

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXXII, NUMBER 2

August 2002
ISSN 0402-012X

AMS-SMT Columbus 2002

<www.ams-net.org/columbus>

The sixty-eighth annual meeting of the American Musicological Society will take place in Columbus, Ohio, from Thursday, 31 October through Sunday, 3 November 2002. We will be meeting in conjunction with the Society for Music Theory, which celebrates its twenty-fifth birthday this year. The meeting will be hosted by The Ohio State University, Capital University, and Otterbein College.

All conference sessions will take place at the Hyatt Regency Columbus, at 350 N. High St., the main north-south artery in Columbus. Blocks of rooms have been reserved at both the Hyatt Regency and at the Crowne Plaza Columbus (33 E. Nationwide Blvd.), directly across the street; the two hotels are connected to each other and to the Columbus Convention Center by an enclosed walkway. Both hotels offer the usual amenities (indoor swimming pool, health club/fitness center, restaurant, coffee shop, lounge, etc.). In addition to providing its own restaurant and coffee shop, the Hyatt is connected to a food court at the Columbus Convention Center that offers a variety of fast-food possibilities. An even broader spectrum of both food and drink is but a few steps away, in the Arena/Entertainment District, the North Market, and the Short North. A select list of Columbus restaurants, with descriptions, price ranges, etc. will appear on the meeting Web site. As visi-



Columbus Skyline

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tors will discover, Columbus's cuisine offers something to please virtually every palate and pocketbook.

Program. Like its culinary counterpart, the program assembled by the AMS Program Committee, chaired by Jeffrey Kallberg (University of Pennsylvania), should appeal to a broad range of interests. In addition to sessions on historical topics, performance practices, and individual composers, it also includes titles such as "Controlling Passions: Women, Music, and Desire in Early Modern Europe," "Technology and Expression," "Style, Ideology, and Music of the Americas," "Rhythm, Meter, and Canon," "Musical Landscapes and Ecologies," "Popular Song and Jazz," "Music in the Marketplace," "Wonderous Voices" (a session devoted chiefly to the phenomenon of the castrati), "Poulenc, Britten, and the (Homo)Erotic," "Global Hybridities," "Music and the Public Sphere," "Modernism and Cinema," "Borderlines: Gender, Class and Culture in English Music, 1845–1945," "Ritual, Representation, and the

Third Reich," and short sessions on *Le nozze di Figaro*, "The Moving Body," "Aesthetics, Religion, and German Nationalism," and "Broadway." In addition, there will be a Friday-night study session "The Music of Naples and Southern Italy, 1600–1800." The complete preliminary program appears on pp. 11–16 of this issue, as well as on the meeting Web site.

Concerts. The AMS Performance Committee, chaired by Don O. Franklin (University of Pittsburgh), has scheduled three concerts during the meeting. On Thursday, 31 October, at 12:30, Julia Grella (New York), mezzo-soprano, and Anna Stoytecheva, piano, will present a lecture-recital "Art Songs and Drawing-Room Ballads by Victorian and Edwardian Women." On Friday, 1 November, at 12:30, Stephanie P. Schlager (College-Conservatory of Music, University of Cincinnati) and the Chamber Choir of the College-Conservatory of Music (Earl Rivers, director) will present a lecture-concert: "Gilding

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Society Election Results

The results of the 2002 election of AMS officers and the Board of Directors:

Vice-President: J. Peter Burkholder
Directors-at-Large:

Scott DeVeaux
James Hepokoski
Mary Hunter

AMS Membership Records

Please send *AMS Directory* corrections and updates in a timely manner in order to avoid errors. The deadline for *Directory* updates is 1 December 2002. Send all corrections, updates, membership inquiries, and dues payments to the AMS, 201 S. 34th Street, Philadelphia, PA 19104-6313; 215/898-8698; toll free 888/611-4267 ("4AMS"); fax 215/573-3673; <ams@sas.upenn.edu>. See the AMS Web site for more information: <www.ams-net.org>.

AMS Newsletter Address and Deadlines

Items for publication in the February issue of the *AMS Newsletter* must be submitted by 30 October (10 November for reports) and for publication in the August issue by 1 May to:

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

The *AMS Newsletter* is published twice a year by the American Musicological Society, Inc., 201 S. 34th Street, Philadelphia, PA 19104-6313; tel. 888/611-4267 or 215/898-8698; fax 215/573-3673; <ams@sas.upenn.edu>; <www.ams-net.org> and mailed to all members and subscribers. Requests for additional copies of current and back issues of the *AMS Newsletter* should be directed to the AMS Philadelphia office. Claims for missing issues must be requested within six months of publication.

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 should be sent to the AMS Philadelphia office at <ams@sas.upenn.edu>.

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the Lily: *Si placet* parts for Josquin's Motets." On Saturday, 2 November, at 12:30, David DeBolt (Kent State University) and the Kent State Camerata will present a narrated recital "A Musical Painting Comes to Life: Degas and Dihau."

In addition to the lecture-recitals and concerts that will take place during the meeting itself, there will be two special evening concerts. The first is a gala all-Stravinsky concert that will take place at Weigel Hall on the Ohio State University campus at 8 p.m. on Thursday, 31 October. The program will consist of the Octet, *Mavra*, and *Les Noces* and will be performed by OSU faculty, students, and alumni. The concert will be followed by a reception for AMS and SMT members hosted by the Ohio State University School of Music. There will be buses to and from campus for this event. Although the concert and reception are free, there is a \$5.00 fee for transportation. Please make your reservations early, as seating in the hall is limited.

The second special concert will take place at 8 p.m. on Friday, 1 November, at the Annunciation Greek Orthodox Cathedral, just across High Street from the hotel and Convention Center-complex. Boston-based Ensemble Chaconne, with mezzo-soprano Pamela Dellal, will present "Measure for Measure: Music from Shakespeare's Plays," with works by Thomas Morley, Robert

Johnson, and John Dowland, among others. Ms. Dellal's singing has been hailed as "outstanding" (*The New York Times*) and "lushly fluid" (*The Washington Post*); she has recorded for Arabesque Records, Artona, BMG, Dorian, Meridian, and KOCH International. It should be an exciting performance! Tickets for this event may be purchased via the registration form.

For those preferring more conventional fare, the Columbus Symphony Orchestra is playing Friday and Saturday nights, 1 and 2 November, at 8 p.m. They will be presenting a program called "Baroque and Beyond" with guest artist Pinchas Zukerman. The CSO performs in the Ohio Theatre, a 1928 movie palace recently restored to all its opulent glory. Single tickets will go on sale beginning 1 September and can be ordered either by telephone at 614/228-8600 or on the Web site at <www.columbussymphony.com>.

For lovers of big-band jazz, the Columbus Jazz Orchestra, directed by Ray Eubanks, will be playing Thursday, Friday, and Saturday at 8 p.m. and on Sunday at 2 and 7:30 p.m. As of this writing, Joe Pizzarelli is slated to be the guest artist. They will be performing in the Southern Theatre, a restored nineteenth-century theatre that is a jewel both acoustically and visually. Tickets can be ordered either at 614/294-5200 or on the Web at <www.columbusjazzorchestra.com>.

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Annual Meeting Travel Information

US Airways: Save 5% off lowest fares anytime and 10% off lowest fares 60 days prior to departure. An additional 5% may apply on certain unrestricted fares with a 60-day advance purchase. All rules and restrictions apply. Note: There are certain restrictions on some discounts and you will be notified of any fare discrepancy within 24 hours. Travel between 28 October and 6 November 2002. **Avis Rent A Car:** book on-line or call 800/331-1600; ask for ID#J949025.

Stellar Access, Inc.: tel. 800/929-4242 or 858/805-6109; fax 858/547-1711; <www.stellaraccess.com>. **Ask for Group #332.** Reservation hours: M-F 6:30 a.m.–5:00 p.m. Pacific Time. Transaction fees apply.

Annual Meeting Hotel Information

A hotel block is being held for Columbus conference attendees at the conference hotels: **The Hyatt Regency** at Columbus Convention Center (where the exhibit will be held), 350 N. High Street, Columbus, OH 43215. Reservations: 800/233-1234 or 614/463-1234 or <columbus.hyatt.com>.

The conference rate is \$139 per night (single) / \$159 (double) / \$184 (triple) / \$209 (quad) for reservations received prior to 7 October 2002.

The Crowne Plaza Hotel (across the street from the Hyatt Regency), 33 East Nationwide Blvd., Columbus, OH 43215; Reservations: <www.crowneplaza-oh.com> or tel. 614/461-4100.

The Crowne Plaza conference rate is \$128 per night (single) / \$138 (double) / \$148 (triple) / \$158 (quad) for reservations received prior to 7 October 2002.

In order to qualify for the conference rate, you must identify "AMS/SMT Annual Meeting" when making reservations. Budget 15.75% additional for state and local hotel taxes.

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



President's Message

The American Musicological Society is a healthy organization, with nearly 3,500 members, a well-run office that operates with a small annual surplus, and an endowment of just under \$2 million. We publish *JAMS*, which many consider to be the premier journal of musical scholarship in the world. We carry out our mission—"the advancement of research in the various fields of music as a branch of learning and scholarship"—through publications, support of graduate students, public recognition of excellence through prizes and awards, and the exchange of scholarship through our annual meetings and through the work of our chapters in the United States and Canada. That said, the AMS, like all scholarly societies, and indeed like all institutions, must from time to time take stock and see how the world around us has changed, what opportunities or challenges are on the horizon.

In March 2001, the Board made three important decisions concerning fiscal policy. The first mandates a gradual reduction in the money we take from endowment earnings (the so-called "draw" or "utilization rate") to the commonly accepted level of five percent of a three year moving average of the total endowment value. For the fiscal year ending 30 June 2003, we will be at six percent, and we expect to reach our goal in the fiscal year ending 30 June 2005. The Board also agreed to maintain a portfolio roughly balanced between equities (for growth) and fixed instruments (for income), and that goal has now been reached. Finally, the Board decided to undertake a capital campaign in order to provide funds to support the Society's mission, both what we do now and what we would like to do in the future.

In order to plan for the campaign and indeed in order to think about the ways the Society might best fulfill its mission, the Board of Directors met in Columbus this past March for a two-day retreat, the first in the Society's history. We began with a review of changes in the Society since 1980, and we also looked "to the left and to the right" to see what some of our sister societies are doing. We were interested particularly in: the membership and the services we provide to members; our budget and operations (both the national office in Philadelphia and our volunteer governance structures—the Board and the committees of the Society); and our program, i.e., the activities in which

we engage as a Society (annual meeting, publications, fellowships, etc.). The main part of the retreat was devoted to an assessment of **Strengths, Weaknesses, Opportunities, and Threats** (a so-called "SWOT" analysis). We emerged from this process with surprisingly strong consensus about the way forward. The following is a brief outline that can only hint at the flavor of the wide-ranging and lively discussion.

Annual Meeting. The Annual Meeting serves as the Society's defining event, its primary means for exchanging new scholarship and for forging and strengthening all-important personal connections among members. The meeting is clearly a success in many ways, although it is painful to turn down nearly 200 requests to present papers each year. We believe the time is right to rethink certain aspects of the meeting, a task already under way by the Ad Hoc Committee chaired by Vice President Elaine Sisman. In addition to the topics considered by that committee, new topics emerged during the retreat: funding to support travel to meetings; establishment of affiliate status for sister organizations and "special interest groups" within the Society to allocate slots on the program more equitably; broadening of the mandate of the Program Committee to include all the time slots during the meeting; introduction of sessions devoted to teaching; modification of the blind-reading process; special events for new members and other groups; increase in the number of sessions; plenary sessions such as the Presidential Forum planned for the Columbus meeting.

Member Services and Professional Development. The Board has charged another small ad hoc committee of Board, Council, and other members to present a proposal for a committee devoted to member services and professional development; this committee is chaired by Director-at-Large Pamela Potter (University of Wisconsin, Madison). Ideas under this rubric include ways of reaching particular constituencies within the membership (including unaffiliated scholars and graduate students), establishing mentoring programs, supporting travel and research, reaching out to faculty across a broader spectrum of academic institutions, and developing closer connections with members who hold careers outside of academe.

Governance and operations. Ideas to emerge from the retreat concern both the

workings of the Board (defining more clearly the roles of Directors-at-Large and the officers) and the Society's committees (assisting with continuity from year to year through developing a manual of procedures). We also explored the current composition of the paid staff, particularly as we embark on a campaign. As a first step, the Board agreed to form a committee on committees, to make sure that a broader range of members is proposed for committee service. The Board and the Executive Director will work with the new committee to determine the exact nature of the changes to be made in this area.

Public image and presence. The Society should be a public resource, perhaps serving as a forum for certain issues, as both a reflector of and catalyst for scholarship. Through a more ambitious Web site we can serve to link members with other societies as well as the community at large. The Web site can also present an accurate view of musicology and of the American Musicological Society as an organization that is diverse in subjects, methods, and membership. This topic was in some ways the most challenging and the least defined in terms of immediate tasks.

A strategy for the Campaign. We ended the retreat with a list of priorities for which we would seek funding as the campaign unfolds. The list includes (in no particular order): travel and research funds for members; fellowships, prizes and awards; outreach efforts (including the Web); publications (especially *MUSA*); and staff and operations. The initial AMS 50 campaign twenty years ago had a single goal; today we have many, testament to the success of our current enterprise and our very healthy ambitions to do even more for our members and for musicology.

The retreat enables the Board to address specific long-range goals for the Society while continuing the customary tasks of governance. These goals emerge from the ideas and concerns expressed by members of the Society; their realization will depend on broad-based collaboration and support. I am confident that as we work to realize these initiatives, both the Society and its members will benefit.

This is my fourth and final message to you. Let me extend a special thanks to the Board, to the members who give willingly of their time on Society committees, and especially to Bob Judd. It has been an honor to serve the Society.

—Jessie Ann Owens

Another fine Columbus big band, Vaughn Wiester and his Orchestra, will be playing for the AMS/SMT ball on Saturday night, 2 November, from 10 p.m. to 1 a.m. Wiester's group has been described as a modern-day Claude Thornhill Orchestra, good to dance to and good to listen to.

Finally, the AMS/SMT Jam Session, organized by trumpet and flügelhorn artist Howard Smither (University of North Carolina) and hosted by Robert Walser (University of California, Los Angeles), will offer more opportunities either to listen or to play. Bring your horn, your ears, or both! It will take place on Saturday evening, 2 November, at the UCLA party in the Hyatt.

Other attractions. In addition to the musical events listed above, participants in the 2002 meeting can take their pick of many other Columbus attractions. Saturday night, 2 November, for example, will bring the monthly Gallery Hop in the Short North, a movable feast mixing art- and people-gazing, food- and wine-tasting, and socializing. Those interested in contemporary art and architecture will also want to visit the Wexner Center for the Arts on the Ohio State University campus, a fascinating example of "deconstructionist" architecture designed by Peter Eisenman. The James Thurber House, on Jefferson Avenue downtown—immortalized in *The Night the Ghost Got In* and other stories—is the restored childhood home and museum of one of Columbus's wittiest natives. Wit of an edgier sort is offered by 2 Co's Cabaret, located in the Short North. Those interested in drama will want to know that the Contemporary American Theatre Company, an equity company based downtown, will be presenting Kenneth Lonergan's *Lobby Hero* on the weekend of our meeting.

In case anyone wants to experience the pomp and pageantry of a Big-Ten football game, Ohio State and Minnesota will be playing at Ohio Stadium on Saturday afternoon, 2 November. Tickets are not easy to come by, but a call to 1-800-GOBUCKS or a visit to the Web site <www.hangonsloopy.com> starting about three weeks before the meeting will let you know availability and facilitate purchase. If you go, be sure to arrive early for the ramp entrance and pregame show.

The National Hockey League has not established its 2002–2003 schedule as of this writing, but there is a good possibility that the Columbus Blue Jackets will be playing at home the weekend of our meeting. One can obtain information and tickets either at 614/431-3600 or on the Web site at <www.bluejackets.com>.

For kids (and their parents). Both the Hyatt and Crowne Plaza have a list of rec-

ommended baby-sitting services. For information, contact the Hyatt Regency at 614/423-1234 or the Crowne Plaza at 614/461-4100.

For older kids, two attractions will be of special interest: Ohio's *Center of Science and Industry* (COSI), which in 1999 opened its new home on the downtown riverfront in a building designed by Arata Isozaki, features eight "Learning Worlds" that offer hands-on activities to make science understandable and fun, a seven-story Extreme Screen Theater, and a 230-seat planetarium. It is on the Web at <www.cosi.org>.

Located on the Scioto River northwest of the city, the beautiful Columbus Zoo plays host to more than 2.5 million visitors each year. Famous for its success in breeding cheetahs and lowland gorillas and for having the country's largest collection of reptiles, the Zoo's newest attraction is Manatee Coast, a mangrove waterway habitat for three manatees, along with various fish and turtle species. See their Web site at <www.colzoo.org>.

Interviews. A limited number of rooms at the Hyatt Regency will be available for job interviews during the meeting. Please see the meeting Web site or contact Robert Judd at the AMS office for full details or to reserve a room; reservations received prior to 15 August will receive a complimentary listing in the published program. Job candidates are invited to sign up at the job interview desk for available interviews; the desk will be located near the registration area at the Hyatt Regency. Independent posting of sign-up sheets is not permitted. It is AMS policy that interviews may not be scheduled privately in rooms without appropriate sitting areas.

MTF/HMB/AHJ-AMS 50 Benefit. Members of the Society are invited to renew their support of the Minority Travel Fund, the Howard Mayer Brown endowment, and the AHJ-AMS 50 endowment by contributing \$50 or more to these worthy causes. Those contributing through the registration form for the Columbus meeting will receive tickets for complimentary beverages at the Thursday evening no-host reception in return for their support. If you contribute \$100 or more, you will receive five tickets to share with your friends.

Registration. A registration form is enclosed in this mailing. If your registration is received on or before Friday, 27 September, you will benefit from the early registration discounted rate. There is also a registration form available on the meeting Web site.

Transportation. Port Columbus International Airport is located ten minutes east of downtown. The easiest way to reach the hotels is to take the Capital City Flyer,

which departs every thirty minutes from the baggage claim area exit. The fare is \$5 one-way. It will deposit you in front of the Hyatt Regency. Pick-up to return to the airport is just outside the Crowne Plaza. Taxi fare from the airport to downtown is between \$18 and \$20. Should you decide to rent a car at the airport, simply take US 670 westbound into the city, then follow the signs for the Convention Center. The front entrances to both hotels, as well as the entrance to the Convention Center parking garage, are on Nationwide Boulevard.

Getting around in Columbus. Public transportation is provided by Central Ohio Transit Authority (COTA, 614/228-1776 or <www.cota.com>). Normal bus fare is \$1.25; a transfer is an additional 10¢. The Downtown Link runs up and down High Street from the Short North to German Village (11 a.m.–2 p.m. weekdays) for 25¢. Exact change is required on public transportation. Taxi service is provided by Yellow Cab (614/444-4444), Northway Taxicab Co. (614/299-4118) and members of the Independent Taxicab Association of Columbus (614/235-5551).

Driving. Two major interstate highways intersect near downtown: I-70 (east-west) and I-71 (north-south). I-670 connects the airport with downtown, and I-270 circles the city. Because of construction, one cannot use I-670 to reach the hotels from the west. Before departing, one should call 614/645-PAVE or consult the road construction information available at <www.pavingtheway.org>. Coming into the center of the city from the east on I-670, simply follow the signs for the Convention Center.

Scheduling private parties, receptions, etc. For private parties, receptions, reunions, etc. please contact Charles Atkinson (614/292-9440 or <Atkinson.5@osu.edu>) in order to reserve a room. Catering should be arranged through Jeff Maxwell (614/280-3025) at the Hyatt Regency or the Sales Department (614/461-4100) at the Crowne Plaza. These arrangements should be made no later than Friday, 27 September.

Student assistants. The Local Arrangements Committee invites students to assist in meeting rooms or in other ways for a minimum of six hours in return for free registration and \$10 per hour. If you are interested in serving, please contact Charles Atkinson (614/292-9440 or <Atkinson.5@osu.edu>).

—Charles M. Atkinson



Executive Director's Report

Welcome, new members. Over ninety people have joined the Society since January 2002. I encourage you all to participate in the various activities of the Society. Our Annual Meeting is an excellent opportunity to become better acquainted with other members, hear about recent research, and have an enjoyable time together with like-minded scholars. The AMS also sponsors regional chapter meetings, the electronic discussion group AMS-L, an active set of committee-oriented activities, and particularly our *Journal*. Please feel free to communicate if questions about your membership should arise. We want you to become involved and active for years to come.

Annual meetings. Plans for AMS/SMT Columbus proceed apace, as Charles Atkinson's report (p. 1) indicates. He and the very capable team he has assembled on Local Arrangements this year have put together a most interesting assemblage of opportunities to enjoy the offerings in Columbus. The work of chairs Jeffrey Kallberg and Don O. Franklin and the Columbus program and performance committees is nearly complete, and the fruit of their efforts is evident in the outstanding lineup of papers and performances found below, p. 11. The Society owes these people a large debt of gratitude for their long hours working to make this an exciting and productive meeting.

The AMS recently signed an agreement to meet in Washington, DC the last weekend of October 2005; meetings for 2003 (Houston, 13–16 November) and 2004 (Seattle, 11–14 November, joint with the SMT) have been in place for some time. Local arrangements are getting somewhat simpler now that annual meeting tasks are either automated or have devolved to the national office. We are nearly ready to commit to venues for 2006 and 2007, but beyond that are open, as always, to suggestions and invitations from members. Please let Jessie Ann Owens or me know if this is of interest.

ACLS. John H. D'Arms, American Council of Learned Societies President, died in January 2002. Although his untimely death due to cancer was a setback for the Council, its

efforts continue strongly under the leadership of Vice President Stephen Wheatley and Interim President Francis Oakley. Their continued drive to fund fellowships in the humanities has led to new programs such as the Charles A. Ryskamp Fellowships for assistant professors, the Frederick Burkhardt Fellowships for recently tenured scholars, Library of Congress Fellowships in International Studies, the Contemplative Practice Fellowship Program, the Henry Luce Foundation/ACLS Dissertation Fellowships in American Art, and Fellowships for East European Studies. Full details on all these fellowships may be found at the ACLS Web site, <www.acls.org>.

NEH. The National Endowment for the Humanities has gained stability since the time a few years ago when there was talk of dismantling the organization. Bruce Cole, who took over as Chairman in December 2001, has been working hard to solidify the NEH core programs, including emphasizing traditional research projects; the current efforts are directed toward building NEH funding to the levels of 1994 and earlier, and delineating the relationship between NEH and NEA more clearly. In May, our own MUSA project received renewed funding for three more years, thanks to the hard work of Richard Crawford, Mark Clague, and Marcello Piras. Their projected list of editions of American music is impressive indeed: see <www.umich.edu/~musausa>.

The NEH's National Humanities Medal is awarded annually to those who have made a significant impact on the humanities over their lifetimes; this year, AMS honorary member Eileen J. Southern received this momentous honor (see p. 10).

"Advocacy" is a word heard more and more frequently in conversations with humanities administrators in the political sphere. It is clear that it is no longer enough to get on with our research: all who are active in humanities subjects need to bear in mind our public foundation and our need to explain clearly to "outsiders" the importance of what we do. This includes communicating with legislators in Washington, of course, but it can as well apply to communicating with our next-door neighbors. One occasionally feels a sense of mistrust of "academics" that merits not disdain but a sincere response that reveals our passion for the pursuit of knowledge and the import of that lofty goal.

Dues to increase. As reported elsewhere in this *Newsletter*, AMS dues are scheduled to increase in January 2003. This decision, made by the Board of Directors at its March 2002 meeting, was not made lightly; but the need is clear. Dues have remained the same since 1995 (the student rate has remained unchanged

since 1993), the longest period in AMS history of dues stasis. We will continue to provide services and products the membership has come to expect and take this responsibility very seriously. Please feel free to communicate with me at any time about aspects of membership.

AMS data management. The AMS has recently opted to move the membership data management to its Philadelphia office, a move that will result in several significant changes. Dues notices will look different this fall; it is also hoped that flexibility and responsiveness will increase. In order to handle the increased work load, a full-time administrative assistant is scheduled to be hired as this *Newsletter* goes to press. Reconfiguring the office staffing means that we must bid farewell to John Andrew Bailey, who has served faithfully in the AMS office for two years part-time while completing his Ph.D. in musicology at the University of Pennsylvania. Thank you, John, for your dedicated and selfless work for the AMS over the past two years!

Demographic survey. Thanks are due to all who took the time to respond to the first AMS demographic survey in the Society's history, mailed in the February packet. Here follows a summary of the responses received.

947 responses were returned, or about 28 percent of those mailed. We did not know what to expect in this regard, but this is a relatively high percentage for this kind of survey, we are told. Here follow the results.

Age: 0.3% over 90; 2.2% 80–90; 10.3% 70–80; 13.9% 60–70; 21.9% 50–60; 23.0% 40–50; 19.1% 30–40; 9.1% under 30. The youngest person to respond was born in 1982; the oldest in 1907.

Sex: 53.7% male, 46.3% female.

Nationality/residence: 78.3% U.S. citizen/resident, 4.3% U.S. resident noncitizen; 3.4% U.S. citizen abroad; 3.5% Canadian citizen/resident; 0.6% Canadian resident noncitizen; 0.2% Canadian citizen residing abroad; 2.0% other; 1.3% did not respond to the question.

Race/ethnicity: 2.9% Asian; 1.2% Black (not of Hispanic origin); 1.7% Hispanic; 0.8% Native American; 0.1% Pacific Islander; 93.1% White (not of Hispanic origin).

Present employment status: 57.2% employed full-time; 10.4% employed part-time (not including Graduate Teaching Assistants); 13.0% Student (including Graduate Teaching Assistants); 17.5% retired; 1.8% unemployed.

Academic rank: 64.0% Ph.D.; 3.6% D.M.A.; 18.5% Master's; 4.2% Baccalaureate; 8.7% no response.

Employment: 1.8% K-12; 1.2% Junior or 2-year college; 13.2% 4-year college; 11.5% University (Master's terminus); 31.4% University (doctoral terminus); 1.6% Education administration; 2.0% music organization; 2.6% non-profit organization; 2.0% research center, library, or archives; 1.9% business or industry; 4.9% self-employed; 24.7% did not answer.



Jessie Ann Owens and Robert Judd at the Board Retreat in Columbus

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From Left to Right: Timothy McGee, Rufus Hallmark, John Daverio, Lenore Coral, and Wye Allanbrook at the Board Retreat in Columbus

Committee Reports

Minority Travel Fund for Undergraduates—Columbus 2002

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 under-represented 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. Beginning with the 1995 Annual Meeting in New York City, the Society and the committee on Cultural Diversity (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 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 to identify promising undergraduate minority candidates who might be persuaded to consider graduate work in musicology. The earlier we receive nominations for minority student candidates to be funded from the Minority 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 at <www.ams-net.org>. 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.

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

AMS Publications Committee

The AMS Publications Committee has recommended, and the AMS Board has approved, subventions to the following individuals: Sophie Fuller and Lloyd Whitesell, for *Queer Episodes in Music and Modern Identity* (University of Illinois Press); Hugh Macdonald, for *Berlioz's Orchestration Treatise: A Translation and Commentary* (Cambridge University Press); and Erika Reimann, for *Schumann's Piano Cycles and the Novels of Jean Paul* (University of Rochester Press). The next application deadline for AMS subventions is 15 September 2002. Please consult the Web site at <www.ams-net.org/subvention.html> for information and guidelines.

—Walter Frisch, Chair

The Committee on Career-Related Issues (CCRI)

The Committee on Career-Related Issues has planned four sessions for AMS Columbus, all addressing the theme of “Various Stages and Avenues of a Musicologist’s Professional Life.” As is traditional, our first session is dedicated to students. CCRI student members Stephanie Poxon and Robin Wildstein will host a discussion among guest speakers and the audience on the topic “Getting Your Foot in the Door: Internships and Other Opportunities in the Field of Musicology.” This session is planned for Thursday evening from 8 to 9.

Two Friday sessions are scheduled, one from noon to 1 p.m. and the other from 5 to 6 p.m., both dealing with careers in academics. Carol Hess and Darwin Scott will host guest panelists for a discussion on issues surrounding an academic’s first position: “Congratulations on Your New Job!: The Academic Musicologist’s Early Career.” James Briscoe will chair the second Friday session, which deals with growing concerns about academic burn-out. He and his guests will consider the “Post-Tenure Blues.”

Finally, on Saturday, Stephen Clark and guest panelists will discuss the numerous opportunities for Ph.D.s in higher education in a session entitled “Career Opportunities in College and University Advancement.” We look forward to seeing you in Columbus.

—Dee Gallo, Chair

Committee on the Publication of American Music

The Society’s Committee on the Publication of American Music (COPAM) is pleased to report that the National Endowment for the Humanities has renewed funding for Music of the United States of American (MUSA), our national series of scholarly editions. With an NEH grant of \$85,000 plus \$35,000 in matching funds, covering the period from 1 July 2002 to 30 June 2005, we will be able—with additional funds from AMS and from the University of Michigan’s American Music Institute—to continue toward our goal of producing a forty-volume series through our publisher, A-R Editions, Inc., of Madison, Wisconsin.

With MUSA vol. 11, *Writing Native American Music: Historic Transcriptions, Notations, and Arrangements*, edited by Victoria Lindsay Levine, in print since February, we are now focusing our attention on several more projects that we hope to bring out within the next eighteen months or so. These include Leo Ornstein’s Quintette for Piano and Strings, Op. 92 (1928), edited by Denise Von Glahn and Michael Broyles; choral works by nineteenth-century organist-composer Dudley Buck, edited by Lee Orr; transcribed solos by jazz pianist Earl Hines, edited by Jeffrey Taylor; and 129 Songs by Charles Ives, edited by H. Wiley Hitchcock.

As of 1 September, Executive Editor Mark Clague, who has been on leave for the past academic year, will return to his post. Thanks are due to Marcello Piras, who has most ably filled in as Interim Executive Editor during Mark’s absence. While it is a pleasure to welcome Mark back into the fold, Marcello’s energy and initiative will be



From Left to Right: Pamela Potter, Lois Rosow, Jennifer Bloxam, James Ladewig, Elaine Sisman, and Michael Ochs at the Board Retreat in Columbus

missed, and we hope that his plan to edit one or more future MUSA volumes will come to fruition. For ideas or questions about the MUSA project, Mark Clague may be contacted at the University of Michigan, tel. 734/647-4580; fax 734/647-1897; e-mail <musa-info@umich.edu>; or via the Web <www.umich.edu/~musausa>.

—Richard Crawford, Chair

RILM Abstracts and the U.S. RILM Office

The *Répertoire International de Littérature Musicale* (RILM) is an ongoing database of musical bibliographic, available in print and online. It covers publications in 202 languages, is classified by topic, and includes original-language titles; title translations in English; full bibliographic information; abstracts in English; author, journal, and subject indexes.

Sponsorship. RILM was established in 1966 under the joint sponsorship of the International Musicological Society and the International Association of Music Libraries, Archives, and Documentation Centers. Since RILM's foundation, the City University of New York has graciously provided an institutional context for its endeavors; the RILM International Center is currently housed at the CUNY Graduate Center. RILM's Commission Internationale Mixte is a body of scholars and librarians, representing the two sponsoring societies.

Scope. RILM's broad, international coverage and concise abstracts distinguish it from all other music reference resources. All scholarly works are included. Coverage encompasses historical musicology, ethnomusicology, instruments and voice, librarianship, performance practice and notation, theory and analysis, pedagogy, liturgy, dance, criticism, music therapy, and interdisciplinary studies on music and various other fields. The number of records published annually has increased over the years from 2,532 in 1967 to some 20,000 in 2001.

Indexing. All records are thoroughly indexed by the topics and persons covered in each bibliographic entry. A thesaurus is available as a guide to headwords and indexing policies.

National RILM offices. The publication of *RILM Abstracts of Music Literature* is made possible by the efforts of some sixty national committees located in Europe, Asia, Africa, and North and South America. Among the current host institutions in addition to Cornell University are the British Library, the Russian State Library, the Bibliothèque Nationale de France, the National Library of Canada, and the Staatliches Institut für Musikforschung, Preussischer Kulturbesitz (Berlin).

The U.S. RILM Office. The U.S. RILM Office was established in 1984 with direct annual grants from the American Musicological Society; the U.S. Branch of the International Association of Music Libraries, Archives and Documentation Centres; and the Music Library Association. Office space, accounting services, postage, and the use of equipment have been donated by Cornell University through the University Library and the Music Department. The U.S. RILM Office relies heavily on the strong collections at Cornell to help identify material across disciplines for inclusion in RILM. Before 1984 U.S. material was collected at the International RILM Center, but owing to the ever-increasing number of U.S. publications and the workload in publishing RILM, the need for a separate office was recognized by the founding organizations.

The U.S. RILM Office today identifies, collects, and edits approximately 3,200 abstracts per year. The U.S. Office is staffed by a volunteer director, Lenore Coral, but the bulk of the work is done by a parttime assistant and a small amount of student help.

Financial support for the U.S. Office. The three founding organizations were joined over time in supporting the work of the U.S. Office by other scholarly music organizations whose headquarters are in the United States, including the Society for Ethnomusicology, the Society for Music Theory, the Society for American Music (formerly the Sonneck Society), and the College Music Society. The Oversight Committee consists of representatives from each funding organization and is currently chaired by Dan Zager (MLA).

The U.S. RILM Office is one of the two largest suppliers of abstracts and citations to the international RILM effort. It is able to continue to do this work thanks to the generosity of the scholarly music community in the United States, the Office's hard working staff, and volunteers across the country. These efforts combined with those of RILM offices around the globe provide the information that makes RILM one of the most outstanding tools for musical research available today.

—Lenore Coral

Directors of Graduate Studies in Musicology: Second Annual Meeting on 3 November 2002

In Columbus the AMS will again convene a meeting of those who coordinate graduate studies in musicology at their institutions (substitutes or representatives are also welcome). Topics to be considered include recruitment, time-to-degree, placement, fellowship procedures, and perspectives on the state of the discipline. See the AMS Web site at <www.ams-net.org> for full details. Please let the AMS know if you plan to attend.

Interested in AMS committees?

New committee volunteers are always welcome (see p. 10). Here is a list of our committees and their chairs. Please take the opportunity in Columbus to talk with them about various activities if you can, or communicate with them via e-mail.

- Publications Committee: *Walter Frisch*
- Committee on the Publication of American Music: *Richard Crawford*
- Ad Hoc Committee on the Annual Meeting Program: *Elaine Sisman*
- AMS-MLA Joint RISM Committee: *Peter M. Jefferts*
- Chapter Fund Committee: *Michael Tusa*
- Committee on Career-Related Issues: *Denise Gallo*
- Committee on Cultural Diversity: *Richard Agee and Johann Buis*
- Committee on the History of the Society: *Edward Roesner*
- AMS-L Discussion List Committee: *Mitchell P. Brauner*
- Committee on the Status of Women: *Judy Tsou*

Call for Nominations:

Session Chairs, Houston 2003

The first-ever public call for session chairs for the Columbus AMS meeting, published in this space last year, was well-received and successful. Accordingly, nominations are again requested for Session Chairs at the AMS Annual Meeting in Houston, 13–16 November 2003. Please send nominations via mail, fax, or e-mail to the Philadelphia office of the AMS, including name, contact information, and area of expertise. Deadline: 1 March 2003.

AMS Membership Dues to Increase in 2003

At its retreat in March, the AMS Board of Directors revised the AMS dues structure as indicated below, to take effect 1 January 2003. The previous dues structure had been in place since January 1995.

Regular member	\$80
Salary less than \$30K	\$40
Student member	\$30
Joint member	\$30
Sustaining Member	\$150
Lifetime Member	\$1,250

These figures reflect the need to meet financial obligations. On average, it costs about \$70 per member to maintain our services and publications; the subsidized rates for students and those of low income have proven expensive to maintain. Please note the revived category of Sustaining Member, which is in essence a request to assist the Society in serving those under financial strain. Please consider this carefully and help where possible.



Julie McQuinn
AHJ-AMS 50 Fellow



Pierpaolo Polzonetti
AHJ-AMS 50 Fellow



Holly Watkins
AHJ-AMS 50 Fellow

AHJ-AMS 50 Fellowship

Four doctoral candidates in musicology have been selected for Alvin H. Johnson AMS 50 Dissertation Fellowship Awards for 2002–2003. In alphabetical order they are: Patrick Burke (University of Wisconsin), “Jazz and Race on Manhattan’s 52nd Street, 1930–50”; Julie McQuinn (Northwestern University), “Unofficial Discourses of Gender and Sexuality at the Opéra-Comique during the Belle Epoque”; Pierpaolo Polzonetti (Cornell University), “Opera Buffa and the American Revolution (1768–88)”; and Holly Watkins (University of California, Berkeley), “The Concept of Depth in German Musical Thought, 1800–1950.”

The awards will be formally presented at the Annual Meeting in Columbus. For information on the competition, including deadlines, see the *AMS Directory* or the AMS Web site.

Howard Mayer Brown Award

The Howard Mayer Brown Fellowship is presented annually by the Society to a promising minority graduate student pursuing scholarly work in music. The 2002–2003 Fellowship, which carries a generous stipend, is awarded to Charles Hiroshi Garrett (University of California, Los Angeles), who is completing a dissertation on the identity of what is (and is not) called American music, entitled “Struggles over the Musical Nation: Reconstructing American Music.”

Other Awards, Prizes, and Honors

Guggenheim Fellowships have been awarded to Stanley Boorman (New York University) for “Music Printing and Publishing in Italy, 1501–39”; and Philip Brett (University of California, Los Angeles) for “The Music and Life of Benjamin Britten.”

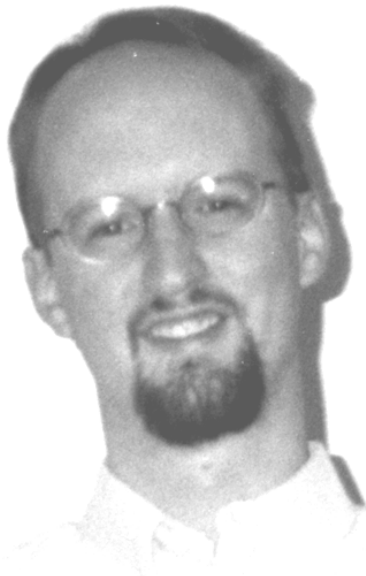
Margaret Bent (Oxford University) received an honorary Doctorate of Fine Arts from the University of Notre Dame.

NEH Summer Stipends have been awarded to: Walter A. Clark (University of Kansas), “Enrique Granados: A Life in Music (1867–1916)”; Kevin C. Karnes (University of Idaho), “Music Criticism as Intellectual Discourse in Late Nineteenth-Century Vienna”; Carl S. Leafstedt (Trinity University), “Béla Bartók in America, 1940–45”; W. Anthony Shepard (Williams College), “Strains of Japonisme in Tin Pan Alley and on Broadway, 1890–1930”; John D. Haines (Shorter College), “Catalogue of French Melodies in Thirteenth-Century Stories”; and Dexter Edge (Memphis, Tennessee), “The Genesis of Mozart’s Opera *Le nozze di Figaro*.”

NEH Collaborative Research Grants have been awarded to the American Musicological Society for its project “Music of the United States of America (MUSA): A National Series of Scholarly Editions” (Richard Crawford, Project Director) to support seven volumes of a scholarly edition of American music from the early years of the republic to the present; and to the City University of New York Research Foundation/Graduate School and University Center for its project “Music in Gotham: The New York Scene, 1863–1875” (Adrienne F. Block, Project Director) to support a two-volume study of musical life in New York City from 1863 to 1875, including a comprehensive database of musical events and source materials as well as interpretive genre-based essays. Adrienne F. Block also won an NEH Fellowship for “Music in New York City, 1863–75: Completing Vera Brodsky Lawrence’s *Strong on Music, 1836–62*.”

NEH Fellowships have been awarded to: Anna Maria Busse Berger (University of California, Davis), “The Implications of the Art of Memory for Medieval Music”; M. Jennifer Bloxam (Williams College), “Ritual Narratives of Faith: The Late Medieval Mass in Concert”; Georgia J. Cowart (Case Western Reserve University), “A Festive Rebellion: The Ballet and the Art of Utopian Protest under Louis XIV and the Regency”; John M. Gingerich (Baltimore, Maryland), “Schubert’s Project of Composition in Beethoven’s Genres, 1824–28”; Edmund J. Goehring (University of Notre Dame), “The Subliterary World of Mozart’s *Don Giovanni* (1787)”; Seow-Chin Ong (University of Louisville), “Beethoven’s Landsberg 11 Sketchbook: Facsimile, Transcription, Commentary”; Elizabeth B. Crist (University of Texas, Austin), “Aaron Copland’s Music during the Depression and War, 1932 to 1946”; Martha Feldman (University of Chicago), “Opera and Sovereignty: Sentiment, Salvation, and Modernity, 1759–97”; John Koster (University of South Dakota), “In the Matrix of Art and Technology: Early Netherlandish Harpsichord Making from Its Origins to 1600”; Jeanne Swack (University of Wisconsin, Madison), “Composition and Performance in the Music of Georg Philipp Telemann”; James Parsons (Southwest Missouri State University), “The Twentieth-Century Lied”; and Michael R. Dodds (Southern Methodist University), “The Baroque Church Tones in Theory and Practice.” In addition to their NEH grants, James Parsons and Michael Dodds have also received Fulbright fellowships.

ASCAP-Deems Taylor awards have been given to Kim H. Kowalke (Eastman School of Music) for his article “I’m an American!”



Patrick Burke
AHJ-AMS 50 Fellow

Whitman, Weill, and Cultural Identity,” in *Walt Whitman and Modern Music*, ed. Lawrence Kramer (Garland, 2000); Gayle Murchison (Tulane University) for her essay “Dean of Afro-American Composers’ or ‘Harlem Renaissance Man,” in *William Grant Still: A Study in Contradictions*, ed. Catherine Parsons Smith (University of California Press, 2000); Carol Oja (The College of William & Mary) for *Making Music Modern: New York in the 1920s* (Oxford University Press, 2000); and Eric Chafe for *Analyzing Bach Cantatas* (Oxford University Press, 2000).

Robert Shay (Longy School of Music) and Robert Thompson (Colfe’s School, London) have received the 2002 Vincent H. Duckles Award from the Music Library Association for their book *Purcell Manuscripts: The Principal Musical Sources* (Cambridge University Press, 2000). The Duckles Award is given annually to “the best book-length bibliography or other research tool in music.”

The Eva Judd O’Meara Award, given annually by the Music Library Association for the best review published in *Notes*, was awarded to Richard Kramer (City University of New York) for his review of *Mozart, Skizzen* (Neue Ausgabe sämtlicher Werke, Ser. X/30), which appeared in *Notes* 57, no. 1 (September 2000): 188–93.

Robert Haskins (Eastman School of Music) won the Dena Epstein Award to support research on the compositional processes involved in John Cage’s Number Pieces. Research accomplished through this grant will become part of his Ph.D. dissertation entitled “An Anarchic Society of Sounds: The Number Pieces of John Cage.” He also



Charles Hiroshi Garrett
Howard Mayer Brown Fellow

received the Student Prize for the best paper (“Toward a Critical Description of John Cage’s Compositions”) delivered at the New York State–St. Lawrence Chapter.

The 2002 Hollace Anne Schafer Memorial Award has been presented jointly to Nancy Newman (Brown University) and Silvio dos Santos (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. Ms. Newman’s paper, “‘The Lights’ versus ‘The Rival Party’: New Findings on the Repertory of the Germania Musical Society,” and Mr. dos Santos’s paper, “Berg, Alwa, and the Dialectics of Love,” were read during the 2001–2002 year.

Warren Kirkendale (Universität Regensburg) received full financing from the Soprintendenza per i Beni Artistici e Storici di Roma–Lazio for a commemoration of the 400th anniversary of the death of Emilio de’ Cavalieri on 11 March 2002 in S. Maria in Aracoeli, the church of the S.P.Q.R. on the Roman Capitoline hill.

The Society for American Music has honored Charles Hamm (Dartmouth College) with its Lifetime Achievement Award. Of Professor Hamm’s many accomplishments, the Society particularly emphasized his championing of American music as a field of study and teaching.

Richard Will (University of Virginia) has been awarded a sabbatical fellowship for 2002–2003 by the American Philosophical Society for his project “The Sacred Self in Late Eighteenth-Century Music.”

Raymond Erickson (Queens College and the Graduate School, City University of New York) was decorated with the Officer’s Cross of the Order of Merit of the Federal Republic of Germany. The basis for the award was his work to further German-American collaboration in science and scholarship, in part as the first American-born President of the Alexander von Humboldt Association of America.

Marica Tacconi (Pennsylvania State University) has received a 2002–2003 Villa I Tatti post-doctoral fellowship from the Harvard University Center for Italian Renaissance Studies in Florence for her project “The Service-Books of the Florentine Cathedral: Civic Identity and Ritual.”

Roberta Montemorra Marvin (University of Iowa) has been awarded a Fellowship from the George A. and Eliza Gardner Howard Foundation for her work on “Verdi and the Victorians.”

Nina Treadwell (Grinnell College) has been awarded a two-year Andrew W. Mellon fellowship at the UCLA Humanities Consortium to work on her book project on the 1589 Florentine intermedi for *La pellegrina*.

Richard Reed (University of Maryland, College Park), received the Lowens Award of the American Musicological Society Capital Chapter for his paper “British Library, MS Harley 2951: Re-examining Our Understanding of Hymn Cycles,” which was read on 23 March 2002 at Mary Washington College in Fredericksburg, Virginia.

Ellie M. Hisama (Brooklyn College and the Graduate Center, City University of New York) has been awarded a Woodrow Wilson Career Enhancement Fellowship for 2002–2003 for her book project “Popular Music and the Politics of Sound.”



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.

National Humanities Medal for Eileen Southern

On 14 March, President Bush announced the recipients of the National Humanities Medal. Among them was our own Eileen Southern, Honorary Member of the AMS since 1991.



In his announcement, President Bush summarized Professor Southern's achievements as follows: "Musicologist Eileen Jackson Southern has helped transform the study and understanding of American music. Recipient of the 2000 Lifetime Achievement Award from the Society of American Music, she was founding editor of the journal *Black Perspectives in Music*. Among the works she has written, edited, or co-edited are *Readings in Black American Music* (1971), *The Music of Black Americans: A History* (1971), and *African-American Traditions in Song, Sermon, Tale, and Dance, 1600s–1920* (1990). She is an emerita professor of music and black studies at Harvard University, where she was the first African American woman to be tenured in the College of Arts and Sciences."

Eileen Southern was born in Minneapolis. She studied piano at the Chicago Musical College and earned B.A. and M.A. degrees from the University of Chicago (1940 and 1941, respectively). After having taught at Southern University (1943–45) and performed as a concert pianist (1940–55), she continued her graduate studies with Gustave Reese at New York University, receiving a Ph.D. in 1961. She joined the faculties of Brooklyn College (1960) and York College, City University of New York (1969; Professor since 1972). From 1977 to 1989, she was professor of music at Harvard University.

A specialist in both fifteenth-century music and the music of black Americans, Professor Southern served as a member of the Board of Directors of the AMS (1974–76) and the Society's U.S. Bicentennial Committee (1971–76). She has also served on the Editorial Board of the *Journal*.

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 by a member of a group historically underrepresented in the discipline. Applicants must have completed at least one year of graduate-level academic work in music scholarship and must be presently continuing studies with the intention of completing a Ph.D. in musicology, music theory, or ethnomusicology. Nominations may come from a faculty member (e.g., an advisor or departmental chair), from a member of the AMS at another institution, or, most typically, directly from the student. *All application materials must be received by 15 January 2003.* The award, which carries a twelve-month stipend of \$13,000, will be announced in the August 2003 *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>.

AMS Fellowships, Awards, and Prizes

Descriptions and detailed guidelines for all AMS awards appear in the *Directory* and on the AMS Web site.

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.

Howard Mayer Brown Fellowship

Deadline: 15 January.

AMS Publication Subventions

Deadlines: 15 March, 15 September.

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.

Next Board Meeting

The next meeting of the Board of Directors will take place on 30 October 2002 in Columbus, Ohio.

Fall Meetings of AMS and Sister Societies

- 2002 AMS/SMT: 31 October–3 November, Columbus, OH
SEM: 23–27 October, Estes Park, CO
CMS: 26–29 September, Kansas City, MO
- 2003 AMS: 13–16 November, Houston, TX
SMT: 5–8 November, Madison, WI
SEM/CMS: 1–5 October, Miami, FL
- 2004 AMS/SMT: 11–14 November, Seattle, WA
SEM: Tucson, AZ
- 2005 SEM: Atlanta, GA
AMS: 27–30 October, Washington, DC

AMS Membership and Subscription Statistics 2001

Memberships

Regular members	2118
Joint members	107
Student members	837
Emeritus members	375
Life members	40
Honorary members	16
Corresponding members	18
Complimentary memberships	18

Subscribers	1174
Complimentary subscriptions	34

Grand total for 2001 4737

JAMS Delivery Schedule

With Volume 55/1, Spring 2002, which mailed 20 May, the *Journal* returned to its regular schedule (Spring, Summer, Fall). The Summer 2002 issue is scheduled to mail by the end of August. 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 AMS office (address on p. 2), and a replacement will be sent. For up-to-the-minute *J-AMS* delivery information, see the AMS Web site.

AMS ANNUAL MEETING

Columbus

31 October–3 November 2002

Preliminary Program

Please note that the AMS meeting this year is held jointly with the Society for Music Theory. Only AMS-sponsored activities are listed here; for SMT activities, see <www.societymusictheory.org>.

WEDNESDAY 30 October

2:00–8:00 **AMS Board of Directors Meeting**

THURSDAY 31 October

8:00–12:00 **AMS Board of Directors Meeting**

9:00–5:00 **Registration**

11:00–1:30 **Society for Seventeenth-Century Music, Governing Board Meeting**

12:30–1:45 **Lecture-Recital (sponsored by the AMS Performance Committee): “Art Songs and Drawing-Room Ballads by Victorian and Edwardian Women,”** Julia Grella (New York), mezzo-soprano, and Anna Stoytecheva, piano

1:00–5:00 **Job Interviews**

1:00–6:00 **Exhibits**

THURSDAY AFTERNOON SESSIONS

2:00–5:00

Controlling Passions: Women, Music, and Desire in Early Modern Europe

Louise Litterick (Mount Holyoke College), Chair

Jeanice Brooks (University of Southampton), “Chivalric Romance, Courtly Love, and Courtly Song”

Anne MacNeil (University of North Carolina, Chapel Hill), “A Biography of Resistance: Music for Margherita Farnese”

Linda Austern (Northwestern University), “For Musicke is the Handmaid of the Lord’: Women’s Music and Private Devotion in Early Modern England”

Catherine Gordon-Seifert (Providence College), “From Impurity to Piety: French Devotional Airs and the Spiritual Conversion of Women”

Nineteenth-Century Opera

Heather Hadlock (Stanford University), Chair

Emanuele Senici (Oxford University), “‘Against’ and ‘Beyond’: The Rhetoric of Genre in the Historiography of Nineteenth-Century Opera”

Kristina Muxfeldt (Yale University), “The Fairy Tale and the Censor”

Maribeth Clark (New College, University of South Florida), “The Expressive Body in *La Mulette de Portici*”

James Kennaway (University of California, Los Angeles), “Bayreuth, *Parsifal*, and Holy National Monuments”

Technology and Expression

Mark Katz (Peabody Conservatory, Johns Hopkins University), Chair

Ivan Raykoff (University of South Carolina), “Expression through Impression: The Keyboard’s Evolution as a Media Technology”

Erik Leidal (University of California, Los Angeles), “‘Because I Have Loved So Deeply’: Mapping the Interior through Late 1950s Sentimental Jazz/Pop Ballads”

Dean Smith (State University of New York, Stony Brook), “Showcasing Suppression: Pierre Boulez and Technology in *Répons*”

David Metzger (University of British Columbia), “People Borrowing, Borrowing People”

Mahler and Berg

Siglind Bruhn (University of Michigan), Chair

Sheryl Zukowski (Haverford College), “Discipline of the Ear: Mahler and Modernist Debate about Hearing”

Francesca Draughon (University of California, Los Angeles), “Dance of Decadence: Class, Gender, and Modernity in the Scherzo of Mahler’s Ninth Symphony”

Brian Locke (State University of New York, Stony Brook), “The *Wozzeck* Affair: Modernism and the Crisis of the Audience in Prague”

Silvio dos Santos (Brandeis University), “Ascription of Identity: The *Bild* Motif and the Character of Lulu”

Style, Ideology, and Music of the Americas

Catherine Parsons Smith (University of Nevada, Reno), Chair

Craig Russell (California Polytechnic State University), “Joan Sanxo—Tracing the Origins of California’s First Composer and the Early Mission Style”

Cristina Magaldi (Towson University), “Foreign Music as National Symbol: Carlos Gomes’s Opera *Il Guarany* (1870) as an Icon of ‘Brazilianness’”

Carol Hess (Bowling Green State University), “Manuel de Falla’s ‘Ritual Fire Dance’ and the Marketing of Latin Music in the United States”

Alejandro Madrid (Ohio State University), “Constructing Identity through the Avant-Garde: Issues of Ideology and Style in Carlos Chávez’s Early Musical Output”

Rhythm, Meter, and Canon

Bonnie J. Blackburn (Oxford University), Chair

Mary Wolinski (Western Kentucky University), “Medieval Paired-Breve Notation: The Proper and Frisky Ways Reconciled”

Ruth DeFord (Hunter College), “The *Mensura* of Φ in the Works of Du Fay”

Joshua Veltman (Ohio State University), “Mensural Rhythm, Syllable Placement, and Metrical Hierarchy in Sixteenth-Century Polyphony”

Kevin Karnes (University of South Carolina), “A Lost Compositional Machine in William Bathe’s *A Briefe Introduction to the Skill of Song* (circa 1596)”

Joint AMS/SMT session: Stravinsky Sketches and *Les Noces*

Gretchen Horlacher (Indiana University), Chair

Maureen A. Carr (Pennsylvania State University), “Questions of Metric Conflict in Stravinsky’s *Histoire du soldat* (1918), Based on a Study of the Musical Sketches”

Chandler Carter (Hofstra University), “Distortion, Subversion, and Expressive Heightening of Text in Stravinsky’s *The Rake’s Progress*”

Pieter van den Toorn (University of California, Santa Barbara), “Stravinsky, *Les Noces*, and the Prohibition against Expressive Timing”

Margarita Mazo (Ohio State University), “Stravinsky’s *Svadebka* and the Parisian Artistic Landscape”

5:30–8:00 **No-Host Reception**

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

7:00–10:00 **Committee on the Status of Women, Open Meeting: “Making Connections with the Women’s Studies Department,”** Claudia Macdonald (Oberlin College); Jane Bernstein (Tufts University); Marcia Citron (Rice University)

7:15 **Bus departs for concert: All-Stravinsky Concert at The Ohio State University School of Music: Octet, *Mavra*, and *Les Noces*;** reception for AMS and SMT members hosted by the OSU School of Music follows

8:00 **Columbus Jazz Orchestra, directed by Ray Eubanks, with Joe Pizzarelli,** Southern Theatre

8:00–9:00 **AMS Committee on Career-Related Issues, Student Session: “Getting Your Foot in the Door: Internships and Other Opportunities in the Field of Musicology,”** Stephanie Poxon (Randolph-Macon College) and Robin Wildstein (Florida State University), co-Chairs

9:30–11:00 **AMS Student Reception**

FRIDAY 1 November

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

7:00–8:45 **AMS Chapter Officers’ Meeting**

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

7:00–8:45 **AMS-L Committee Meeting**

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

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

7:00–8:45 **AMS Program Committees for the 2002 and 2003 Annual Meetings**

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

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

7:45–8:45 **AMS Performance Committee Meeting**

8:00–5:00 **Job Interviews**

8:30–5:00 **Registration**

8:30–6:00 **Exhibits**

FRIDAY MORNING SESSIONS

9:00–12:00

Primo Ottocento Opera and Beyond

Hilary Poriss (College-Conservatory of Music, University of Cincinnati), Chair

Naomi André (University of Michigan), “Vocal Drama in Meyerbeer’s *Il Crociato in Egitto*”

Gary Mouldsdale (Cornell University), “‘This Woman is No Goddess’: Agency and Autonomy in Rossini’s *Maometto II*”

Francesco Izzo (New York University), “Laughter between Two Revolutions: Social and Political Implications in Opera Buffa of the *Risorgimento*”

Mark Everist (University of Southampton), “Donizetti, Wagner, and *Opéra de genre*: Music Drama at the Théâtre de la Renaissance, 1838–40”

Beethoven and Freedom

Scott Burnham (Princeton University), Chair

Sanna Pederson (University of Oklahoma), “Beethoven and Freedom: Historicizing the Political Connection”

John Deathridge (King’s College, University of London), “*Leonore/Fidelio* and the Question of Liberty”

Alexander Rehding (Emmanuel College, Cambridge University), “‘Ode to Freedom’: Bernstein’s Ninth at the Berlin Wall”

Daniel K. L. Chua (King’s College, University of London), “Beethoven and the Absolute Chains of Freedom”

Musical Landscapes and Ecologies

Mitchell Morris (University of California, Los Angeles), Chair

Denise Von Glahn (Florida State University), “Heinrich, Fry, Bristow, and Grofé: A Quartet of Niagaras”

Brooks Toliver (University of Akron), “‘Eco-ing’ in the Canyon: Testing an Ecocritical Musicology on Ferde Grofé’s *Grand Canyon Suite*”

Daniel Grimley (University of Surrey), “Landscape as Ideology: Music, Nature, and Grieg’s ‘Culture of Sound’”

Michael Beckerman (University of California, Santa Barbara), “Music and the Idyllic Sublime”

Popular Song and Jazz

Guthrie P. Ramsey, Jr. (University of Pennsylvania), Chair

Larry Hamberlin (Brandeis University), “Race, Nationality, and Gender in Snyder and Berlin’s ‘That Opera Rag’”

Charles Garrett (University of California, Los Angeles), “Louis Armstrong and the Sound of Migration”

Benjamin Givan (Yale University), “Duets for One: Louis Armstrong and the Transformation of American Popular Singing”

Gabriel Solis (University of Illinois), “Historical Treasures and Testaments Betrayed: The Publication of Thelonious Monk’s Live Recordings at the Five Spot, 1958”

Seventeenth-Century Topics

Margaret Murata (University of California, Irvine), Chair

Myfanwy Walters (Royal Holloway, University of London), “Music and the Spatial Politics of the Lord Mayor’s Show of 1605”

Kelley Harness (University of Minnesota), “Opera Production in Florence in 1625 and the Revival of *La regina Sant’Orsola*”

Maria Anne Purciello (Princeton University), “Comedy and the Politics of Religion: Re-interpreting Rospigliosi’s *Il Sant’Alessio*”

Andrew H. Weaver (Yale University), “New Light in the Forest: A Context for the Solo Motets in Claudio Monteverdi’s *Selva morale et spirituale* (1641)”

Medieval Topics

Judith A. Peraino (Cornell University), Chair

Rachel Carlson (Arizona State University), “Striking Ornaments: Complexities of Sense and Song in Aquitanian *Versus*”

Jennifer Roth-Burnette (New York University), “*Ars Memoriae* and the Creation of Parisian Organum”

Catherine Parsonneault (Texas Higher Education Coordinating Board), “... *belle, bonne, et sage* ...”: Marie de Brabant and the Origins of the Montpellier Codex”

John Andrew Bailey (University of Pennsylvania), “Conflicting Gender and Genre in the Complainte: Staging the Failure of the *Ars Antiqua* in Machaut’s *Remede de Fortune*”

12:00–12:50 **AMS Committee on Career-Related Issues, Session II: “Congratulations on Your New Job!: The Academic Musicologist’s Early Career,”** Carol Hess (Bowling Green State University) and Darwin Scott (Brandeis University), co-Chairs

12:00–1:00 **Center for the History of Music Theory and Literature, Board Meeting**

12:00–1:15 **Society for Seventeenth-Century Music, Business Meeting**

12:00–2:00 **Mozart Society of America Meeting**

12:15–12:45 **AMS Gay and Lesbian Study Group, Business Meeting**

12:15–1:15 **Yamaha Workshop**

12:15–1:45 **AMS Committee on Cultural Diversity: Reception for Visiting Students**

12:30–1:30 **Lecture-Recital (sponsored by the AMS Performance Committee): “Gilding the Lily: *Si placet* parts for Josquin’s Motets,”** Stephanie P. Schlagel (College-Conservatory of Music, University of Cincinnati), and the Chamber Choir of the College-Conservatory of Music, Earl Rivers, director

12:45–2:00 **AMS Gay and Lesbian Study Group: Panel Discussion: “GLBT choruses,”** Catherine Roma (MUSE: Cincinnati’s Women’s Choir), Patrick Coyle (Cincinnati Men’s Chorus), Wayne Anthony (Sing Out Toledo Chorus)

12:50–2:00 **Panel Discussion sponsored by AMS Council: “Electronic Theses and Dissertations”:** Mary Wallace Davidson (Indiana University); Yale Fine-man (Duke University); and student panelists Susannah Cleveland (University of North Texas), Jean Marie Hellner (University of North Texas), and Melissa Goldsmith (Louisiana State University)

3:30–5:00 **AMS/MLA Joint RISM Committee Meeting**

FRIDAY AFTERNOON SESSIONS

2:00–5:00

Wondrous Voices

Robert L. Kendrick (University of Chicago), Chair

Giuseppe Gerbino (Columbia University), “The Quest for the Soprano Voice: Castrati in Sixteenth-Century Italy”

Bonnie Gordon (State University of New York, Stony Brook), “Castrati as Art/Nature”

Roger Freitas (Eastman School of Music), “A Virtuoso Performance: A Castrato in the French Court”

Nina Treadwell (Grinnell College), “Rethinking the Intermedi for *La pellegrina*: Technologies of the Voice and the Aesthetic of Wonder”

Poulenc, Britten, and the (Homo)Erotic

Stephen McClatchie (University of Regina), Chair

Keith Clifton (University of Central Arkansas), “‘Une œuvre monstreuse’: Hidden Agendas in Poulenc’s *La Voix humaine*”

Stephen Downes (University of Surrey), “Humor, Melancholy, and Eroticism in Poulenc’s Settings of Max Jacob”

Lloyd Whitesell (McGill University), “Strange Meetings in Britten”

Ruth Longobardi (Columbia University), “Mimesis and Super-Mimesis in Benjamin Britten’s *Death in Venice*”

Global Hybridities

Kay Kaufman Shelemay (Harvard University), Chair

Bernardo Illari (University of North Texas), “*Criollismo* as Hybridity, Arrangement as Creation: Blas Tardío’s Repertory for Chuquisaca Cathedral (1745–62)”

Tamara Levitz (McGill University), “Vanguardism in the Tropics: A Cuban Masquerade”

Jeongwon Joe (University of Nevada, Reno), “Between Two Voices: Singing and Speaking, Stage and Screen in *Chunbyang*”

Chien Chang Yang (University of Chicago), “Beethoven and Confucius: A Case Study in the Transmission of Cultural Values”

Aesthetics and the Late Nineteenth-Century Symphony

Alain Frogley (University of Connecticut), Chair

David Haas (University of Georgia), “Tchaikovsky’s Symphonic Aesthetic and Its Appropriation”

Katarina Stokes (Brandeis University), “The Evolution of the *Durchbruch* Idea: Adorno, Mahler, Beethoven, and the Nineteenth-Century Critical Tradition”

Benjamin Korstvedt (Clark University), “Ernst Bloch’s Concept of the *Teppich* and Symphonic Criticism”

Julian Onderdonk (West Chester University), “Vaughan Williams and the Austro-German Symphonic Tradition: Tonal Pairing and Directional Tonality in *A Sea Symphony*”

The Practice of Performance

José Bowen (Georgetown University), Chair

Mary Hunter (Bowdoin College), “Haydn’s String Quartets and the Idea of the Performer”

Sin Yan Hedy Law (University of Chicago), “Theodore Thomas, Bowings, and the *Deux Temps* Waltz: An American Conductor and the Lost European Waltz Tradition”

Maja Trochimczyk (University of Southern California), “‘How Paderewski Plays’: *Chant d’amour* and the Aestheticism of America’s Gilded Age”

Kenneth Hamilton (Birmingham University), “The Liszt *Paedagogium* and Twentieth-Century Performance Styles”

Renaissance Topics

David Kidger (Oakland University), Chair

Sean Gallagher (Harvard University), “Tinctoris and the Value of *Varietas* in the Fifteenth Century”

Susan Weiss (Peabody Conservatory, Johns Hopkins University), “‘Teaching Little Fingers to Sing’: More Clues to Musical Learning in the Early Modern Era”

Sarah Stoycos (Centre College), “Uncovering the ‘Hidden and Buried’ Models in Lasso’s Early Madrigals”

Andrew Dell’Antonio (University of Texas, Austin), “The Eucharist and Saint Francis: Images of Musical Affect and Rapture in Counter-Reformation Italy”

5:15–6:30 **AMS Presidential Forum: “Anonymity and Identity in Music(ology)”**

5:15–6:15 **AMS Committee on Career-Related Issues, Session III: “Post-Tenure Blues,”** James Briscoe (Butler University), Chair

5:15–6:30	JAMS Editorial Board Meeting
5:30–6:30	“Singing from Renaissance Facsimiles,” hosted by Early Music America. All are welcome.
5:30–8:00	Music Library Association Reception
6:00–7:00	American Bach Society Editorial Board Meeting
7:00–9:00	Society for Eighteenth-Century Music Business Meeting
8:00	Ensemble Chaconne, with mezzo-soprano Pamela Dellal: “Measure for Measure: Music from Shakespeare’s Plays,” at Annunciation Greek Orthodox Cathedral
8:00	Columbus Symphony Orchestra, Alessandro Siciliani, conductor, presents “Baroque and Beyond,” with Pinchas Zukerman, violin, Ohio Theatre
8:00	Columbus Jazz Orchestra (see Thursday for program details)
10:00–12:00	Reception, Forum on Music and Christian Scholarship

FRIDAY EVENING SESSION

8:00–11:00

Study Session: The Music of Naples and Southern Italy, 1600–1800

Stephen Shearon (Middle Tennessee State University) and Anthony DelDonna (James Madison University), co-Chairs

SATURDAY 2 November

7:00–8:45	AMS Committee on the Status of Women Meeting
7:00–8:45	AMS Committee on Cultural Diversity Meeting
7:00–8:45	AMS Publications Committee Meeting
7:30–8:45	EMA Peer Forum for Collegium Directors
8:00–9:00	Beethoven Forum Editorial Board Breakfast Meeting
8:00–5:00	Job Interviews
8:30–5:00	Registration
8:30–6:00	Exhibits

SATURDAY MORNING SESSIONS

9:00–12:00

Music and the Self in Cinquecento Italy

Pamela F. Starr (University of Nebraska), Chair

Melanie Marshall (University of Southampton), “Power, Pornography, and Entertainment in a Cinquecento Academy”

Donna Cardamone-Jackson (University of Minnesota), “Erotic Jest and Gesture in Roman Anthologies of *Canzoni villanesche*”

Laurie Stras (University of Southampton), “The *Enigmi musicali* of Lodovico Agostini and a Humanist Theory of Humor”

Mauro Calcagno (Harvard University), “The Poetics of Arcadelt’s Madrigals and Petrarch’s Representation of the Self”

Music and the Public Sphere

Brian Currid (Berlin, Germany), Chair

Emily Laurance (University of North Carolina, Chapel Hill), “Georges Kastner’s *Les Voix de Paris* (1857): A Study in Musical *Flânerie*”

Kiri Miller (Harvard University), “Americanism Musically: Educating the Public at the Columbian Exposition, 1893”

Joseph Auner (State University of New York, Stony Brook), “Composing on Stage: Schoenberg’s Sketches as Public Documents”

Jennifer DeLapp (University of Maryland), “Copland and Dodecaphony: The Piano Quartet as Dialogue”

The Past in the Present

Robert P. Morgan (Yale University), Chair

David Kasunic (Princeton University), “Wordless Singing circa 1900/circa 2000: The Case of Chopin”

Dana Gooley (Amherst College), “Compositional Virtuosity: A Legacy of Romanticism”

Marta Tonegutti (University of Chicago), “Ecstatic Moments: Hearing, Seeing, and the Pictorial Imagination in Hindemith’s *Mathis der Maler*”

David Patterson (University of Illinois), “‘Beautiful Music’: Wittgenstein and John Cage’s Late Period”

Verdi

Elizabeth Hudson (University of Virginia), Chair

Laura Basini (University of California, Berkeley), “Verdi’s *Falstaff* and Italian Revivalism”

Karen Henson (Cambridge University), “Victor Maurel and the Aging Verdi”

Roberta Marvin (University of Iowa), “Envisioning a National Music Identity: Verdi’s ‘Music of the Future’”

Gundula Kreuzer (Oxford University), “Of Monks and Flames: The Taming of Verdi’s *Don Carlos* in Germany”

Joint AMS/SMT session: The Music of Max Reger

Reinhold Brinkmann (Harvard University), Chair

Walter Frisch (Columbia University), “Reger’s Historicist Modernism”
Daniel Harrison (University of Rochester), “Max Reger Introduces Atonal Expressionism”

Antonius Bittmann (Rutgers University), “Brahms, Strauss, Sheep, and Apes: Reger’s ‘Heroic’ Struggle with Tradition”

Andrew Mead (University of Michigan), “Continuity, Closure, and Form in the Music of Max Reger”

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

Music in the Marketplace

James Deaville (McMaster University), Chair

Andrew Talle (Harvard University), “The Emergence of a Market for Amateur Music and the Reorientation of the German Music Printing Industry around 1700”

Jon Finson (University of North Carolina, Chapel Hill), “‘To Our Sincere Regret’: New Documentation on the Publication of Robert Schumann’s D-minor Symphony”

10:30–12:00

Gender and the Teaching of Composition

Ruth A. Solie (Smith College), Chair

Candace Bailey (North Carolina Central University), “Gendered Language in English Treatises, circa 1670”

E. Douglas Bomberger (University of Hawai‘i), “Oppress No One! Make No Martyrs!?: Marx and Raff on Composition Training for Women”

12:00–1:00	AMS Committee on Career-Related Issues, Session IV: “Career Opportunities in College and University Advancement,” Stephen Clark (Skidmore College), Chair
12:00–2:00	AMS Cultural Diversity Committee: “Issues in Cultural Diversity,” jointly with the SMT Diversity Committee
12:00–2:00	American Bach Society Advisory Board, Luncheon Meeting
12:00–2:00	Seven Springs Consortium
12:00–4:00	AMS Committee on the Publication of American Music, Luncheon Meeting
12:00–4:00	American Handel Society, Board Meeting
12:15–1:45	AMS Council Meeting
12:30–1:30	Narrated Recital (sponsored by the AMS Performance Committee): “A Musical Painting Comes to Life: Degas and Dihau,” David DeBolt (Kent State University) and the Kent State Camerata

SATURDAY AFTERNOON SESSIONS

2:00–5:00

Improvisatory Singing Traditions in Renaissance Italy

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

Timothy McGee (University of Toronto), “Musical Models for the Late Medieval *Cantare all'improvviso* Tradition”

Blake Wilson (Dickinson College), “Surpassing Orpheus: Niccolò Cieco, Antonio di Guido, and the Vernacular Improvisatory Tradition in Fifteenth-Century Florence”

Ann Moyer (University of Pennsylvania), “Serious Entertainment Defended: Latin Extempore Performance According to Raffaele Brandolini”

Robert Nosow (Cary, North Carolina), “Madrigal and Mascherata in Mid-Sixteenth-Century Florence”

Baroque Vocal Music

M. Elizabeth C. Bartlet (Duke University), Chair

Lisa Chensvold (University of North Carolina, Chapel Hill), “Reading *Ercole amante*: Hercules, Iole, and the Problem of Allegory”

John Hajdu Heyer (University of Wisconsin, Whitewater), “Lully’s Royal Wedding Motet”

Rebecca Harris-Warrick (Cornell University), “The Unbuttoned *Opéra*”

Antonia Banducci (University of Denver), “Staging and Its Dramatic Effect in French Baroque Opera: Evidence from Prompt Notes”

Modernism and Cinema

David Neumeyer (University of Texas, Austin), Chair

Kristi Brown (San Francisco, California), “Perfectly Executed: Bach’s Music, Technology, and Violence in Film”

Carolyn Abbate (Princeton University), “Modernist Dishonor: Music between Cipher and Performance”

Sally Bick (University of Western Ontario), “Hanns Eisler and Bertolt Brecht Reunited: Epic Principles and the Score for *Hangmen Also Die*”

Joan Titus (Ohio State University), “Montage Shostakovich: Film, Popular Culture, and the Finale of the Piano Concerto No. 1”

Borderlines: Gender, Class and Culture in English Music, 1845–1945

Byron Adams (University of California, Riverside), Chair

Marian Wilson Kimber (University of Southern Mississippi), “Victorian Fairies and Felix Mendelssohn’s *A Midsummer Night’s Dream* in England”

Yara Sellin (University of California, Los Angeles), “‘Equality Is out of the Question’: Constructions of Class and English Identity in *H.M.S. Pinafore*”

Nalini Ghuman Gwynne (University of California, Berkeley), “Holst’s ‘Hinglish’ Hymns: Intercultural Translation in the Anglo-Indian Colonial Encounter”

Christina Baade (University of Wisconsin, Madison), “Regimented Song: Crooners, Slush, and Censorship at the BBC, 1942–45”

SATURDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Le nozze di Figaro

Tim Carter (University of North Carolina, Chapel Hill), Chair

Dexter Edge (University of Memphis), “The Genesis of Mozart’s *Le nozze di Figaro*”

Christina Fuhrmann (Ashland University), “Undoing *Opera as Drama: Le nozze di Figaro* Adapted for the English Stage”

3:30–5:00

The Moving Body

Carol G. Marsh (University of North Carolina, Greensboro), Chair

Eugene Montague (University of Central Florida), “Institutionalized Divorce: The Separation of Music and Dance in Late Seventeenth-Century France”

Marian Smith (University of Oregon), “The Disappearing *Danseur*”

Broadway

Rose Rosengard Subotnik (Brown University), Chair

Jim Lovensheimer (Ohio State University), “You’ve Got to Be Carefully Rewritten: The Musico-Dramatic Evolution of Act Two, Scene Four of Rodgers and Hammerstein’s *South Pacific*”

Elizabeth Wells (Mount Allison University), “‘You Want to Live in This Lousy World?’: *West Side Story* Then and Now”

5:30–7:00

AMS Business Meeting and Awards Presentation (all are welcome)

8:00

Columbus Symphony Orchestra (see Friday for program details)

8:00

Columbus Jazz Orchestra (see Thursday for program details)

9:00

AMS/SMT Jam Session

10:00–1:00

AMS Ball: Vaughn Wiester and the Famous Jazz Orchestra

10:00

AMS Gay and Lesbian Study Group Party

SUNDAY 3 November

7:00–8:45

AMS Joint Meeting of the 2002 and 2003 Local Arrangements Committees

7:00–8:45

AMS Howard Mayer Brown Fellowship Committee Meeting

7:00–8:45

Directors of Graduate Studies Meeting

7:45–9:00

AMS Board of Directors Meeting

- 8:00–12:00 **Job Interviews**
 8:30–12:00 **Registration**
 8:30–12:00 **Exhibits**

SUNDAY MORNING SESSIONS

9:00–12:00

Eighteenth-Century Topics

Steven Zohn (Temple University), Chair

- Ilias Chrissochoidis (Stanford University), “The Doomed Challenger: John Brown’s Reform of Handelian Oratorio”
 Kathryn Lowerre (Michigan State University), “Gothic Elements in English Theater Music of the Early Eighteenth Century”
 Karen Trinkle (Webster University, St. Louis), “Telemann’s *Concertouverturen* and Their German Origins”
 Jeanne Swack (University of Wisconsin, Madison), “Telemann’s Experiments with Vocal French *Ouvertures* in His Cantatas”

The Victorian Era

Derek B. Scott (University of Salford), Chair

- Michael Budds (University of Missouri, Columbia), “Prince Albert, an ‘Early’ Connoisseur of ‘Early Music’: An Opportunity Taken, an Opportunity Missed”
 Sophie Fuller (University of Reading), “Women Making Music in Victorian Fiction”
 Yopie Prins (University of Michigan), “Sappho Recomposed: A Victorian Song Cycle”
 Louis Niebur (University of California, Los Angeles), “Wrack Me, Rend Me: Parlor Religion in Maude Valerie White’s ‘To God’”

Ritual, Representation, and the Third Reich

Pamela Potter (University of Wisconsin, Madison), Chair

- Karen Painter (Harvard University), “*Carmina burana*, Nazi Ritual, and an Aesthetics of Rhythm”
 Leslie Sprout (University of Iowa), “Messiaen’s *Quatuor pour la fin du temps*: Modernism, Representation, and a Soldier’s Wartime Tale”
 Arni Ingolfsson (Harvard University), “‘This Music Belongs to Us’: Scandinavian Music and ‘Nordic’ Ideology in the Third Reich”
 Raymond Knapp (University of California, Los Angeles), “History, *The Sound of Music*, and Us”

Forthcoming Conferences

Vincent d’Indy et son temps, Paris, Bibliothèque nationale de France, Site François Mitterrand, 26–28 September 2002. Jointly sponsored by the Société française de musicologie and the Gesellschaft für Musikforschung, this conference will draw together scholars from different disciplines and countries with the aim of placing d’Indy in the context of his period and of examining his role in the renaissance of early music, the development of opera and chamber music, the rivalry between the Schola Cantorum and Conservatoire National, the reception of Wagner, the culture of “salons,” nationalism and internationalism in art, and the growth of anti-semitism. For further information, including the program of the conference: <sfmusic@club-internet.fr> or <www.sfm.culture.fr>.

Beyond Notation: The Performance and Pedagogy of Improvisation in Mozart’s Time, 26–29 September 2002, Ann Arbor, Michigan. A conference of lecture-demonstrations, workshops, and concerts for college-level students and teachers of piano, co-sponsored by The Westfield Center and the University of Michigan School of Music. Artist-presenters include Robert Levin, Malcolm Bilson, Seth Carlin, Andrew Willis, Pamela Ruiter-Feenstra, and Penelope Crawford. For information and application: <www.westfield.org>.

Second International Conference of **Music and Artificial Intelligence**, St. Cecilia’s Hall, Edinburgh, Scotland, 12–15 September 2002. The conference will investigate the interplay between musical theory and practice with techniques and methods from Artificial Intelligence, including computational cogni-

French Modernity

Carlo Caballero (University of Colorado, Boulder), Chair

- James Parakilas (Bates College), “Debussy’s Greece”
 Scott Paulin (Princeton University), “Music after Chaplin”
 Mary Davis (Case Western Reserve University), “Haute Culture: Coco Chanel and Musical Modernism”
 Barbara Kelly (Keele University), “Building Reputations, Playing Musical Politics: *Les Six* in Post-World War I Paris”

New Discoveries in Spanish and Latin American Liturgical Sources

G. Grayson Wagstaff (Catholic University of America), Chair

- Susan Boynton (Columbia University), “A Lost Mozarabic Chant Manuscript from the Cathedral of Toledo, Found”
 James Boyce (Fordham University), “Gregorian Chant in León: The Choirbooks of the Real Colegiata de San Isidoro”
 Lorenzo Candelaria (University of Texas, Austin), “Tropes for the Ordinary in an Early Modern Kyriale from Toledo, Spain”
 John Koegel (California State University, Fullerton), “Musical Sources in Morelia, Michoacan (Mexico)”

SUNDAY MORNING SHORT SESSIONS

9:00–10:30

Renaissance Sources

Anthony M. Cummings (Tulane University), Chair

- Timothy Dickey (Duke University), “Rethinking the Siena Choirbook: A New Date and Implications for its Musical Contents”
 Michael Noone (University of Sydney), “Renaissance Reincarnations and Resurrections: A Triptych of Choirbooks from Toledo and a ‘New’ Source of Morales, Guerrero, and Lobo”

10:30–12:00

Aesthetics, Religion, and German Nationalism

Simon P. Keefe (Queen’s University, Belfast), Chair

- Elizabeth Kramer (University of North Carolina, Chapel Hill), “Transforming Aesthetics: Interactions of *Kunstreligion* and Church Music in the Early Nineteenth Century”
 Alexander Fisher (Harvard University), “*Gottes Wort* or *Hall und Schall*: Nationalist Historiography and Catholic Music in Post-Reformation Germany”

2:00 and 7:30 **Columbus Jazz Orchestra, directed by Ray Eubanks, with Joe Pizzarelli**, Southern Theatre

tive modeling of musical processes. For more information: <www.music.ed.ac.uk/icmai> or <icmai@music.ed.ac.uk>.

The International Symposium **Webern 2002**, organized by the Komponistenforum Mittersill and the long-term research program “Modernism—Vienna and Central Europe around 1900,” will take place in Mittersill, Salzburg, 15–17 September 2002. For more information: Dominik Schweiger, Piaristengasse 32/9, 1080 Vienna, Austria; tel. +43 1/409 60 75 or +43 699/111 982 31; <dominik.schweiger@univie.ac.at>.

Thirteenth Annual **Pacific Northwest Music Graduate Students’ Conference**, University of British Columbia, Vancouver, B.C. Canada, 4–5 October 2002. For more information: Geoffrey Wilson, Coordinator Pacific Northwest Music Graduate Students’

Conference 2002, c/o School of Music, University of British Columbia, 6361 Memorial Road, Vancouver, B.C. Canada V6T 1Z2; <pnwmgsc2002@hotmail.com>.

Third International Conference on **Music Information Retrieval**, IRCAM–Centre Pompidou, Paris, France, 13–17 October 2002. The annual ISMIR Conference is the first established international forum for those working in the growing field of music-related contents available digitally (locally or remotely) through networks. The conference will be held under the honorary presidency of composer and conductor Pierre Boulez. For more information: <ismir2002.ircam.fr>.

The American Folklore Society will hold its 114th Annual Meeting **Image, Object, and Processes of Documentation** on 16–20 October 2002 in Rochester, New York. For meeting details: <www.afsnet.org> or Timothy Lloyd, Executive Director, American Folklore Society, Mershon Center, Ohio State University, 1501 Neil Avenue, Columbus, OH 43201; tel. 614/292-3375; fax 614/292-2407; <lloyd.100@osu.edu>.

Ethnomusicological Vistas, Annual Meeting of the Society for Ethnomusicology at the YMCA of the Rockies Estes Park Center, Colorado, 24–27 October 2002. For information: Su Zheng, Chair, SEM 2002 Program Committee, Music Department, Wesleyan University, Middletown, CT 06459; <www.ethnomusicology.org>; <szheng@wesleyan.edu>.

Thirty-sixth annual Contemporary Music Festival, **Music in Motion**, Indiana State University, Terre Haute, Indiana, 30 October–1 November 2002. For more information: <mipotter@ruby.indstate.edu>; fax 812/237-3009.

Interpreting Berlioz: Music 1803–2003, Victoria & Albert Museum and the Royal College of Music, 15–17 November 2002. This Conference is one of an international series of events, coordinated by the Comité International Hector Berlioz 2003, that will mark the bicentenary of the composer's birth. For more information: <paulwbanks@aol.com> or <pages.britishlibrary.net/new.berlioz/IB2003index.htm>.

WEDELMUSIC–2002: Second International Conference on Web Delivering of Music, Darmstadt, Germany, 9–11 December 2002. The use of Internet technology to broadcast audio and music files continues to break new boundaries. Music is currently still distributed either on paper or on CD or similar media. But the possibility of distributing music in several other formats, such as symbolic, audio (in its several available formats), and as images of music scores opens new avenues for research. At the same time, Internet technologies are influencing system architectures and business processes, while new regulations are changing the mechanisms of

Alexander L. Ringer (1921–2002)

After struggling several years against cancer, Alexander L. Ringer, Professor Emeritus of Musicology at the University of Illinois at Urbana-Champaign, passed away on 3 May 2002. He had just returned from one of his characteristic whirlwind visits to Germany, where he managed to put the finishing touches to his second book on Arnold Schoenberg.

The complexities and agonies of twentieth-century Europe impinged on Ringer's formative years. His parents were Polish Jews who married in Amsterdam, then raised their son in Berlin, where he received a first-rate French education at a school originally established for Huguenot refugees. After *Kristallnacht*, the family fled back to Amsterdam. (Young Alex mollified the SS officer at the border by playing waltzes on his dollar-stuffed accordion.) Hidden by friends after the Nazi occupation, Ringer avoided capture until 1943. He was deported via the transit camp at Westerbork to Bergen-Belsen, then to Biberach. Liberated by French troops, he fell in love with the French social worker assigned to his family. Claude would be his companion for fifty-five years. Together, they organized the transport of a shipload of Holocaust survivors to Australia in 1947, then emigrated themselves, to America.

Apart from a journalism degree taken in Amsterdam, Ringer's professional training was gained in the U.S. (albeit largely from other emigrés): an M.A. in sociology at the New School for Social Research (1948) and the Ph.D. in musicology at Columbia (1955), where Paul Henry Lang supervised his thesis on the *obasse*. Invited by Manfred Bukofzer to Berkeley, Ringer also taught at Penn and Oklahoma before finding his enduring professional home at Illinois. Over the years he held guest professorships at Eastman and Heidelberg, helped establish musicology at Hebrew University, and directed the Kodály Fellowship Program.

The breadth of Ringer's scholarly interests was phenomenal. In over 100 articles and essays, he considered composers from Janquin to Rochberg—with emphases on Gluck, Beethoven, Cherubini, Mahler, Weill, Bartók, and Schoenberg. Resisting specialization, he ranged freely into music sociology, music education, aesthetics, criticism, and comparative musicology, consistent with his aspiration to engage “one world or none.” His style is at once polished and trenchant, a vivid reflection of his own lofty standards and passionately held convictions (which could be a continually bracing challenge for his colleagues and students). While Ringer's intellectual breadth made him a master of the surprising historical connection, his scholarship consistently related music to the wider range of human concerns. His gift for enlivening every work and every idea he took up, made us, his students, that much more keenly aware of musicology as a high calling.

—Steven Moore Whiting

Obituaries

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

Francis John Kosowicz
9 July 2001

Ernest Warburton
7 August 2001

Jeanette B. Holland
5 October 2001

Vernon D. Gotwals
12 January 2002

Dimitry Markevitch
29 January 2002

John R. Bryden
17 March 2001

Alexander L. Ringer
3 May 2002

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.

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Grants and Fellowships Available

Programs included in this issue have application deadlines in fall and winter; for programs with deadlines in spring and summer, see the February issue. Persons interested in the suitability of a particular program for their needs should check directly with that program for current information on awards, eligibility, deadlines, and application procedures.

- American Academy in Berlin** Semester- or year-long resident fellowships. For more information: tel. 212/588-1755; <www.americanacademy.de>
- American Academy in Rome** Rome Prize resident fellowships. For more information: tel. 212/751-7200; <www.aarome.org>
- American Antiquarian Society** AAS-NEH and Mellon postdoctoral fellowships. For more information: tel. 508/755-5221; <csloat@mwa.org>; <www.americanantiquarian.org>
- American Council of Learned Societies** Various opportunities. For more information: tel. 212/697-1505; <grants@acsl.org>; <www.acsl.org>
- American Musicological Society** Publication subventions for individuals to help with expenses involved in the publication of works of musical scholarship, including books, articles, and works in non-print media. Semiannual deadlines: 15 September, 15 March; <www.ams-net.org/subvention.html>
- Berlin Program for Advanced German and European Studies** For work at the Freie Universität on a nineteenth- or twentieth-century topic in German social or cultural studies. Program is administered in the U.S. by the Social Sciences Research Council (SSRC). For more information: tel. 212/377-2700; <berlin@ssrc.org>; <www.ssrc.org>
- Boston Public Library** Alicia Monti Research Fellowship for research in the collections of the Research Library's Music Department. For more information: Diane Ota, tel. 617/859-2285; <music@bpl.org>; <www.bpl.org/research/music/monti.htm>
- Camargo Foundation** Residency in Cassis, France. For more information: tel. 651/290-2237; <Camarfound@aol.com>; <www.acsl.org/camargo.htm>
- Chateaubriand Scholarship Program** For doctoral research in France. For more information: tel. 202/944-629; <www.frenchculture.org/education/support/index.html>
- Columbia Society of Fellows in the Humanities** Postdoctoral fellowships. For more information: tel. 212/854-4631; <sof-fellows@columbia.edu>; <www.columbia.edu/cu/societyoffellows>
- Five College Women's Studies Research Center** Residencies as Research Associates. For more information: tel. 413/538-2275; <eblehman@mtholyoke.edu>; <wscenter.hampshire.edu>
- Fulbright Awards for U.S. Faculty and Professionals** For full information: tel. 202/686-4000; <scholars@cies.iie.org>; <www.cies.org>
- Gladys Kriebel Delmas Foundation** Grants for study in Venice. For more information: tel. 212/687-0011; <info@delmas.org>; <www.delmas.org>
- Guggenheim Fellowships** For full information: tel. 212/687-4470; <fellowships@gf.org>; <www.gf.org>
- Humboldt Foundation Fellowships** For full information: <avhaa@bellatlantic.net>; tel. 202/783-1907; <www.humboldt-foundation.de/en>
- International Research & Exchanges Board Grants** For full information: tel. 202/628-8188; <irex@irex.org>; <www.irex.org>
- Mellon Postdoctoral Fellowships at Penn** For full information: Jennifer Conway, Associate Director; tel. 215/898-8220; <humanities.sas.upenn.edu>
- Modern Jewry and the Arts** Postdoctoral fellowship program of the Center for Advanced Judaic Studies at the University of Pennsylvania. For more information: tel. 215/238-1290; <www.cjs.upenn.edu/Program/index.html>

Conferences

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musical distribution in important ways. For more information: <www.wedelmusic.org/wedelmusic2002>; <WEDELMUSIC2002@igd.fraunhofer.de>.

Calls for Papers

The Society for American Music will hold its twenty-ninth national conference in Tempe, Arizona, 26 February–2 March 2003. The program committee welcomes proposals for papers, sessions, and performances involving any aspect of music in the Americas. All materials must be postmarked on or before 20 August 2002 and should be sent to Catherine Parsons Smith, SAM Program Chair, Department of Music 226, University of Nevada Reno, Reno, NV 89557. For more information: <american-music.org/conferences/ArizonaCallForPapers.htm>.

The Society for Textual Scholarship (STS) will hold its Twelfth Biennial International Interdisciplinary Conference on 19–22 March 2003 at New York University and welcomes appropriate paper or panel proposals from musicologists. The deadline for proposals is 31 October 2002. For details please visit the STS Web site <www.textual.org> or contact the Program Chair: David Holdeman, Dept. of English, University of North Texas, Denton, TX 76203 <holdeman@unt.edu>.

The Society for Seventeenth-Century Music will hold its eleventh annual Conference 3–6 April 2003 at Wake Forest University, Winston-Salem, North Carolina. One of the featured events at the meeting will be a seventeenth-century "Dresden" Vespers service in which those in attendance will be invited to participate. Proposals on all aspects of seventeenth-century music and music culture are welcome, including papers from other fields as they relate to music. Presentations may take a variety of formats, including papers (20 minutes in length), lecture-recitals (45 minutes), workshops involving group participation, and roundtable discussions. The Irene Alm Memorial Prize will be awarded for the best scholarly presentation given by a student. Proposals should be sent by 1 October 2002 to: Dr. Beth Glixon, Program Committee, SSCM 2003, University of Kentucky, School of Music, Fine Arts 105, Lexington, KY 40506-00221; <bglixon@uky.edu>. For more information: <rism.harvard.edu/sscm/2003_WF_CFP.html>.

International Medieval Congress, **Power & Authority**, University of Leeds, 14–17 July 2003. Proposals for papers should be submitted by 31 August 2002, proposals for sessions by 30 September 2002. For more information or to submit a proposal: Axel E. W. Müller or Claire Clarke, International Medieval Institute, Parkinson Building 1.03, University of Leeds, Leeds, LS2 9JT, UK; tel. +44 113/233-3614; fax +44 113/233-3616; <IMC@leeds.ac.uk>; <www.leeds.ac.uk/imi/imc/imc.htm>.

Nadia Boulanger and American Music.

The American Music Research Center at the College of Music, University of Colorado at Boulder invites the submission of abstracts and performance proposals for the fourth Susan Porter Memorial Symposium, a three-day conference and celebration to be held in Boulder, 7–9 October 2004. Presentations in a variety of formats are sought on the subject of Nadia Boulanger, her life and influence, her contribution to musical pedagogy, and the work of her American students. Abstracts should be written so that they can be printed or typed on one 8.5-by-11-inch page, and include the author's name, address, telephone, and institutional affiliation at the bottom of the page. All abstracts, proposals, CDs and cassettes must be received by 16 January 2003 and should be mailed (please do not submit proposals electronically) to T. Riis, Boulanger Symposium, University of Colorado at Boulder, UCB 301, College of Music, Boulder, CO 80309-0301. For more information: <riis@spot.colorado.edu>.

News Briefs

A collection of letters to and from Alfred Einstein (1880–1952) is being edited at the Technical University of Berlin, Germany, by Robert Schmitt Scheubel. The editor asks any readers who know of letters written by or sent to Alfred Einstein that are currently held in libraries or archives (in addition to those at University of California, Berkeley) to inform him of their location. Any information will be treated confidentially. Robert Schmitt Scheubel, TU-Berlin Sek H 63, Strasse des 17. Juni 135, D-10623 Berlin, Germany; <schmittscheubel@tu-berlin.de>.

Early Keyboard Journal, an annual refereed publication, welcomes article submissions on all aspects of keyboard instruments to about 1850, including repertoires, performance practices, organology, tunings and temperaments, and treatises. Information about the Journal and submission guidelines are available at <www.ekjournal.org>. Inquiries and submissions should be sent to Carol Henry Bates, Editor, 108 Dale Valley Road, Columbia, SC 29223-5134.

The Society for Eighteenth-Century Music was founded in November 2001 at the annual meeting of the American Musicological Society. It seeks to promote the study and performance of music of the eighteenth century; to provide a forum where scholars and performers can further their knowledge of music, history, and interrelated arts of the period; and to serve as a resource to facilitate communication and encourage collaboration. The Society is now extending an international membership invitation. For more information about the Society, please contact Sterling E. Murray at <sem2@soton.ac.uk> or <smurray@wcupa.edu>. The first meeting of the Society for Eighteenth-

National Humanities Center Fellowships

Resident fellowships. For more information: tel. 919/549-0661; <nhc@ga.unc.edu>; <www.nhc.rtp.nc.us:8080>

NEH Research and Education Division

Summer seminars and institutes/summer stipends/collaborative research grants/fellowships and independent research institutions. For more information: tel. 800/NEH-1121; <info@neh.gov>; <www.neh.gov>

Newberry Library Fellowships

For full information: tel. 312/255-3666; <www.newberry.org>; <research@newberry.org>

New York Public Library Center for Scholars and Writers

For full information: <csw@nypl.org>; <www.nypl.org/research/chss/scholars>

Schomburg Center for Research in Black Culture

For full information: tel. 212/491-2203; <www.nypl.org/research/sc>

UCLA Humanities Consortium

For full information: tel. 310/206-0559; <mpok@humnet.ucla.edu>; <www.humnet.ucla.edu/humnet/consortium>

Villa I Tatti Fellowships

Postdoctoral residency in Florence for study in Italian Renaissance topics. For more information: tel. 617/495-804; <www.itatti.it>

Woodrow Wilson International Center for Scholars

Postdoctoral residencies. For more information: tel. 202/691-4170; <fellowships@wwic.si.edu>; <wwics.si.edu>

Century Music will take place at the joint meeting of the American Musicological Society and the Society for Music Theory, 31 October–3 November 2002 in Columbus.

The University of Illinois Press announces a new series, the Beethoven Sketchbook Edition, with William Kinderman as Editor-in-Chief. Beethoven's creative process is more richly documented than that of any other artist of the first rank. Yet many of his voluminous sketchbooks remain unpublished, and their musical contents have not yet received close examination. Unlike earlier sketchbook editions, this series aims to publish complete annotated transcriptions of the music together with color facsimiles of the original sketchbooks, produced at full size. The sketchbooks will appear in reconstructed form, reuniting leaves scattered in separate collections. Extensive commentaries in each edition will place the sketchbooks in relation to other sources, while exploring the historical and analytical significance of these unique and revealing documents. The first publication in the series is *Artaria 195: Beethoven's Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109*. The edition is published in three volumes—commentary, facsimile, transcription—edited by William Kinderman. The members of the editorial board of the Beethoven Sketchbook Series are Martha Frohlich, Joseph Kerman, and Lewis Lockwood. Inquiries regarding the new series should be directed to Professor Kinderman at the School of Music, University of Illinois at Urbana-Champaign, 2136 Music Building, 1114 West Nevada Street, Urbana, IL 61801; <wkinder@uiuc.edu>.

The University of Nebraska-Lincoln School of Music has acquired the Rokahr Family

Archive, one of the premier private collections of printed opera scores and related material in the United States. Jack Rokahr, an alumnus, recently donated the archive to the University of Nebraska Foundation. It will be housed in the Music Library. The archive contains an eclectic collection of over 4,700 scores of operas, operettas, and musicals dating from 1764 to the present, focusing on nineteenth-century opera and operetta scores of French and Italian composers, including the complete works of Auber, Audran, Bruneau, Hervé, Leoncavallo, Mascagni, Massenet, Messager, Offenbach, Puccini, Respighi, Varney, Verdi, and Zandonai. Included also is a fine collection of eighteenth-century full scores by Grétry, Gluck, Monsigny, Philidor, Piccinni, Rousseau, and Sacchini, many of which are first or early editions. The archive also has a significant section containing librettos and French *livrets*, including several volumes of the works of Eugène Scribe. Seventy-four framed visual works come with the Archive, including French opera posters by Jules Cheret and the Imprimerie Chaix from the 1860s through the 1880s and a major collection of André Gill caricatures of theater and musical personalities of Paris in the 1860s and 1870s. For further information about the collection, see the Music Library's Web site at <www.unl.edu/libr/libr/music/musique.html>.

The successor to *Music Review*, inaugurated by A. F. Leighton-Thomas over fifty years ago, *Nineteenth-Century Music Review* aims to place music within the widest possible framework of intellectual activity pertaining to the period from ca. 1789 to ca. 1914. The journal particularly welcomes interdisciplinary scholarship that explores music within the context of other artistic and scientific

discourses. Articles with fine visual or iconographic context are encouraged, as are articles rich in musically illustrative material. Articles accepted for publication will reflect the diversity of critical viewpoints.

All material submitted for consideration will receive open-minded editorial attention, and works, once accepted for peer review, will proceed anonymously to at least two readers (one from the editorial board, the other external to it). Books and music will be reviewed extensively in each issue with the particular aim of extending awareness of music literature into extra-musical disciplines. Information on academic conferences, exhibitions, public lectures, university seminars, and the like will be included.

Nineteenth-Century Music Review will be published by Ashgate in association with the Centre for Nineteenth-Century Music at the University of Durham, England. The first issue of the journal will be published in November 2003. For guidelines on submitting an article for the journal, please contact Rachel Lynch, Ashgate Publishing, Gower House, Croft Road, Aldershot, Hampshire GU11 3HR, or e-mail <rlynch@ashgatepub.co.uk>.

AMS Houston—2003

Call for Papers

Deadline: 15 January 2003

The 2003 annual meeting of the American Musicological Society will be held in Houston, Texas, from Thursday 13 November to Sunday 16 November. In order to respond to changes advised by the Committee reviewing national meeting procedures and by the AMS Board of Directors, the guidelines for submission will be posted on the AMS Web site by 1 December 2002; <www.ams-net.org>.

In anticipation of this announcement, the Program Committee for the AMS expects to welcome proposals for individual papers, formal sessions, panel discussions, and study sessions in all areas of musicology. Abstracts for these proposals will be accepted by mail or on the Web. They must be received by 11:59 p.m., Eastern Standard Time, 15 January 2003. Please consult the full proposal guidelines when they become available in December. Those who cannot access the Web site may write or phone the American Musicological Society at 201 South 34th Street, Philadelphia, PA 19104-6313, tel. 215/898-8698 or toll-free 888/611-4267 ("4AMS"), and a copy of the guidelines will be mailed to them.

As in the past, only one submission per author will be considered. Authors who read papers sponsored by the AMS at the 2002 annual meeting may not submit proposals for the AMS 2003 meeting. No individual may appear on the Houston program more than twice. This includes delivering a paper, participating in a daytime programmatic panel, participating in a joint session,

giving a lecture-demonstration, and functioning as a chair-organizer of a session or as a respondent. Not counting as an appearance are participation in extra-programmatic offerings such as interest-group meetings or standing committee presentations such as for the Committee on the Status of Women. Also not counting as appearances are non-session concert performances, serving as an appointed chair of a session, and the like.

Abstracts submitted by mail should include a self-addressed, stamped postcard that can be returned as notification of the Committee's receipt of the proposal; all other authors will be notified of receipt via e-mail. Receipts will be sent by the end of January 2003.

—Jann Pasler,

AMS Houston Program Committee Chair

Call for Performances

Deadline: 15 January 2003

The Performance Committee for the 2003 Annual Meeting in Houston invites proposals for both lunch-time and evening performances, either as autonomous concerts or lecture-recitals. The committee encourages proposals that demonstrate our Society's diversity of interests, range of approaches, and geographic and chronological breadth. We especially welcome performances that are inspired by or complement new musicological findings; that develop a point of view; or that offer a programmatic focus. Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals, specifying whether for a concert or lecture-recital.

Applicants should send three copies of the materials listed below to the committee chair: Julie E. Cumming, Faculty of Music, McGill University, 555 Sherbrooke St. W., Montreal, Quebec, H3A 1E3; <jcumming@music.mcgill.ca>. Materials must be received no later than 15 January 2003. Required materials (three copies of everything, including recordings): (1) A proposed program listing repertoire, performer(s), and the duration of each work; (2) a list of extraordinary audio-visual needs, such as a TV monitor, computer, microphones, if applicable (the "standard" AV set-up includes slide projector, overhead projector, microphones for speakers, but not for music performance, CD player, cassette player); (3) the applicant's e-mail address and a 100-word biography of each performer; (4) a CD, cassette, or video (PAL must be converted into NTSC format) of no longer than twenty minutes that is representative of the program and performers; (5) for concerts, a one-page explanation of the significance of the program or manner of performance; (6) for lecture-recitals, a two-page summary of the lecture component (similar to a paper abstract) including information about the underlying research, its methodology, and conclusions; and an explanation of the significance of the program or the manner of performance.

The AMS sometimes offers very modest travel subsidies to performers whose proposals are accepted. For more information, please contact Julie Cumming, the committee chair; tel. 514/398-4535 x0542; <jcumming@music.mcgill.ca>.

—Julie E. Cumming,

AMS Houston Performance Committee Chair

The Ohio State University School of Music

invites the members of the

**American Musicological
Society**

and the

Society for Music Theory

to a

Gala Concert

of the music of

Igor Stravinsky

to be held

**Thursday, 31 October, at 8 p.m. in
Weigel Hall on the OSU campus.**

The concert is free and followed by a reception for AMS and SMT members, courtesy of the OSU School of Music.

Bus transportation (cost: \$5) to and from the event is provided.

Executive Director's Report

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Areas of interest: the numerals in parentheses following each area represent the number of times each was checked off. Aesthetics (264); Analysis (293); Ancient (37); Critical Theory (189); Eighteenth Century (351); Ethnomusicology (129); Gender Studies (176); Historiography (240); Iconography (81); Jazz (79); Medieval (198); Nineteenth Century (410); North American (216); Opera (309); Organology (70); Perception and Cognition (52); Performance Practice (310); Popular (160); Renaissance (258); Seventeenth Century (233); Sociology (113); Systematic Musicology (60); Theory (325); Twentieth Century (354). About half the respondents added other fields to this list; most respondents checked off two or more subject areas.

Society memberships: a large number of societies in addition to those listed were cited in the "other" column; most respondents checked off more than one society: CMS (296); CUMS (28); SEM (81); IMS (138); MLA (109); SMT (100); SAM (160); none (196); others (464).

—Robert Judd