaching career at Oberlin, Yale (1958–1963), Boston University (1963–66), Brown University (1967–1971), and Vassar College (as Mellon Professor of Music, 1971–86), leaving a trail of dedicated students behind her. Following

her retirement from Vassar, she and her (late) husband, G. Huntington Byles, moved to the Raleigh-Durham area in North Carolina, where they spent a number of years before settling in the Oberlin community.

The focus of Janet Knapp’s scholarly research has been on the music, notation, and theory of the Notre-Dame School, in particular the genre of the Notre-Dame conductus. Beginning as the subject of her doctoral dissertation, her research on the conductus extended to a performing edition (published in the Yale Collegium Musicum series) of *Thirty-Five Conductus for Two and Three Voices*, articles, translations, and reviews in *J.AMS* and the *Journal of Music Theory*, a chapter in the Alvin Johnson Festschrift (1990), the article on conductus in the 1980 *New Grove*, nine articles on Notre-Dame topics in the *New Harvard Dictionary of Music* (1986) edited by Don Randel, and the chapter on the Notre-Dame School in the revised *New Oxford History* volume (1990) edited by Richard Crocker and David Hiley. Professor Knapp was an invited participant in international conferences on Notre-Dame matters in Wolfenbüttel, Germany (1985) and Cambridge, England (1989) and the recipient of prestigious fellowships from the Guggenheim Foundation (1966–67) and the National Humanities Institute (1987–88).

Robert Stevenson, Professor Emeritus of Musicology at the University of California, Los Angeles, and currently Adjunct Professor at the Catholic University of America, was born in New Mexico. He graduated from the University of Texas at El Paso (A.B. 1936), the Juilliard School of Music (diploma 1938), Yale University (M.M. 1939), and the Eastman School of Music (Ph.D. 1942). His teachers included Ernest Hutcheson and Artur Schnabel in piano, E. Power Biggs in

organ, and Igor Stravinsky in composition. After having held teaching positions at the University of Texas at Austin (1941–43) and the Westminster Choir College in Princeton, New Jersey, (1946–49) and after having served in the U.S. Army, at the rank of Captain and with an Army Commendation Ribbon for superior service to African-American troops (1943–46), he began teaching at the University of California, Los Angeles, in 1949.

Robert Stevenson’s pioneering research has centered on Latin American musical life in the colonial period, as well as on Spanish, Portuguese, and North American music. His archival work in these regions has brought to light numerous manuscripts and important documents for the reconstruction of music in these areas. The series of his twenty-three published books began with *Music in Mexico: A Historical Survey* (New York, 1952) and ended, for the time being, with *La música en las catedrales españolas del siglo de oro* (Madrid, 1994). From 1978 to 2000 he edited the journal *Inter-American Music Review*.

Professor Stevenson’s achievements have been widely recognized and honored. After Arnold Schoenberg, only Stevenson (in 1981) was named Faculty Research Lecturer in music by the UCLA faculty (its highest research honor). He received Ford, Guggenheim, and Gulbenkian fellowships, an NEH grant, the first Lifetime Achievement Award of the Society for American Music (1999), the Gabriela Mistral Award (the highest cultural distinction given by the Organization of American States), the Silver Medal of the Spanish Ministry of Culture (1989), the Gold Medal of the Real Conservatorio Superior de Música in Madrid (which created the Robert Stevenson Chair of Musicology), and honorary doctorates from the Catholic University



Giulio Cattin
Corresponding Member

of America (1991), Illinois Wesleyan University (1992), and the Universidade Nova de Lisboa (1993), as well as numerous honorary memberships in cultural, musicological, and educational institutions abroad. The Robert Stevenson Prize for Research in Latin American Music is offered bi-annually by the Inter-American Music Council.

H. Colin Slim, Professor Emeritus, University of California, Irvine, was born in Vancouver, Canada. He studied at the University of British Columbia (B.A. 1951), where he was also conductor of the University Symphony and Vancouver Youth Symphony Orchestras (1951–53). At that same university in 1953, he conducted and played the Canadian premieres of Igor Stravinsky's *Les Noces* and the *Concerto for Two Solo Pianos* respectively. He was Conductor of the Concord Symphony Orchestra (1956–58) and received his M.A. (1955) and Ph.D. (1961) degrees from Harvard University. He first taught at the University of Chicago (Instructor, 1959–61; Assistant Professor, 1961–65; and Professor, 1972–73) and from 1965 until retirement in 1994 at the University of California, Irvine (Associate Professor, 1965–69; and Professor 1969–94), chairing its department until 1978. He taught at the University of California, Santa Barbara (1984–85) and at the City University of New York Graduate Center (1985–86) and lectured at the principal universities in the United States, Canada, Great Britain, France, Italy, Australia, and New Zealand.

Professor Slim has received a wide variety of academic honors. He was a Fellow at the Villa i Tatti (1968–69), a Fellow of the American Council of Learned Societies (1973–74), *médaille de la ville de Tours* (1991), and, since 1993, a Fellow of the American Academy of Arts and Sciences. In



Wulf Arlt
Corresponding Member

the same year, McGill University awarded him an Honorary Doctorate of Music, and in 1999, the *Journal of Musicology* honored him with a “Birthday Tableau” covering the entire issue (vol. 17, no. 1). In 1989–90, Colin Slim served as President of the American Musicological Society.

Professor Slim has published extensively on Renaissance vocal and keyboard music and their relationships to the visual arts. His *A Gift of Madrigals and Motets* (Chicago, 1972) earned him the Society's Otto Kinkeldey Award; and *Painting Music in the Sixteenth Century: Essays in Iconography* has recently been published (Aldershot, 2001). Besides sixteenth-century vocal and instrumental music, he has edited Alessandro Scarlatti's *Massimo Puppieno* (Cambridge, Massachusetts, 1979) and Gioachino Rossini's *La donna del lago* (Pesaro, 1990). He is currently working on Stravinsky in wartime Los Angeles and is preparing a catalogue of musical inscriptions in Medieval and Renaissance works of art.

Corresponding Members

According to the Society's Bylaws, Corresponding Members are citizens of countries other than Canada or the U.S. “who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor.” In 2001 the Council nominated and the Board of Directors elected Giulio Cattin and Wulf Arlt as corresponding Members, bringing the total of those elected to forty-five.

Giulio Cattin was born in Vicenza, Italy. After having earned a diploma as a church organist, he was ordained a priest in 1951 and earned a *Laurea* at the Catholic University of Milan in 1959. He subsequently



Christoph Wolff
Kinkeldey Award Winner

taught Latin and Greek at the Episcopal Seminary in Vicenza and in 1974 became lecturer at the University of Pisa. In 1979 he was appointed Associate Professor and in 1988 professor of music history at the University of Padua. For six years he directed the newly established Department of Visual Arts and Music.

Professor Cattin has served as vice-president of the Italian Society of Musicology (1982–88) and as a member of the *Directorium* of the International Musicological Society. He is the co-founder and co-editor of the *Rassegna veneta di studi musicali* and co-editor of *Musica italicae liturgica* and *Musica e storia*. In 1988 he was invited to coordinate the scholarly activities of the prestigious *Fondazione Ugo e Olga Levi per gli studi musicali* in Venice.

Giulio Cattin's research has focused primarily on Medieval and Renaissance music, in particular the monophonic and polyphonic lauda, the frottola, and monophonic liturgical repertoire. More recently, on the basis of his study of local Italian repertoires and rites, he has been able trace polyphonic execution of Gregorian chant in periods and forms of which no evidence had thus far existed. Professor Cattin is the author of the well-known *Music in the Middle Ages* (Turin, 1979; Engl. trans. Cambridge, 1984), which subsequently appeared in an enlarged edition as *La monodia nel medioevo* (Turin, 1991).

Wulf Arlt was born in Breslau (now Wrocław). He studied musicology at the University of Cologne (1958–60) and subsequently under Leo Schrade at the University of Basle (Ph.D. 1966). After having maintained and expanded the Basle microfilm archives, he taught at the university, first as lecturer (1965–72), completing a *Habilitation* in 1970, then as Supernumerary Professor (1972–91),



Laurel E. Fay
Kinkeldey Award Winner



Ensemble Talisman
Greenberg Award Winner



Bruce W. Holsinger
Brett Award Winner

and since 1991 as Professor and chair of the department. While keeping up his commitments at the university, he was also director of the Schola Cantorum Basiliensis, the renowned teaching and research institute for Early Music.

Wulf Arlt's research has centered on the music of the Middle Ages, with additional interests in the seventeenth and eighteenth centuries. He has been particularly concerned with the integration of approaches in the tradition of Jacques Handschin and Leo Schrade (two of Professor Arlt's predecessors in Basle) and newer methodologies and theories. In pursuit of this goal, he initiated and organized numerous conferences, including those on Medieval Music (Berlin, 1974; and Basle, 1975), tropes in Italy (Venice, 1992–95), and Hildegard von Bingen (Bingen, 1998). In addition, Wulf Arlt has advocated an interpretative approach that mediates between musicology and performance, evident in his involvement with the Schola Cantorum, the collaboration with Dominique Vellard, and his editorship of the *Basler Jahrbuch für historische Musikpraxis* (1977–78).

Professor Arlt's interests in questions of genre, analysis, notation, and the relationship between music and text have led to a long list of books, articles, and editions, among them *Italien als produktive Erfahrung franko-flämischer Musiker im 15. Jahrhundert* (Basle, 1993), the recent facsimile edition (with Susan Rankin) of *Stiftsbibliothek Sankt Gallen Codices 484 & 381* (Winterthur, 1996), and his editorship of *Palaeographie der Musik* (1973–79). Forthcoming publications include studies of the New Year's Office at Le Puy, tropes in Northern Italy, the motet of the thirteenth century, and Haydn and Mozart.

Awards, Prizes, and Honors

The Otto Kinkeldey Award is presented annually by the Society to honor the most distinguished musicological publication of the preceding year. Two winners were recognized at the Atlanta meeting: Christoph Wolff (Harvard University) for *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton & Co., 2000), and Laurel E. Fay (New York, New York) for *Shostakovich: A Life* (New York: Oxford University Press, 2000).

The 2001 Alfred Einstein Award, given annually for the most outstanding musicological article by a scholar in the early stages of his or her career was awarded to Amy Beal (University of California, Santa Cruz) for her article "Negotiating Cultural Allies: American Music in Darmstadt, 1946–56," which appeared in the *Journal of the American Musicological Society* 53 (2000): 105–40.

The 2001 Noah Greenberg Award, which recognizes outstanding contributions to historically aware performance and the study of historical performing practices, was awarded to the ensemble Talisman for their project "Russian Women Composers of the Eighteenth Century."

The Paul A. Pisk Prize, awarded annually to a graduate student for the best scholarly paper accepted for presentation at the annual meeting, went to Jennifer Shaw (State University of New York, Stony Brook) for her paper "New Performance Sources and Old Modernist Productions: *Die Jakobsleiter* in the Age of Mechanical Reproduction."

The Philip Brett Award, sponsored by the Gay and Lesbian Study Group of the Ameri-

can Musicological Society, for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was awarded to Bruce W. Holsinger, Assistant Professor of English at the University of Colorado-Boulder, for his book *Music, Body and Desire in Medieval Culture: Hildegard of Bingen to Chaucer* (Stanford University Press, 2001).

Philip Gossett (The University of Chicago) received an NEH grant for collaborative research to support the continuing preparation of a critical edition of the works of Giuseppe Verdi.

Two members of the society have been awarded ACLS fellowships: Mary E. Frandsen (University of Notre Dame) for her project "Crossing Confessional Boundaries: The Patronage of Italian Sacred Music in Seventeenth-Century Dresden" and Simon A. Morrison (Princeton University) for "The Relationship between Music and Dance in Five Ballets Russes Productions."

J. Peter Burkholder (Indiana University) was awarded an ASCAP-Deems Taylor Award for his article "The Twentieth Century and the Orchestra as Museum," which appeared in *The Orchestra: Origins and Transformations*, edited by Joan Peyser (Watson-Guption Publications, 2000).

The 2001 Hollace Anne Schafer Memorial Award has been presented jointly to Monika Hennemann, Johannes Gutenberg-Universität Mainz, and to Evan Scooler, Brandeis University. The award, which includes a cash prize, is given for the best scholarly paper read by a graduate student at a meeting of the New England chapter of the AMS during the previous academic year. Monika Hennemann's paper, "The Phantom of Men-



Jennifer Shaw
Pisk Prize Winner

delssohn's Opera: Fictional Accounts and Posthumous Propaganda," and Evan Scooler's paper, "Bach's Advent Organ Hymnal: Discovering the Function of Bach's 'Great Eighteen' Chorales," were read during the 2000–2001 year.

William Weber (California State University, Long Beach) and the Royal College of Music in London were awarded a grant by the Leverhulme Trust. As visiting professor at the Royal College for two terms in 2002, Professor Weber will teach a seminar and give public lectures on "The Great Transformation of Concert Programs, 1750–1950, from Miscellany to Homogeneity."

Jeanice Brooks's *Courtly Song in Late Sixteenth-Century France* (University of Chicago Press, 2000), which had received a publication subvention from the AMS, was awarded the Roland H. Bainton prize for the best book published in 2000, on a topic concerning music or art history between 1450 and 1660.

Jan Herlinger (Louisiana State University) has received a fellowship from the Gladys Kriebel Delmas Foundation for the project "Echoes of Marchetto of Padua in Venetian Manuscripts."

Stefano Castelvechi (University of Cambridge) has been awarded a Research Leave grant from Great Britain's Arts and Humanities Research Board for work on the book *Sentimental Opera*.

Cristle Collins Judd received the 2001 Wallace Berry Award from the Society for Music Theory for her book *Reading Renaissance Music Theory: Hearing with the Eyes*. (Cambridge, 2000). The annual award is given for a distinguished book on a music-theoretic topic.

Howard Mayer Brown Fellowship

The Howard Mayer Brown Fellowship was established by friends of the late Howard Mayer Brown on the occasion of his sixty-fifth birthday. Intended to increase the presence of minority scholars and teachers in musicology, the fellowship is awarded annually to support one year of graduate work for a member of a group historically underrepresented in the discipline. Applicants must have completed at least one year of graduate-level academic work in music scholarship and must be presently continuing studies with the intention of completing a Ph.D. in musicology, music theory, or ethnomusicology. Nominations may come from a faculty member (e.g., an advisor or departmental chair), from a member of the AMS at another institution, or, most typically, directly from the student. *All application materials must be received by 1 April 2002.* The award, which carries a twelve-month stipend of \$13,000, will be announced in the August *AMS Newsletter*. Applications should include a personal statement not to exceed five pages; a curriculum vitae; three letters of recommendation; and one writing sample (typically, a seminar paper or section of a thesis chapter; the sample should not exceed thirty pages). Inquiries and applications should be addressed to the chair of the committee, Ellen T. Harris, Department of Music, Massachusetts Institute of Technology, 14N-112, 77 Massachusetts Ave., Boston, MA 02139-4301; <eharris@mit.edu>.

Changes to AHJ-AMS 50 Guidelines

At the Atlanta Meeting, the Board of the AMS approved changes to the guidelines for application for the AHJ-AMS 50 Fellowship. These changes, instituted in an attempt to standardize the materials read by the Selection Committee, involve (1) the form and length of the dissertation prospectus and bibliography that are submitted with each application, and (2) the creation of a new Application Form and Recommendation Cover Sheet. For details on these changes, see the "Awards, Grants, and Fellowships" page of the AMS Web site <www.ams-net.org/awards.html>.

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 p. 2 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.

About the New Editor of the AMS Newsletter



After receiving degrees in Musicology (University of Zurich) and piano (Winterthur Conservatory), Andreas Giger attended Indiana University, where he earned a Ph.D. in musicology in 1999. He served as Associate Director of the Center for the History of Music Theory and Literature from 1998 to 2000; in 2000 he was appointed Assistant Professor of Musicology at Louisiana State University.

Andreas Giger specializes in nineteenth-century Italian opera, especially the works of Giuseppe Verdi. His most recent articles have appeared *The Journal of Musicology*, the *Cambridge Opera Journal*, and *Acta musicologica*, a major study on prosody in Verdi's French melodies is forthcoming in *Music & Letters*. Together with Thomas J. Mathiesen, he edited *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century* (University of Nebraska Press, forthcoming in spring 2002). He is the founder of the Internet database *saggi musicali italiani*.



**Seventeenth Congress of the IMS,
Leuven, 1–7 August 2002
Call for Support**

The *Directorium* of the International Musicological Society has launched an international appeal for donations to a fund in order to provide cafeteria meals and dormitory lodging for up to eighty speakers who reside in countries with currency restrictions or other disadvantages with respect to the new Euro. Contributions, to be acknowledged in the Congress program book, may be sent to the IMS in care of the American Musicological Society, 201 South 34th Street, Philadelphia, PA 19104-6313, made out to AMS/IMS and marked "IMS 2002 Euro-Assistance Fund." The deadline for receipt is 29 March 2002. The complete text of the appeal in English, French, and German may be read on the IMS Web site <www.ims-online.ch/>.

Calls for Papers

The Mozart Society of America will hold its second biennial conference at Cornell University in Ithaca, New York, 28–30 March 2003. **Mozart and the Keyboard** will be the conference theme, with presentations, performances, and exhibitions that focus on eighteenth-century keyboard instruments and issues of repertoire, idiom, style, and performance practice. Proposals for papers on these and other aspects of Mozart and the keyboard are invited. Please send a one-page abstract (plus proposer's name and contact information) by 15 July 2002 to Kathryn L. Libin, Department of Music, Vassar College, Poughkeepsie, NY 12604; <kalibin@vassar.edu> or <ksl@nic.com>.

Mahagonny.com—75 Years of *The Rise and Fall of the City of Mahagonny*. The International Brecht Society announces its eleventh interdisciplinary symposium, which will take place 26–29 June 2003 at the Humboldt Universität, Berlin. Scholars, artists, theater practitioners, and other interested individuals will join to consider what *Mahagonny* offers us today textually, artistically, historically, theoretically, and figuratively. The deadline for abstracts of no more than 250 words is 1 July 2002. For more information see the Web site at <polyglot.lss.wisc.edu/german/brecht> or contact Marc Silberman, German Department, 818 Van Hise Hall, University of Wisconsin, Madison, WI 53706; <m silber@facstaff.wisc.edu>.

Calls for Manuscripts

The *Journal of the American Liszt Society* (*JALS*), under the editorship of Rena Charnin Mueller, will consider for publication individual chapters or portions of D.M.A. monographs on nineteenth- and twentieth-

century music topics (including orchestral music, lieder, etc.), particularly those most closely associated with Liszt and his interests. Materials for review may be suggested to the Editor at New York University. *JALS* will also include a section on "Liszt *et alia* on Sale," in which current information on documents and ephemera concerning Liszt and his circle appearing at auction or in sale catalogues is planned to be included; any information on such materials can be sent to the Editorial Office. They will also print listings of upcoming conferences and other events of special interest and invite individuals and organizations to keep the Editorial Office informed of their activities. The *JALS* Web site is currently in preparation, and much of this information will be made available there as well.

Prospective contributions should be sent to Rena Charnin Mueller, Editorial Office, *Journal of the American Liszt Society*, New York University, Faculty of Arts and Science, 24 Waverly Place, Room 268, New York, New York 10003.

The Journal of Musicological Research, a peer-reviewed quarterly publication with international circulation, is published under the Routledge imprint of Taylor and Francis publishers, Philadelphia. The editors of the journal, Jonathan Bellman and Deborah Kauffman, invite contributions of any length addressing any aspects of music studies.

Contributors should send three anonymous copies of their manuscripts to the address below, and should be prepared to submit their work in electronic form, if requested, later in the editorial process. Clear draft copies of musical examples should accompany submissions. Address inquiries and submissions to: Editors, *The Journal of Musicological Research*, School of Music, University of Northern Colorado, Frasier Hall, Campus Box 28, Greeley, CO 80639. Informal inquiries may be directed to Editorial Assistant Marie Sumner Lott at <jmr@arts.unco.edu>.

News Briefs

The Institute of Musicology at the University of Leipzig is in the process of preparing, as a project of the *Deutsche Forschungsgemeinschaft*, the complete critical edition of all existing and accessible letters Felix Mendelssohn Bartholdy either wrote or received. In order to be as comprehensive as possible, the editors are asking individuals, institutions, libraries, and archives for information regarding letters that should be included in the edition. Any information will be treated confidentially. The edition will be published by Breitkopf & Härtel. Please contact Prof. Wilhelm Seidel or Prof. Rudolf Elvers, Universität Leipzig, Institut für Musikwissenschaft, Felix Mendelssohn Bartholdy Briefausgabe, Postfach 100920, D-04009 Leipzig; tel. (+49) 341/973046-2(-3/-4); fax: (+49) 341/9730469; <mendelssohn@rz.uni-leipzig.de>.

In preparation of the scholarly edition *Carl Philipp Emanuel Bach: The Collected Works*, the editors are attempting to gather as much information as possible on the surviving manuscript and printed sources of Bach's music. If you or your local library own any eighteenth-century sources, letters, or other documentary evidence, please contact the editorial offices at the address below. The editors would be especially interested to learn of prints not listed in RISM A/I and B/II and manuscripts not listed in RISM Online (series A/II). They can assure you of their utmost discretion in protecting your privacy and anonymity if so desired. Paul Corneilson, Managing Editor, C. P. E. Bach: The Collected Works, The Packard Humanities Institute, 11A Mt. Auburn St., Cambridge, MA 02138; tel. 617/876-1317; fax 617/876-0074; <cpebach@packhum.org>.

Yale Summer Programs (YSP) announces a special course, entitled "The Music of Arnold Schoenberg's Middle Period: From Romanticism to Dodecaphony," to be held in the Arnold Schoenberg House in Moedling, Austria from 3 June to 5 July 2002. The instructor is Allen Forte, Yale Department of Music. This five-week college credit course was offered for the first time in 2001, in collaboration with the Arnold Schoenberg Center, the major repository of the Schoenberg sketches and manuscripts, as well as other materials of signal importance to his creative life. Inexpensive student housing, arranged by the Center, is available in Moedling—sixteen minutes by fast train from Vienna—or in Vienna. During June there will be several important Schoenberg events, including a performance of the Piano Concerto by pianist Mari Kodama, with Kent Nagano conducting the Vienna Symphony Orchestra. The modern facilities of the Arnold Schoenberg Center are available to the students, and the Center obtains concert tickets and provides other assistance. It is expected that this course, like its predecessor, will be a significant and worthwhile educational-cultural experience in what is historically one of the most important musical settings in Europe.

Application forms may be obtained by calling Yale Summer Programs at 203/432-2430 or by fax at 203/432-2434. Forms may also be downloaded from the YSP Web site <www.yale.edu/summer>. For further information about the course content, contact Allen Forte <allen.forte@yale.edu>.

As his retirement project, Richard Crocker, Professor Emeritus of Music at the University of California, Berkeley, is recording the complete Gregorian Mass Proper chants. Singing the chants himself, he records and edits them in his home studio, then has them mastered to compact disc by a local audio engineer.

The project will require between twenty and thirty CDs. Each will be provided with its own booklet containing the Latin words, English translation, and liturgical, musical, and repertorial sources of the chants. The CDs with their booklets will be offered for sale individually as they are completed. The series, entitled "A Gregorian Archive," is published by Crocker's family company, Emeritus Press.

Crocker's purpose is twofold. He wants to provide an historical study edition of the complete Gregorian Mass Propers as codified in the Carolingian archetype, without later additions. And, using the Graduale triplex, he wants to offer his own interpretation of the "signs of nuance," now increasingly the object of scholarly attention. The first five CDs of the project, containing the Graduals, will soon become available by mail order.

Forthcoming Meetings and Conferences

Music and Keyboard Instruments in the Moravian Communities, joint annual meeting of the Midwestern and Southeastern Historical Keyboard Societies at the Moravian College in Bethlehem, Pennsylvania, 7–9 March 2002. Papers will explore topics such as keyboard music in Bethlehem, Moravian keyboard music, early keyboard making in the USA, as well as topics relating to the clavichord, harpsichord, fortepiano, or historic organ and their repertoires. As an integral part of the conference, the semi-final and final rounds of the 2002 Mae and Irving Jurow International Harpsichord Competition will be held; and the conference will feature instrument exhibits by some of North America's finest builders of harpsichords, clavichords, and fortepianos. For further information or to obtain registration materials: Dr. Martha Folts, 17925 Old US 12, Chelsea, Michigan 48118; tel. 734/433-0408.

Exploring the Renaissance, Saint Louis University, St. Louis, Missouri, 4–6 April 2002. The Center for Medieval and Renaissance Studies at Saint Louis University hosts a conference on all facets of Renaissance scholarship. For more information: David Murphy, Center for Medieval and Renaissance Studies, Saint Louis University, St. Louis, MO 63103; tel. 314/977-7180; <www.stedwards.edu/hum/klawitter/srcr/srcr.html>.

The Courtesan's Arts, Franke Institute for the Humanities of The University of Chicago and Center for Renaissance Studies at The Newberry Library, 5–7 April 2002. The conference will promote cross-cultural collaboration among scholars working on courtesan cultures in different times and

American Musicological Society AMS Studies in Music Call for Manuscripts

The American Musicological Society, in collaboration with Oxford University Press, is pleased to sponsor the **AMS Studies in Music**. Like its predecessor, the AMS Monographs Series, the AMS Studies in Music seeks to foster and support outstanding and innovative scholarship touching on music across the widest range of disciplinary and interdisciplinary arenas of inquiry. The 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:

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

The position of General Editor of the Series is currently open. A job description appears on page 20 of this issue of the *Newsletter*.

places including Ancient Greece, the Far East, South Asia, modern Japan, and Renaissance Italy. For more information: Meredith Ray <mkray@midway.uchicago.edu>; <music.uchicago.edu/courtesan/>.

Narrative: An International Conference, Michigan State University, 11–14 April 2002. Sponsored by the Society for the Study of Narrative Literature, the Narrative Conference is an interdisciplinary forum addressing all aspects of narrative theory and practice. For more information: Judith Stoddart at <stoddart@msu.edu> or Sheila Teahan at <teahan@msu.edu>; <www.cal.msu.edu/narrconf>.

Musical Improvisation, Description, Notation, 1570–1620, The British Academy, 10 Carlton House Terrace, London SW1Y 5AH, 19–21 April 2002. An international conference, sponsored by the Royal Musical Association, the British Academy, and the University of Southampton/University of Texas at Austin Early Music Exchange. For more information: Jeanice Brooks <l.j.brooks@soton.ac.uk>; <www.utexas.edu/cofa/music/soton>.

The Modernisms of the 1960s in Czechoslovakia, Hungary, and Poland, University of Bristol, 27 April 2002. The focus of the symposium will be on the response by Czechoslovakia, Hungary, and Poland to Western concepts and practices, and the particular understanding of Modernism that emerges from the music of these countries. For more information: Rachel Beckles Willson, Department of Music, Victoria Rooms, Queen's Road, Bristol BS8 1SA, UK. Tel. (+44) (0)117/954-5045; fax. (+44) (0)117/954-5027; <R.BecklesWillson@bris.ac.uk>.

Thirty-Seventh International Congress on Medieval Studies, Kalamazoo, Michigan, 2–5 May 2002. For more information: Cynthia Cyrus, 541 Holt Valley Road, Nashville, TN 37221; <cynthia.cyrus@vanderbilt.edu>; tel. 615/662-8514; fax 615/343-0324.

Fifth Annual International Congress of the Mediterranean Studies Association, **Iberia and the Mediterranean**, Universidad de Granada, Granada, Spain, 29 May–1 June 2002. The official languages of the congress are Spanish and English. For more information: <MSA@umassd.edu>.

The University of Sheffield is hosting a conference on **Olivier Messiaen** on 20–23 June 2002 to commemorate the tenth anniversary of the composer's death. For more information: Christopher Dingle, Department of Music, University of Sheffield, Sheffield S10 2TN, UK; <Messiaen@sheffield.ac.uk>.

Art, Mind, and Cognitive Science (NEH Summer Institute), University of Maryland, 24 June–2 August 2002. Interdisciplinary conference exploring the relevance of frameworks and results in the cognitive sciences for problems in aesthetics and the understanding of art. Applications are invited from philosophers and from scholars of the arts in all areas of the humanities. A background of research or teaching in philosophical aesthetics, philosophy of mind, or cognitive science is not required; but applicants should plan either to conduct research that will benefit in demonstrable

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Grants and Fellowships Available

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

American Council of Learned Societies

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

American Philosophical Society Research Programs

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

Dena Epstein Award

Grants for research in archives or libraries internationally on any aspect of American music. Address: Peter Munstedt, Massachusetts Institute of Technology, Lewis Music Library, 14E-109, 77 Massachusetts Avenue, Cambridge, MA 02139-4307; <pmunsted@mit.edu>; tel. 617/253-5636. For complete information: <www.musiclibraryassoc.org/awards/aw_epst.htm>.

Fulbright Awards for U.S. Faculty and Professionals

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

Guggenheim Fellowships

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

Humboldt Research Fellowships for Foreign Scholars/Humboldt Research Prizes

Address: Alexander von Humboldt Foundation, U.S. Liaison Office, 1012 14th St., N.W., Suite 301, Washington, DC 20005; tel. 202/783-1907; fax 202/783-1908; <avhaa@bellatlantic.net>; <www.humboldt-foundation.de/en/>.

International Research & Exchanges Board Grants

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

Liguria Study Center for the Arts and Humanities

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

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

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

Newberry Library Fellowships

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

Newberry Library Center for Renaissance Studies

Address and Web site above; tel. 312/255-3514; fax 312/255-3502; <renaissance@newberry.org>.

Conferences

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ways from the Institute or to develop new course materials drawing on philosophy of mind and cognitive science to teach the arts. Participants in the institute receive a stipend of \$3750. The deadline for applications is 1 March 2002. Detailed information and application materials are available at <www.philosophy.ubc.ca/art-mind>.

The ninth **International Medieval Congress** (IMC) will take place in Leeds from 8–11 July 2002. The International Medieval Congress aims to provide a forum for interdisciplinary discussion of all aspects of the European Middle Ages, 400–1500. For the year 2002, the IMC will dedicate a special thematic strand, comprising twenty-four sessions, to “Exile.” For more information: International Medieval Congress and International Medieval Institute, Parkinson Building Room 1.03, University of Leeds, Leeds LS2 9JT UK; tel. (+44) 113/233-3614; fax (+44) 113/233-3616; <imc@leeds.ac.uk>.

The fifteenth conference of the **International Society for the Investigation and Promotion of Wind Music** (IGEB) will take place in Lana, South Tyrol, Italy, 4–9 July 2002. For more information: IGEB Business Office, Doris Schweinzer, Leonhardstrasse 15, A-8010 Graz, Austria; <doris.schweinzer@kug.ac.at>; <www.kug.ac.at/igeb>.

Twelfth International Conference on Nineteenth-Century Music, Bretton Hall Campus, University of Leeds, 4–7 July 2002. For more information: Stephen Muir Department of Music, Bretton Hall, West Bretton, Wakefield, WF4 4LG, UK; <smuir@bretton.ac.uk>; fax (+44) (0)192/483-2117; <www.personal.leeds.ac.uk/~mussm/19conf/>.

Tenth Biennial Conference on Baroque Music, Music Department, La Rioja University, Spain, 17–21 July 2002. For more information: Miguel Angel Marín, Universidad de La Rioja, Edificio Rectorado, Avenida de la Paz, 93, Logroño 26004; tel. (+34) 941 299107; fax (+34) 941 299120; <baroque-conference.2002@dea.unirioja.es>

Medieval and Renaissance Music Conference, University of Bristol, 18–21 July 2002. The full program will be announced in late spring 2002, and details will appear on the conference Web site <www.bris.ac.uk/Depts/Music/>.

Musicology and Globalization, International Congress of the Musicological Society of Japan (IMJ) in celebration of its fiftieth anniversary, Shizuoka, 2–5 November 2002. For more information: <wwwsoc.nii.ac.jp/msj4/IMJ2K2/index-e.html>; <imj-info@fbc.keio.ac.jp>.

Committee Reports *continued from page 5*

couple commuting between Ann Arbor, Michigan, and New York City spoke of the issues one should think about in such a relationship. All the speakers had insightful tips from their experiences to share with the younger audience.

The Interview Workshop started with role-plays in two interview scenarios: examples of a good and a bad interview, peppered with humor. The interview workshop was designed by CSW member Mary Lewis and her colleague Deane Root. A lively question-and-answer session followed the scenarios with much good advice, including input from senior faculty members in the audience. The evening ended with a reception hosted by Scarecrow Press.

The achievements of the committee this past year include the writing of a short history of the committee (by member Claire Fontijn-Harris) and a mission statement. The mission statement was approved by the Board this past year. Both documents are available on the CSW Web site <www.ams-net.org/csw/CSWhist.htm>.

The committee also submitted a plan for a mentoring program to the board this past year. Since other committees within the AMS also wanted to establish mentoring programs, the president asked the chairs of these committees (CSW, Cultural Diversity, Career-Related Issues, and Outreach) and board member Jennifer Bloxam to meet in Atlanta to flesh out their ideas. The group agreed that a central mentoring program would be most effective with the establishment of a mentoring committee to oversee the implementation of the program. Bloxam brought the group's recommendations to the Board at its meeting Sunday 18 November 2001.

The committee agreed that a joint meeting with the CSW of SMT will be desirable during the Columbus meeting. The chair will pursue this plan with the SMT CSW chair. The members also agreed on next year's program: making connections with women's studies departments. Other future programs may include issues about part-time and adjunct instructors and unions.

Incoming committee member Daniel Beller-McKenna will be the new Web manager for the CSW page. Members suggested making a link to the SMT CSW page's list of forbidden interview questions as well as their syllabi page.

There have been some membership changes: Mary Lewis and James Deaville completed their terms of office at the end of the Atlanta meeting, and student member Olivia Bloechl will complete her degree this spring. The committee has two new members, Heather Hadlock and Daniel Beller-McKenna. Continuing members are: Judy Tsou (chair), Karen Ahlquist, Claire Fontijn-Harris, Stephen Lindeman, Margaret Notley, and Sanna Pederson.

—*Judy Tsou, Chair*

New York Public Library Center for Scholars and Writers

Address: Center for Scholars and Writers, The New York Public Library, Fifth Avenue and 42nd Street, New York, NY 10018-2788; <csw@nypl.org>; <www.nypl.org>.

The Organ Library

Small research grants for using the resources of the Library. Address: Joseph Dyer, Chairman of the Organ Library Committee, 73 Wade Street, Newton Highlands, MA 02461-1714; tel. 617/5277-6403; <joseph.dyer@umb.edu>.

Schomburg Center for Research in Black Culture

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

Wilk Book Prize for Research in Polish Music

Polish Music Center, Thornton School of Music, University of Southern California, 840 West 34th St., Los Angeles, CA 90089-0851; tel. 213/740-9369; <polmusic@usc.edu>; <www.usc.edu/go/polish_music/wilkprizes/wprizes.html>. Deadline: 30 June 2002.

Committee on the Publication of American Music

I am pleased to report that MUSA Volume 11, *Writing Native American Music: Historic Transcriptions, Notations, and Arrangements*, edited by Victoria Lindsay Levine, should be in print by the time you read this issue of the *Newsletter*. From more than 8,000 musical documents dating as far back as the 1500s, Professor Levine has chosen a total of 116. Each is reproduced in facsimile with commentary on its date, provenance, significance, and the reasons for its selection. Four categories are represented: (1) Native American melodies transcribed by missionaries, travelers, ethnologists, and ethnomusicologists; (2) Native notations and transcriptions devised by Indian music makers; (3) arrangements, including Indian songs adapted for educational use; and (4) composer arrangements, including settings by such composers as John Philip Sousa, Charles Wakefield Cadman, and Arthur Farwell. Levine's introduction surveys the enterprise of representing tribal music in notation, and her story, among other things, illuminates the history of ethnomusicology.

The Society's Committee on the Publication of American Music (COPAM) can also report progress on a number of other projects, including chamber music by the modernist composer Leo Ornstein (edited by Michael Broyles, Denise Von Glahn, and Severo Ornstein), choral works by nineteenth-century organist-composer Dudley Buck (Lee Orr), and transcribed piano solos of jazz pianist Earl Hines (Jeffrey Taylor). Our longtime hope of publishing H. Wiley Hitchcock's critical edition of 129 Songs by Charles Ives, and three extended works of the 1930s by Duke Ellington, edited by Gunther Schuller, now seem justified, as negotiations with the copyright holders near completion.

Finally, with MUSA Executive Editor Mark Clague now on a leave of absence to complete his doctoral dissertation, the Society has been fortunate to secure the services

of Marcello Piras as his interim replacement. An Italian citizen who has held a fellowship at the Center for Black Music Research in Chicago, studying worldwide manifestations of the African musical diaspora, Piras brings to the job a knowledge of American music that is both broad and deep. For ideas or questions about the MUSA project, Piras may be contacted at the University of Michigan, tel. 734/647-4580; fax: 734/647-1897; <musa-info@umich.edu>; <www.umich.edu/~musausa/>.

—*Richard Crawford, Chair*

Publications Committee

The second volume of AMS Studies is now in production. *Conceptualizing Music: Cognitive Structure, Theory, and Analysis* by Lawrence Zbikowski, edited by Lawrence Bernstein (Series Editor until November 2000), is due to appear from Oxford University Press in the fall of 2002. Two further volumes, under contract with OUP, are projected for the series over the subsequent two years, *The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music* by Charles Atkinson; and *Marco Faustini and Opera Production in Mid-Seventeenth-Century Venice*, by Beth and Jonathan Glixon.

AMS subventions for book projects are available to both individuals and publishers. The next deadlines for submission of applications from individuals are 15 March and 15 September 2002. For guidelines, please visit the AMS Web site at <www.ams-net.org/subvention.html>.

—*Walter Frisch, Chair*

Ad Hoc Committee on the Annual Meeting Program

During the summer of 2000, President Ruth Solie and President-Elect Jessie Ann Owens, acting on an idea of former president James Webster as well as deliberations and resolutions of the Council, charged me with chairing an ad hoc committee to study the makeup of the annual meeting program in all

its particulars. Meeting for the first time in Toronto, the committee, consisting also of Scott Burnham as a former Program Chair and Georgia Cowart and Jonathan Glixon as members of the Council, divided the principal areas of concern into three categories:

(1) the selection process, including anonymity of abstracts (should the program committee ever see the names?), validity of the 250-word abstract format, evaluation of panels as separate papers, selection of chairs, and the representation of different career stages on the program (loosely defined as graduate student, recent Ph.D. [within 5 years], mid-career, and senior scholar);

(2) the shape of the program, including length of papers and slots (20 minute papers in 45 minute slot), sessions outside the statutory A.M./P.M. slots, the total number of papers presented (in recent years, 120), and the possibility of keynote addresses and plenary sessions; and finally

(3) the program committee itself and its degree of autonomy, relationship to published guidelines (should there be any?), and representative nature.

The committee entered a “listening” phase, which began with questionnaires sent to all former Program Chairs from 1981 on and data garnered both from sister societies and past meetings with respect to fields/periods and ranks of the presenters. The Committee continued to listen in Atlanta, with an open meeting, a report to the Council, and a report to the Business Meeting. About seventy people came to the open meeting, where a lively discussion and many good suggestions emerged. The Council similarly offered thought-provoking perspectives on the issues raised by the Committee. Among the topics that garnered the most spirited responses were increasing the number of papers at the meeting, addressing the small number of senior scholars presenting papers, addressing the disaffection of members whose abstracts are not accepted, and evaluating the length of papers in relation to the length of discussion.

The numbers I presented in my reports were striking, even when allowing for a certain softness in the boundary between “mid-career” and “senior scholar.” For 2001, the presenters included 44 graduate students, 36 recent Ph.D.s, 26 mid-careers, 7 seniors; for 2000, 23 grad, 42 recent, 35 mid, and 5 senior; for 1999, 35 grad, 40 recent, 30 mid, and 7 senior; for 1998, 39 grad, 45 recent, 34 mid, and 10 senior. Highly provisional data from 1991 show 22 grad, 41 recent, 43 mid, and 12 senior; and from 1989 31 grad, 28 recent, 34 mid, and 9 senior. Data on numbers of applicants and rates of acceptances is still being gathered.

The Committee thanks those who have already demonstrated their interest in improving our already vibrant annual meetings, and once again asks that comments and suggestions be sent to me at <es53@columbia.edu>. We hope to have a final report in Columbus.

—Elaine Sisman, Chair

François Lesure (1923–2001)

François Lesure, the erudite and genial French musicologist who was for two generations of music scholars our primary anchor in Paris, died suddenly of a heart attack at his home in the rue d’Assas at the age of 78. Lesure had been a Corresponding Member of the American Musicological Society since 1979. At his death François Lesure was *chevalier* of the Legion of Honor and the National Order of Merit, commander of the Order of Arts and Letters, honorary music librarian of the Bibliothèque Nationale de France, and still serving as director of studies, since 1973, at the École Pratique des Hautes Études.

He earned degrees in history and archival studies from the Sorbonne, the École Pratique des Hautes Études, and the École des Chartes (1946, 1948, 1950) before following a course of study at the Conservatoire. He took employment in 1950 as a librarian in the music division of the Bibliothèque Nationale, serving as its chief, 1970–88. He was professor of musicology at the Free University of Brussels, 1965–77, longtime general secretary of the Répertoire International des Sources Musicales (RISM), 1953–67, and twice president of the Société Française de Musicologie, 1971–74 and 1988–91. The spectrum of Lesure’s interests ran from the sixteenth century to the music of his country-house neighbor Pierre Boulez: he was a pillar of Debussy and Berlioz studies and the history of published music collections in France and elsewhere. His expertise at music bibliography and scholarly edition in general was unsurpassed, placing him in the company of the most influential musicologists in the history of the profession. His published bibliography runs to several dozen articles and well over a dozen books and major editions, including any number consulted routinely today by musicians around the world: his *Anthologie de la chanson parisienne au XVII^e siècle* (Monaco, 1953), for instance, or his now-standard work on Debussy—the *Catalogue ...* (Geneva, 1977), anthologies of essays and letters (1971ff.), and critical biography (Paris, 1994)—or the *Dictionnaire des éditeurs de musique français* he published with Anik Devriès, 1979–88. His most recent major work was a *Dictionnaire musical des villes de province* (Paris, 1999). Lesure organized major exhibitions at the Bibliothèque Nationale and Opéra (Mozart, 1956; Debussy, 1962; Berlioz, 1969; Two Centuries of French Opera, 1972) and more recently the lovely Debussy and Symbolism at the Villa Medici in Rome (1984); additionally he was editor of *Le Pupitre*, Heugel’s series of early-music editions, and since 1983 of the Complete Works of Claude Debussy published by Durand. In these enterprises, François Lesure’s name appears on the title page. In countless other epochal turns of French musicology he was an equally driving force: the establishment of

the Debussy center in St. Germain-en-Laye, the rescue of the archives of the Société des Concerts du Conservatoire (and thus the great majority of Berlioz’s performance material), the claiming of hundreds of artifacts of French musical patrimony—notably the autograph of Gounod’s *Faust* (and, with it, the composer’s baton)—for the national library. He continued to sit, often as not encircled by the smoke of his Havana cigars, on numerous high commissions and, vivaciously, to the end of the long dinner parties that inevitably followed. His wisdom and guidance helped, for instance, mold the work of the Berlioz 2003 International Commission, nearly every member of which is, one way or another, his protégé.

The funeral was celebrated on 25 June 2001 at the Église St.-Thomas-d’Aquin, the parish church where Lesure had been baptized, with inhumation at the Cimetière Montparnasse. Lesure is survived by his wife, the musicologist Anik Devriès-Lesure, 66 rue d’Assas, 75006 Paris.

—D. Kern Holoman

Policy on Obituaries

The following policy on discursive obituaries in the *Newsletter* was approved by the Board of Directors in 1998.

1. The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the *Newsletter*.
2. Obituaries will normally range in length from one to three paragraphs, and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society.
3. The Society requests that colleagues, friends, or family of a deceased member who wish to see him or her recognized by an obituary communicate that desire to the Editor of the *Newsletter*. The Editor, in consultation with the advisory committee named below, will select the author of the obituary and edit the text for publication.
4. A committee has been appointed to oversee and evaluate this policy, to commission or write additional obituaries as necessary, and to report to the Board of Directors. The committee comprises the Executive Director (Chair), the Secretary of the Council, and one other member.



Papers Read at Chapter Meetings, 2000–2001

Allegheny Chapter

28 October 2000

California University of Pennsylvania

Alan Krueck (California University of Pennsylvania), “On the Search for Felix Draeseke’s Violin Concerto in E Minor”

Irving Godt (Indiana University of Pennsylvania), “The Manuscript Economy”

Theodore Albrecht (Kent State University), “Mozart’s—and Beethoven’s—Magic Flutist: Anton Dreyssig, ca. 1753/54–1820”

Pedro Aponte (University of Pittsburgh), “*La cantata criolla*: Nationalism or Musical Transculturation?”

Judy Taylor (Huntington, West Virginia), “Gather around My Bier, Boys and Girls: *Totenlieder* of Franz May, fl. 1845–55”

7 April 2001

Kent State University

Theodore Albrecht (Kent State University), “Beethoven’s Tributes to Salieri and Mozart in the Finales of His Piano Concerti in C Major, Op. 15 and C Minor, Op. 37”

John E. Crotty (West Virginia University), “Mallarmé’s *L’après-midi d’un faune* and Debussy’s Musical Analogue: A Study in Poetical-Musical Intertextuality”

Ji-Yeon Byeon (Kent State University), “Isang Yun’s *Hauptton* Technique”

Elizabeth Rusch (Indiana University of Pennsylvania), “*Le sacre du printemps*: Mapping the Manuscripts before the Premiere”

Irving Godt (Indiana University of Pennsylvania), “A Martines Family Update”

Janet Guda (Kent State University), “Anna Maria von Hartmann von Revertera: Dilettante and Salon Performer”

Alan Krueck (California University of Pennsylvania), “A Tale of Two *Lenores*—or Is It Three?”

Capital Chapter

23 September 2000

University of Maryland, College Park

(in conjunction with the festival and conference “Aaron Copland and American Identity”)

Felix Cox (Indiana University), “Paul Whiteman’s Educational Agenda as Reflected in His Composer Commissions”

Susan Key (Stanford University), “The Simplest Possible Terms: Aaron Copland and the Radio”

Michael O’Connor (Silver Spring, Maryland), “The Big Utterance: A Reception History of David Diamond’s Symphonies”

Ryan Bunch (University of Maryland), “Keeping America Pure: Anticommunism, National Identity, and the Politics of Place in Copland’s *The Tender Land*”

Jennifer DeLapp (University of Maryland), “Commentary on Excerpts from the Film *The North Star*, with Music by Copland”

Tom C. Owens (George Mason University), “Rage—In and Out of Character: An Instance from the Ives Correspondence”

James M. Doering (Randolph-Macon College), “Entering the Lion’s Den: John Barbirolli and the New York Situation, 1936–41”

Scott Schwartz (National Museum of American History, Smithsonian Institution), “‘Women Talk the Talk, but They Can’t Walk the Walk’: Gender Roles and Coding in a Kentucky Holiness Church”

27 January 2001

Catholic University of America

Grayson Wagstaff (Catholic University of America), “Josquin’s Five-Part *Salve Regina* and Marian Devotions in Spain”

Laura Youens (George Washington University), “Crecquillon and Paris”

Mara Parker (Widener University), “The String Quartet as Musical Conversation”

Denise P. Gallo (Catholic University of America), “The Music of Verdi on Mechanical Boxes”

John O. Pursell (United States Air Force Band, Bolling A.F.B.), “The Use of Trumpets in the Operas of Alessandro Scarlatti”

Jessica Sternfeld (Princeton University/Delaware Valley College), “‘What’s the Buzz?’: The Controversies Surrounding Broadway’s *Jesus Christ Superstar*”

31 March 2001

Virginia State University, Petersburg

Jarl Hulbert (University of Maryland, College Park), “A Forgotten Masterpiece: The Historical Significance of Hummel’s Septet Op. 74”

Matthew Bengston (Peabody Conservatory), “The Mazurkas of Karol Szymanowski”

Deborah Justice (College of William and Mary), “The Place of Music in the Old Order Amish Community of Lancaster, Pennsylvania: An Ethnography under the Technological Restrictions of the Plain People”

Margaret Butler (University of Virginia), “‘Due opere . . . di buona poesia, e di buona musica’: Innovation in Opera at Turin”

Simon Sommer (University of Maryland, College Park), “In Defense of a Victory: Ludwig van Beethoven’s Opus 91”

Jennifer DeLapp (University of Maryland, College Park), “Dangerous Dialogues, Borrowed Techniques: How Copland Made Serialism His Own”

Greater New York Chapter

14 October 2000

Barnard College

Susanne Dunlap (Brooklyn, New York), “When Just Reason Animates the Song?: Elizabeth Toller and the Libretto of Handel’s *Susanna*”

Catherine Coppola (Hunter and Manhattanville Colleges), “Affinities between Busoni’s Music and the Native American Sources for His *Indian Fantasy*”

Michael Von Der Linn (Cranston, New Jersey), “*Jonny, Mabagony*, and the Music of Tin Pan Alley”

Styra Avins (Drew University), “The Perils of Biography, the Pleasures of Primary Documents”

Michael Musgrave (New York, New York), “Perspectives on Brahms Reception”

27 January 2001

Rutgers University

(“The Meanings of Tchaikovsky: An Interdisciplinary Symposium,” co-presented by the Greater New York Chapter of the American Musicological Society, the Faculty of Arts and Sciences at Rutgers University, Newark, and the New Jersey Symphony)

Michael Pisani (Vassar College), “Another Look at Genius and Society: Tchaikovsky and Ken Russell’s *The Music Lovers*”

Simon Morrison (Princeton University), “Tchaikovsky and *Romeo and Juliet*”

Caryl Emerson (Princeton University), “Tchaikovsky, Russianness, and the West”

21 April 2001

Princeton University

Gail Woldu (Trinity College), “Vincent D’Indy and Notions of the Divine”

Efthychia Papanikolaou (Boston University), “Mahler’s Eighth Symphony as Fin-de-Siècle Mass”

Tina Fruebauf (Folkwang-Hochschule Essen/Columbia University), “ORGANIZED! The Invention of a Modern Liturgical Jewish Music”

Georgios Mentzos (Princeton University), “The Second Motet Collection (Venice 1566) of Francesco Londariti detto ‘il Greco’”

Henry Wyatt (Kean University), “The ‘Quoniam’ of J. S. Bach’s Mass in B Minor as a Sublime Conceit”

L. Michael Griffel (Hunter College, City University of New York), “The Case of the Reluctant Sonata Form: The ‘Moderato’ of Schubert’s Piano Sonata in A Minor D. 845”

Scott Burnham (Princeton University), “Schubert’s Imaginary Landscapes”

Midwest Chapter

23–24 September 2000

National-Louis University, Chicago

Jennifer Thomas (University of Cincinnati), “The Formation of an International Motet Repertory (1480–1560)”

Jonathan Saylor (Wheaton College), “Biagio Marini’s *Affetti musicali* (1617) and the Early Trio Sonata”

Susan Youens (University of Notre Dame), “Ego, *Ehrgeiz*, and the Lied: Schubert’s Pyrrker Songs”

Julie McQuinn (Northwestern University), “Bilitis Remembers: The Erotic, the Exotic, and the Musical Time Warp”

Keith Clifton (University of Central Arkansas), “Anarchy at the Opéra-Comique: Hysteria and Gender Politics in Ravel’s *L’heure espagnole*”

Christina Baade (University of Wisconsin, Madison), “Victory through Harmony: Dance Music for Workers in Wartime Britain”

Mark Mazullo (Macalester College), “A Day in the Life of a Creep: Radiohead, the Beatles, and the Politics of Authenticity”

C. Matthew Balensuela (DePauw University), “The Borrower Is Servant to the Lender: Examples of Uncited Borrowings between Anonymous Theoretical Treatises”

Edward Kottick (University of Iowa), “Once Again: Expressive Devices on Eighteenth Century Harpsichords”

James Briscoe (Butler University), “The Early Critical Reception of Debussy in the United States: Toward Modernist Hearing”

Richard Dowell (Plainfield, Indiana), “Historical Research in the Style, Notation, and Compositional Process of George Crumb”

New England Chapter

23 September 2000

Massachusetts Institute of Technology

Beth Abbate (Boston Conservatory), “The Cultural Context of Mahler’s Third: What Mahler’s Titles Tell Me”

Emanuel Rubin (University of Massachusetts, Amherst), “David Nowakowsky: A Legacy that Survived the Holocaust”

Steve Swayne (Dartmouth College), “Music for the Theatre, the Young Copland, and the Younger Sondheim”

Robert Shay (Longy School of Music), “An Unknown Purcell Suite at Yale”

Daniel Beller-McKenna (University of New Hampshire), “Was Brahms a Jew? Brahms-Reception and the Jewish Question, 1888–1942”

3 February 2001

Providence College, Providence

Fr. Donat Lamothe, A.A. (Assumption College), “Claude Le Jeune and His Psalm Settings”

Larry Hamberlin (Brandeis University), “Red Hot Verdi: European Allusions in the Music of Jelly Roll Morton and Louis Armstrong”

Evan Scooler (Brandeis University), “Bach’s Advent Organ Hymnal: Discovering the Function of Bach’s ‘Great Eighteen’ Chorales”

Jen-Yen Chen (Harvard University), “The ‘stile antico’ as Compositional Ideal in Eighteenth-Century Vienna: The Modernism of the Palestrina Style”

Teresa Neff (Massachusetts Institute of Technology), “Wenn Gott ist für uns: Mozart’s Arrangement of Handel’s *Messiah*”

David E. Schneider (Amherst College), “Nature, Nocturne, and Nation: Bartók’s ‘Night Music’ and the Nineteenth Century”

31 March 2001

Boston College, Chestnut Hill

Julian Onderdonk (Williams College), “Hymn Tunes from Folk Songs: Vaughan Williams and English Hymnody”

Julie Hedges Brown (Tufts University), “Re-/De-flecting the Past: Sonata Form and *Arabesque* in the Finale of Schumann’s Piano Quartet Op. 47”

James Leve (Fitchburg State College), “Sex, Power, and Comedy in Nineteenth-Century Opera: The Musical Gender Gap in Verdi and Boito’s *Falstaff*”

Jeffrey Gall (Montclair State University), “Declamatory Elements of Italian Vocal Embellishment: Ornamenting the Italian Arias of Handel and His Contemporaries”

Chris Dempsey (Boston University), “Official Nationality and the Russian Folk Song Tradition”

Monika Hennemann (Johannes Gutenberg-Universität Mainz), “The Phantom of Mendelssohn’s Opera: Fictional Accounts and Posthumous Propaganda”

New York State–St Lawrence Chapter

McGill University

28–29 April 2001

Rachel Anderson (McGill University), “The Framing of Femininity: The Princess in Stravinsky’s *L’histoire du soldat*”

Elizabeth Wells (Eastman School of Music), “You Want to Live in This Lousy World?: *West Side Story* Then and Now”

James Deaville (McMaster University), “Zippergate: Music, Television, and the American Moral Dilemma”

Jürgen Thym (Eastman School of Music), “A Cycle in Flux: Schumann’s Eichendorff *Liederkreis*”

J. Drew Stephen (University of Toronto), “Opposing ‘Other’: Hunters as ‘Us’ in Nineteenth-Century Opera”

Alexis Luko (McGill University), “Mass-Model Relationships in Ockeghem’s *Missa Mi-mi*”

Mary Ann Parker (University of Toronto), “The Choruses in Italianate Oratorios: A Problem in Eighteenth-Century Historiography”

Rebekah Pym (McGill University), “The Use of Liturgical Texts in New Music”

Ralph P. Locke (Eastman School of Music), “Historians, Musicologists, Composers, and the Musically Exotic”

Martin Scherzinger (Eastman School of Music), “Hearing Unfinished Truths in Times of Inequality: Africa, Musicology, and the Postcolonial Predicament”

Northern California Chapter

21 October 2000

University of California, Berkeley

Joseph Kerman (University of California, Berkeley), “Op. 131 and the Uncanny”

Michelle Fillion (Mills College), “Beethoven as Model and Metaphor in the Fiction and Critical Essays of E. M. Forster”

Jane Alden (University of North Carolina, Chapel Hill), “Redating the Loire Valley Songbooks: The Sources as Evidence”

Heather Hadlock (Stanford University), “Long-Distance Calls: Voice-Off Duets in Italian Romantic Opera”

10 February 2000

University of San Francisco, Lone Mountain

Catherine Parsons Smith (University of Nevada, Reno), “William Grant Still in Ohio (1911–19)”

Robert Fallon (University of California, Berkeley), “Tristan’s Garden and the Language of Messiaen’s Birds”

Clifford (Kip) Cranna (San Francisco Opera), “The Blindness of Strangers: A Closer Look at André Previn’s Opera *A Streetcar Named Desire*”

Alexandra Amati-Camperi (University of San Francisco), “Transgressing the Boundaries of Decent Discourse: Sex in the Early Madrigal”

Pacific Northwest Chapter

30 March–1 April 2001

University of Calgary

Barbara Reul (University of Victoria), “Manual Labour: A Portrait of British-Canadian Church Musician Graham Steed (1913–1999)”

Brent Lee (University of British Columbia), “Authenticity Revisited: The Documentary Representation of Musical Context”

William Jordan (The University of Calgary), “Temporal/Spatial Perspectives on Eighteenth-Century Tonal Theory”

John Cox (University of Oregon), “I yn My Bed Agayne: Revisiting the *Westron Wýnde Masses*”

Jamie Weaver (University of Oregon), “Flame and Ice: Formality and Freedom through Rhetoric in Monteverdi’s *Lamento della ninfa*”

Mary Térey-Smith (University of Western Washington), “The Use of the Contrabass Violone in Late Seventeenth-Century Trio Sonatas by Corelli and Biber: A Reexamination Based on Recently Published Studies”

Brian Black (University of Lethbridge), “Memory in the Transitional Process of Schubert’s Sonata Forms”

Annabelle Paetsch (University of Western Ontario), “Félix Godefroid’s *École chantante du piano* and the ‘Ancient Italian School of Singing’: Articulation in Chopin’s Sonatas”

Charles Madsen (University of Oregon), “Towards the Symphonic Lied: Franz Liszt’s Transcriptions of Schubert Lieder”

Nola Davidson (University of Calgary), "Of Villas and Gardens: Formal Perspectives on Franz Liszt's *Les jeux d'eau à la Villa d'Este*"

Edward Jurkowski (University of Lethbridge), "Progressive Aspects of Formal Design and Time Spans in the Later Music of Jean Sibelius"

Andrea Longren (University of Oregon), "Is It a Choice Man Has to Make?" The Institution of Marriage and Contemporary Female Composers"

Kenneth DeLong (University of Calgary), "Mimesis as Metaphor in Leoncavallo's *I pagliacci*"

Joelle Welling (University of Calgary), "Text and Music: Ironic Relations in Strauss's *Capriccio*"

Pacific Southwest Chapter

26 February 2000

University of San Diego

(concurrent with the Society for Ethnomusicology, Southern California Chapter)

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

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

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

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

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

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

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

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

Pacific Southwest and Northern California Chapters

28–29 April 2001

California State University, Los Angeles

Eleanor Selfridge-Field (Stanford University), "His and Hers: Wedding Pageants, Wedding Operas, and the Musical Politics of Match-Making"

Jane Stevens (University of California, San Diego), "Staging *Don Giovanni*: Implications for Meaning"

Beverly Stein (California State University, Los Angeles), "Carissimi's Oratorio and Jephthe's Daughter: A Female Jesuit Hero?"

William Mabrt (Stanford University), "Sacred Space and Sacred Time in the Processions of the Sarum Rite"

John Yoell (Los Angeles, California), "The Muse in a Vise: Fascist Italy"

Kenneth Marcus (California State Polytechnic University, Pomona), "Dance Orchestras in the Early Twentieth Century"

Tobias Plebuech (Stanford University), "Inspired by Bach: Parody Scoring for Films"

Kate Bartel (University of California, Los Angeles), "Sacred Structure, Scriptural Sense: Josquin's *Huc me sydereo*"

Robert Fallon (University of California, Santa Barbara), "The Two Speeds of Joy in Messiaen's First Birds"

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

Rocky Mountain Chapter

9–10 March 2001

Brigham Young University

Hendrik van der Werf (Tucson, Arizona), "The Prehistory of Western Music"

Jeremy Smith (University of Colorado, Boulder), "Print Culture and the Elizabethan Composer"

Douglas L. Ipson (Brigham Young University), "*Corona di dodici sonetti*: Content, Context, and Other Preliminary Considerations"

Michael Hicks (Brigham Young University), "The Mono Mix of *Sgt. Pepper*"

Marian Robertson Wilson (Salt Lake City, Utah), "Composer Leroy Robertson and His Use of Ute Indian Melodies"

Kelly Dean Hansen (University of Colorado, Boulder), "The Five Lieder Op. 105 and Unity in the Published Song Groups of Johannes Brahms: A Case for Performing the Songs Together"

John J. Sheinbaum (University of Denver), "Adorno's Mahler and the Timbral Outsider"

Christopher Shultis (University of New Mexico), "Intentionally Misunderstood: John Cage at Darmstadt 1958"

South-Central Chapter

6–7 April 2001

Clayton College and State University

Tedrin Blair Lindsay (University of Kentucky), "Making an American Opera: Tradition and Innovation in *The Tender Land*"

Jean Christensen (University of Louisville), "*Ej blot til lyst (Not Just for Pleasure)*: Notes on Danish Opera"

David Haas (University of Georgia), "Boris Asafyev's Russian Operatic Aesthetic"

Scott Warfield (Centre College), "What's in a Name?: Defining the 'Rock Musical'"

Louis Hajosy (Athens, Georgia), "Robert Schumann's Violin Concerto, WoO 23: A Reappraisal of the Work and Its Suppression"

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

James S. MacKay (Loyola University, New Orleans), "Recomposing Beethoven: The Classical Fortepiano, Registral Limitations and Musical Frustration"

Charles Freeman (Florida State University), "Dvořák and Chadwick: The *American* Quartet and an American Quartet"

Tracie Scarbrough (University of Kentucky), "Building *The Tower of Babel* from *The Minstrel's Catch*: Self-Borrowing in the Music of A. P. Heinrich"

Mary Carter (University of Memphis), "Angels into Heaven: The Childhood Death Songs of Stephen Foster"

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

David Z. Kushner (University of Florida), "Cultural Diversity in the Music of William Grant Still"

Bonnie Cutsforth-Huber (University of Kentucky), "Silent Mission—The Effects of Gender Stereotyping on the Career of Baroness Carolina Olyphant Nairne of Scotland"

Robert L. Weaver (Louisville, Kentucky), "The Ricasoli Collection and Its Place in the History of Tuscan Music of the Eighteenth and Nineteenth Centuries"

Alison Deadman (East Tennessee State University), "'The Renowned Weidemann, a German and a Genuine Man': Handel's Flutist, William Hogarth's *Marriage à la Mode*, and the London Homosexual"

Southeast Chapter

30 September 2000

Christopher Newport University

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

James R. Hines (Christopher Newport University), "The Legend of *Kateteur*: An Unusual Bridging of the Gap between Classical and Folk Traditions in the Caribbean"

Emily Laurence (University of North Carolina, Chapel Hill), "Musical Depictions of Street Vendors in Late Nineteenth Century Paris"

Jennifer Hambrich (University of North Carolina, Chapel Hill), "The *Wunderborn* Years? Stylistic and Historiographic Issues in the Music of Mahler"

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

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

3 March 2001
Duke University

James S. MacKay (Loyola University College of Music), "The Journey of a G-flat: Motivic and Tonal Strategies in Schubert's Sonata in B-flat, D. 960, First Movement"

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

Stephen Katsaounis (University of North Carolina, Greensboro), "The Velvet Underground: Examining the Role of Influence as it Applies to the Synthesis of Their Sound"

Jane Dablenburg (University of North Carolina, Chapel Hill), "Exegetic Narrative in Serafino Patta's *Sacra cantica* (1611)"

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

Georgia Cowart (University of South Carolina), "Watteau's Pilgrimage to Cythera and the Subversive Ideology of the *opéra-ballet*"

Scott DeVeaux (University of Virginia), "Struggling with Jazż"

Southern Chapter

9–10 February 2001

Louisiana State University, Baton Rouge

Halina Goldberg (University of Alabama, Tuscaloosa), "The Fourth Wieszca: Chopin and the Messianic Narrative"

Robin Wildstein (Florida State University), "Musical Meaning in Felix Mendelssohn Bartholdy's String Quartet Op. 13"

Marian Wilson Kimber (University of Southern Mississippi), "The 'Suppression' of Fanny Mendelssohn: Rethinking Feminist Biography"

Monika Hennemann (University of Rhode Island), "The Phantom of Mendelssohn's Opera: Fictional Accounts and Posthumous Rectifications"

Susan Vandiver Nicassio (University of Louisiana, Lafayette), "Tea with Scarpi, or Visions and Revisions of Puccini's *Tosca*"

Charles Freeman (Florida State University), "From Fantasy to Harsh Reality: The Operas of Frederick Converse"

Charles Brewer (Florida State University), "'The Terms of Musick Divinely Applied' by William Tans'ur and the Context of William Billings's JARGON"

Laura Moore Pruett (Florida State University), "The Bombastic Banjo Versus the Bostonian Brahmin: L. M. Gottschalk and the Prejudice of J. S. Dwight"

Bonny Miller (Southeastern Louisiana University), "Art Song Publications in American Chapbooks, 1890–1910"

Howard Irving (University of Alabama, Birmingham) "'The Necessity of Giving Continual and Fatiguing Lessons': William Crotch and the Case for Public Support of the Arts in England"

Carmen Arencibia (Florida State University), "Music as Propaganda in Communist Cuba: The Indoctrination of the Nation's Youth Through Song"

Dennis Hutchison (Florida State University), "Hermann Scherchen's Musical Aesthetics and the Method of *Taktgruppenanalyse*"

Jamie Younkin (Florida State University), "Divine Law and Musical Authority: The Case of the Cistercian Responsories"

James Grymes (Florida State University), "'Rejoice in the Lord' or 'Lament in the Dice?' The 'Gamblers' Mass' from *Carmina Burana*"

Joanna Carter (Florida State University), "Appropriating the *trias harmonica* of Johannes Lippius: Theory Transformed in Heinrich Grimm's Teaching Manual, *The Instrument of Instruments*"

Cory Hall (St. Petersburg, Florida), "Bach's Use of the S-D-G Motive"

Timothy Watkins (Florida State University), "Cellular-Modular Organization as an Indicator of Nahua Influence on Compositions by Gaspar Fernandes"

Southwest Chapter

14 October 2000

University of Texas, Austin

Terry Klefstad (University of Texas, Austin), "Hearts: Topoi and Samuel Barber's *A Hand of Bridge*"

Laurie Shulman (Dallas, Texas), "Size, Shape, Sound: Changing Aspects of the Modern Concert Hall"

Allen Lott (Southwestern Baptist Theological Seminary), "Anton Rubinstein in America (1872–73)"

Christoph Wolff (Harvard University), President's Lecture: "The Berlin Sing-Akademie Archives Recovered in Kiev: New Perspectives for Bach Scholarship"

Rebecca Ringer (University of North Texas), "Kindred Spirits: Schumann's Place in History as Shown in the Fifth Fugue of *Sechs Fugen über den Namen B-A-C-H*"

Willa Collins (Rice University), "Adolphe Adam's *Le diable à quatre*: A Possible Solution to the Mysterious Disappearance of a Popular Ballet"

Marianne Tatom (University of Texas, Austin), "Sacred Mirrors: The Palindrome and the Ikon in John Tavener's *The Protecting Veil*"

24 March 2001

University of Texas, San Antonio

Yvonne Kendall (University of Houston, Downtown), "Dream Variations: The Music of Langston Hughes"

Todd Rober (University of North Texas), "Sinfonia: A Call for a Contextual Approach"

Hee Seung Lee (University of North Texas), "Beethoven's *Weltgeist*: Ten National Airs Varied for Piano with Flute or Violin, Op. 107"

Scott Burnham (Princeton University) President's Lecture: "Musical Writing"

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

Herbert Turrentine (Southern Methodist University), "Walter Braunfels's *Die Vögel*: An Imaginative Operatic Adaptation of Aristophanes's Famous Comedy"

Greg Straughn (Abilene Christian University), "Religious Opera after Parsifal: Massenet's *Le jongleur de Notre Dame*"

JAMS Delivery Schedule

The Journal is still running behind schedule. Volume 54/1 (Spring 2001) was mailed about 9 November 2001; 54/2 (Summer 2001) was mailed on 15 January 2002; 54/3 (Fall 2001) is expected to mail at the end of April 2002. 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.

Fall Meetings of AMS and "Sister" Societies

2002	AMS/SMT: 31 October–3 November, Columbus
	SEM: 23–27 October, Estes Park, Colorado
	CMS: 26–29 September, Kansas City
2003	AMS: 13–16 November, Houston
	SMT: 5–8 November, Madison
	SEM/CMS: 1–5 October, Miami
2004	AMS/SMT: 11–14 November, Seattle

Membership Dues 2002

(for the calendar year)

Income up to \$25,000	\$30
Income \$25,000–\$40,000	\$45
Income \$40,000–\$60,000	\$55
Income \$60,000–\$80,000	\$65
Income above \$80,000	\$75
Student Member	\$20
Joint	\$10
Emeritus	\$15
Life	\$1,250

American Musicological Society, Inc.
Statement of Activities for the Fiscal Year Ending
June 30, 2001

Revenue	<i>Current operations</i>	<i>Publications</i>	<i>Fellowships & Awards</i>	TOTALS
<i>Dues & subscriptions</i>	\$ 212,307			\$ 212,307
<i>Annual meeting</i>	\$ 417,159			\$ 417,159
<i>Sales/Royalties</i>	\$ 23,152	\$ 7,391		\$ 30,543
<i>Government grants</i>		\$ 48,017		\$ 48,017
<i>Contributions</i>	\$ 1,965	\$ 300	\$ 68,430	\$ 70,695
<i>Investment income</i>	\$ 2,239	\$ 36,059	\$ 95,317	\$ 133,616
Total revenue	\$ 656,822	\$ 91,767	\$ 163,747	\$ 912,336
Expenses				
<i>Salaries & benefits</i>	\$ 60,951			\$ 60,951
<i>Fellowships & awards</i>			\$ 65,000	\$ 65,000
<i>Dues & subscriptions</i>	\$ 2,490			\$ 2,490
<i>Publications</i>	\$ 105,126	\$ 80,916		\$ 186,042
<i>Professional fees</i>	\$ 89,463			\$ 89,463
<i>Annual meeting</i>	\$ 354,663		\$ 10,923	\$ 365,586
<i>Chapters</i>	\$ 5,765			\$ 5,765
<i>Office expense</i>	\$ 26,960	\$ 1,246	\$ 1,401	\$ 29,606
<i>Unrealized loss on investment</i>		\$ 48,195	\$ 5,225	\$ 53,420
Total expenses	\$ 645,418	\$ 130,357	\$ 82,549	\$ 858,323
Change in Net Assets	\$ 11,405	\$ (38,590)	\$ 81,198	\$ 54,013

Statement of Financial Position
June 30, 2001

Assets	<i>Current Operations</i>	<i>Publications</i>	<i>Fellowships & Awards</i>	TOTALS
<i>Cash</i>	\$ 8,137			\$ 8,137
<i>Accounts receivable</i>	\$ 969			\$ 969
<i>Investments</i>	\$ 119,311	\$ 655,223	\$ 1,220,084	\$ 1,994,618
<i>Equipment</i>				
<i>Funds held in trust</i>	\$ 6,789		\$ 7,521	\$ 14,309
Total assets	\$ 135,206	\$ 655,223	\$ 1,227,605	\$ 2,018,033
Liabilities				
<i>Accounts payable</i>	\$ 3,571			\$ 3,571
<i>Accrued expenses</i>				
<i>Payroll taxes payable</i>				
<i>Deferred Income</i>	\$ 16,360			
<i>Funds held in trust</i>	\$ 6,789		\$ 7,521	\$ 14,310
Total Liabilities	\$ 26,720		\$ 7,521	\$ 34,241
Net assets	\$ 108,486	\$ 655,223	\$ 1,220,084	\$ 1,983,793
Total Liabilities & Net assets	\$ 135,206	\$ 655,223	\$ 1,227,605	\$ 2,018,033
Total Liabilities & Net Assets, June 30, 2000:				\$ 1,940,890

**Position Available: Series Editor,
*AMS Studies in Music***

The American Musicological Society seeks an Editor for its series *AMS Studies in Music*, published by Oxford University Press.

The series's goal is to publish the finest work in musicology, defined as broadly as possible. The criteria for inclusion in the series are quality of research, intellectual rigor, originality of methodology, importance to the discipline, and contribution to the field and its future development. The Publications Committee of the American Musicological Society serves as the Editorial Board of the Series.

Responsibilities of the Series Editor include the following:

- To work with the Editorial Board and Publisher to solicit and review authors and proposals for the Series.
- To provide initial screening of all proposals submitted and timely response to submitters.
- To select appropriate reviewers for proposals (with Editorial Board assistance).
- To identify and recommend one or two projects per year for inclusion in the Series.
- To edit developmentally the submitted manuscripts, as necessary.
- In conjunction with the author, to see the manuscript through the press.

- To write an introduction to the volume.
- To assist with other matters relating to content as necessary.

Qualifications: Established scholar with strong record of publication and broad perspective of the fields of musicology.

Term: Five years.

Application procedure: Send letter of application and CV to the Studies Editor Search Committee, AMS, 201 S. 34th Street, Philadelphia, PA 19104-6313. The names and contact information of two references should also be provided; do not send letters of reference at this time.

Deadline: Friday, 5 April 2001.

AMS PUBLICATIONS

Publications available directly from the AMS include the complete works of Ockeghem, most back issues of *JAMS*, selected Annual Meeting *Abstracts* books, and other titles, including works by Joseph Kerman, Edward R. Reilly, and Edgar H. Sparks.

The AMS, together with the National Endowment for the Humanities and the University of Michigan, also supports the publication of *Music of the United States of America*, which includes works by Lou Harrison, Harry Partch, "Fats" Waller, and others. The latest volume, MUSA 11, *Writing American Indian Music: Historic Transcriptions, Notations, and Arrangements*, edited by Victoria Lindsay Levine, was published in January 2002. AMS members receive a twenty-five percent discount.

See the AMS Web site for full details: <www.ams-net.org/>