

# AMS NEWSLETTER

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## Houston—2003

The sixty-ninth annual meeting of the American Musicological Society will be held in Houston, Texas, from Thursday, 13 November through Sunday, 16 November 2003. November is a particularly good time to visit the country's fourth largest city, with the season in full swing and beautiful fall weather (with temperatures averaging highs of 72 and lows of 50).

The conference will be held at the Hyatt Regency in downtown Houston. One of the largest hotels in the downtown area, the thirty-story Hyatt features close to a thousand rooms, three restaurants, an outdoor rooftop pool, and a fully-equipped fitness center. The Hyatt lies six blocks southeast of Houston's downtown theater district, which includes Jones Hall (the home of the Houston Symphony Orchestra), the two-theater Wortham Center (home to the Houston Grand Opera, the Houston Ballet, and the Da Camera Society), the Alley Theater, the Verizon Wireless Theater, and the new Hobby Center for the Performing Arts.

The weekend of the AMS, *Ars Lyrica* Houston, in collaboration with others, will present the Monteverdi *Vespers* at the University of Houston; the Houston Grand Opera will present a production of a Handel opera featuring countertenor David Daniels; and the Houston Symphony Orchestra will be performing under the baton of Claus Peter Flor. Plans are also afoot for a tour of the Menil Museum in conjunction with a

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## Columbus—2002

Sitting over a shawirma in the splendid North Market (my kind of place) just after the conclusion of our impressive annual meeting in Columbus, I found my thoughts lingering over the remarkable energy that such an event can generate. Much of this energy, to be sure, was of an intellectual sort. We had available for our appreciation 144 papers (up from the previous 120, thanks to a decision by the AMS Board of Directors) on all manner of musicological subject matter, from chant to late twentieth-century popular music (I personally did not hear any talk of twenty-first century music, but I would not be surprised to learn that there was some of this there, too), and employing all manner of musicological methodologies, from the tried-and-true to the experimental. (One method very much in the ascendancy, to judge simply from the volume of audio-visual requests, is the use of film as part of an AMS paper—and not just in sessions devoted to music in film!) Add to this the benefit of being able to sample the program of the SMT, and the result was a real feast for our musical minds. Thanks for this intellectual nourishment must go first to the individual presenters of papers for offering us the fruits of their academic labors, and second to the session chairs who ensured that the sessions functioned both conceptually and logistically. My special gratitude goes to the other members of the Program Committee: Mark Evan Bonds, Charles Dill, Lawrence Kramer, Patrick Macey, and Jann Pasler. It is no easy task to whittle down a program from all the abstracts that the AMS receives (even with the additional slots mandated by the Board, we still could not accept about two out of every three papers submitted), but my colleagues on the Program Committee did themselves proud in their thoughtful consideration of every abstract.

Of course we attend our annual meetings for more than the papers. Among the notable activities outside the canonical session times must be counted the excellent concerts arranged by the AMS Performance Committee (Don O. Franklin, chair, Julie Cumming, and J. Michele Edwards) as well as the terrific all-Stravinsky concert at The Ohio State University School of Music. A standout among the various lunchtime, evening, and interest-group sessions was the AMS Presidential Forum that President Jessie Ann Owens convened to address the issue of "anonymity and identity." The sizeable crowd heard four distinguished speakers (Richard Crawford, Margot Fassler, Philip Gossett, and Ellen T. Harris; see p. 18) consider how anonymity and identity have figured into their own work as historians of music and as members of the Society. The Forum took on special relevance in light of the deliberations of the Ad Hoc Committee on the Annual Meeting Program (see p. 10), some of which considered the role of anonymity in the work of the Program Committee.

Particular recognition must go to the Local Arrangements Committee (Charles Atkinson and Burdette Green, Co-Chairs) for their efforts on behalf of the operations of the meeting, which ensured that the rest of us could relax and enjoy the rare company of our musicological colleagues. And relax we did: an enduring memory of the meeting will be of the steps that cascaded down from the central bank of session rooms to the coffee bar, which became a favored place to meet and chat with friends. We all need the intellectual regeneration that comes from attending stimulating papers, but our annual meeting also provides the equally important opportunity to renew friendships and to make new acquaintances within our discipline. In fulfilling both these functions, the meeting in Columbus can be judged a success.

—Jeffrey Kallberg, Chair,  
2002 AMS Program Committee

## 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 2003. 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 August issue of the *AMS Newsletter* must be submitted by 1 May and for the February issue by 10 November (25 November for reports) to

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

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## Next Board Meetings

The next meeting of the Board of Directors will take place on 15 March 2003 in Houston, Texas; the fall meeting will take place on 12 November 2003, again in Houston.

## AMS Home Page

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

## Houston—2003 *continued from page 1*

performance of Morton Feldman's *Rothko Chapel* at the Rothko Chapel.

Although a comfortable walk, a free downtown shuttle can take one from Hyatt to the theater district or to other downtown attractions, including Astros Field, the new basketball arena, or the downtown Historic District, the site of some popular late night clubs.

Houston is a sprawling sun-belt city with a downtown area devoted mostly to business and cultural activities, but one can easily get to other areas of the city from the Hyatt by bus. About a five-minute drive south of downtown lies the Montrose, known for its restaurants, clubs, and gay bars; another five-minute drive takes one to the museum district, which includes the Museum of Fine Arts, the Contemporary Arts Museum, the Museum of Health and Medical Science, the Holocaust Museum, and, closer to the Montrose, a remarkable cluster of museums associated with the Menil family, including the Menil Collection, the Cy Twombly Gallery, and the Rothko Chapel. Serious shopping, meanwhile, goes on in the uptown Galleria area, about twenty minutes west of downtown. The NASA space center, with its excellent interactive exhibits, is about a twenty-minute drive southeast of downtown; another twenty minutes southeast is the island of Galveston.

A large cosmopolitan seaport city, Houston is famous for the excellence and diversity of its food and popular music. Local specialty cuisines include Cajun, Creole, Tex-Mex, Vietnamese, Chinese, Indian, and Southwestern cooking, and one can find good zydeco, salsa, blues, Western swing, and country-western bands throughout the city. Although downtown itself has experienced a revival in recent years, with many new restaurants opening up, much of this activity happens in areas close to downtown, such as the Montrose.

Houston has a number of colleges and universities, including the University of Houston, a public institution with over 30,000 students; Texas Southern University, a historically African-American institution; Rice University; Houston Baptist University; University of St. Thomas; and a cluster of important medical colleges, including the Baylor College of Medicine, which are associated with Houston's medical center, one of the largest in the world. The University of Houston's Moores School of Music and Rice University's Shepherd School of Music feature the new Moores Opera House, with its colorful Frank Stella murals, and the elegant Student Recital Hall, respectively. Events at both sites are being planned for the AMS weekend.

Houston has two major airports, George Bush Intercontinental Airport and the smaller Hobby Airport. Bush Intercontinental is twenty-two miles north of the Hyatt and Hobby is twelve miles to the southeast. A taxi from Hobby should run around twenty-five dollars, from Bush between forty and forty-five dollars. Various shuttle services are also available. The city is also three hours east of

San Antonio, three hours southeast of Austin, and four hours south of Dallas.

The 2003 Program Committee is chaired by Jann Pasler (University of California, San Diego), the Performance Committee by Julie E. Cumming (McGill University), and the Local Arrangements Committee by Howard Pollack (University of Houston). Requests by interest groups for meeting rooms should be sent *no later than 1 May* to the AMS Philadelphia office; tel. 888/611-4267 or 215/898-8698; <ams@sas.upenn.edu>.

—Howard Pollack

## 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 Wye J. Allanbrook, University of California, Department of Music, 104 Morrison Hall #1200, Berkeley, CA 94720-1201; tel. 510/642-2678; <wycja@socrates.berkeley.edu> and are asked to enclose a curriculum vitae and identify their area(s) of interest.

## AMS Fellowships, Awards, and Prizes

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

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

**Otto Kinkeldey Award**  
No specific deadline.

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

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

**Noah Greenberg Award**  
Deadline: 15 August.

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

**Howard Mayer Brown Fellowship**  
Deadline: 15 January.

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

## Call for Dues

If you have not paid your AMS dues for the calendar year 2003 by the time you read these lines, *please* do so immediately. Prompt payment of dues saves the Society the considerable expense of billing you again and helps keep records up to date. Please send all payments to:

The American Musicological Society  
201 S. 34th Street  
Philadelphia, PA 19104-6313, U.S.A.

You may also renew your membership online at <www.ams-net.org>.

## President's Message

My first act as President was, I suspect, a first for the Society as well: the new President missed her own installation. While you were disporting yourselves in Columbus, unavoidable medical issues kept me unhappily at home, cheated of the many conversations with friends I see so rarely, the papers I had already checked off as not to be missed, and the crucial colloquies with the Board that would set my agenda for the two years to come. I am very grateful to our new Vice-President, J. Peter Burkholder, who stepped up to take my place, and I have asked him to share his impressions of the meeting with you:

"Columbus was our first joint meeting with the Society for Music Theory since the Toronto mega-meeting in 2000, and it was a pleasure to gather with them again in a more intimate setting. The AMS program was expanded from five parallel sessions to six in each morning and afternoon time slot, an innovation that will continue in coming years. Together with two or three SMT sessions and some joint AMS/SMT sessions, the added session provided for a greater number and variety of papers (and some difficult choices!). All corners of the field seemed well represented and buzzing with activity. The papers I heard, from Renaissance theory to borrowing in popular music, were all well attended and stimulated much interest and discussion.

"One of the things I noticed is the increased mutual acceptance and even collaboration among scholars working in newer and older paradigms. Not only did sessions on race, gender, sexuality, and the body peacefully coexist with sessions on sketches, notation, and sources, but individual sessions often included a variety of approaches and emphases. I began to wonder whether the skirmishes over 'the new musicology' were over. For me, this was symbolized by the winners of this year's Einstein and Kinkadey awards (see p. 7 of this *Newsletter*), two studies that are models of traditional scholarly method yet address questions that would not have been asked two decades ago, about propaganda in film music and about Handel's sexuality.

"Beyond the regular sessions and evening special or study sessions, the activities in the times between session slots continue to expand. Outgoing President Jessie Ann Owens hosted the first AMS Presidential Forum, with a panel of former presidents and other

scholars addressing issues of 'Anonymity and Identity' within the Society and in music history. Numerous interest groups, study groups, and ancillary societies met during lunchtime, and receptions hosted by individual departments and publishers filled the evening hours. There was the usual rich mix of scholarship and fellowship, as we had our annual conversations with friends we see once a year or met scholars with similar interests.

"We owe thanks to Jeffrey Kallberg and his colleagues on the AMS Program Committee for assembling a varied roster of excellent presentations; to Don O. Franklin and the Performance Committee for a rich series of concerts and lecture-recitals; and to Charles Atkinson and Burdette Green, the Local Arrangements Committee they chaired, and the many volunteers for making it all run so smoothly."

I would like to continue on in the thanking mode, paying tribute to people who stepped down from their posts at the Columbus meeting. There is much substantive thanking to be done. Departing Board members Jennifer Bloxam, John Daverio, and Michael Ochs have been important contributors to Board discussions; their voices will be missed. And our President and our Vice President leave behind a record of accomplishments that will have a significant impact on the nature of the Society both now and in the future. Vice-President Elaine Sisman chaired the Ad Hoc Committee on the Annual Meeting Program, which began by teaching us a few things about the current state of the Society that radically altered our perceptions of it. (Who knew that the number of graduate students and recent Ph.D.s presenting papers at the national meeting is usually well over half of the total? This is why we do research.) Under Elaine's management the Committee moved with laudable efficiency both to make and to implement recommendations. One decision was in place in Columbus (the sixth paper session, mentioned above), and a modification to the "blind" reading rule in effect for the 2003 meeting allows program committees an element of judgment in redressing imbalances in the selection process. The Ad Hoc Committee sensibly turned itself into a Standing Committee on the Program to fine-tune over time the results of its recommendations (see Elaine Sisman's report, p. 10). The Committee is to be congratulated; it's the rare blue-ribbon commission that can boast such immediate results!

Elaine's committee, appointed by former President Ruth Solie, introduced issues that became the special concern of her successor, President Jessie Ann Owens, who has presided over the Society in a period of

proverbially "interesting times." Jessie's abiding concern that the Society be responsive to all constituencies governed many of the practices instituted under her leadership, including public calls for candidates for positions such as the *Newsletter* and AMS Studies Series Editors. Sensing the mood of stocktaking that has seized the Society as it faces the challenges of these dramatically changing intellectual and financial times, she invited the Board to a retreat (its first-ever) to formulate responses to this difficult future. One immediate result was the institution of the Presidential Forum, mentioned above, which I applaud and plan to continue. Another was the establishing of new committees to address more flexibly the concerns of our broadly diversified membership: a Committee on Committees (to regularize committee structures and ensure broader committee representation), another on Membership and Professional Development (to design programs and services for various segments of the Society), a third on Public Image (to further the Society's participation in the greater public discourse), and finally a Committee on the Capital Campaign to ensure that we can afford these new initiatives. The mandates and structures of these committees are described in Jessie's Presidential Message in the August 2002 *Newsletter*; their thrust is clear. The AMS is no longer a unitary, inner-directed institution. It must reach out to its membership simply in order to discover what it is. That we are undertaking this is due to the tireless efforts of retiring President Jessie Ann Owens.

I need look no further for my agenda than the set of issues defined by Jessie and the Board in its March 2002 retreat. Any one of them could occupy the energies of the next President for her entire two-year term. And the support systems taking shape will probably be called upon sooner than expected: these interesting times show no signs of abating. Stephen Greenblatt, President of the Modern Language Association, has just announced that listings for academic jobs in literature and languages have declined 20% since 2001—the first decline, surprisingly and ominously, since 1995. In order to support these new initiatives, the Society needs volunteers to serve on its various committees. You'll find a call on p. 2. I urge you to consider serving, and I welcome your thoughts and reactions on other subjects as well at <wyeja@socrates.berkeley.edu>.

—Wendy Allanbrook

## Executive Director's Report

**Welcome, new members.** Over two hundred new members have joined the AMS since last fall; I would like to offer a warm welcome to you all and convey best wishes for your musicological pursuits. There is a lot happening in the AMS these days, and opportunities to become involved abound. Please enjoy *JAMS*, read the *Newsletter*, check out the Web site now and then, and participate at our annual meetings. Many committees are eager to enlist the help of interested people. Feel free to communicate with committee chairs (see the AMS Web site) and offer suggestions.

**NEH.** The National Endowment for the Humanities (<[www.neh.gov](http://www.neh.gov)>) continues to support musicological activities heavily, as award reports in each issue of this *Newsletter* indicate. Our grant for the MUSA project continues generously for the next three years, and the project's fruit is anticipated to be substantial, including the long-awaited edition by Past-President Wiley Hitchcock of Charles Ives's songs. The NEH Web site is an excellent locus for identifying government resources for humanities research. I would especially draw attention to the "Edsitement" link, oriented to secondary-level education. There appears to be a healthy opportunity for musicologists to contribute ideas and suggestions here as a means of outreach. If you would like to see more musically literate undergraduates, this may be the place to begin working towards that goal.

**ACLS.** The American Council of Learned Societies, of which the AMS has been a constituent member for fifty-one years, continues to thrive, as those who have recently applied for fellowships well know. Their fellowship programs, too extensive to enumerate here (see their Web site at <[www.acls.org](http://www.acls.org)> for full details), has grown significantly in the past year, part of the legacy of former President, the late John D'Arms. AMS member Klara Moricz, who received an ACLS fellowship last year, was invited to speak at the ACLS annual meeting last May and gave an impressive presentation on her research.

**Annual meetings.** The Columbus annual meeting held jointly with the SMT last November drew an unusually large group of scholars—over 1,800. No doubt the increased size of the program was a factor: we added an extra session room, bringing the total paper slots up from 120 to 144. Jeffrey Kallberg and the Program Committee, together with Don Franklin and the Performance Committee, put together a rich and varied program with many excellent moments. Charles Atkinson and the full complement of volunteers helped to make things flow extremely smoothly, and OSU, the largest institution of higher education in central Ohio, generously supported the meeting by

subsidizing two concerts. We owe all these volunteers, over a hundred people, a very large debt of gratitude for making the meeting a special one. We also enjoyed a fine exhibit area with a wide array of publishers and other musicological vendors. The exhibit area is often a favorite gathering place of the meeting and is a great reflection of the wide range of our field. We have a link at the AMS Web site to firms who support the AMS in this way, and I would encourage members to support those who support our efforts.

The Houston meeting preparations proceed apace, under the able guidance of Howard Pollack, Local Arrangements chair; Jann Pasler, Program Committee chair; and Julie Cumming, Performance Committee chair. By the time this issue of the *Newsletter* reaches you, the deadlines for proposal submission will have passed (as usual, they fell in mid-January), and the committees will be working hard to refine the program. (By the way, our new online submission procedure has gone remarkably well, by all accounts.) At this year's annual meeting we will be trying out suggestions stemming from Elaine Sisman's Ad Hoc Committee on the Annual Meeting Program, which presented its report last November. Other Houston activities are well along in the planning stages, and our time in the balmy and beautiful city should be memorable. If you have not attended one of our meetings recently, please give serious consideration to coming to Houston: it is bound to be a rich, invigorating, and rewarding time.

A number of people have asked how our meeting venues are chosen. It is a combination of work on my part, the part of the President, and consultation with the Board of Directors. We are always eager to have suggestions and invitations for our meeting, so please let me know if this is something of interest.

**Data management.** Last December, the AMS office in Philadelphia mailed the renewal notices for the first time in seven years. We moved this job to the main office in order to help centralize and streamline membership services. The process has gone remarkably smoothly to date. We hope to implement an online "members only" section at the Web site, where members can check their membership status, renew membership, change mailing address, etc., by mid-summer 2003. I would be grateful for any recommendations or feedback along those lines; particularly, let me know of any glitches or problems you have experienced regarding your membership processing, and I will try to get the problems redressed.

**Changes in the announcements of awards, fellowships, and prizes.** This year we have a number of changes regarding fellowships and prizes. While we cannot yet offer the Stevenson Prize (see the report on p. 9 of this *Newsletter*), we have moved the Howard

Mayer Brown Fellowship deadline to 15 January to draw it into line with the AHJ-AMS 50 Fellowship application, and we have moved the Greenberg Award deadline back to 15 August 2003. A few details in most of our calls for awards, fellowships, and prizes have been emended recently. Please see the Directory or Web site for full details.

**Nearly four hundred AMS members** serve in various capacities to further our stated object, the advancement of research in the various fields of music as a branch of learning and scholarship. Without their help the Society would crumble in a moment, and all who serve should feel justly proud that our organization is thriving. The Board and outgoing President Jessie Ann Owens particularly deserve our grateful commendation for their selfless contributions to the Society over the past year.

—Robert Judd

## Treasurer's Message

As we are all well aware, the stock market continued to fall to new lows during 2002. This has made the recent bear market the second worst in a century, exceeded only by the decline during the Great Depression. I am happy to inform the membership, however, that our Society has continued for a second year in a row to weather this financial storm. As I reported at the Business Meeting in Columbus, our endowments dipped only a modest six percent during the twelve-month period ending 31 October. This represents just a fraction of the S&P-500 performance down sixteen percent and the NASDAQ down twenty-two percent. We have achieved this strong relative performance by holding a conservative, diversified portfolio with an approximately equal balance of stocks and bonds. Our bonds have softened the blow of the recent bear market, and, if fortune is with us, our stocks will allow us to enjoy the next bull market, whenever it may come.

—James Ladewig

## Committee Reports

### Committee on Career-Related Issues

Over the past decade, the direction of the Committee on Career-Related Issues (CCRI) has changed significantly. The primary issue with which Committee members dealt in the 1990s was the precarious balance of a stagnant academic job market and a burgeoning population of unemployed members of the Society. The AMS Web site posted a message about the grim realities of the job market, and institutions that offered terminal degrees in musicology were asked to consider the ethics of encouraging students in a field with few possibilities.

While most of its efforts were still aimed at presenting annual meeting sessions that prepared students for academic careers, the

Committee became aware that its scope needed broadening. By the end of the 1990s, more and more musicologists in other professions identified themselves, which provoked a lively debate on how to identify these non-academics; terms ranged from musicologists in "alternative" careers (quickly deemed an unsuitable label) to non-affiliated or independent scholars. The CCRI made a conscious decision to change direction from concentrating on negative employment prospects to approaching the situation with positive energy. Although teaching jobs were indeed few, there were jobs outside of the academy in which musicology Ph.D.s could indeed succeed. Sessions at annual meetings changed; while certain topics, such as preparing for an academic career, were still presented, guest panelists were engaged to discuss employment possibilities in fields ranging from private industry to the federal government. Four such sessions were held at the recent meeting in Columbus. CCRI student members spoke about taking advantage of internships to network into professional arenas. Other Committee members offered sessions for two previously unidentified groups in the Society: those with recent academic appointments and those recently tenured scholars suffering from "post-tenure blues," a common phenomenon across the academic board. Finally, recent Ph.D.s were encouraged to seek out the many opportunities in university and college advancement.

Next year in Houston, the CCRI will revisit an initiative employed in Boston and Kansas City: volunteer scholars will pair up with students and new members for an initiation into the workings of the annual meeting. The CCRI student session will consider ways to earn a living while completing the dissertation. Other topics will include preparing for an academic career (cover letters, interview strategies, and curriculum vitae) and "Musicology on the Side," featuring a panel of non-academic scholars who will share strategies for independent research. As Carol Hess assumes the duties of chair, the CCRI will continue to investigate professional arenas open to musicologists at the beginning of the new century.

—Denise Gallo, *Chair*

## AMS-L

AMS-L is celebrating its fourth birthday as the moderated Listserv of the AMS. AMS-L currently has over 800 subscribers from nearly two dozen countries. The past year's discussions have ranged from Alkan to zomusicology and have included such topics as the science of musical perception, the popular image of classical music, musical terminology, the effect of a composer's life on his or her music, music and 9/11, Gombrich's "Physiognomic Fallacy," movement binding and cyclic form, the composer as musicologist/the musicologist as performer, songs about trains, and musical depictions of violence. Along with the discussions,

AMS-L has become a central checkpoint for official announcements (conferences, calls for papers, job listings, etc.) of interest to our Society. We value contributions to scholarly discourse and hope that every subscriber takes away something of interest. Those who have not already subscribed should see the instructions on the AMS Web site at <[www.ams-net.org/listguidelines.html](http://www.ams-net.org/listguidelines.html)>. For further information contact Linda Fairtile at <[lfairtile@earthlink.net](mailto:lfairtile@earthlink.net)>. Please join your colleagues in the virtual musicological community of AMS-L.

—Linda Fairtile, *Chair*

## National Recording Preservation Board

The National Recording Preservation Board (NRPB) was created by Congress. The responsibilities of the Board are to study and report on sound recording preservation issues, specifically (1) the current state of archiving and preservation; (2) the transition to digital preservation of sound recordings and standards for access at the new National Audio-Visual Conservation Center; (3) standards for copying old sound recordings; (4) current laws and restrictions regarding the use of archives of sound recordings, including recommendation for changes in such laws to enable the Library of Congress and other nonprofit institutions to make their collections available to researchers in a digital format; and (5) copyright and other laws applicable to the preservation of sound recordings. The Librarian of Congress is charged with implementing this comprehensive national sound recording preservation program.

All of these issues are of importance to the AMS, although preservation and the laws that control access seem especially important. I was nominated to serve as the Society's representative for an initial four-year term and attended the inaugural meeting on 12 March 2002.

**Recording Registry.** The bulk of the day's discussion was devoted to the first charge of the law: The Librarian of Congress shall establish "the National Recording Registry for the purpose of maintaining and preserving sound recordings that are culturally, historically, or aesthetically significant." The Board agreed that the Registry should serve as a vehicle to raise public consciousness and focus attention on sound preservation. Both "at-risk" and well-known materials should be included; the Board recognized some of the problems inherent in the notion of "greatness."

The topic of how to solicit nominations for the Registry (the law requires that the general public have input) quickly led to a discussion of genre. It was agreed that categories would be useful during the review process but would not be made public or used in the Registry. The final guidelines for nomination are available on the AMS and LC Web sites; all AMS members are encouraged to make nominations.

## Recording Preservation Study and Report.

We easily decided that some sort of national survey would be a fair beginning and that we needed to know (1) the strengths and special collections of individual archives and libraries, (2) who holds and maintains various types of older playback equipment, and (3) how "fair use" is interpreted at various institutions.

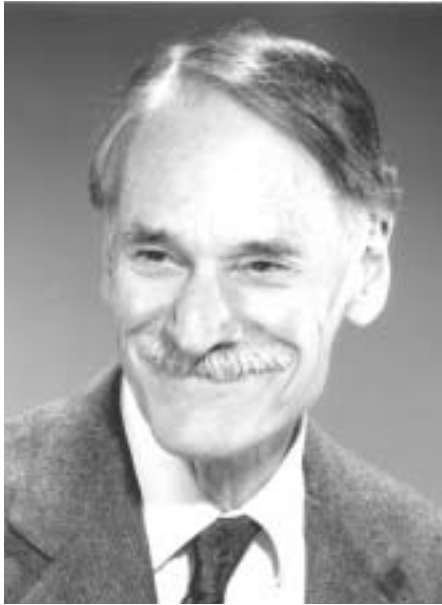
There was a long discussion about standards for preservation. LPs are actually a fantastic storage medium; audio tapes made from LPs for storage are now in worse shape than the original LPs. With the manufacturers of analog reels and equipment dwindling, the plan is to preserve digitally. The Board will be asked to help create standards for the LC's new digital mass storage system (DMSS).

Please be assured that the LC will continue to preserve original copies or recordings, but after 2005 they will be stored in the new National Audio-Visual Conservation Center (NAVCC) in Culpepper (about seventy-five miles southwest of Washington, D.C.). Built as a Cold War emergency facility, it has multiple underground vaults where the Library's current 2.6 million sound recordings will be preserved. Public access will continue to be in Washington, using digitized copies transmitted via fiber-optic connection; so the digitization is for both access and preservation. Information on the LC's pilot program in digitization is available at <[lcweb.loc.gov/rr/mopic/avprot/avprhome.html](http://lcweb.loc.gov/rr/mopic/avprot/avprhome.html)>.

The best news for AMS members is that this project will also require more cataloging. Until recently, 90% of the Library's recorded sound collection was neither catalogued nor inventoried. The current online catalogues, Library of Congress Integrated Library System (LCILS) and the Sound Online Inventory and Catalog (SONIC), contain about half of the collection (<[catalog.loc.gov](http://catalog.loc.gov)>). The cataloging information related to the new digital storage will consist of the audio tracks and digital files of all the graphic information from the packaging, label, and sleeves.

All of this, however, leads to the obvious question of access. If this information is available digitally, why go to Washington to hear it? Heated debate about copyright followed, with the copyright holders and users on different sides, not surprisingly. Changes to the existing copyright legislation were suggested by some members as ways of addressing some of the fair use challenges presented by sound recordings. Eventually, we broke this down into a series of questions for making a digital preservation copy, distributing it internally, and distributing it externally. If the NAVCC is to archive materials for other institutions, as has been suggested, all of these questions must be addressed. For the AMS, these issues will directly affect not only those of us who conduct research with

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**Richard Crocker**  
Honorary Member



**Kenneth Levy**  
Honorary Member



**David Hiley**  
Corresponding Member

### Honorary Members

The AMS Bylaws describe Honorary Members as “long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor.” Two new Honorary Members were nominated by the AMS Council and elected by the Board of Directors at the 2002 meeting, bringing the total number to forty-three. The two new members of this distinguished body are Richard Crocker and Kenneth Levy.

Richard L. Crocker, born in 1927 in Roxbury, Massachusetts, attended Milton Academy and Yale College (B.A., 1950), then studied music history with Leo Schrade at Yale University, receiving the Ph.D. degree in 1957 for a dissertation on the sequence in Aquitanian sources.

He taught in the Music Department at Yale University (1955–63), then at the University of California, Berkeley (1963–94), offering courses in all phases of European music history, both at introductory levels and as advanced training in musical scholarship for graduate students. He published two textbooks, *A History of Musical Style* (McGraw-Hill, 1966) and *Listening to Music* (with Ann Phillips Basart; McGraw-Hill, 1971).

Richard Crocker’s research in ancient Greek and early medieval theory of music, then in medieval chant, includes the article “The Troping Hypothesis,” for which he received the Einstein Award (1966). For his book *The Early Medieval Sequence* (University of California Press, 1977), he received the Kinkeldey Award. Having sung Gregorian Chant in church since student days at Yale

(and continuing in Berkeley), he turned in 1978 to intensive study of chant for both Mass and Office. In 1990 appeared *The Early Middle Ages*, a new edition of vol. 2 of *The New Oxford History of Music*, which he edited with David Hiley and to which he contributed chapters on Roman chant, Frankish and medieval chant, and early polyphony in France and England.

Meanwhile he has continued to contribute to the project of Assyriologist Anne Draffkorn Kilmer on ancient Near-Eastern music (the “Song from Ugarit”) and also participated in conferences organized by Daniel Leech-Wilkinson and Jeanice Brooks, and by Christopher Page and Mark Everist, on Aquitanian polyphony.

His projects in retirement have included *Introduction to Gregorian Chant* (Yale University Press, 2000); studies in progress on early Christian singing (first to fifth centuries); and finally, as a study edition exploring the use of the *musica* notation of Gregorian chant, a series of CDs to include all the Gregorian settings of the Roman Mass Proper chants, which he sings and records himself. Richard Crocker lives and works in Berkeley with his wife Gloria Pihl.

Kenneth Levy, Professor Emeritus at Princeton University, was born and raised in New York City where he had his first exposure to musicology at Queens College under Curt Sachs (B.A., 1947). He subsequently attended Princeton University (Ph.D., 1955), where he received extensive training under Oliver Strunk. He taught at Princeton University (1952–54) and Brandeis University (1954–66) and then returned to Princeton, where he taught until his retirement in 1995.

During the 1950s, Kenneth Levy’s publications focused on sixteenth-century France.

But already in that decade, he turned to the medieval topics that have engaged him ever since. Some publications have dealt with polyphony of the Notre Dame School and early Italian and English practices. Above all, they have dealt with plainchant, where the range has been exceptionally wide. He first investigated Byzantine and Old Slavonic repertoires but soon included the full spectrum of Latin chants. Throughout his work, he has approached prehistoric states of chant by comparing its early written states. During the 1980s and early 1990s, his research addressed archaic states of Gregorian chant and is to a large degree collected in his *Gregorian Chant and the Carolingians* (Princeton University Press, 1998). Recently, he has been examining the relationships between Gregorian and Old Roman chants. A Festschrift in his honor, *The Study of Medieval Chant: Paths and Bridges, East and West* (ed. Peter Jeffery; Boydell Press, 2001), is reflective of Kenneth Levy’s scope and methods and includes a list of his publications.

Beyond scholarly undertakings, Levy devoted considerable energy during four decades of university lecturing to introductory courses for non-musicians; a by-product was his textbook *Music: A Listener’s Introduction* (Harper & Row, 1983). In 1995 he received the Princeton President’s Award for Distinguished Teaching. Kenneth Levy has served the AMS on its Executive Board and the Editorial Board of its *Journal*. He was on the Executive Committee of *The New Grove Dictionary of Music and Musicians* and is on the Editorial Boards of *Early Music History* and the *Monumenta Musicae Byzantinae*. He has been honored as a Guggenheim Fellow, Senior Fellow at Dumbarton Oaks, Visiting Fellow at Cambridge University, and Fellow of the Medieval Academy of America.



**John Deathridge**  
Corresponding Member



**Ellen T. Harris**  
Kinkeldey Award Winner



**W. Anthony Sheppard**  
Einstein Award Winner

### Corresponding Members

According to the Society's Bylaws, Corresponding Members are citizens of countries other than Canada or the U.S. "who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." In 2002 the Council nominated and the Board of Directors elected David Hiley and John Deathridge as Corresponding Members, bringing the total of those elected to forty-seven.

David Hiley was born in 1947 and read Music at Magdalen College, Oxford, from 1965 to 1968. He took up post-graduate work at King's College, University of London, in 1973 and in 1976 was appointed lecturer at Royal Holloway College, University of London. He gained his doctorate in 1981 with the thesis "The Liturgical Music of Norman Sicily: A Study Centred on Manuscripts 288, 289, 19421 and Vitrina 20-4 of the Biblioteca Nacional, Madrid." He became professor at the Institut für Musikwissenschaft of Regensburg University in 1986.

From 1978 until 1990 he edited the *Journal of the Plainsong & Mediaeval Music Society*, being Secretary of the Society from 1982 to 1986 and an Honorary Vice-President since 1996. He was chair of the study group "Cantus Planus" of the International Musicological Society (1988-97) and is co-editor of the "Cantus Planus" publication series *Historiae*. He has been co-editor of *Monumenta Monodica Medii Aevi* since 1991. In 1999 he was elected member of the Academia Europea, and from 1996 to 1999 he directed a research project funded by the Deutsche Forschungsgemeinschaft "Die Gesänge der Heiligen-Offizien (*Historiae*) im Mittelalter."

David Hiley is the author of *Western Plainchant: A Handbook* (Oxford University Press, 1993) and *Das Repertoire der normanno-sizilischen Tropare I, Die Sequenzen*, which appeared as vol. 13 of *Monumenta Monodica Medii Aevi* (Bärenreiter, 2001). Further publications include a number of studies of English chant traditions, several facsimiles of chant manuscripts, and two volumes in the series *Historiae* of the International Musicological Society's Study Group "Cantus Planus." He is married to the violone player Ann Fahrni; they have two daughters.

John Deathridge was educated at Oxford University (D.Phil., 1973) where he studied with Egon Wellesz and Frederick Sternfeld and graduated with a dissertation on Wagner's *Rienzi* (subsequently published by Clarendon Press in 1977). He was appointed lecturer at the University of Cambridge and a Fellow of King's College there in 1983, and in 1996 he accepted the King Edward Chair in Music at King's College, London, where he now teaches.

The publication of John Deathridge's *Rienzi* monograph led to a grant from the Thyssen Foundation in Germany, which enabled him to embark on research for the *Verzeichnis der musikalischen Werke Richard Wagners und ihrer Quellen* (WWV), published in 1986 in collaboration with Martin Geck and Egon Voss. In 1978 he was invited by Carl Dahlhaus, with whom he would publish the *New Grove Wagner* (Norton, 1984), to become an editor of the Collected Wagner Edition in Munich.

John Deathridge has published many articles on Wagner and German music in general. He edited the English-language edition of the *Wagner Handbook* for Harvard University Press (1992) and prepared,

together with Klaus Döge, the critical edition of *Lobengrin* (Schott, 1996-2000). His most recent published work concerns Walter Benjamin's concept of *Tranerspiel* in relation to Verdi and Wagner and essays on Richard Strauss's idea of the Modern. He is currently working on a critical study of the idea of German Music.

In Germany and England Professor Deathridge has also pursued a parallel career as performer and broadcaster. He was musical director at St. Wolfgang (1970-78), a large Catholic Church in Munich, and has conducted and accompanied numerous concerts in Germany. In England he appears regularly on radio and television in a variety of roles related to German and Contemporary Music.

### Awards, Prizes, and Honors

The Otto Kinkeldey Award is presented annually by the Society to honor the most distinguished musicological publication of the preceding year. This year's award was presented to Ellen T. Harris (Massachusetts Institute of Technology) for her book *Handel as Orpheus: Voice and Desire in the Chamber Cantatas* (Harvard University Press, 2001).

The 2002 Alfred Einstein Award, given annually for the most outstanding musicological article by a scholar in the early stages of his or her career, was awarded to W. Anthony Sheppard (Williams College) for his article "An Exotic Enemy: Anti-Japanese Musical Propaganda in World War II Hollywood," *Journal of the American Musicological Society* 54 (2001): 303-57.



**Maria I. Rose**  
Greenberg Award Winner

The 2002 Noah Greenberg Award, which recognizes outstanding contributions to historically aware performance and the study of historical performing practices, was awarded to Maria I. Rose (New York University) for her “Nineteenth-Century Piano Recording Project.”

The Philip Brett Award, sponsored by the Gay and Lesbian Study Group of the American Musicological Society, for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was awarded to Sophie Fuller (University of Reading) and Lloyd Whitesell (McGill University) for their book *Queer Episodes in Music and Modern Identity* (University of Illinois Press, 2002).

The Paul A. Pisk Prize, awarded annually to a graduate student for the best scholarly paper accepted for presentation at the annual meeting, went to Silvio dos Santos (Brandeis University) for his paper “Ascription of Identity: The *Bild* Motif and the Character of Lulu.”

ACLS Fellowships have been awarded to Mauro P. Calcagno (Harvard University) for “On the Meanings of Voice in Seventeenth-Century Italy: An Inquiry into the Permeability of Boundaries of Baroque Arts”; Richard K. Wolf (Harvard University) for “Semiotics and Process in the Ritual Drumming of South Asia”; Nancy Yunhwa Rao (Rutgers University, New Brunswick) for “Aesthetics of Cultural Synthesis: Contemporary Chinese Music”; Sean Gallagher (Harvard University) for “The Poetics of *Varietas*: Johannes Tinctoris and the Music of the Ockeghem Generation”; Klara Moricz (Amherst College)



**Lloyd Whitesell**  
Brett Award Winner

for “Jewish Nationalism in Art Music (1900–1951)”; and Martin Scherzinger (Eastman School of Music) for “Globalization and the Making of Music History in the Twentieth Century: The Case of Africa.”

Robert Torre, a recent graduate of the University of South Carolina, has received a 2002–2003 Fulbright Scholarship to pursue his project “Johann Adolf Hasse’s *Artaserse* (1730): The Preparation of a Musical Edition” at the Musikwissenschaftliches Institut of the University of Tübingen.

Susan C. Cook (University of Wisconsin, Madison) has been awarded the Walt Whitman Chair in American Culture Studies in the Netherlands as part of the Fulbright Senior Distinguished Lecturer Program. She will be teaching in the American Studies program at the Catholic University of Nijmegen during spring 2003 as well as lecturing at other universities throughout the Netherlands.

Emanuele Senici (University of Oxford) has been awarded the 2002 Jerome Roche Prize of the Royal Musical Association for his article “Verdi’s *Falstaff* at Italy’s Fin de Siècle,” published in *The Musical Quarterly* 85 (2001): 274–310. The Roche Prize is awarded annually “to honor a distinguished article by a scholar in the early stages of his or her career.”

Trevor Herbert (Open University) has received the 2002 Christopher Monk Award of the Historic Brass Society. The Christopher Monk Award is given annually to honor scholars, performers, teachers, instrument makers, curators, instrument collectors, and



**Silvio dos Santos**  
Pisk Prize Winner

others who have made significant and life-long contributions to the field of early brass music.

The American Philosophical Society has awarded M. Elizabeth C. Bartlet (Duke University) Franklin Research Grants for the summers of 2002 and 2003 in support of her project “Queen Marie Leczinska as Patron of Music: Opera and Chamber Music at the Court of Louis XV.”

Ellen Rosand (Yale University) and Barbara Hagg-Huglo (University of Maryland) have been elected Directors-at-Large of the International Musicological Society for the period 2002–2007.

Rebecca Wagner Oettinger (University of Wisconsin, Whitewater) received the Roland H. Bainton Prize of the Sixteenth-Century Studies Conference. The prize is given in three categories each year for the best book published during the previous year. Her book *Music as Propaganda in the German Reformation* (Ashgate, 2001) won the prize for Art and Music History.

*The Commedia dell’Arte in Naples: A Bilingual Edition of the 176 Casamarciano Scenarios* (Scarecrow Press, 2001), a book co-edited by Thomas F. Heck (Ohio State University), received a 2001 Robert W. Weiss/Howard Mayer Brown Publication Subvention Award from the Newberry Library. The award supports the publication of outstanding works of scholarship that cover European civilization before 1700 in the areas of music, theater, French or Italian literature, or cultural studies.



Alejandro L. Madrid (Ohio State University) is co-winner of the Third International Samuel Claro Valdes Award (2002) for his essay "Transculturation, Performativity, and Identity in Julian Carrillo's Symphony No. 1." The Samuel Claro Valdes Award is given once every two years by the Universidad Católica de Chile in recognition of outstanding scholarship in the field of Latin American music. Mr. Madrid also received the 2001–2002 A-R Editions Award for best student paper presented at the Midwest Chapter of the AMS and has been awarded a Ford Foundation Fellowship to conclude his Ph.D. dissertation entitled "Writing Modernist Music in Mexico: Performativity, Transculturation, and Identity after the Revolution, 1920–30."

Charles M. Atkinson (Ohio State University) has been awarded a Fellowship for University Teachers by the National Endowment for the Humanities. The fellowship is for the 2003–2004 academic year and was awarded to support the completion of an edition of the melodies for the Sanctus and Agnus Dei of the Roman Mass with their tropes and prosulas. The edition will appear in the series *Monumenta Monodica Medii Aevi*, published by the Bärenreiter Verlag, Kassel.

W. Anthony Sheppard (Williams College) received an NEH Fellowship for work on his book "Extreme Exoticism: Japan in the American Musical Imagination."

Allan Atlas (City University of New York) was elected an Honorary Member of the International Concertina Association in recognition of the work he has done in promoting the instrument in both scholarly and performance contexts. He is the first American to be so honored.



### Stevenson Prize To Be Established

Through the generosity of Professor Robert Murrell Stevenson, scholar of Iberian and Latin American Music and AMS Honorary Member, the AMS is able to begin preparations for a new prize, the Stevenson Prize, to be awarded for a publication on the subject of Iberian music, inclusive of both the peninsula itself and the world-wide migration. A committee will be appointed to formulate the full guidelines. Current plans project that the first award will be given at the AMS annual meeting in Seattle, November 2004. More details will be published as they become available.

### Grants and Fellowships Available

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

<b>American Council of Learned Societies</b>	Various opportunities. For more information: tel. 212/697-1505; <grants@acls.org>; <www.acls.org>.
<b>American Philosophical Society Research Programs</b>	For questions on eligibility of a project: tel. 215/440-3429; <eroach@amphilsoc.org>; <www.amphilsoc.org>.
<b>Dena Epstein Award</b>	Grants for research in archives or libraries internationally on any aspect of American music. For full information, contact Vincent Pelote (<pelote@andromeda.rutgers.edu>); <www.musiclibraryassoc.org>.
<b>Fulbright Awards for U.S. Faculty and Professionals</b>	For full information, contact the CIES (Council for International Exchange of Scholars); tel. 202/686-4000; <www.cies.org>.
<b>Guggenheim Fellowships</b>	For full information: tel. 212/687-4470; <fellowships@gf.org>; <www.gf.org>.
<b>Humboldt Research Fellowships for Foreign Scholars/Humboldt Research Prizes</b>	For full information: <avh@bellatlantic.net>; tel. 202/783-1907; <www.humboldt-foundation.de/en>.
<b>International Research &amp; Exchanges Board Grants</b>	For full information: tel. 202/628-8188; <irex@irex.org>; <www.irex.org>.
<b>Liguria Study Center for the Arts and Humanities</b>	For full information: <www.liguriastudycenter.org>.
<b>NEH Fellowships for University Teachers/NEH Fellowships for College Teachers and Independent Scholars</b>	For full information: tel. 202/606-8400; <research@neh.gov>; <www.neh.gov>.
<b>Newberry Library Fellowships</b>	For full information: tel. 312/255-3666; <research@newberry.org>; <www.newberry.org>.
<b>Wilk Book Prize for Research in Polish Music</b>	For full information: tel. 213/740-9369; <www.usc.edu/go/polish_music/wilkprizes/wprizes.html>; <polmusic@email.usc.edu>.

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

The American Musicological Society, in collaboration with Oxford University Press, is pleased to sponsor the AMS Studies in Music. Like its predecessor, the AMS Monographs Series, the AMS Studies in Music seeks to foster and support outstanding and innovative scholarship touching on music across the widest range of disciplinary and interdisciplinary arenas of inquiry. The series welcomes submissions that explore musical issues from perspectives including, but not limited to, history, theory, cultural studies, and ethnography.

Authors should submit a detailed proposal explaining the substance and importance of their work, the content of each chapter, the current status of the study, and a projected date for completion of the manuscript. Along with the proposal they should also submit one or more sample chapters. Two copies of proposals and sample chapters should be sent to:

Mary Hunter  
Music Department  
Bowdoin College  
9200 College Station  
Brunswick ME 04011  
<mhunter@bowdoin.edu>

## Committee Reports *continued from page 5*

sound recordings, but everyone who uses sound recording for teaching or whose library distributes sound recordings to students.

—José Bowen, *AMS Representative*

### The Committee on the History of the Society

The purpose of the Committee is to make it possible, one day, for a scholar as yet unidentified to write a history of the Society and therefore, to some extent, a history of our discipline in North America. Its central focus since 1996 has been an oral history project, which has undertaken to record and preserve information and reminiscences about the Society by arranging for interviews of all living Past-Presidents, Board Members, and “elder statesmen.” Under the assiduous guidance of Aubrey Garlington, who chaired the Committee from 1997 to 2001, more than twenty-six interviews were completed, including those with all but two of our Past-Presidents. We are now embarking on the next phase of the project and, since our meeting in Columbus, the Committee has initiated at least three more interviews of significant figures in the Society, with others to be pursued in the near future.

The Society’s archives are housed at the University of Pennsylvania under the able watch of Marjorie Hassen, who logs in the interview tapes as they are received. The Executive Director then arranges for the tapes to be transcribed and sends those transcripts to the interviewers for review and editing. The Committee would be happy to hear from volunteers who might like to be involved at any stage of the process. The new chair is Barbara Hanning <bhanning@ccny.cuny.edu> and its members include Mark DeVoto, Bonnie Jo Dopp, Aubrey Garlington, James Grier, Marjorie Hassen, Barbara Heyman, David Josephson, and Rena Mueller.

—Barbara R. Hanning, *Chair*

### The Committee on the Status of Women

The Committee on the Status of Women (CSW) sponsored an open session in Columbus that centered on the topic “Making Connections with the Women’s Studies Department.” The talks of the three speakers offered different perspectives on the intersection between women’s studies and musicology. In a talk entitled “Are We There? Women’s Studies in a Professional Music Program,” Claudia Macdonald described her own experience at Oberlin College Conservatory, speaking of the “double isolation” of the topic of women and/in music from both general music courses and general women’s studies classes. She has decided that the best approach for her is to integrate her work on

women into general music courses. Macdonald emphasized two other themes: “presence,” the need to raise awareness of the role of women in music history (she described various projects at Oberlin in different venues); and “interaction,” the difficulty of realizing the interdisciplinary possibilities of such a topic (outside funding for faculty workshops on redesigning courses helps).

In the second talk, “Being Inclusive: Teaching about Music and Gender,” Jane Bernstein of Tufts University described the cross-cultural and cross-historical perspectives of a forthcoming book that she has edited, *Women’s Voices and Music*. Having included essays on both popular and art music, she hopes to reach a broader audience than musicologists usually do. Placing this book in a historical context, she observed that in the 1970s scholars of women and music focused on unearthing data and in the 1980s grappled with ideology, and she noted an increasing focus on performance and performance theory. Bernstein asserted that musical literacy is entirely irrelevant to her book, making it useful for music majors and women’s studies majors alike.

In her talk “Of Feminist Waves and Music,” Marcia Citron of Rice University reflected on recent developments in feminism and feminist theory. She described a new or “third wave” of feminist thinking characteristic of the generation born between 1965 and 1979 and contrasted the new attitudes to the earlier “second wave” with which she identifies. Citron used anecdotes and observations from the classroom to characterize third-wave feminism, which emphasizes display of beauty and sexuality and in general is direct and unapologetic about sexual issues. Skeptical about or impatient with the notion that society determines sexual and gender identities, third-wave feminism celebrates the term “girl” rather than “woman.” Citron described the third wave as a reaction to the predominantly white, heterosexual, and middle-class makeup of both second-wave feminism and “post-feminism.” Discussion after her talk focused on differences between post-feminism and third-wave feminism and how these are manifested in music.

In the closed meeting of the CSW, new members Judith Peraino, Nina Treadwell, and Sindhu Revuluri were welcomed, the last as a student member. The outgoing chair, Judy Tsou, thanked outgoing members Olivia Bloechl, Claire Fontijn-Harris, and Sanna Pederson for their work within the Committee. Discussion centered on the need to obtain reliable statistics about women in our field and of the difficulty of doing so. Such statistics would make it possible to compare salaries of women professors with those of their male colleagues at the same level as well as to compare the number of women receiving doctorates with the number of women in tenure-track positions. Pamela Potter joined the meeting to talk about the

Membership and Professional Development Committee, formed in part as a response to a perceived need for mentoring within the AMS.

—Sanna Pederson, *Member*,  
and Margaret Notley, *Chair*

### Final Report of the Ad Hoc Committee on the Annual Meeting Program

After two years of work, the Ad Hoc Committee on the Annual Meeting Program (Elaine Sisman, chair; Scott Burnham, Georgia Cowart, Jonathan Glixon; and Jessie Ann Owens, ex-officio) has concluded its study with several recommendations offered to the Board (which approved them) on 31 October and then to the membership at the Business Meeting in Columbus on 2 November. The principal recommendations concern a change in the method of selecting papers and formal sessions and the establishment of a regular Committee on the Annual Meeting.

The report values and seeks to maintain: (1) the canonical six time-slots (from Thursday afternoon to Sunday morning); (2) the current forty-five-minute paper slot; (3) the principle of anonymity, up to a point; (4) the current number of papers read at the meeting (144) as begun in Columbus; and (5) the 250-word abstract.

**A. The selection process.** 1. *Blind readings:* the first reading and discussion should continue to be done “blind,” and 120 papers selected. Then the authors of all abstracts should be uncovered for the selection of the next 24 papers, which will lead to 144 accepted in total. No paper already accepted would be eliminated during this round. Rationale: the Committee does not see egregious wrongs committed in the way papers have been selected with respect to the numbers, topics, or ranks of the authors. It thus believes that the principle of fairness should continue to inform the first round—the full 120—of the selection process. More information about the submitters will strengthen the second round because it will address three related issues: (a) the tiny numbers of senior scholars presenting papers at the annual meeting; (b) the fact of papers by scholars respected in other areas of the Society’s functioning and at *all* stages of their careers being turned down year after year; and (c) the undeniable fact that sometimes knowing the identity of an abstract’s author enables the reader to understand how that topic fits into a particular project or life’s work. The proposal enables the Program Committee to use both criteria—fairness and informed context—to shape and balance the program. 2. *Session chairs:* would be discussed by the whole Committee to continue the policy already adopted of broadening the pool of potential chairs. 3. *Formal sessions:* papers submitted together as formal sessions should be considered as

an integral unit, with a 500-word cover sheet by the organizer as well as 250-word abstracts by the participants.

**B. Shape of the program.** 1. *Plenary sessions:* the Presidential Forum is an excellent idea and should be a plenary session, perhaps alternating with a plenary presidential address. It is also possible that a donor might endow a lectureship at the annual meeting; this might form part of the Capital Campaign. 2. *Sessions devoted to teaching:* pedagogical issues would be valuable subjects for discussion, panels, papers, or sessions. The call for papers should encourage submissions on any aspect of teaching and pedagogy.

**C. The Program Committee.** The Committee affirmed that the program committee should consist of a mix of senior and junior people with adequate representation of areas, eras, and methodologies.

**D. Creation of a Regular Committee on the Annual Meeting.** The Committee recommends the formation of a Committee on the Annual Meeting, chaired by the Vice-President of the Society, with members to include the Program Chair, a member of the Council, and others appointed by the President, who will be an ex-officio member. This Committee will be able to (1) act as a sounding board for the membership; (2) assess and fine-tune the results of these recommendations after they take effect; (3) initiate further recommendations when necessary; and (4) assess other aspects of the annual meeting, including study sessions, panel discussions, meetings and paper-sessions of special-interest groups and other societies, and other events falling outside of the canonical time-slots.

A final note: we believe that the annual meeting is the central event in the life of the Society and the source of a profound sense of connection to the profession we have chosen. The program of the meeting allows us to hear the best work being done in the field by scholars at all stages of their careers. While all of us have felt disappointed by some of the papers we have heard, the hard work of successive program committees has nonetheless provided us with stellar experiences. We hope that these recommendations will strengthen the annual meeting, a home, however brief, for scholarship and friendship.

—*Elaine Sisman, Chair*

### Committee on Cultural Diversity

The Committee on Cultural Diversity (CCD) has made tremendous strides in the last few years. In 2001 the CCD instituted a new and efficient application process that would provide information needed to evaluate candidates for the Minority Travel Fund awards. In this it was immeasurably aided by the diligent work of its student member, Charles Hiroshi Garrett, who created an attractive and functional Web site for the Committee.

This year the Committee members also mandated that the co-chairs publicize the MTF Fellows program in as many other musical organizations as possible to increase the yield.

While this was time-consuming work, it paid off, resulting in eleven MTF Fellows for 2002 attending the annual meeting in Columbus. This number is nearly twice as many as in the previous year and four times as many as in 2000. A great deal of energy has been generated with these moves, as was made clear in the MTF Fellows reception in Columbus. There is a possibility that the name of the award might be altered in the near future, since a number of current and past MTF Fellows have objected to the word “minority” in the name of the grant. Overall, though, the Committee is very pleased with the direction that this program has taken.

This year the AMS Board approved the CCD’s request to broaden the scope of the Minority Travel Fund Fellows to include those students in terminal master’s programs, and indeed, in 2002 the Committee had one such candidate successfully apply to the program. The Board also approved the Committee’s request to waive AMS registration fees for local minority faculty members who are not currently members of the AMS to attend the annual meeting. In Columbus the Committee had no takers for this program, probably because there are very few minority music faculty in the region who are not already AMS members. The CCD will publicize this program on its Web site in the coming year as well as with the Local Arrangements Committee in Houston and anticipates a higher yield than in 2002.

The Committee on Cultural Diversity “Alliance,” the consortium of schools who have guaranteed a fellowship of at least three years to qualifying minority applicants, also has a record number of over twenty members as of this date. Nevertheless, the Committee was somewhat disappointed that not more representatives from these schools appeared at the MTF Fellows reception in Columbus. In 2003 the CCD plans to strengthen contacts with these schools in the hope of increasing their active participation. The CCD is heartened that the AMS will be instituting a mentoring initiative very soon and looks forward to its implementation.

This year, the idea of establishing a Cultural Diversity Study Group is being considered by the CCD to facilitate the creation of special programs for the annual meeting of the AMS, to establish a forum for publicizing those issues directly concerning the mission of the Committee, as well as to bring together those scholars whose research interests deal with the music of groups who have been historically underrepresented in the discipline.

With the conclusion of the Columbus meeting, Naomi André replaces Richard Agee as co-chair of the Committee. His effi-

ciency and administrative savvy served the Committee well. Richard Agee generated much of the activity surrounding the MTF Fellows. The informal forum titled “Issues in Cultural Diversity” at the 2002 conference produced lively discussion on strategies for curricular expansion, the pooling of resources through an extended online discussion list, and the question of how cultural diversity in the study of musicology and music theory might impact future paradigm changes. The Committee extends its sincere gratitude for the energetic leadership of Richard Agee.

Bob Judd was instrumental in the success of the CCD’s programs over the past couple of years, and once again the CCD extends a sincere thanks for his facilitation of the Committee’s programs.

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

### Committee on the Publication of American Music

The Society’s Committee on the Publication of American Music (COPAM) is pleased to report that Charles Ives’s *129 Songs*, edited by H. Wiley Hitchcock, is now in press and scheduled for publication by mid-2003. This landmark volume offers the first critical editions of the songs in *114 Songs*, which Ives published privately in 1922, plus another fifteen that also found their way into print without professional editing. Commissioned by the Charles Ives Society, Professor Hitchcock’s edition will appear as vol. 12 in the AMS-sponsored *Music of the United States of America* (MUSA) series thanks to an agreement negotiated between that society, the AMS, and the music’s copyright holders.

Other projects nearing completion include a selection of transcribed piano solos by Earl Hines, edited by Jeffrey Taylor; choral works by Dudley Buck, edited by Lee Orr; and Leo Ornstein’s *Quintette for Piano and Strings, Op. 92* (1928), edited by Denise Von Glahn and Michael Broyles. With newly commissioned editions of (1) music from a Native American Pow Wow in Los Angeles, (2) wind partitas by the Moravian composer David Moritz Michael, and (3) Eubie Blake and Noble Sissle’s *Shuffle Along* (1921) added to MUSA’s docket in 2002, almost three-quarters of our projected forty-volume series is now mapped out.

Joining the Committee at the Columbus meeting were three new members: Johann Buis, Anne Dhu McLucas, and Michael V. Pisani; thanks are due to retiring Committee members Carol J. Oja and Marva Griffin Carter. For ideas or questions about the MUSA project, Executive Editor Mark Clague may be contacted at the University of Michigan through any or all of the following avenues: tel. 734/647-4580; fax 734/647-1897; <musa-info@umich.edu>; or <www.umich.edu/~musausa>.

—*Richard Crawford, Chair*

## Philip Brett (1937–2002)

Born in the English Midlands, Philip Brett was a choirboy at Southwell Cathedral and a choral scholar at Cambridge, coming under the formidable spell of Thurston Dart. He later studied at Berkeley on a traveling fellowship and joined the faculty in 1966. A stellar scholar and teacher, he was also a Grammy-nominated, Greenberg-Award-winning choral conductor and a fine player of harpsichord and viols.

Philip's contributions to musicology began in his student days: tracking fifty-odd scattered Elizabethan manuscripts to a single documented scriptorium and attributing nine consort songs in one of them to Byrd (thus uncovering an entirely unknown *Spätstil* repertory of a canonical composer). His career took a decisive turn in 1977 with the publication of "Britten and Grimes," the first scholarly article to consider the influence of a composer's sexual identity on the music itself, adumbrated at the 1976 annual meeting. In Britten he found a major research interest and also developed influential theoretical models for the study of sexuality in culture. His many publications in this area include several pathbreaking co-authored collections: *Queering the Pitch* (1994), *Cruising the Performative* (1995), and *Decomposition: Post-Disciplinary Performance* (2000).

Philip did not restrict his political energies to his scholarship. He worked bravely to make sexuality an acceptable area of study within the discipline. In 1986 he startled many by announcing a gay/lesbian cocktail party, and in 1992 he chaired the first AMS session on composers and sexuality to a S.R.O. audience. 1989 saw the founding of the AMS Gay and Lesbian Study Group, which instituted the Philip Brett Award in 1999 "to honor each year exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies."

A veritable new musicologist *avant la lettre*, Philip never left the old. As general editor of a new Byrd *Gesamtausgabe*, he notably refined principles of scholarly editing in the ten volumes he undertook himself. He once projected a monograph on Byrd's music to English words, but work on the Byrd edition drew him to the composer's "other," Latin music. His extensive prefatory matter to *Gradualia* (to be issued as a monograph) magnifies and politicizes our picture of the composer's great outcry on behalf of the persecuted recusant community. The same musicality that warms his famous essay on the Schubert *Grand Duo* illumines his readings of Byrd motets.

In 1991 Philip moved from the University of California, Berkeley to the University of California, Riverside, and in 2001 he moved to the University of California, Los Angeles. In addition to his brilliant scholarship, his generous mentoring, and his courageous interventions, Philip Brett brought to musicology qualities of compassion, grace,

and gallantry found all too rarely within the academy. His partner, Professor George Haggerty, has asked that memorial contributions be made to the Philip Brett Award in Lesbian and Gay Musicology.

—Joseph Kerman and Susan McClary

## Eileen Jackson Southern (1920–2002)

Most people who tried to get Eileen Southern to talk about herself quickly recognized her gift for steering the conversation right back to them. Rarely has someone who commanded such great respect and admiration carried herself with such unassuming grace. She made it to the top of the musicological world the old-fashioned way, through solid scholarship and astounding contributions to the field of American music. Her landmark book, *The Music of Black Americans: A History (MOBA)*, resembles *Music in the Renaissance* by her mentor Gustave Reese, in that both authors strove to write coherent histories of their fields with full scholarly apparatus. But while Reese could fall back on a century's worth of research, Southern faced a nearly blank slate. Moreover, had anyone in the academic world of the 1950s even given it a thought, African-American music would have been deemed unworthy of serious study.

Eileen Southern changed all that, but the change did not come easily. Throughout much of her academic career, Southern was viewed with suspicion and even downright hostility by some of her colleagues because she was writing (in part) about nonclassical music, and she was an African-American woman in what was still largely the preserve of white men. Even her appointment as the first black woman ever to become tenured at Harvard was disparaged by some as a bow to political correctness. In this connection, Southern once told me in an uncharacteristically personal admission that one of her proudest achievements at Harvard was simply standing up in front of a class of students whose only prior contact with a black person had been with their "colored" maid. And she bore it all with limitless politeness, grace, charm, and good humor.

I had the honor and pleasure of editing the third edition of *MOBA*, and I recall long days of working with her at her home in New York. Although her health was already failing, she would soldier on till 6 P.M.

Many students and disciples have been profoundly affected by her leadership: Josephine Wright, Anne Dhu McClucas, Suzanne Flandreau, and Rae Linda Brown stand out among a veritable cohort of younger scholars who have followed on the path she blazed. But Southern was also a role model for a population well

beyond younger African-American students and faculty members. As Deane Root aptly said, she "inspired all of us to apply the musicological training we received in studying European music to the music history from our own communities. In this sense, her intellectual progeny are legion. She was a pioneer, and the legacy she left continues to grow."

—Michael Ochs



### Obituaries

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

Leon Stein  
9 May 2002

Eileen Jackson Southern  
13 October 2002

Philip Brett  
16 October 2002

Eugene K. Wolf  
12 December 2002

### Policy on Obituaries

The following, revised policy on discursive obituaries in the *Newsletter* was approved by the Board of Directors in 2002.

1. The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the *Newsletter*.
2. Obituaries will normally not exceed 400 words 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.

## Forthcoming Meetings

**Twenty-Ninth Annual Conference of the Society for American Music**, 26 February–2 March 2003, Tempe, Arizona. For more information on the program and registration, see the society's Web site at <www.American-Music.org>.

**The Waltz: Re-examining and Re-interpreting a Popular Dance** (A Symposium in Honor of Robert Falck), University of Toronto, Faculty of Music, 1 March 2003. This conference is sponsored by the graduate students in musicology in conjunction with the division's Symposium Series in Musicology and Theory. For more information: Teresa Magdanz <t.magdanz@utoronto.ca> or Alex Carpenter <alex.carpenter@utoronto.ca>.

The symposium **Darius Milhaud's American Legacy** will be held on 14 March 2003 at the San Francisco Conservatory of Music in conjunction with the BluePrint Festival. The BluePrint Festival, directed by Nicole Paiement, is featuring a celebration of music from the twentieth and twenty-first centuries and is taking place in San Francisco from October 2002 to April 2003. For more information on the symposium program and concert schedule, please contact Faun Tiedge, Chair, Music History and Literature, San Francisco Conservatory of Music, 1201 Ortega Street, San Francisco, CA 94122; tel. 415/759-3420; <faun@tiedge.com>.

**GAMMA-UT**, the Graduate Association of Music and Musicians at the University of Texas (UT), announces its third annual conference, to be held 28–29 March 2003 at the University of Texas, Austin. Scholars from the areas of music theory, composition, musicology, and ethnomusicology will meet to share their research, and composers will be presenting their works in a concert to be held the evening of Friday, 28 March. For a list of papers and more information about GAMMA-UT, see their Web site at <gammaut.music.utexas.edu>. For more information, contact the conference chair, Gene K. Willet, at <gammaut@mail.music.utexas.edu>.

**Music of Japan Today 2003**, 4–6 April 2003, University of Maryland, Baltimore County (UMBC). UMBC will host a three-day symposium of performances, lecture-recitals, panel discussions, and paper presentations on topics that concern Japanese music from the widest possible range of disciplines and expertise. For more information: <kazukotanosaki@netscape.net> or <emrichards@umbc.edu>; <home.sprintmail.com/~emrichards/MFJ2003.html>.

**The International Festival of Women in Music Today**, Seoul, Korea, 8–12 April

2003. Hosted by the Korean Society for Women Composers (KSWC) in cooperation with the International Alliance for Women in Music (IAWM), this conference-festival will offer rich experiences in both Korean traditional and new music, perspectives on the life style and cultural context in Korea, and intellectually stimulating discussions about women from around the world in music today. For musicians, arts organizations, educators, and students, the conference will feature internationally recognized artists and scholars. The conference, which will present a variety of new musical styles, is closely tied to the KSWC's mission of supporting Asian artistic and cultural expressions that integrate new music into the fabric of traditional and contemporary life styles. Performances will cover a broad range of areas: new orchestral music, contemporary music for Korean traditional orchestra, chamber music, cross cultural music, music technology, and theatrical works. For detailed information: <woman.composer.or.kr> or Chan-hae Lee at <chhlee@yonsei.ac.kr>.

**Skip a Beat: Challenging Popular Music Orthodoxy**, Second Annual Experience Music Project (EMP) Pop Conference, Seattle, Washington, 10–13 April 2003. The conference connects academics, journalists, musicians, industry figures, and anyone else interested in ambitious music writing that crosses disciplinary walls. For more information: <www.emplive.com/visit/education/pop\_music.asp>.

**Thirty-Eighth International Congress on Medieval Studies**, Kalamazoo, Michigan, 8–11 May 2003. For more information: Cynthia Cyrus, 541 Holt Valley Road, Nashville, TN 37221; tel. 615/662-8514; <cynthia.cyrus@vanderbilt.edu>; <people.cs.uchicago.edu/~elias/MEDIEVAL>.

Fourth international conference of the **International Association for Word and Music Studies** (WMA), 18–22 June 2003, Free University of Berlin, Germany. The conference will focus on two themes: (1) "Music and the Spoken Word," encompassing any aspect of a vast spectrum of possible topics, ranging from the melodrama of antiquity to contemporary rap music and beyond; and (2) "Surveying the Field," a regular feature at WMA conferences, covering theoretical and methodological questions innate to the study of the relationship of words and music. For more information, contact Walter Bernhart at <walter.bernhart@uni-graz.at> or Albrecht Riethmüller at <albrieth@zedat.fu-berlin.de>.

Royal Musical Association Annual Conference 2003, **Music Historiography**, Department of Music, Cardiff University, 12–14 September 2003. Topics will include, among others: multidisciplinary in medieval music

studies, lesbian historiography, music theory and historiography in the nineteenth century, historicizing popular music. For more information: Charles Wilson, RMA Historiography 2003, Department of Music, Cardiff University, 31 Corbett Road, Cardiff, CF10 3EB, England; <WilsonC@cardiff.ac.uk>.

**Music in Art: Music Iconography as a Source for Music History**, Ninth Conference of the Research Center for Music Iconography, City University of New York, co-sponsored by the Department of Musical Instruments of the Metropolitan Museum of Art, New York, 6–8 November 2003. The conference will commemorate Emanuel Winternitz (1898–1983), the Honorary President of the Répertoire International d'Iconographie Musicale, long-time curator of the Department of Musical Instruments at the Metropolitan Museum of Art, and co-director of the Research Center for Music Iconography. For more information: Zdravko Blazeckovic, Research Center for Music Iconography, City University of New York Graduate School, 365 Fifth Avenue, New York, NY 10016-4309; tel. 212/817-1992; <zblazekovic@gc.cuny.edu>; <web.gc.cuny.edu/rcmi>.

## Calls for Papers and Manuscripts

A joint meeting of the Rocky Mountain Chapters of the American Musicological Society, the Society for Music Theory, and the Society for Ethnomusicology will be held in Tucson at the University of Arizona 11–12 April 2003. Paper abstracts of not more than 250 words for the AMS portion of the meeting should be submitted to John T. Brobeck, President of the Rocky Mountain Chapter of the AMS, School of Music and Dance, University of Arizona, Tucson, AZ 85721. Abstracts can also be sent by e-mail to <brobeck@u.arizona.edu>. The deadline for submission of abstracts is 23 February 2003.

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

2003	AMS: 13–16 November, Houston, Texas
	SMT: 5–8 November, Madison, Wisconsin
	SEM/CMS: 1–5 October, Miami, Florida
2004	AMS/SMT: 11–14 November, Seattle, Washington
	SEM: Tucson, Arizona
2005	AMS: 27–30 October, Washington, DC
	SEM: Atlanta, Georgia
2006	AMS: 2–5 November, Los Angeles, California

## Calls for Papers and Manuscripts

*continued from page 13*

The Mozart Society of America, which will again hold its annual meeting in conjunction with the AMS meeting in Houston, solicits proposals for presentations at the study session on the topic "Did Mozart Succeed as a Composer in Vienna? Issues of Performance, Audience, Dissemination." Abstracts of no more than 250 words should be sent by 1 June 2003 to Jane R. Stevens, either by conventional mail at 3084 Cranbrook Ct., La Jolla, CA 92037 or by e-mail at <jrstevens@ucsd.edu>.

Cambridge University Press is pleased to announce a new journal, *Eighteenth-Century Music*, edited by W. Dean Sutcliffe (St. Catharine's College, Cambridge) and Cliff Eisen (King's College, London). The reviews editor is Simon Keefe (Queen's University, Belfast).

The journal is intended as a forum for all eighteenth-century music research, thus attempting to overcome the divisions so characteristic not only of the historiography of the long eighteenth century (1670–1830) but also of the scholarly methodologies normally associated with it. To this end, the editors welcome not only traditional source, analytical, historical, and performance practice studies but also interdisciplinary contributions, tapping into the institutional strengths of many other areas of eighteenth-century research. In addition to standard journal-length articles and book reviews, *Eighteenth-Century Music* will also include a number of less common features such as shorter articles (based on the model of the "Kleine Beiträge" in some German journals).

The first issue will be published in early 2004, and the editors would be delighted to receive submissions (four copies please) as well as offers to review books, editions, recordings, and eighteenth-century conferences at the following address: Editorial Office, Eighteenth-Century Music, Department of Music, King's College London, Strand, London WC2R 2LS, England; <18cmusic@kcl.ac.uk>.

The *Journal of Musicological Research* invites the submission of original articles on all aspects of the discipline of music: historical musicology, style and repertory studies, music theory, ethnomusicology, music education, organology, and interdisciplinary studies. Because contemporary music scholarship addresses critical and analytical issues from a multiplicity of viewpoints, the *Journal of Musicological Research* seeks to present studies from all perspectives, using the full spectrum of methodologies. This variety makes the *Journal of Musicological Research* a place where scholarly approaches can coexist, in all their harmony and occasional discord, and one that is not allied with any particular school or viewpoint.

Now published by Routledge, the *Journal of Musicological Research* is a peer-reviewed, quarterly publication with an international circulation. Readership includes professionals, academics, and students of musicology as well as composers, historians, musicians, and individuals interested in music scholarship.

Submissions should include three copies of the proposed article and clear copies of musical examples. Inquiries should be directed to: Deborah Kauffman and Jonathan Bellman, *Journal of Musicological Research*, School of Music, University of Northern Colorado, Frasier Hall, Campus Box 28, Greeley, CO 80639; <jmr@arts.unco.edu>.

## News Briefs

*Current Musicology* is pleased to announce the publication of a commemorative Festschrift issue for Professor Mark Tucker (1954–2000) on the topic of jazz studies. The 500-page issue will feature historical, cultural, and analytical studies, perspectives on jazz studies, and reviews of recent jazz-related publications by many of the leading jazz scholars including Jeffrey Magee, Sherrie Tucker, Scott DeVeaux, George Lewis, and Krin Gabbard. For ordering information, please visit the *Current Musicology* Web site at <music.columbia.edu/~curmus>, or contact the editor at <current-musicology@columbia.edu>.

The Mannes Institute is a privately supported, nonprofit musical think-tank dedicated to communal inquiry at the highest level of scholarship. It offers a unique opportunity for professional music academics around the world to convene outside of the conventional conference format to teach and learn from one another in a sustained, interactive, and interdisciplinary way. Instead of traditional paper presentations, the work of the Institute is conducted through an intensive series of participatory workshops, roundtable discussions, plenary sessions, and informal gatherings, all addressing a single subject under the guidance of rotating faculties of distinguished experts drawn from the international musical community. Prior preparation and assigned reading are required. Outstanding scholars are invited to join their peers and share in this innovative and transformative experience in collaborative learning.

This year the Mannes Institute will convene its third annual gathering at Mannes College of Music in New York City from 21 to 24 June 2003 on the topic of Transformational Theory and Analysis, one of the most important developments in our field during the last quarter century. The faculty includes David Lewin, Richard Cohn, Joseph Straus, Robert Morris, Henry Klumpenhouwer, John Roeder, and Edward Gollin. Detailed information is posted on the Web site at

<www.mannes.edu/mi> and periodically announced over the AMS List. The deadline for applications is 1 March 2003. Inquiries should be addressed to Wayne Alpern, Director, Mannes Institute, 150 West 85th Street, New York, NY 10024, USA, tel. 212/877-8350; <mannesinstitute@aol.com>.

On 15 July 2002 access to the Répertoire International des Sources Musicales (RISM) Web site and the "RISM Online" electronic resource at Harvard University <www.rism.harvard.edu/rism/DB.html> was discontinued. The removal of this resource coincided with the commercial publication of the majority of the same RISM data on the National Information Services Corporation's (NISC) online BiblioLine Internet search-and-retrieval service.

The NISC interface provides access to RISM Series A/II: Music Manuscripts after 1600. It also provides access to three related databases (Composer, Library Sigla, and Bibliographic Citations) that can be searched from hyperlinks in the Music Manuscripts database or directly from a database search menu. Further information is available on NISC's Web site at <www.nisc.com> or from the RISM Central Editorial Office (Zentralredaktion) in Frankfurt <RISM@StUB.uni-frankfurt.de>. For questions regarding the U.S. RISM Office at Harvard contact Sarah Adams, Director of the U.S. RISM Office at <sjadams@fas.harvard.edu>.

The School of Music at the University of Texas, Austin, announces the founding of the Center for American Music. The Center has three priorities: (1) to promote and support research in American music of all genres, eras, and styles; (2) to sponsor performance and recording of American music, particularly for use in courses on the history of American music; and (3) to facilitate the teaching of courses in American music, including popular music and Texas music, to the general UT undergraduate population. David Neumeier has been appointed the first chair of the Center, with Elizabeth Crist as associate chair, and Gerard Béhague as senior advisor.

The Music Theory Society of the MidAtlantic will be founded at the Peabody Conservatory of Music, 4–5 April 2003. This final region of the U.S. to have its own music theory society will include Delaware, Maryland, New Jersey, Pennsylvania, Virginia, and West Virginia. Michael Rogers, author of *Teaching Music Theory*, will give a special presentation with time for discussion. A celebratory banquet will take place on Friday evening; accommodation, registration form (please register before 14 March 2003), and activity information may be viewed on the MTS MA Web site <mtma.shorturl.com>.



# AMS Ballot – 2003

## President (vote for one)

- Anne Walters Robertson
- Elaine Sisman

## Secretary

- Rufus Hallmark

## Directors-at-Large (vote for three)

- Virginia Hancock
- Ingrid Monson
- Massimo Ossi
- Deane Root
- Steven Saunders
- Michael Tusa

During the first year of their terms of office, those elected from this ballot will serve along with officers elected in previous years whose terms continue through 2004: Peter Burkholder, President; Richard Kramer, Vice-President; James L. Ladewig, Treasurer; Scott DeVeaux, James Hepokoski, and Mary Hunter, Directors-at-Large.\*

Place your ballot in a sealed envelope. Write your full name legibly in the upper left corner of the envelope so that it can be checked against the membership rolls. Every year a number of ballots are disallowed because the senders' names are either absent or indecipherable. Mail your ballot, postmarked by April 7, 2003, to

**Rufus Hallmark, Secretary, AMS  
Department of Music  
Mason Gross School of the Arts  
Rutgers University  
81 George Street  
New Brunswick, NJ 08901 USA**

\*Recent Board action following upon Wye J. Allanbrook's resignation as AMS President January 13, 2003 means that Peter Burkholder now takes the office of President for the period 2003–2004, and the office of Past President, 2005. Richard Kramer was appointed by the Board as Vice President January 24, 2003.

## CANDIDATES FOR PRESIDENT

**Anne Walters Robertson.** Professor of Music & Deputy Provost for Research and Education, U. Chicago; B.Mus., M.Mus., U. Houston, M.Mus., Rice U., M.Phil., Ph.D., Yale U.; French medieval music, liturgy & architecture; interpretation, biography, music & mysticism; *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works* (2002); "Which Vitry? The Witness of the Trinity Motet from the *Roman de Fauvel*," in *Hearing the Motet* (ed. Pesce, 1997); "Remembering the Annunciation in Medieval Polyphony," *Speculum* 70 (1995); "The Mass of Guillaume de Machaut in the Cathedral of Reims," in *Plainsong in the Age of Polyphony* (ed. Kelly, 1992); "*Benedicamus Domino*: The Unwritten Tradition," *JAMS* 41 (1988); Howard Found. Fellow (96-97), Med. Acad. of Amer. Brown Prize (95), Guggenheim Fellow (92); AMS Einstein Award (87), NEH and ACLS grants; Chair, Music Dept., U. Chicago (92-98), Internatl. Machaut Soc., Pres. (97-99), Vice-Pres. (96-97); AHJ-AMS 50 Fellowship Comm. (00-01, Chair 01-04), *JAMS* Ed. Bd. (92-98), AMS Pub. Comm. (90-95), Chair, Loc. Arr. Comm. Chicago (91), Prog. Co-chair, Midwest Chap. (90-91), Comm. on the Status of Women (84-86).

**Elaine Sisman.** Professor and Chair, Music Dept., Columbia U.; B.A., Cornell U., M.F.A., Ph.D., Princeton U.; 18<sup>th</sup>-19<sup>th</sup>-c. aesthetics, rhetoric, history of ideas; "Variations" article, in *The New Grove* (2001); "Memory and Invention at the Threshold of Beethoven's Late Style," in *Beethoven and His World* (ed. Burnham & Steinberg, 2000); "The Music of Rhetoric," *Musicology and the Sister Disciplines* (XVI. IMS, 2000); Ed., *Haydn and His World* (1997); "Genre, Gesture, and Meaning in Mozart's 'Prague' Symphony," *Mozart Studies* 2 (ed. Eisen, 1997); "Pathos and the *Pathétique*: Rhetorical Stance in Beethoven's Piano Sonata Op. 13," *Beethoven Forum* 3 (1994); *Mozart: "Jupiter" Symphony* (1993); *Haydn and the Classical Variation* (1993); "Haydn's Theater Symphonies," *JAMS* 43 (1990); "Small and Expanded Forms: Koch's Model and Haydn's Music," *MQ* 68 (1982); AMS Einstein Award (83); Haydn-Institut Board (01-); Zentralinstitut für Mozartforschung (97-); American Brahms Soc. Board (93-, Sec'y., 95-01); Co-ed., *Beethoven Forum* (95-); Assoc. Ed. 19<sup>th</sup>-C. Music (99-); AMS Vice-Pres. (00-02), Chair, Ad Hoc Comm. on the Program (00-02); *JAMS* Ed. Bd. (92-94); Pisk Prize Comm. (91-92); Prog. Comm. (89); Nom. Comm. (83); Pres., Greater NY Chap. (82-84).

## CANDIDATES FOR DIRECTORS-AT-LARGE

**Virginia Hancock.** Professor, Reed C.; B.A. (Chem), Reed C., M.A. (Chem), Harvard U., D.M.A. (Mus. Hist.), U. Oregon; choral music and lieder of Brahms, 19<sup>th</sup>-c. historiography, choral conducting; "Brahms, Daumer, und die Lieder Op. 32 und 57," *Joh. Brahms: Quellen, Text, Rezeption, Interpretation* (ed. Krummacher & Struck, 1999); articles on the a capella choral music, *The Compleat Brahms* (ed. Botstein, 1999); "Brahms: Volkslied/Kunstlied," *The Nineteenth-Century German Lied* (ed. Hallmark, 1996); *Brahms's Choral Compositions and His Library of Early Music*, (1983); Ed., Newsletter of Amer. Brahms Soc. (83-96); Ed., AMS Newsletter (97-99), Chair, Pacific NW Chap. (93-95), Sec'y-Treas., Midwest Chap. (78-80).

**Ingrid Monson.** Professor of Music and Afro-American Studies, Harvard U.; B.Mus., New Engl. Cons., M.A., Ph.D., NYU; jazz, musics of the African diaspora; music, politics & race; improvisational musical processes; music & cultural theory; *The African Diaspora: A Musical Perspective* (2000); "Riffs, Repetition and Theories of Globalization," *Ethnomusicology* 43 (1999); *Saying Something: Jazz Improvisation and Interaction* (1996); "The Problem with White Hipness," *JAMS* 48 (1995); Co-ed., American music section, *MQ*; *JAMS* Ed. Bd (99-).

**Massimo Ossi.** Assoc. Professor, Indiana U.; B.S. (Span), Old Dominion U., M.A., Ph.D. (Music), Harvard U.; Ital. music of Renaissance & Baroque; Monteverdi; aesthetics and philosophy of music; madrigal, prosody & poetics; humanism; lute music; music & theater; Venetian music; Vivaldi; *Divining the Oracle: Aspects of Claudio Monteverdi's Seconda prattica* (in press); "*Dalle macchine la meraviglia*: Bernardo Buontalenti's 'Il Rapimento de Cefalo'," in *Opera in Context* (ed. Radice, 1998); "Claudio Monteverdi's *ordine novo, bello et gustevole*," *JAMS* 45 (1992); "A Sample Problem in Seventeenth-Century *Imitatio*," in *Music in Renaissance Cities and Courts* (ed. Owens & Cummings, 1996); AMS Einstein Award (93), I Tatti Fellow (91-92), NEH Summer Stipend (91); Vice-Pres., Soc. For 17<sup>th</sup>-C. Music (97-00), ed., 17<sup>th</sup> Century Music Newsletter (93-97); AMS Pisk Prize Comm. (99-01, Chair 01), Council Nom. Comm. (96).

**Deane Root.** Professor, Chair, Music Dept., Director, Center for Amer. Music, U. Pittsburgh; B.A., New Coll. of Fla., M.Mus., Ph.D., U. Illinois; American music, musical theater, popular music, 20<sup>th</sup>-c. composers; Series Ed., *Nineteenth-Century American Musical Theater* (1990); Co-ed. (w/ S. Saunders), *The Music of Stephen C. Foster: A Critical Edition* (1994); Co-compiler (w/ D.W. Krummel), *Resources of American Music History* (1981); Amer. Lib. Assoc. Choice Award for "Outstanding Academic Book," MLA Book of the Year Award, SAM Distinguished Service Citation (00); SAM delegate to ACLS (96-99); Past Pres., Sonneck SAM; Advisor & staff ed., *The New Grove* (1980); Co-chair, AMS Outreach Comm., Co-chair, Loc. Arr. Comm., Pittsburgh (1992), AMS RILM representative (92-), alt. rep. to Natl. Recording Preserv. Bd. (01-).

**Steven Saunders.** Assoc. Professor, Chair, Music Dept., Colby C.; B.F.A., M.F.A., Carnegie-Mellon U., M.A., Ph.D., U. Pittsburgh; 17<sup>th</sup>-c. sacred music; 19<sup>th</sup>-c. popular song; Ed., *Giovanni Felice Sance: Motetti* (in press); "Kirchenmusik am Wiener Hof," *Giovanni Valentini* (2003); "New Light on the Genesis of Monteverdi's Eighth Book of Madrigals," *M&L* 77 (1996); *Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II* (1995); Co-ed. (w/ D. Root), *The Music of Stephen C. Foster: A Critical Edition* (1994); Ed., 17<sup>th</sup> Century Music Newsletter (90-93); Ed. Bd., *Jrnl. of 17<sup>th</sup>-C. Music* (96-); AMS Loc. Arr. Comm., Boston (98), Chair, Nom. Comm. AMS NE Chap. (98), Pres., NE Chapter (94-96), Stud. Rep., Allegheny Chap. (87-88).

**Michael Tusa.** Professor and Assoc. Director, Sch. of Music, U. Texas, Austin; B.A., Yale U., M.M., Yale U., Ph.D., Princeton U.; music of Beethoven and Weber, 19<sup>th</sup>-c. German opera, piano music; "Weber" article, in *The New Grove* (2001); "Exploring the Master's Heritage: Liszt and the Music of Weber," *Jrnl. of the Amer. Liszt Soc.* 45 (1999); "Noch einmal—Form and Content in the Finale of Beethoven's Ninth Symphony," *Beethoven Forum* 7 (1999); "The Unknown Florestan: the 1805 Version," *JAMS* 46 (1993); "*Euryanthe*" and *Weber's Dramaturgy of German Opera* (1991); Acting Director, Sch. of Music, U. Texas, Austin (1999-01); Review ed., *Beethoven Forum* (1992-96); AMS Chap. Fund Comm. (00-30, Chair 02-03), Review ed., *JAMS* (96-98), Pres., SW Chap. (89-91), Prog. & Loc. Arr. Comms., Austin (1989).





President Jessie Ann Owens, Vice-President J. Peter Burkholder, Treasurer James Ladewig, and Secretary Rufus Hallmark at the 2002 Business Meeting in Columbus, Ohio.

# *AMS PUBLICATIONS*

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

The AMS, together with the National Endowment for the Humanities and the University of Michigan, also supports the publication of *Music of the United States of America*, which includes works by Lou Harrison, Harry Partch, “Fats” Waller, and others. In 2003 the *MUSA* plans to publish a new edition of the songs of Charles Ives, among other works. AMS members receive a twenty-five percent discount on all publications.

See the AMS Web site for full details: <[www.ams-net.org](http://www.ams-net.org)/>

## Presidential Forum: Anonymity and Identity in Music(ology)

*At the 2002 annual meeting in Columbus, President Jessie Ann Owens offered—in replacement of the traditional Presidential Address—a Presidential Forum in which she and four invited speakers (Ellen T. Harris, Philip Gossett, Margot Fassler, and Richard Crawford) presented their ideas on the topic of “Anonymity and Identity in Music(ology).” The text below is essentially a transcription of the addresses delivered in Columbus on Friday, 1 November. The following readings were circulated in advance to the speakers: Susan S. Lanser, “The Author’s Queer Clothes: Authority and Sex/uality in The Travels and Adventures of Mademoiselle de Richelieu,” in *The Faces of Anonymity 1500–1900*, ed. Robert Griffin (Palgrave Macmillan, 2003), 81–102; Susan S. Lanser, “The ‘I’ of the Beholder,” presented at the Annual Convention of the Modern Language Association, New Orleans, December 2001; Robert J. Griffin, “Anonymity and Authorship,” *New Literary History* 30 (1999): 877–95; and Michel Foucault, “What Is an Author,” in *Language, Counter-Memory, Practice* (Cornell University Press, 1977), 113–38.*

### President’s Introduction

(Jessie Ann Owens, Brandeis University)

Welcome to this first Presidential Forum. For a number of years now, there has been a tradition in the AMS for the President to give a Presidential Address in his or her second year as President. The range of responses to this opportunity has been astonishingly wide. Colin Slim did a tableau vivant. Ellen Rosand and Philip Gossett—at a time when the Society very much needed it—gave inspiring sermons about our aims and aspirations as a scholarly community. Howard Brown presented a paper on “Emulation and Imitation” that would become a classic of Renaissance scholarship. Ruth Solie turned the time available to her into a very moving tribute to Alvin Johnson by the former presidents who had worked with him. James Webster did a meta-address in which he deconstructed the whole enterprise (*AMS Newsletter* 29, no. 1 [February 1999]: 10–11).

My term as President has coincided with a Society-wide reflection on aspects of our annual meeting. There has also been a series of initiatives to think of the membership of the Society as distinct constituencies, each with its own particular needs. My decision to turn the Presidential Address into a Presidential Forum gives me a chance to address both these developments.

One of my goals for this forum was to try out the idea of adding a plenary session to the annual meeting or perhaps a keynote speech. I remember a wonderful evening session at the 1996 Baltimore meeting devoted to film biographies of composers that had a huge audience—and even a popcorn machine!—and functioned very much like a plenary. My hope is that this session will show the

benefit of a central event on a topic of broad interest.

The topic for this forum, “Anonymity and Identity in Music(ology),” is derived in part from the ongoing discussions about the role of anonymity or blind reading in the selection process for the program of the annual meeting. But it comes as well from the larger question of how individuals create an identity for themselves both within the AMS and in the professional world, either in academia or outside of academia.

And it also comes from my own work as a Renaissance scholar on composers’ sketches. I spent a great deal of time trying to decipher some fragmentary sketches that had been scribbled into the blank staves of an early sixteenth-century chansonnier, Florence, Bibl. naz., Magl. 117, by an unknown composer. To transcribe these fragments, I had to figure out which voices went together since they turned out to be written not in score but in parts, sometimes even in choir-book format. In the end I had about forty distinct phrases, a few with partial texts but none with the opening line that might make identification easier. By the kind of serendipity that is central to scholarship, a mistake led me to a surprising discovery. I thought I recognized the hand as that of a scribe active in Florence in the 1530s, and so my first stop in trying to identify the fragments was to look in the Arcadelt edition. By dumb luck I found the finished version of one of the pieces in the first place I looked, the Arcadelt *Primo libro*. Jane Bernstein will tell you that I telephoned her in a frenzy from Isham Library. “Jane! Don’t tell anyone!!! I have an Arcadelt autograph!” But then five minutes later I realized that the piece was not by Arcadelt even though the printer had included it in his *Primo libro*. “Jane! It’s a Cortecchia autograph!!!” Why did it matter so much to me that I could put a name on these fragments?

I hardly need to answer that question for this audience. Knowing that these pieces were by the Florentine composer Francesco Cortecchia helps us put them into the context of a composer’s life and works and into the larger context of music history in Florence in the sixteenth century. As a discipline, musicology has been intensely focused on this sort of author identification. We never went through a phase like the “New Criticism” in English literary criticism. I. A. Richards, in challenging readers to assess poems from which the author’s name had been removed, revealed how much of what was written depended on knowing the identity of the poet: “approval and admiration is being accorded not to the poetry but to an idol” (cited in Lanser, “The Author’s Queer Clothes”). Of course, in its own way, musicology has also been challenging the obviously pernicious effects of the “great name” on the evaluation of music and on the writing of history.

I would rather not read these fragments “blind,” and yet that is how we have been

constructing the programs of our annual meeting, at least since 1980 and possibly earlier. Individual program committee chairs have interpreted this mandate more or less stringently, but in recent years the readings have been “anonymous” from beginning to end; even the program chair has not known the identity of the authors of the abstracts. Perhaps this process has made it easier for people who had not yet established an identity within the Society to get onto the program, and that has clearly been a very good thing for the Society. But it has drawbacks as well.

As Judith Tick pointed out to me, there are two competing and perhaps irreconcilable forces at work in our current method for creating the program at the annual meeting. One is a belief in the importance of impartiality. The other is a fundamental respect for authority. The commitment to impartiality means being willing to construct a program based not on accomplishment or name recognition but simply on the perceived quality of a short abstract. The respect for authority brings us to these meetings, where we hope to hear from the most established figures within our discipline.

Given this ongoing debate about the importance of blind reading, I decided to take this opportunity to ask four of the most distinguished members of our Society to offer their own perspectives on “Anonymity and Identity.” I have asked them each to speak for no more than ten minutes. I also circulated the articles listed above to give us a common frame of reference.

It is a pleasure for me to introduce colleagues who need no introduction: Ellen Harris (Massachusetts Institute of Technology), author most recently of *Handel as Orpheus*, Philip Gossett (University of Chicago), former president of the AMS, editor of the Verdi and Rossini editions; Margot Fassler (Yale University), author of the Kinckelley-award winning book *Gothic Song*; and Richard Crawford (University of Michigan), also former president, dean of American music studies and editor of the extraordinary series of American music, MUSA. The presence of scholars like these four adds a special luster to an already distinguished program, and I am grateful to them for having accepted my invitation.

### Author and Subject: Anonymity and Identity in Music(ology)

(Ellen T. Harris, Massachusetts Institute of Technology)

When I started working on this assignment, I did what any self-respecting student of today does—I went to Google. Searching on “anonymity identity” pulled up “about 112,000” hits in 0.52 seconds. The minute fraction of these that I opened resulted in only a few items of immediate interest. One turned out to be an article by an MIT colleague, Gary T. Marx, Professor Emeritus in Urban Studies, entitled “Identity and Anonymity: Some

Conceptual Distinctions and Issues for Research” (in *Documenting Individual Identity*, ed. J. Caplan and J. Torpey [Princeton University Press, 2001] and at <web.mit.edu/gtmarx/www/identity.html>). Marx, whose work focuses on technology, privacy, and social control, identifies seven types of identity knowledge (including legal name, ability to locate, and social categorization) and creates a paired typology of socially-sanctioned contexts of concealment and identifiability. These lists not only reveal such quotidian incongruities as unlisted phone numbers and caller-ID but also our contradictory experiences in the academy. On the one hand, quoting Marx, identity concealment is sanctioned “to increase the likelihood that judgments will be carried out according to designated standards and not personal characteristics,” but, on the other hand, “mass impersonal societies rely on name, and the records and recommendations it can be associated with, to determine personal qualities” and to “judge reputation.” How can we as scholars balance these conflicting claims? In the brief space I am allotted, I would like to consider anonymity and identity in light of attitudinal shifts during the past thirty years toward the subjects we study as well as our own authorship.

When I began my dissertation work thirty years ago, I first chose to work on the choral music of C. P. E. Bach. When I told this to Edward Lowinsky, he exclaimed, “Ah, yes, Carl Bach is one of my favorite minor masters.” Two years later, my decision to change my focus to Handel was based on personal and professional reasons that had nothing to do with Lowinsky’s comment. Or did it? This was a period when the study of “great men” still dominated musicology and much other historical work. Outside the field of medieval and, to a lesser extent, Renaissance Studies, there were a select number of closely guarded planetary systems rotating around their chosen star: Josquin scholars, Bach scholars, Mozart scholars, Beethoven scholars. Authority and identity attached in essentialist fashion to this study of great men, and both a scholar’s identity and the importance of his work (and it was largely His not Hers) was primarily determined by and submerged in the identity of the master composer. As a result, the goal of the scholar was not ostensibly the creation of an individual identity (or celebrity) separate from his subject but the addition, however anonymous, to the store of knowledge and truth. That is, historical authority resided in the attempted abnegation of self in the pseudo-anonymous study of documents pertaining to great composers.

The submersion of the historian’s authority in the identity of his subject is summed up for me in guidebooks to writing that forbade the use of first person singular. For example, Lucille Vaughan Payne in 1965 wrote in *The Lively Art of Writing* (rev. ed. [New American Library, 1969]): “The fact is, of course, that the student who feels compelled to attach a personal pronoun to all his

thoughts is not really writing about his subject at all. He is writing about himself” (p. 62).

My recollection is that first-person agency in academic prose became increasingly acceptable around 1980. The change happened later in science, as I am told at MIT, but even in science first-person has now become the rule. In the edition of *How to Write & Publish a Scientific Paper* (3d ed. [Oryx Press, 1988]), Robert A. Day declares: “I herewith ask all young scientists to renounce the false modesty of previous generations of scientists. Do not be afraid to name the agent of the action in a sentence, even when it is ‘I’ or ‘we’” (pp. 160–61).

The increased acceptance of identity, agency, and individual responsibility in scholarly work (as represented by the now prevalent use of first person) corresponds in obverse relation to the growing acceptance of history as kaleidoscopic interpretation rather than an ever-closer approach to an absolute truth. In the introduction to *The Cambridge Modern History* of 1907, Lord Acton wrote of achieving “ultimate history” by the “judicious division of labour” that will “bring home to every man the last document, and the ripest conclusions of international research” (quoted in Edward Hallett Carr, *What Is History?* [A. Knopf, 1961], 3). Fifty years later, Sir George Clark, in the introduction to *The New Cambridge Modern History* (1957), dismissed the goal of an “ultimate theory”: “Historians of a later generation do not look forward to any such prospect. They expect their work to be superseded again and again. They consider that knowledge of the past has come down through one or more human minds, has been ‘processed’ by them, and therefore cannot consist of elemental and impersonal atoms which nothing can alter” (quoted in Carr, p. 4).

The recognition that neither the historian nor his subject is above history but rather a part of the historical flow and a product of a particular time and place has changed the position and identity of each. Carr in his above-cited very elegant book *What Is History?* states that it is not his purpose “to deflate the greatness of great men” (p. 67), but he also writes,

the facts of history never come to us “pure,” since they do not and cannot exist in a pure form: they are always refracted through the mind of the recorder. It follows that when we take up a work of history, our first concern should be not with the facts which it contains but with the historian who wrote it (p. 24).

He takes as his example that “Dr. Trevelyan’s finest and maturest work *England under Queen Anne* ... will only yield its full meaning and significance” when read against the background of the author’s Whig sympathies. He probably could not have imagined a time when the historian-critic would be judged (harshly or approvingly) as an advocate for what Gary Marx identifies as his or

her individual social categorization (“gender, ethnicity, religion, age, class, education, region, sexual orientation,” etc.).

As a woman scholar, I have frequently been asked to teach classes and pursue research in women’s studies. And I have, for example, deliberately added a woman composer to each weekly lesson when I lecture in MIT’s Introduction to Western Music in order to overcome their absence in our text. None of my male colleagues has followed my lead, so this remains my own personal undertaking. I do not, however, revel in this unique identity. It strikes me that it is a very short distance from “only women should do women’s studies” (and this is an attitude of women as well as men) to “women should only do women’s studies.” When I was at the Bunting Institute at Radcliffe College in 1996, I delighted in an academy established to encourage and assist women scholars. With the absorption of Radcliffe into Harvard, however, the Bunting has lost both its name and direction. Now part of the Radcliffe Institute for Advanced Study and open to men as well as women, it is said in various publicity materials sent to me that the Institute has retained its original purpose by supporting women’s studies. But, please, women’s studies and women scholars are not the same.

As I have learned from the publication of my most recent book, *Handel as Orpheus*, this identification of the scholar with a social categorization exists equally in gay and lesbian studies. My goal in writing this study was a thorough analysis of Handel’s cantatas. Drawn by their musical values, I examined their texts, chronology, and context. My investigations led me to argue for the importance of text and context in the evolution of the cantatas and of the importance of the cantatas to Handel’s stylistic development. That the context for the cantatas, quite aside from any knowledge about Handel’s own actions, included homosexuality has led to some reaction specifically based on perceptions of Handel’s identity and my own. Interestingly enough, the critics most opposed to the reading of Handel within a cultural and historical context seem also to be those who are most interested in reading the details of my life. Curiously, the argument (or acknowledgment) that a historian’s identity might affect or color his or her work offers (it seems to me) a validation of the very contextual studies these critics decry.

As soon as the book was announced by Harvard University Press, and before there was any opportunity of reading it, an article appeared in *The Sunday Telegraph* (21 October 2001) with the headline “Handel was gay—his music proves it, claims academic.” One remarkable feature of this article, aside from its misrepresentation of my argument, is that after I am correctly identified as Ellen T. Harris, I am thereafter named Dr. Ellis. A fascinating contraction of my name, it also seems to bear a subliminal reference to Dr. Havelock Ellis, the pioneering sexologist

from the beginning of the twentieth century. The misinformation in this article, including the use of the name Dr. Ellis, was then uncritically repeated in a handful of additional articles, and the conjunction of my full name with the “Ellis” contraction did leave some reporters puzzled. One apparently drew the conclusion that it was a typographical error and changed the name to Dr. Ellen, which, of course, has connotations of its own. Readers were also confused. I received one e-mail with the question: “Please clear up one confusing point arising from your given name—are you Ms. or Mr.?” In some of these early press articles I was specifically identified as an American academic—as in “Handel was gay says American academic,” giving full negative weight to that identity. I have been accused of overlaying a homosexual theme onto my study of the cantatas simply in order to enhance its market value, and it has also been assumed that I am pursuing a personal gay agenda.

I have never felt as anonymous as I have since my identity has been so contested. Carr is certainly correct that the identity of the author is important to our readings, but he was no advocate of mindless essentialism. American scholars cannot be defined (or dismissed) as a homogeneous group, and it is no more possible to become great (or male for that matter—and these are not the same thing!) by studying great men than it is to become gay by writing gay history. Further, a Whig historian can write convincingly or poorly about Whig or Liberal history, just as a man or woman (gay or straight) can write convincingly or poorly about gender and sexuality. Historians ultimately must not be judged on the relation (or lack thereof!) of their personal identity to the subject at hand, nor on whether the composer being studied is considered a great or minor master. The essentialist association of an author to his or her topic allows and may encourage the elevation of subject above independent judgment—as has happened in the earlier (and continuing?) preference for great men and, more recently, in the thoughtless acceptance or dismissal of various research fields or methodologies. Conflating the identity of an author with his or her topic obscures actual scholarly achievement or failure, while at the same time imposing on the author, regardless of whether he or she uses first person singular, an enforced anonymity.

### Anonymous

(Philip Gossett, University of Chicago)

Anonymous has fascinated and plagued me for my entire academic career. We either treat him/her with no regard or with special regard. (In the 1960s I would have assumed “him,” but—as has become clear in the intervening years—“Anonymous is often a woman.”) We sometimes exercise ourselves mightily to prove that Anonymous is really someone else, and we are prepared to spend years in musty archives or libraries to that

end. Sometimes we care so much that we threaten moral or even bodily harm to those who staunchly support Anonymous’s rights. The meaning of a musical composition and, more poignantly, its commercial value, can hang in the balance.

My first publication, now blessedly superseded by a host of more sophisticated studies, was a *JAMS* article in 1966 on mass pairs and cycles that grew out of an Oliver Strunk seminar at Princeton. Bologna Q15 had been studied by many, but their attention focused primarily on compositions attributed in the manuscript to such illustrious names as Guillaume Dufay, Hugo de Lantins, or Johannes de Lymburgia. Yet it turned out that a fascinating story was to be told about the only mass pair in the manuscript by Anonymous, and I was fortunate enough to be able to do the telling. Not that I respected Anonymous’s attributes: I kept doggedly trying to compare her compositional skills with all those other names. After all, I had nothing against which to measure this particular Anonymous, and I wasn’t about to pull a Coussemaker: he hit pay-dirt at IV, and I didn’t know how high I’d have had to count.

But this relationship to an early-fifteenth-century Anonymous quickly receded as I encountered all the wonderful nineteenth-century Anonymi whose authorship was being challenged in the name of one Gioachino Rossini. Here are three very different tales.

1) During the 1950s a collection of performing parts for overtures was found in a Danish archive in Odense, almost all of them by Anonymous. On one, however, someone had scrawled the name “Rossini.” Imagine the headlines: “New Rossini Overture Discovered in Odense.” The *Fondazione Rossini* published the piece in its *Quaderni*; it was performed, even recorded. No one bothered to look at the other overtures in Odense by Anonymous, only at this one. I too studied it, listened to it, thought about it, and decided that poor Anonymous had been done a dirty deal. Of course, I had no idea how the piece stacked up against other works by Anonymous or her sisters in Odense, since no one had paid them any heed (nor has anyone paid them heed in the intervening years). Instead, I studied all the overtures that could reliably be attributed to Rossini, from the beginning of his career through his last overture, *Guillaume Tell*, some twenty-five years later. And I couldn’t find any logical place for the “Sinfonia di Odense”: at no time during Rossini’s career did this piece make any sense, whether structurally, harmonically, orchestrally, or melodically. I was interested enough in the problem from a methodological point of view to write it up, and my study of the Rossini overtures appeared in Italian translation. A fragment infiltrated the pages of *19th Century Music*, whose editor sniffed that they really weren’t very interested in “repertory studies.” But I was reasonably convinced that I had restored

the “Sinfonia di Odense” to the canon of works by Anonymous, even if it meant that performances of this rather attractive composition began to dry up.

2) In the mid 1980s, Christie’s in London issued an auction catalogue that featured the autograph manuscript of a “Wedding Cantata” by one Gioachino Rossini. It didn’t take someone who had devoted far too much of his life to this composer to know in an instant that the hand was not and had never been Rossini’s. I immediately shot off a letter to Christie’s to inform them of their error. Not only was this not Rossini’s hand, I continued, but it was certainly a composer’s score (as the nature of the internal corrections made clear): their “Wedding Cantata,” in short, was not written by Rossini and was not the copy of a prior work by him. The dear folks at Christie’s never responded (this happened before they went to jail on price-fixing). Ah well, said I, Anonymous loses again.

But the story didn’t end there. An Italian music lover purchased this manuscript at the auction, and he soon came scampering to Pesaro to show off his treasure and to obtain the imprimatur of the *Fondazione Rossini*. As gently as I could (although I am not usually renowned for my gentleness), I broke the news to him: the manuscript was not and never had been written by Rossini. He tried to get Christie’s to give him back his money, but the fine print said: “caveat emptor.” And so the next summer he returned to Pesaro and physically threatened me and Bruno Cagli, artistic director of the *Fondazione*. How dare we! He had invested in a Rossini manuscript, and we had the audacity to say that it was written by Anonymous, whose Standard and Poor’s value on the street was “junk.” Ultimately we had to request police protection to keep him at bay. Did the piece change after our judgment? Not a bit: it was without interest before, and it was without interest after.

3) A similar story occurred last year—without the physically threatening behavior—when the Associate Principal Bassoonist of the San Francisco Symphony, a kind man and a fine musician, Steven Dibner, came across references to a Bassoon Concerto by Rossini. He soon contacted me, and we spent several months in a spin of e-mails and phone calls. His motivation was to “pursue my goal of introducing this work to the world.” As he explained: “I think this is a wonderful piece that enhances many times over the limited concerto repertoire for my instrument....”

This bassoon concerto exists in one source, a manuscript in the small Italian town of Ostiglia, where a local priest made quite a wonderful collection of music. And on the cover the good father wrote that it is an autograph manuscript by Rossini. A photocopy soon revealed, however, that the hand was certainly not that of Rossini. Furthermore, the basic musical text was “critiqued” in the same manuscript by a later hand (also not

Rossini's), which took exception to some of the orchestration and suggested structural changes ("add measures" here; "move this section" there)! Leave aside that the piece, stylistically, belongs to another universe.

Steve was crestfallen but not defeated. He really liked the concerto (with good reason), and he was determined to program it. A happy ending, you would say, a victory for Anonymous, a judgment on the inherent quality of her art. Yes and no. It turned out that no symphonic organization would program the piece, with Steve as the happy soloist, *unless* he called it a "Bassoon Concerto by Rossini." And so a compromise was reached: it became a "Bassoon Concerto Perhaps by Rossini."

Our President's Forum on anonymity and identity in music comes at a time when our colleagues in literature have left firmly behind the notion that—in our culture, at least—the author is dead. Rather, with Jerry McGann and David Greetham, we understand better the complexity of texts and the ways in which they are socially produced. And, despite the best efforts of Barthes, Foucault, and Fish, the reader has *not* replaced the author, although our texts have been opened to interpretation in ways that constantly shift the balance between those functions in intellectually and artistically constructive ways. Yet we continue to care *who* has written something because it provides one important framework (by no means the only one) for developing our response. In two essays shared with our panel by Jessie Ann Owens, the literary scholar Susan Lanser used Danny Santiago's 1983 *Famous All over Town* as an example. The revelation that the book, far from being a stunning, authentic memoir by a Chicano adolescent, was actually written by an elderly white social worker changed profoundly how the text was received.

Much the same is true in our scholarly production. As we write, we construct both our argument *and* our persona. In a community as small as our musicological one, there are few people working within a particular specialization who cannot differentiate the persona of one scholar from another when faced with a completed article or book. Of course, the quality of a study (in the eye of a particular reader) should not and cannot be correlated with an identity. Homer (read senior scholar) can nod, just as Anonymous (read junior scholar) can crackle with life. Having a context, though, is *one* element in making judgments in scholarship, in music, in life. How much more dubious are our judgments as we descend from a completed piece of work to a twenty-minute paper to a 150-word abstract to a title. The absence of context is ever more strongly felt.

Let us sing the praises of anonymity, when those praises are deserved; let us not imagine that identity assures quality. But let us find realistic ways to negotiate those categories.

## On Identity

(Margot Fassler, Yale University)

Questions of identity and their importance have been the central work of chant scholars and students of early polyphony in recent decades, and their studies have changed our understanding of medieval repertoires and those who made them in fundamental ways. Using the identity of human persons as a way to organize our work, we have uncovered new information about religious aspirations, political turmoils, personal relationships and sexual proclivities, and about the times and places musicians did their work. Medieval music, at least that of the later periods from the late ninth through the fourteenth centuries, no longer needs to be understood or taught as a solid slab of anonymously provoked style changes; there are now almost enough working composers and musicians to suggest deconstruction of the authorial voice box, an exercise in which we surely could not have engaged at any other time in the history of our field.

We have identified the hand of Notker, studied the musical dreams of the monks of Glastonbury, and watched the responsories of Fulbert of Chartres turn to glass; we are figuring out the names and musical ideals behind the Cluniac customaries; we can answer the whens, wheres, and whys of several late sequence composers whose identities once seemed hopelessly confused; we have pondered the religious and sexual life of Leonin, transcribed the few surviving chants of Abelard and studied his hymn texts, learned the occasions and circumstances of Machaut's great mass, identified the characters who parade through the *Roman de Fauvel*, and pushed the real Philippe de Vitry trembling to his feet. Apologies to all the scholars whose many contributions are not listed here: there is a time limit, but no limit to the praise I offer my colleagues and their tireless work on identity, on dragging the musicians and myths of musicians of the Middle Ages to our table, so we can talk to them and listen to them sing, if only intermittently, from behind an elaborately carved and thickly tapestried jubé. We have uncovered enough new evidence to write the history of the Middle Ages all over again, this time with musicians as a part of it. Of course, much more has been lost than can ever be found; but we can make new mosaics of the musical past, possessing more shards of time than ever before with which to do our work as historians and theorists.

There is no composer from the Middle Ages for whom identity matters more than Hildegard of Bingen. As we all know, she is one of a kind, the only first-rate composer who was a serious theologian of the highest rank, and this is true not only for the Middle Ages but for all the centuries of the known Western canon; she is the composer from whom we have the most securely attributable pieces of monophonic chant from the entire Middle Ages, deliberately fashioned

pieces for apparent purposes. And she is a composer whose identity we can know not only through music, poetry, art, theological, medical, and scientific treatises, sermons, and biographies, but also through an extraordinary body of just under 400 letters, all of which have been recently translated into English. We can study her reception, too, as Barbara Newman and Kathryn Kerby-Fulton will do in a forthcoming book of essays that will surely include reference to Newman's study of Hildegard's failed canonization process, which I have heard her compare to a botched tenure review.

Hildegard is particularly well suited to today's panel and our assignment to focus on identity in each of our areas in music history and to think about our professional Society and its program as we do so. Hildegard's identity has been challenged in our own times: the generation before ours sometimes tried to prove that she did not compose her works; more recently, some scholars have suggested that her works were never really performed. But in her case, we have enough evidence to study her own contemporaries' quest to uncover her identity as a thinker and composer. The questions asked by her own contemporaries force answers from Hildegard; they also reveal much about the questioners and their inability to understand her, even rudimentarily. Take the case of the monk Guibert of Gembloux, who became her secretary in 1176 and who was puzzled by her identity from the very start of their relationship, which began in 1175 with his first letter to her. This document, written by a younger man to a famous woman aged 77 at the time, opens with a paragraph based on the *Song of Songs*—with the first allusion being to her "breasts as better than wine"—and ends with reference to the Gospel of John, making Hildegard a mother with "rivers of living water flowing from her belly." It is a great way to start a relationship and, perhaps, to try to get a job.

In fact, Guibert had listened to Hildegard closely, for he has chosen the very passages of scripture she used most vividly in her songs written in honor of female saints (and for widows and virgins to sing, as I argue in a paper written for a forthcoming volume edited by Jane Bernstein). In another letter, Guibert describes her efforts as a composer in some detail, in what is the best short overview we have of her musical work. He relates her work as a musician to her process of writing theology, claiming that both depend upon a divinely revealed product. Guibert explains to Hildegard how he explained her identity as a composer to others, and his words are an excellent rebuttal to those scholars who claim her works were not written to be sung in liturgical contexts:

Moreover, returning to ordinary life from the melody of that internal concert, she frequently takes delight in causing those sweet melodies she learns and remembers in that spiritual harmony to reverberate with the sound of voices,

and, remembering God, she makes a feast day from what she remembers of that spiritual music. Furthermore, she composes hymns in praise of God and in honor of the saints and has those melodies, far more pleasing than ordinary human music, publicly sung in church. Who ever heard such things said about any other woman?

Guibert and Hildegard, working in concert, offer abundant understanding of what they both know about Hildegard's identity as a composer. But it is nearly impossible for at least some of those they know to understand the message. The initial exchange found in Guibert's letters disintegrates in an astonishing way, although the personal relationship, we know, did not. Once Hildegard had responded to a long list of questions from Guibert about the "compositional process," giving us a view of how she worked and the powers of her inspiration, Guibert and the monks he represents assaulted the seer with a second list of inquiries. The questions are not about her at all or about the treatises or music she made; they have nothing to do with the complex and unique ecclesiology she lays out in her works. Rather, they are thirty-five conundra from the inky world of monastic and cathedral schools and from the kinds of questions Heloise sent to Abelard and in which he might have delighted. But Hildegard is no Abelard, no "schoolman," and she tells us so repeatedly. She clearly wanted to try to help, perhaps feeling the sting of pride that the men were coming to her with their textbook questions, and she really would have to work to get up some responses. So she—old, tired, sick, and running a huge monastic enterprise—spent her final years struggling with questions such as "what are the tongues of angels?" or "did Enoch and Elijah have need for food and clothing after they were taken up bodily into paradise?" It is frustrating to someone who knows Hildegard well that she would be given this list of inquiries, when there would have been wonderfully relevant questions to ask about her life and work, questions that would have inspired her brilliance because they were based on an understanding of her identity and her music and writings. Yet, even her reported efforts to compose answers tell us much about her character, at its root pedagogical. It is clear that the monks who issued these questions, and Guibert, who becomes their nattering advocate in getting answers, do not understand Hildegard or her works. Clearly, they lacked both the skills to know her and even the primary materials. A case in point of the fomer is offered by the pleas of a listener to Guibert to translate from Latin into his vernacular so he can understand, as he does not speak the language into which Guibert is translating.

This vignette takes me, in conclusion, back to my colleagues, the ones who have been studying medieval music for all their professional lives, and back to the importance of their contributions to the history of

music and to history through music. Although no music historian alive today is a citizen of the twelfth century Rhineland, and although we are ever in danger of not understanding context because of this, we can know more about Hildegard of Bingen than most of her contemporaries did because we have worked so hard to gather evidence and to make it available. If we were given the chance to make a list of thirty-five questions for Hildegard, they could be far more sophisticated, far more relevant to her work than the questions offered by the monks of Gembloux. Even those contemporaries who produced the great *Resencodex* did not have our knowledge; but we have it, and *Dendermonde*, too, in facsimile in any major research library. We have letters no single person had, and we have access to all her major treatises in critical editions. I can say this confidently about Hildegard and even before we have the much needed critical edition of her compositions. In the case of composers from later periods, sophisticated knowledge is even more common, as our meetings and discussions at our meetings demonstrate. We have critical editions of music, compilations of far-flung materials, and the work of scholars in our sister disciplines on subjects that relate to musical repertory, brought to the table by musicologists who are ever more aware of the importance of knowing the period in which the music they study was made. Because the academy has encouraged us to specialize upon particular composers or groups of composers in ways no scholarly community ever has before, we are, each of us who has chosen this path, towers of refined and profound understanding.

Our work is not that of the amateur, but of the solidly trained professional living in a society that has, for over four generations now, supported the scholarly study of music history. We have not only our own work, but libraries filled with the work of our predecessors to help us, as I was recently reminded by the fascinating investigation of a friend into the life and works of the great medievalist Yvonne Rokseth. So we also have a tradition that upholds and deepens understanding. Of course, then, our greatest practitioners know more, not less, than has ever before been possible to know. The chance to ask thirty-five questions of a contemporary musicologist who has spent his or her life studying a composer is a unique opportunity to learn something, and the chance to do so comes only while that individual is alive and can respond, teach, and push the conversation in directions we might not imagine. Every generation has different questions to ask, too, so the encounter of old and new approaches provides yet another way to learn. Our Society needs to ensure that future generations get to hear the most prominent senior scholars of their day, just as we benefited from hearing Howard Mayer Brown, Claude Palisca, and Philip Brett in the past, for they knew things nobody else knows, and the people of younger genera-

tions will ask them questions they might not have considered. Whatever our Society does, it should embrace all of our learnings, and, most importantly, it should mix them up in intriguing and productive ways, encouraging rivers to flow from our bellies, milk and honey beneath those musicological tongues.

### **On American Identities in Musicology** (Richard Crawford, University of Michigan)

The first AMS meeting I ever attended—Washington, D.C., 1964—challenged head-on my right to consider myself a musicologist: my identity as a scholar, in other words, if I had known then what identity meant. The jolt came from a paper called "A Profile for American Musicology," delivered by Joseph Kerman and later published in *JAMS*. Recommending that his colleagues start devoting more energy to critical interpretation and less to fact-finding, Professor Kerman declared in passing that research on earlier American composers was not the kind of thing he had in mind. He nailed down that point with these hard-to-forget words: "Francis Hopkinson, Lowell Mason, Theodore Chanler? Man, they are dead!"

This proclamation was hardly an encouragement to a budding music historian soon to finish a dissertation on an eighteenth-century American psalmodist less well known than the musicians on Professor Kerman's obituary list. Yet, feeling around to assess the damage from the harpoon that had just hit me, I decided that my aspirations had received a flesh wound, not a fatal blow. Professor Kerman was right that the likes of song composers Hopkinson and Chanler were too small to inspire much scholarly effort. But even as a respectful, though shaken, whippersnapper, I knew then, and still believe today, that his report of Lowell Mason's "death" was greatly exaggerated.

Michel Foucault's article "What Is an Author?" ends with the question, "What [does it] matter who's speaking?" At this moment, if it does matter, the person speaking to you is one who finds Lowell Mason not only a live musicological subject but one linked more closely to our scholarly identity than we might realize or care to remember.

In case you don't already know it, Mason was born in a small Massachusetts town in 1792, and he lived until 1872. Three achievements make the case for his importance. First, as a prolific composer of hymn tunes, Mason wrote some that were widely accepted and a few that are still sung today. Second, as a working musician—conductor, tunebook compiler, teacher, and teacher of teachers as well as a composer and arranger—Mason invented, so to speak, the infrastructure of children's singing on which music in American public schools has been based ever since. Third, as an advocate for music, Mason showed a perfect-pitch understanding of the society he lived in. He based his advocacy on the notion of music as an edifying art—not art with a capital A, honoring patron

or state or probing the mysteries of existence, but art in the service of instruction and improvement, practiced as a branch of moral and religious knowledge.

Lowell Mason's legacy—Protestant hymn tunes, school music programs, and music as edification—could support more study than musicologists have given it. On the first count, the evolution of the hymn tune in the U.S., with its ties to religious thought, geography and demographics, orality and writing, social class, and the stylistic parameters of melody, harmony, rhythm, and texture is a subject worthy of a talented scholar or even a scholarly team. On the second count, pedagogy, so far we have achieved only sketchy knowledge of how musical learning has spread in this country—through informal exchange, singing schools, public schools, self-instruction, private instruction, advanced training, and the rest—and how processes of learning have influenced the music that Americans have performed and composed. Third, as for music as an art marinated in edification, here is the key historical issue that Lowell Mason's career raises. We certainly have good reason to view the need to edify as a restriction on music and our thinking about it. Indeed, Joe Ker-man's harpoon was aimed at restrictions in the first place, if not specifically at this one. It was thrown in the name of a scholarly agenda that aspires to a particular American identity. The profile sketched in his 1964 talk and 1965 article, fleshed out in his 1985 book, *Contemplating Music*, and elaborated and argued about since then by a host of scholars is one of cosmopolitan intellectuals engaged with the art of music in the Western world, in all its complexity, ambiguity, and power: music as an art free from the need to demonstrate social usefulness. Measured by that yardstick, Lowell Mason's legacy of hymn tunes, teaching, and edification may seem an episode of past history that can safely be forgotten.

But forgetting Mason's legacy will not make it go away. Nor would we want it to, completely, since our livelihood as teachers is grounded in an institutional framework whose key elements he introduced in this country. I take the subject of today's forum as a reminder that identity can have a long memory and that it owes something to inheritance as well as to choice. What does it mean to be an American musician? That question about identity—certainly the central question of our music historiography—was being wrestled with long before the 1880s, when the first histories of the subject were written. I know of no individual who, at any time in history, read the American musical scene more astutely or with more impact on its structure than did Lowell Mason.

Seeing Mason as one of our ancestors, I am going to deliver the rest of these remarks in the voice of Mason himself, concocted as if he were a time traveler who could see into the present:

Mason here: Christian believer, store-keeper and bank clerk, and American musician whose training with a German-

born music master broadened my horizons. In the 1820s and early 30s, I devoted myself to sacred music, reconciling hymn-book harmonies with figured-bass practice, composing new tunes that congregations could sing, bringing out tunebooks aimed at many different groups of buyers and, as president of the Boston Handel and Haydn Society, promoting oratorio performances. But my epiphany came in the early 1830s. Americans, I realized, were hungry for social recreation, and I knew that few activities were more enjoyable than group singing. But sacred group singing fostered a pious atmosphere that seemed to put enjoyment off limits. What if *secular* singing were organized, formalized, even taught? What if people sang together not only in the name of God but for some other worthy purpose? In fact, what if that instruction began with children, starting a process that promoted wholesome, morally improving recreation and the learning of skills that gave access to any kind of music? In the 1830s, only a concept that seemed fresh, high-minded, and useful could justify my secularizing move. Edification filled the bill, so under its banner I introduced my scheme in Boston's public schools and, over the next couple of decades, it helped to transform our music making—sometimes in ways I didn't approve of and couldn't begin to control. Music took off on a huge scale: not just in schools but in homes with pianos and sheet music, in theaters and concert halls, and then there were all these bands. I made a fortune from tunebooks and what they're now calling workshops. But I think my main achievement was an idea: the idea that, in a democracy like ours, operating in the name of art will win you a lot less territory than operating in the name of edification. When the public feels that music is being taught for the betterment of society, they're ready to cut artists and the musical art they practice quite a bit of slack. Colleges today rely on that slack, even to the point of employing people who write the *history* of music. I understand these folks call themselves musicologists, though I notice that they teach for a living. It's really quite a story—how the idea of edification, since my time, has changed and prospered and freed up space for musical activity of all descriptions. I hope that some day one of those musicologists decides to write that story.

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## Papers Read at Chapter Meetings, 2001–2002

### Allegheny Chapter

13 October 2001

Geneva College, Beaver Falls, Pennsylvania

*Dane Henchemer* (Kenyon College), “Le bon vieux temps: Medievalism in Eighteenth-Century *Opéra comique*”

*Jason B. Grant* (University of Pittsburgh), “The Interplay of Allegory, Style, and Genre in Telemann's Late Liturgical Passions”

*Theodore Albrecht* (Kent State University), “The *Pauckenmesse* at the Piaristenkirche: Speculations about the Orchestral Personnel at Haydn's 1796 Premiere”

*Irving Godt* (Indiana University of Pennsylvania), “The Remains of Absalom: The Continental Repertory”

*Mark Peters* (University of Pittsburgh), “Speech and Silence in Bach's Cantatas on Texts by Christiana Marianna von Ziegler”

*Alan Krueck* (California University of Pennsylvania), Felix Draeseke's *Jugendinfonie*: A Matter of Facts”

20 April 2002

University of Pittsburgh

*Jeffrey Wasson* (Barat College), “Pre-History of the Gregorian Gradual, Part One: Liturgical Order, Music, and the Number of Bible Readings in the Ancient, Medieval, and Modern Mass”

*Robert Matthews* (Edinboro University of Pennsylvania), “You Are Too Beautiful: An Analysis of a Popular Ballad by Richard Rodgers and Lorenz Hart”

*Theodore Albrecht* (Kent State University), “Beethoven's 'Bones': Viennese Trombonists in the First Performances of Beethoven's Works from *Christus am Ölberge* to the Ninth Symphony”

*Kathryn English* (University of Pittsburgh), “A Musical Response to the Reformation: Choirbooks 31, 32, 33, and 40 from the Hofkapelle of Ulrich von Württemberg”

*Robert F. Schmalz* (Pittsburgh, Pennsylvania), “Hyphenates and Harmony: Effects of the ‘Great War’ on American Professional Musicians”

*Susan Filler* (Chicago, Illinois), “Gustav Mahler and the *Veni Creator Spiritus*”

*Irving Godt* (Indiana University of Pennsylvania), “Polyphony under Analysis: Wrong Assumptions”

*Mary Ferer* (West Virginia University), “Haydn and Mozart: Taste and a Profound Knowledge of Composition”

### Capital Chapter

31 March 2001

Virginia State University, Petersburg

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

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

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

Margaret Butler (University of Virginia), "Due opere ... di buona poesia, e di buona musica': Innovation in Opera at Turin"

Simon Sommer (University of Maryland), "In Defense of a Victory: Ludwig van Beethoven's Opus 91"

Jennifer DeLapp (University of Maryland), "Dangerous Dialogues, Borrowed Techniques: How Copland Made Serialism His Own"

6 October 2001

Western Maryland College, Westminster

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

Robert Kolt (University of Maryland), "Aspects of Nationalism in American Opera: A Preliminary Investigation and Report"

Ryan Bunch (University of Maryland), "Over the Rainbow: Difference, Utopia, and *The Wizard of Oz* in Queer Musical Experience"

Mark Katz (Johns Hopkins University), "Early Jazz and the Phonograph"

A. Peter Westbrook (University of Maryland), "Music, Metaphysics, and Meaning"

Deborah Lawrence (University of Chicago), "Reading and Singing Ballads in Renaissance Spain: The Sources as Links to Performance Practice"

Richard E. Reed, Jr. (University of Maryland), "Polyphonic 'Te Deums' from Pre-Reformation England"

26 January 2002

American University, Washington

Elise Kirk (Catholic University of America), "Wagnerism and the American Muse"

Homer Rudolf (University of Richmond), "Burlesque in Lynchburg, Virginia: JRC Sarab Jane, HMS Pinafore, and Minstrelsy"

Joshua Weiner (University of Maryland), "Zero to the Bone: Thelonious Monk, Emily Dickinson, and the Rhythms of Modernism"

Ronit Seter (Cornell University), "Jewish-Israeli Art Music Americanized: Identity, Ideology, and Idioms"

Patricia Norwood (Mary Washington College), "Music in Fredericksburg, 1786–89: A Case Study of Cultural Life in Early Federal Period America"

Robynn Stihwell (Georgetown University), "The X-Files: Sound Boundaries, Sound Identity"

23 March 2002

Mary Washington College, Fredericksburg

Kristina Libenhofer (Peabody Conservatory), "Shostakovich's Fifth Symphony: Sincere or Subversive?"

Richard Reed (University of Maryland), "British Library, MS Harley 2951: Re-examining Our Understanding of Hymn Cycles"

Robert Waters (University of Maryland), "Centrifugal Forces: Anti-Centralization, Regional Identity, and the Schola Cantorum"

Cristina Magaldi (Towson University), "Foreign Music as National Symbol: Carlos Gomes's Opera *Il Guarany* (1870) as an Icon of Brazilianess"

Ruth Steiner (Catholic University of America), "Chants on Text from the Book of Judith"

John Gingerich (Towson University), "Schubert's Pattern of Telescoping and Excision in the Texts of His Latin Masses"

### Greater New York Chapter

13 October 2001

New York University

Richard Wattenbarger (Philadelphia, Pennsylvania), "Richard Strauss, Modernism, and the Breakdown of Humanist Communication"

Antonius Bittmann (Rutgers University, New Brunswick), "A Modernist's 'Heroic' Battle with Tradition: Brahms, Strauss, and Reger's 'Zoological Sonata'"

Anna Sofie Christiansen (New York, New York), "Mechanical Music in Weimar, Germany: 'Absolute Musik' as Performance Paradigm"

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

Elliott Hurvitt (City University of New York), "Abbe Niles among the Jazz Critics"

William Bauer (Rutgers University, Newark), "On Revolution, Evolution, and Progress in Jazz History: The Case of Lionel Hampton and Bebop"

Mark Berry (State University of New York, Stony Brook), "The Uses of African Musical Quotation in Jazz Fusion: Black Power Nationalism in the United States and Herbie Hancock's 'Watermelon Man'"

Ursel Schlicht (New York, New York), "Contributions of Women Jazz Artists in the Context of Jazz as Aesthetic and Political Liberation Process"

9 February 2002

Rutgers University, New Brunswick

Laura Lobman (DePauw University), "Beyond Captivity and the *Alla Turca* Style: Gender Roles and Multi-Media Turkomania"

Daniel Chiarilli (Columbia University), "Beethoven's Violin Concerto and the Burden of 'A Real Violin Piece'"

Mark Burford (Columbia University), "Music as Monument: The 'Classical' Ideal in Vormärz Musical Culture"

Michelle Duncan (Cornell University), "Malady, Apparition, Fetish: Staging Schoenberg's *Erwartung* at the Wiener Festwochen"

Lynette Miller Gottlieb (State University of New York, Buffalo), "Show and Tell: The Narrativity of *Les Mariés de la Tour Eiffel*"

Jessica Sternfeld (Princeton University), "'I Could Look at Her Forever': Gender and Relationships in Sondheim's *Sunday in the Park with George*"

Carol K. Baron (State University of New York, Stony Brook), "Biography and Compositional Process in Charles Ives's First Symphony: Lessons Learned; Mastery Gained"

Charles F. Frantz (Conservatory of Music, Lawrenceville, New Jersey), "Images as Heard: The Magical World of Childhood in Debussy's *Children's Corner*"

20 April 2002

State University of New York, Stony Brook

Maria Rose (New York University), "*La Coquette*: A Competition on the Eve of the French Revolution"

Woo Shingwan (Rutgers University, New Brunswick), "A Doubtful Note in Schubert's B-flat Sonata"

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

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

David Kidger (Oakland University), "Zarlino's Biography of Willaert"

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

Stefan Hyman (State University of New York, Stony Brook), "Fighting the Power?: The MP3 Phenomenon and Cyberlibertarianism"

### Midwest Chapter

29–30 September 2001

National-Louis University, Chicago

Jeffrey Wasson (Barat College), "Pre-history of the Gregorian Gradual, Part 1: Liturgical Order, Music, and the Number of Bible Readings in the Ancient, Medieval and Modern Mass"

Hans Tischler (Indiana University), "On Transcribing Two-Part Conductus"

Vivian Ramalingam (Roseville, Minnesota), "Occasional Motets from Padua, Tournai, and Rome, and the Iconography of Joseph"

Dawn De Rycke (University of Chicago), "A Gift of Song: Perisone Cambio's Four-Voice Madrigals and the Hidden Aesthetics of Solo Performance"

Christina Fuhrmann (Ashland University), "'Sechse treffen, sieben äffen': Seven Versions of *Der Freischütz* in London, 1824"

Naomi André (University of Michigan), "Meyerbeer and Balzac: Listening to the Castrato in the Early Nineteenth Century"

Frank E. Kirby (Lake Forest College), "Wagner and the Pastoral"



Inna Naroditskaya (Northwestern University), “Evaporating Heroines: Women and Nationalism in Russian Fairy Tale Opera”

Billee Bonse (Columbus, Ohio), “Musorgsky’s *Boris Godunov* as Inversion of the Tragic Rise and Fall”

Timothy Flynn (Lansing, Michigan), “A Glimpse at the Letters of Camille Saint-Saëns in the Northwestern University Music Library”

Olga Haldey (Ohio State University), “Savva Mamontov, the Moscow Private Opera, and the Transition from Realism to Modernism on the Russian Operatic Stage”

Sarah Hamilton (Olathe, Kansas), “Mario de Andrade, Music, and Modernism in Brazil, 1920–45”

Alejandro L. Madrid (Columbus, Ohio), “Aspects of Ideology and Identity in the Avant-Garde Music of Carlos Chavez”

13–14 April 2002

Indiana University, Indianapolis

K Marie Stolba (Indiana University–Purdue University, Fort Wayne; and Colorado Christian University, Lakewood), “Ancient Music Prior to the Greeks—Unlocking Ancient Egyptian Music Notation”

Annett Richter (University of Minnesota), “An Intimate View of Queen Elizabeth I as a Musician: Sources in Context”

Jonas M. Westover (University of Minnesota), “‘Love’s God is a Boy’: The English Lute Song in the Context of the Children’s Acting Companies of London”

Stacey Jocoy Houck (University of Illinois, Champaign–Urbana), “Rump Songs: Subversive Royalist Resistance in Civil War England”

William S. Everett (University of Missouri, Kansas City), “*The Desert Song* (1926) and American Orientalism”

Stephanie Heriger (University of Michigan), “Surface and Subtext: Handel’s *Susanna* and the Pastoral Tradition”

Stefano Mengozzi (University of Michigan), “The Subject Restrained: On the Meaning of the *Folia* in the Slow Movement of Beethoven’s Fifth Symphony”

Julie Hedges Brown (Oberlin College), “Re-/De-flecting the Past: Schumann’s 1842 Slant on Sonata Form and Arabesque”

Michael Strasser (Baldwin-Wallace College), “La Société Nationale c’est nous!: D’Indy and the Franckists Stage a Coup”

## New England Chapter

29 September 2001

University of New Hampshire

Zbigniew Granat (Boston University), “On the Sounding Side of Music: A Theory of the Actual Sound Shape of the Musical Work”

Nancy Newman (Brown University), “‘The Lights’ versus ‘The Rival Party’: New Findings on the Repertory of the Germania Musical Society”

Paul Carlson (Boston University), “Where Artistry Meets Ambiguity: Early Recordings of *La Cathédrale engloutie*”

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

Paul Verrette (University of New Hampshire), “Jazz Goes to College: Septuagenarian Reflections on the Evolution of Dispariate Expectations”

2 February 2002

Smith College, Northampton

Steve Swayne (Dartmouth College), “Sondheim’s ‘Hindemith Phase’”

Susanne Dunlap (The Connecticut Opera), “The Nightingale and the Nun: Nature, Gender, and Power in Handel’s *L’Allegro*”

Michael Hamad (Brandeis University), “Vagabond Harmonies: Representations of Ambiguity in Two Versions of Liszt’s *Die Loreley*”

Silvio dos Santos (Brandeis University), “Berg, Alwa, and the Dialectics of Love”

James Leve (Fitchburg State College), “Alessandro Stradella’s Milo, Pollione, and Trespole: The Evolution of the *Basso Buffo* Role during the Seventeenth Century”

Melissa Mann (University of Connecticut), “Changing Modes of Criticism: Reception of Beethoven’s Late Piano Sonatas during His Lifetime”

23 March 2002

Boston Public Library

Jason Grant (University of Pittsburgh), “The Interplay of Allegory, Style, and Genre in Telemann’s Late Liturgical Passions”

Alain Frogley (University of Connecticut), “Vaughan Williams, Nazi Cultural Propaganda, and the Hamburg Shakespeare Prize”

Arni Ingolfsson (Harvard University), “‘This Music Belongs to Us’: Scandinavian Music and ‘Nordic’ Ideology in the Third Reich”

Ira Braus (The Hartt School), “Brahms’s *Tristan* Syndrome”

Kevin Karnes (University of Idaho), “A Lost Compositional Machine in William Bathe’s ‘A Brief Introduction to the Skill of Song’ (ca. 1596)”

John Daverio (Boston University), “‘Material Content,’ ‘Truth Content,’ and ‘Mythic Images’ in Schumann Biography”

## New York State–St. Lawrence

6–7 April 2002

State University of New York, Geneseo

Ellen Burns (College of St. Rose), “A Peircean Aesthetic for Arthur Honegger’s *Pacific 231* by Jean Mity”

Rob Haskins (Eastman School of Music), “Toward a Critical Description of John Cage’s Musical Composition”

Alan Dodson (University of Western Ontario), “Remapping the Generative Trajectory: Performance Analysis in Musical Semiotics”

Francesca Brittan (Cornell University), “Musical Picture and the Eighteenth-Century Murder Ballad: Settings of Gottfried Bürger’s *Leonore*”

Stephen Meyer (Syracuse University), “Beyond Samiel: Supernatural Evil and Art Religion in Early Nineteenth-Century Opera”

James Davis (State University of New York, Fredonia), “More Work than Play: Insights from the Letters of J. Herbert George, Civil War Musician”

Edward Komara (State University of New York, Potsdam), “The Twelve-Measure Blues: A Reconsideration of Its Origins and towards a Reaffirmation of Blues-ness”

Jay Hodgson (McMaster University), “The Experience of Time, Space, and the Body through Post-production Practices: Miles Davis’s *Nefertiti* and *Bitches Brew*”

Mary Ingraham (Toronto, Canada), “On Goethe, Love, and Duty: Gender Politics in Brahms’s *Rinaldo*”

Albrecht Gaub (Hamburg, Germany), “Two Soviet Glinkas”

## Northern California Chapter

23 February 2002

University of San Francisco

David M. Powers (Oakland, California), “Blacks in Opera: The Long Tradition”

Michelle Fillion (Mills College), “A Love More Mysterious: Beethoven and His Sonata Op. 111 in E. M. Forster’s *A Room with a View*”

Susan Erickson (Davis, California), “Elizabeth Jacquet de la Guerre’s Sonatas of 1707: A Feminist Perspective”

27–28 April 2002

Stanford University

(Joint Meeting with the Pacific Southwest Chapter)

Luisa Nardini (University of California, Santa Barbara), “Prosulas for Graduals and Tracts: An Italian Feature?”

Ilias Chrisschoyidis (Stanford University), “The Doomed Challenger: John Brown’s Reform of Handelian Oratorio”

David Powers (Oakland, California), “Shaping the Concept of the Other: A Cultural Political Campaign and Its Musical Significance”

Susan Harvey (Stanford University), “Strangers on Parnassus: Representations of La Parodie and La Critique in Two *Opéra-comiques* from Eighteenth-Century France, and Implications for an Understanding of Opera Parody”

David Mahinni (University of California, Santa Barbara), “Brahms’s Double Concerto and the Scene of Forgiveness”

Benjamin Carson (University of California, San Diego), “Developing Variation as a Bodily Encounter: Representation and Crisis in *Das Buch der hängenden Gärten*”

Robert Stevenson (University of California, Los Angeles), “John Cage’s Salad Years on the Pacific Rim”

Marie-Raymonde Lejeune Loeffler (Sunnyvale, California), “The Narrativity Support and Its Dislocation at the Internationale Ferienkurse für Neue Musik, Darmstadt, until the Presence of György Ligeti”

Kerry McCarthy (Stanford University), “Self-fashioning in Byrd’s *Gradualia* Prefaces”

Peter Schmelz (University of California, Berkeley), “The Man Who Was Forbidden to Eat Chocolate: Edison Denisov’s *Sun of the Incas* and Unofficial Music in the Soviet Union, ca. 1965”

Eric Smigel (University of Southern California), “David Tudor: Alchemist of the Avant-Garde”

### Pacific Northwest Chapter

5–6 April 2002  
Eugene, Oregon

Charles Madsen (University of Oregon), “Songs without Words: Text and Interpretation in Selections from Franz Liszt’s Transcriptions of Schubert’s Lieder”

Kevin Pib (University of Washington), “The Harlem Connection of George Gershwin”

Marc E. Johnson (Seattle, Washington), “Against Modernity: The Making of American Folk Music”

Eugene Casjen Cramer (University of California, Gardano, 1551)”

Jamie Weaver and Christopher Randall (University of Oregon), “Arnold Schoenberg’s Musical ‘Idea’ Revealed in *Der Wanderer*, Op. 6, No. 8”

Barbara Reul (University of Victoria), “Footnotes”—From the Travel Diaries of International Organ Recitalist Graham Steed (1913–1999)”

Brian Black (University of Lethbridge), “The Problem of the Recapitulation in Schubert’s Sonata Forms”

George-Julius Papadopoulos (University of Washington), “From Pathos to Bathos (and Back up Again!): A New Exegesis for the Scherzo of Brahms’s Fourth Symphony”

Scott Unrein (University of Oregon), “Bernard Herrmann’s *Vertigo*: Theme and Psychology in the Filmic Narrative”

Alessandra Moschetti-Wishart (Ontario, Oregon), “The Role of Music Culture in the Oral Tradition within the Art Music of the Twentieth Century”

J. E. Brand (University of Calgary), “*Le Chat noir* and the Musical Mainstream in Late Nineteenth-Century Paris”

Peter Bergquist (University of Oregon), “The Two Editions of Lasso’s *Selectissimae Cantiones*, 1568 and 1579”

Bertil van Boer (Western Washington University), “The Case of the Purloined Symphonies: Misattribution and Recovery of ‘lost’ Symphonies by Joseph Martin Kraus”

Kenneth DeLong (University of Calgary), “Dueling Titans: The Shaw-Newman Controversy Concerning Richard Strauss”

Mekala Padmanabhan (University of Nottingham), “Compositional Aesthetics in the Late Eighteenth-Century Lied”

Jamie Weaver (University of Oregon), “Rhetorical Questions: Classical Rhetoric and Monody in Seventeenth-Century Italy”

Sue Neimoyer (University of Washington), “The Tune’s the Thing: A New Look at Form in Gershwin’s *Rhapsody in Blue*”

Harald Krebs (University of Victoria), “Josephine Lang’s Munich Circle”

### Pacific Southwest Chapter

16 February 2002  
University of California, Los Angeles

Hiroyuki Minamino (Mission Viejo, California), “Johannes Tinctoris on the Invention of the Spanish Plucked Viola”

Sara Gross (University of California, Los Angeles), “Transcendence through Song in Monteverdi’s *Mentre vaga angioletta*”

Valeria Wenderoth (University of Hawaii, Manoa), “Inventing and Reinventing the Exotic: The Parisian and Tahitian Performances of Hahn’s *L’Île de rêve*”

Lisa Musca (University of California, Los Angeles), “Schoenberg and the Viennese Crisis of Identity: A Reading of the Six Little Piano Pieces, Op. 19”

Cecelia Sun (University of California, Los Angeles), “Performing History: Terry Riley’s *In C*”

Maja Trochimczyk (University of Southern California), “From Circles to Nets: On the Signification of Spatial Sound Imagery in New Music”

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

William Thomson (University of Southern California), “The Golden Age of Jazz in L.A.: South Central Avenue to Hermosa Beach”

### Rocky Mountain Chapter

19–20 April 2002  
University of Colorado, Boulder

Steven Bruns (University of Colorado, Boulder), “Sound and Symbol in the Music of George Crumb: Some Cross-Cultural Questions”

Dale Monson (Brigham Young University), “Gesture and Drama in Pergolesi’s *Opere serie*”

Harrison Powley (Brigham Young University), “*Daphne*: An Operatic Transformation”

Karen M. Bryan (Arizona State University), “A Place on the Stage: The Evolving Mission of African-American Opera Companies”

Lisa M. Cook (University of Colorado, Boulder), “Spirits and Saints: Connections between *Nob* Drama and Messiaen’s *Saint François d’Assise*”

L. Christine Amos (University of Texas, Austin), “Pygmalion’s Domestication of the Hollywood Musical”

Jocelyn Nelson (University of Colorado, Boulder), “Scheidler’s Sonata No. 2 in C Major for Guitar: Comments on Form, Style, and Performance Practice”

Thomas L. Riis (University of Colorado, Boulder), “Form and Invention in Charles Ives’s Fourth Violin Sonata”

Bonnie Ashby (Brigham Young University), “‘My Subject is War’: Musical Commentary in Benjamin Britten’s *War Requiem*”

Daphne Leong (University of Colorado, Boulder), “Rhythmic Transformations in Bartók: Folk-Music Studies and Three Compositions”

Crystal Young (Brigham Young University), “The Complex of Periodicities between Rhythmic and Melodic Prolongation in John Cage’s *String Quartet in Four Parts*”

Brian Moon (University of Colorado, Boulder), “Metaphor or Delusion: Cognitive Dissonance in Schubert’s ‘Letzte Hoffnung’”

Janice Dickensbeets (University of Northern Colorado), “Brahms and Poetics: A Reading of the Piano Sonata No. 2 in F-sharp Minor”

Jonathan Bellman (University of Northern Colorado), “Chopin’s *Pilgrim Ballade*”

David Korevaar (University of Colorado, Boulder), “Fiction and Non-Fiction in Schumann’s *Kreisleriana*: Hoffmann’s *Kater Murr* and the Letters of Robert Schumann and Clara Wieck”

Daniel Brigham (University of Colorado, Boulder), “Landscape as Regeneration: Schubert’s Winter Journey”

Amy Holbrook (Arizona State University), “Allegorical Representations of the Discipline of Music in Medieval Latin Literature”

Deborah Kauffman (University of Northern Colorado), “*Fauxbourdon* in Eighteenth-Century France”

Hidemi Matsushita (Arapahoe Community College), “A Connecticut Yankee in Emperor Meiji’s Court: Ferdinand Beyer’s *Vorschule im Klavierspiel*, Op. 101 and the Inception of Piano Pedagogy in Japan”

Blase S. Scarnati (Northern Arizona University), “Willie Nelson’s Construction of a Religious Context in His Concept Albums”

Suzanne Moulton-Gertig (University of Denver), “Insanity, Caricature, and Stereotype: The Musicologist in Literary Fiction”

### South-Central Chapter

5–6 April 2002  
University of Louisville

Cathy Mullins (University of Kentucky), “The Music of Cinderella”

Bonnie Cutsforth-Huber (University of Kentucky), “Pride and Perseverance: The Operas of William Grant Still”

David B. Beverly (University of Louisville), “The Portrayal of the Israeli and Palestine Conflict in John Adam’s Opera *The Death of Klinghoffer*”

Johanna Frymoyer (Vanderbilt University), "A New Approach to the Rhythm of *Organum duplum*"

Julia W. Shinnick (University of Louisville), "A Newly Recognized Polyphonic Christmas Gospel, *Liber generationis*: Another Look at the Polyphony of Assisi 695"

Kevin Holm-Hudson (University of Kentucky), "Your Guitar, It Sound So Sweet and Clear: Semiosis in Two Versions of 'Superstar'"

John Schuster-Craig (Grand Valley State University), "Palindromes"

William Kinderman (University of Illinois, Urbana-Champaign), Keynote Address: "The Genesis and Structure of Beethoven's Final Sonata Trilogy"

Kenneth Kreitner (University of Memphis), "The Warhorses of Juan de Urrede"

James S. MacKay (Loyola University, New Orleans), "Haydn's Sonata in G Minor: A Rejected Work from the 173 Esterhazy Sonatas?"

Janet K. Page (University of Memphis), "Hymns for Women Young and Old: An Eighteenth-Century Devotional Book from the Viennese Convent of St. Jacob"

Michael Strasser (Baldwin-Wallace College), "The Good Takes Hold of Us: The Impact of the Franco-Prussian War on Parisian Concert Life"

### Southeast Chapter

29 September 2001  
East Carolina University

Andrew Oster (Davidson College), "Revolutionary *Opera buffa*: Hans Werner Henze's *Der Junge Lord* (1965) as Harbinger of Germany's Counterculture"

Rose Theresa (University of North Carolina, Greensboro), "'Je voudrais être Marguerite' or Identifying with Gounod's *Faust*"

Ruskin Cooper (Davidson College), "From Miniature to Masterpiece: A Schubert Waltz Evolves into Schumann's *Carnaval*"

Andrew Unsworth (Duke University), "Women as Professional Musicians: 'Lady Organists' in Nineteenth-Century America"

Susan Boynton (Columbia University), "Medieval Women and 'Women's Song'"

Stewart Carter (Wake Forest University), "Benedetto da Maiano's Coronation Group for Alfonso II: Musical Instruments in Stone"

James Doering (Randolph-Macon College), "I Never Planned Anything in My Life": Cool Hand Luke and the Musical Commentary of Lalo Schiffrin"

Ivan Raykoff (University of South Carolina), "Bahr's 'Konzert': Towards an Iconography of the 'Romantic' Pianist in Hollywood Films"

Antony John (Duke University), "Prescribing Utopia: Ideology and the Title Song in the Early Movie Musical"

16 February 2002  
University of North Carolina, Chapel Hill

Matt Hafar (Winston-Salem State University), "The Trombone Shout Band: A Carolina Tradition"

Timothy Dickey (Duke University), "The Craft of Modal Counterpoint: The Interaction of Modal Coherence and Imitative Technique in the *Motetti Missales* of Gaspar van Weerbeke"

Reeves Schulstad (Wake Forest University, Salem College), "Liszt's *Tasso*: A Musical Actualization of Genius"

Tim Carter (University of North Carolina, Chapel Hill), "A Monteverdian Problem, Its Solution(s), and Why It Matters"

Jennifer Hambrick (University of North Carolina, Chapel Hill), "Music beyond the Theater: The Hidden Reception of Hector Berlioz's *Roméo et Juliette* Symphony and the Problem of Generic Hybridity"

Christina Gier (Duke University), "In the Search of the Musical Aphorism: Berg's Altenberg and the Metaphysics of the Feminine in Op. 4"

### Southern Chapter

1–2 February 2002  
Florida State University, Tallahassee

Alice Clark (Loyola University), "Liturgical Symbolism in the Late Thirteenth-Century Motet"

Charles Mueller (Florida State University), "The Greatest Fake-Book of the Seventeenth Century: Nicola Matteis and *The False Consonances of Music*"

Rebecca Burkart (Monticello, Florida), "John Chatham's *A Book of Psalmody*"

Dennis Hutchison (Florida State University), "The Nazification of a Musical Institution: Der Allgemeine Deutsche Musikverein"

David Kushner (University of Florida), "Religious Ambiguity in the Life and Music of Ernest Bloch"

Thomas Cimarusti (Florida State University), "Beethoven's 'Vier Arietten und ein Duett,' Op. 82: Profitable Hopes? . . . or Six Pounds of Bread?"

Siegwart Reichwald (Palm Beach Atlantic College), "Two Days in the Workroom of a Composer: Schubert's C Major Symphony, Mendelssohn's *Ruy Blas*, and the Development of the Romantic Symphony"

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

Gregory Harwood (Georgia Southern University), "Issues of Genre and Title in Clara Wieck's Romanze Op. 11, No. 3"

William Horne (Loyola University), "Recycling Uhland: Karl G. P. Grädener and Johannes Brahms"

Jennifer Oates (Florida State University), "Hamish MacCunn's *Jeannie Deans*"

Halina Goldberg (University of Alabama), "Defining Russia 'Polishly': Glinka's *A Life for the Tsar* and the Polish Elements in Russian National Constructs"

Timothy Crain (Florida State University), "The Earliest Theatrical Seasons in Colonial Charleston: Ballad Opera and the Dramatic Function of Music"

Maribeth Clark (New College of Florida), "Beyond Communication: The Poverty and Pathos of Mime in *La Muette de Portici*"

Andreas Giger (Louisiana State University), "Defining Stanzaic Structure in Verdi's French Librettos and the Implications for the Musical Setting"

### Southwest Chapter

27 October 2001  
University of North Texas

(concurrently with day 3 of the four-day international festival "Legacies: 500 Years of Printed Music")

Honey Meconi (Rice University), Keynote Address: "What Is a Music Collection? Petrucci vs. the Manuscripts"

Linton E. Powell (University of Texas, Arlington), "Fermata Cadences in Eighteenth-Century Spanish Keyboard Music"

Graham G. Hunt (University of Texas, Arlington), "Wagner's Fairy-Tale: The Use of Refrain as Dramatic Catalyst in Act II of Wagner's *Siegfried*"

Jeffrey Kallberg (University of Pennsylvania), Keynote Address: "Chopin's Errors"

Michael Dodds (Southern Methodist University), "Classifying and Representing the *Tuoni ecclesiastici*: An Epistemological Quandary for *Seicento* Music Theorists"

Kevin A. Salfen (University of North Texas), "Op. 130 and the More Appropriate Finale: Criteria for Unity and Our Need for Beethoven the Hero"

20 April 2002  
University of Houston

Murl Sickbert (Hardin-Simmons University), "Jupiter: A Memorial for Leopold?"

Honey Meconi (Rice University), "Scribes and Scholars: Another View of the Habsburg-Burgundian Court Manuscripts"

Alicia Doyle (University of Texas, El Paso), "The Sanctus of Tropes in Paris, Bibliothèque Nationale Fonds Latin 1118: A Comparative Study of Tenth-Century Aquitanian Concordanances and Transmission"

Paul Bertagnoli (University of Houston), "Heavenly Proclamation: The Wiener Männergesangverein and a Newly Found Konzept-Brief"

William McGinney (University of North Texas), "The Modernist Monster of English Progressive Rock: Emerson, Lake & Palmer's *Tarkus*"



**American Musicological Society, Inc.**  
**Statement of Activities for the Fiscal Year Ending**  
**30. June 2002**

<b>Revenue</b>	<i>Current operations</i>	<i>Publications</i>	<i>Fellowships &amp; Awards</i>	<b>TOTALS</b>
<i>Dues &amp; subscriptions</i>	\$237,976			\$237,976
<i>Annual meeting</i>	\$99,940			\$99,940
<i>Sales/Royalties</i>	\$25,873	\$7,352		\$33,225
<i>Government grants</i>		\$63,988		\$63,988
<i>Contributions</i>	\$10,542	\$335	\$14,965	\$25,842
<i>Investment income</i>	\$1,959	\$16,833	\$115,421	\$134,213
<b>Total revenue</b>	<u>\$376,290</u>	<u>\$88,508</u>	<u>\$130,386</u>	<u>\$595,184</u>
<b>Expenses</b>				
<i>Salaries &amp; benefits</i>	\$60,987			\$60,987
<i>Fellowships &amp; awards</i>	\$34,248		\$49,338	\$83,586
<i>Dues &amp; subscriptions</i>	\$2,990			\$2,990
<i>Publications</i>	\$81,879	\$88,627		\$170,506
<i>Professional fees</i>	\$93,641			\$93,641
<i>Annual meeting</i>	\$59,562		\$8,565	\$68,127
<i>Chapters</i>	\$5,118			\$5,118
<i>Office expense</i>	\$34,939	\$185	\$1,530	\$36,654
<i>Unrealized loss on investment</i>		\$61,538	\$95,399	\$156,937
<b>Total expenses</b>	<u>\$373,364</u>	<u>\$150,350</u>	<u>\$154,832</u>	<u>\$678,545</u>
<b>Change in Net Assets</b>	<u>\$2,926</u>	<u>\$(61,842)</u>	<u>(\$24,446)</u>	<u>\$(83,361)</u>

**Statement of Financial Position**  
**30. June 2002**

<b>Assets</b>	<i>Current Operations</i>	<i>Publications</i>	<i>Fellowships &amp; Awards</i>	<b>TOTALS</b>
<i>Cash</i>	\$(1,646)			\$(1,646)
<i>Accounts receivable</i>	\$1,568			\$1,568
<i>Investments</i>	\$106,408	\$601,496	\$1,182,573	\$1,890,477
<i>Equipment</i>				
<i>Funds held in trust</i>	\$17,516		\$6,374	\$23,890
<b>Total assets</b>	<u>\$123,846</u>	<u>\$601,496</u>	<u>\$1,188,947</u>	<u>\$1,914,289</u>
<b>Liabilities</b>				
<i>Accounts payable</i>	\$5,747			\$5,747
<i>Accrued expenses</i>				
<i>Payroll taxes payable</i>	\$25			
<i>Deferred Income</i>	\$17,355			
<i>Funds held in trust</i>	\$17,516		\$6,374	\$23,890
<b>Total Liabilities</b>	<u>\$40,643</u>		<u>\$6,374</u>	<u>\$47,017</u>
<b>Net assets</b>	<u>\$83,203</u>	<u>\$601,496</u>	<u>\$1,182,573</u>	<u>\$1,867,272</u>
<b>Total Liabilities &amp; Net assets</b>	<u>\$123,846</u>	<u>\$601,496</u>	<u>\$1,188,947</u>	<u>\$1,914,289</u>
<b>Total Liabilities &amp; Net Assets, June 30, 2001:</b>				\$2,018,033