

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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AMS Houston 2003

<www.ams-net.org/houston>

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.

The conference sessions will take place at the Hyatt Regency in downtown Houston. One of the largest hotels in the downtown area, the thirty-story Hyatt has 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, and the Hobby Center for the Performing Arts.

This is the Society's first meeting in Houston, the country's fourth largest city. Houston's vibrant arts scene includes top-flight opera, ballet, symphony, and theater, a lively international film festival, and excellent museums. A cosmopolitan seaport, Houston is also known for its food and popular music. Local specialty cuisines include Cajun, Tex-Mex, Mexican, Vietnamese, Indian, and Southwestern, and one can find good zydeco, salsa, blues, Western swing, and country-western bands throughout the city. Although downtown has experienced a revival in recent years, much of this activity happens in areas close to downtown, such as the Montrose and the Museum District.

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Moores Opera House, University of Houston

Courtesy of the University of Houston

Program. The AMS Program Committee, chaired by Jann Pasler (University of California, San Diego), has assembled thirty-three full sessions, six short sessions, and three evening panels representing a wide range of perspectives. In addition to sessions on individual composers such as Beet-

hoven, Brahms, Berlioz, Bartók, and Mahler, those focusing on individual periods and traditions include "Florentine Songs of the Early Quattrocento," "Scenes and Machines, Spectacle and Symbolism in the Seventeenth Century," "The Politics of

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Society Election Results

The results of the 2003 election of AMS officers and the Board of Directors:

President-Elect: Elaine Sisman

Secretary: Rufus Hallmark

Directors-at-Large:

Virginia Hancock

Massimo Ossi

Michael Tusa

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 February issue of the *AMS Newsletter* must be submitted by 10 November (23 November for reports) and for publication in the August issue by 1 May to:

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Next Board Meetings

The next meetings of the Board of Directors will take place 12 November 2003 in Houston, Texas, and 20 March 2004 in Seattle, Washington.

AMS Home Page

The AMS home page address is <www.ams-net.org>. The Web site includes virtually all the things that might come in handy regarding AMS membership: *JAMS* delivery, recent *JAMS* tables of contents, online conference registration and full annual meeting information, membership renewal information, general collections of URLs for musicological subjects, links to our jobs & conferences electronic bulletin board, etc. Send any and all Web site suggestions to the AMS office, <ams@sas.upenn.edu>.

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Public Mourning," "Perception and Rhetoric in Classical Music," "Voice and Spectatorship in Italian Opera," "Re-evaluating Progress in Early American Modernism," and "Memory, Identity, and the Totalitarian Experience."

"Collaboration and Twentieth-Century Ballet," "Music and Visual Culture in the Twentieth Century," "Film Theories," and "Resonant Bodies in Popular Song" are among those sessions addressing interdisciplinary issues. Thematic and theoretical sessions crossing the borders of time and space include "Music Books and Their Meanings," "The Sacred in Spain and New Spain," "Instrument, Gesture, and the Body in Performance," "History as Myth," "Opera and Revolt," "Nation-Building and Social Identity," and "Jazz, Gospel, and Transnational Movement." Each evening will feature a panel discussion: on Thursday "Girl Singers of the 1960s," on Friday "Carl Jung's Psychology of the Unconscious and Music," and on Saturday "The Role and State of Resources for the Study of Hispanic Music." The complete preliminary program appears in this issue as well as on the meeting Web site.

Concerts organized by the Performance Committee. The AMS Performance Committee, chaired by Julie Cumming (McGill University), has scheduled five concerts: four at the hotel during the day and one evening concert at St. Christopher Catholic Church. These concerts include works of Felix Draeseke; a lecture-recital on the Beethoven *Bagatelles*; a multi-media lecture-recital of Elizabethan songs and lute music; a concert of "rediscovered" flute quartets by Quantz; and a concert by the Orchestra of New Spain featuring a Mass by Francisco Courcelle, *Vespers* excerpts by José de Nebra, and a villancico by Padre Antonio Soler. Tickets for the Orchestra of New Spain will be available at the AMS meeting.

Other concerts. On Thursday, 13 November, at 7:30 p.m. in the Moores Opera House

at the University of Houston, Houston's leading early music ensembles will collaborate in a performance of Monteverdi's *Vespers* of 1610. This special presentation by Houston Early Music and the Moores School of Music features the musicians of Ars Lyrica Houston (Matthew Dirst, artistic director), the Houston Chamber Choir (Robert Simpson, artistic director), and the Whole Noyse, the San Francisco-based Renaissance wind band (Herbert Myers, director). A reception for AMS members, sponsored by the Moores School of Music, follows the concert. Buses will be available from the Hyatt. Tickets may be purchased via the registration form.

On Friday, 14 November, at 7:30 p.m. and within walking distance from the Hyatt in the Wortham Center, the celebrated Houston Grand Opera will present Handel's *Giulio Cesare*, directed by James Robinson and conducted by Patrick Summers. The cast will feature David Daniels (Julius Caesar), Laura Claycomb (Cleopatra), Patricia Risely (Sesto), Theodora Hanslowe (Cornelia), and Brian Asawa (Tolomeo). A small block of tickets is reserved at a discount rate for conference attendees; see the registration form.

On Saturday, 15 November, buses will leave the Hyatt at 1:00 p.m. for a three-hour tour of the Menil galleries, including a performance of Morton Feldman's *Rothko Chapel* at the Rothko Chapel. The Menil campus includes the main gallery, featuring Dominique de Menil's world-famous collection of surrealist art, as well as the Cy Twombly Gallery, the Byzantine Chapel, and the Rothko Chapel. Buses will return by 4:00 p.m. Seating is limited; use the "tickets" area on the conference registration form to reserve a place.

On Saturday, 17 November, at 8:00 p.m. and also within walking distance at Jones Hall, the Houston Symphony Orchestra, under guest conductor Claus Peter Flor, will present the *War Requiem* by Benjamin Britten. A small block of tickets is reserved

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Annual Meeting Hotel Information

A hotel block is being held for the Houston conference attendees at the conference hotel: The Hyatt Regency Houston, 1200 Louisiana Street, Houston, TX 77002. Reservations: 800/233-1234 or 713/654-1234 or <houstonregency.hyatt.com>

The conference rate is \$135 per night (single) / \$155 (double) / \$175 (triple) / \$195 (quad) for reservations received prior to 22 October, 5:00 p.m. CST, 2003.

In order to qualify for the conference rate, you must identify "AMS Annual Meeting" when making reservations. Budget

17% additional for state and local hotel taxes.

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

President's Message

I am writing this in May, looking back as another academic year comes to a close. It has not been an entirely happy time for the AMS family. The last months of 2002 saw the passing of three beloved members of the Society, Eileen Southern, Philip Brett, and Eugene Wolf. January 2003 brought the resignation of our President, Wye J. (Wendy) Allanbrook, because of a serious illness. In March, my own department chair, A. Peter Brown, died suddenly. A week later, John Daverio disappeared, bringing an agonizing month of waiting until his body was discovered in April, with the circumstances of his death still unknown. Too overwhelmed to grieve, I found myself muttering with *Wozzeck*, "Einer nach dem andern!" and hoping for happier times in the coming year.

I also found myself President. As Vice President, I succeeded to the presidency upon Wendy's resignation, the first time this clause in the AMS By-laws has had to be used. In her year as President-Elect and her brief time as President, Wendy showed her love for and dedication to the AMS in everything she did. I was very much looking forward to working with her and am saddened she could not continue. Many thanks to Wendy for helping to teach me the ropes and ease the transition. She has faced her illness with grace, humor, and courage, and she has our very best wishes.

Past President Jessie Ann Owens and Executive Director Robert Judd have done everything they could to help me learn the job in a hurry and not miss too many deadlines. I could not have kept afloat without them, and I am deeply grateful. My thanks go to the entire Board of Directors for their advice and assistance. Thanks also to Richard Kramer for accepting election by the Board to fill the vacant office of Vice President.

As she noted in her President's Message in the February *Newsletter*, Wendy's vision for her time as President was to implement the ideas developed at a retreat of the Board of Directors in March 2002. There the Board considered what the AMS should be doing, and how we can do it better. (Jessie reported on the retreat in her President's Message in the August 2002 *Newsletter*.) More than a

year later, the momentum from that retreat continues to move us forward, and I am pleased to follow the course that Wendy, Jessie, and the Board have charted.

What we hope for is a more responsive Society that can assist all of us as members throughout our careers, promote discussion and interchange among our various constituencies and with our sister societies, and encourage musical scholarship of all kinds. While this is work for all of us, we have formed five new committees to ensure that the Board of Directors strategically addresses these concerns. Each of these committees includes at least two members of the Board.

The AMS Committee on Membership and Professional Development, chaired by Pamela Potter, has an ambitious agenda. It will develop programs to serve the various segments of the Society and provide support at all stages of members' careers, function as an ombudsman to help the Society respond to members' needs, serve as an umbrella for committees that currently address concerns of specific groups within the Society, and monitor and address the effects of professional, economic, and demographic changes on the composition of the Society's membership.

The Board Committee on Communications, chaired by Scott DeVeaux, will oversee communications to members, such as this *Newsletter*, but will also consider ways to reach out beyond the Society to other scholarly societies and to the public at large. The Society has an important role to play as a public resource and as a stimulus for doing and sharing research on music, and this committee will help us envision new ways to carry out this part of our mission.

The Board Committee on the Annual Meeting, chaired by Vice President Richard Kramer, is carrying forward the work of the Ad Hoc Committee on the Annual Meeting Program, which was chaired by Past Vice President Elaine Sisman. Some changes have already been made, such as adding a sixth parallel session of papers in each time slot, allowing the Program Committee to accept 144 instead of 120 papers. This apparently sparked a rise in submitted proposals, because the number sent in for the Houston meeting was up

considerably to 500 in all. The committee continues to examine questions related to the program, including the balance of presentations and presenters. But it is also considering other parts of the annual meeting, such as the number and role of concerts and other events, the social aspects of our gatherings, and how best to integrate and accommodate the affiliate societies and interest groups that shelter under our umbrella.

The Board Committee on Committees has drafted a new administrative handbook for the Society. John Daverio initiated this effort during his term on the Board and sent me the draft less than two weeks before his disappearance. It will serve as a guide to the officers and Board and will be continually updated. Just having it in hand has been of great help as we work to rationalize the committees and projects of the Society that are not defined by the By-laws. The Committee on Committees will also serve as a nominating committee for the many committees and positions appointed by the President, which we hope will broaden representation across the Society. The committee will be chaired by the Past President or President-Elect, depending on the year. Jessie Ann Owens will chair through the AMS meeting this fall, to be succeeded by President-Elect Elaine Sisman.

To make all this possible, and to guarantee the future of the Society, we are in the process of establishing a permanent AMS Development Committee to oversee ongoing fundraising activities and plan the strategy for a capital campaign. This committee is chaired by Jessie Ann Owens, who will continue as chair after her term as Past President is over. When plans for the campaign are formulated, we will likely set up a separate Campaign Committee.

We are taking these steps in the hope of better serving our members and accomplishing our objectives as a Society. If you have suggestions, questions, or comments relating to the work of any of these committees, please contact the committee chair or e-mail me at <burkhold@indiana.edu>.

Have a wonderful fall. I hope to see you in Houston.

—J. Peter Burkholder

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at a discount rate for conference attendees; see the registration form.

Social events. Because the Ball has become a less popular event in recent years, the AMS will host a complimentary dessert & coffee bar for convivial after-dinner chatting with a guitar-double bass duo. This will be open from 9 p.m. to midnight.

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

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

Registration. A registration form is enclosed in this mailing. Registrations received on or before Friday, 3 October, will benefit from the early-registration discounted rate. There is also a registration form available on the meeting Web site.

Child Care. For baby-sitting services, the Hyatt recommends CareTemps. For more information, call 713/263-9440.

Transportation. Houston has two principal 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. A shuttle—Airport Express—is also available from both Hobby (for fourteen dollars) and Bush (for nineteen dollars).

Directions from Hobby Airport: take 45 north to the Downtown Destination (exit # 45), follow ramp to Pease, exit Pease (one way), travel 17 blocks to Louisiana, turn right, and travel 4 blocks. The Hyatt will be on the left at the corner of Louisiana and Polk.

Directions from Bush Intercontinental: take 59 south to the Downtown Destination exit (left side), turn right at Franklin, turn left at San Jacinto, travel 11 blocks, and turn right at Polk. The Hyatt is on the right at Polk and Louisiana.

Weather. Expect average highs of about 72 and lows of about 50.

Scheduling private parties, receptions, etc. For private parties, receptions, reunions, etc., please contact the AMS office to reserve a room. Space is limited; please com-

municate your needs as soon as possible. For further information, see the AMS Web site.

Student assistants. The Local Arrangements Committee invites students to assist in meeting rooms or in other ways for a minimum of six hours in return for free registration and \$10 per hour. Students interested in serving should contact Yvonne Kendall (University of Houston, Downtown) at <ykendall@earthlink.net>.

—Howard Pollack



Hobby Center for the Performing Arts, Houston

Courtesy of the Greater Houston Convention and Visitors Bureau

Executive Director's Report

JAMS. After considerable review, the AMS Board of Directors determined last winter to change the publisher of our flagship journal to the University of California Press. This step was not taken lightly but deemed necessary in order for both the AMS and the University of Chicago Press to pursue their goals more effectively. I would like to thank the many staff at the University of Chicago Press who have worked on *JAMS* the past seven years for all they have done to produce one of the field's top journals. Likewise, the staff at the University of California Press has been very helpful in making the transition smooth. Since member data management resides at the AMS Philadelphia office, I anticipate that the changeover should be seamless and transparent for individuals.

Howard Mayer Brown Fellowship. The AMS could not award a Howard Mayer Brown Fellowship this year due to the lack of applications; please take note of the 15

January 2004 deadline, and plan to nominate outstanding candidates for this important fellowship. Full details are available in the *AMS Directory* and on the AMS Web site.

Emeritus Members. At its March meeting, the AMS Board reviewed its decision of a year ago regarding Emeritus members and acknowledged its error. The dues category for Emeritus members is accordingly established once again. We ask Emeritus members to accept our apologies for the mistake. They have all been sent letters outlining the re-establishment of the dues category, and we hope that the problem is now settled.

Wolf Travel Fund. The AMS Board has established an endowment in memory of Eugene Wolf (see the obituary on page 17) dedicated to assisting students in the third year or later of a Ph.D. program to travel to Europe to complete research. The full procedures are currently under review and will be announced in early 2004; the first award is projected to be made for travel during Summer 2004.

Guidelines for ethical conduct. In 1997 the AMS finalized a document outlining guidelines for ethical conduct in our profession. This was an important affirmation of principles and has served the Society well since its publication. It appears in the *AMS Directory* and on the Web site; please take time to review it if you have not already. Other humanities organizations have similar guidelines, and they occasionally make the news, especially when plagiarism or other unethical conduct occurs. The American Historical Association has recently revised its own policy to eliminate the adjudication process in questions of plagiarism and the like. The decision (published on their Web site at <www.theaha.org>) essentially fixes what has been an ineffective system and moves away from the punitive and toward the educational aspects of this subject. The natural arenas for such issues are institution of employment and the American Association of University Professors. Those interested in any aspects of the AMS Guidelines are encouraged to communicate with me.

Annual meetings. Plans are proceeding apace for the Houston AMS meeting 13–16 November. Many people have been working hard to ensure a smooth-flowing and exciting time together this fall. The Program Committee, led by Jann Pasler, has been piecing together the mosaic of sessions that you can see in the Preliminary Program; by the time the *Newsletter* is published, the program and abstracts will be available on the Web site. The Performance Committee, led by Julie Cumming, has also put forward a most interesting array of concerts and lecture-recitals that will take place at lunchtime, in the late afternoon, and evening. Local Arrangements Chair Howard Pollack has been the driving force for arranging special events such as a performance of the Monteverdi *Vespers* at the University of Houston and a tour of the Rothko Chapel, including a performance of Feldman's *Rothko Chapel*. With the many activities already scheduled for Houston, including performances of Handel's *Giulio Cesare* and Britten's *War Requiem*, the meeting promises to be a memorable event. If you have been putting off attending the annual meeting, consider coming this time; it is an unequaled opportunity to catch up with friends, hear the best of recent research, and participate in a wide variety of musicological activities.

Plans are also proceeding for our meeting in Seattle the second weekend in November 2004, jointly with the Society for Music Theory; our meeting in Washington DC the last weekend in October 2005; and our meeting in Los Angeles the first weekend in November 2006, jointly with the Society for Music Theory. We will return to Canada for our 2007 meeting and have signed agreements with venues in Quebec City. We try to plan four to five years ahead and intend to settle on a 2008 site in the next six months; suggestions for meeting venues are always welcome. Please write, e-mail, or

phone if you have thoughts on where to gather.

ACLS (<www.acls.org>). At the ACLS May meeting in Philadelphia, Interim President Francis Oakley announced this year's round of awards, including 146 fellowships distributed among eight endowed programs. Their outreach to such varied constituencies as the Belarus university community, liberal arts colleges, senior faculty, mid-career faculty, and so on is a clear indication of the vitality and importance of the ACLS to our discipline at large. The ACLS works in conjunction with the NEH and the NHA toward shared goals that affect the AMS in significant ways and help to support and enhance the place of humanities scholarship in our Society.

Presentations on the futures [*sic*] of scholarly publishing were given during the meeting and are scheduled to be published later this year as an ACLS Occasional Paper. Issues familiar to those who have experienced the "tenure book" were considered in a wide-ranging discussion among panelists Carlos Alonso (Editor, *PMLA*), Cathy Davidson (Duke University), John Unsworth (University of Virginia), and Lynne Withey (Director, University of California Press). The word "crisis" was uttered a number of times. Ideas that cropped up included removing the "book for tenure" hurdle that currently seems to prevail and substituting articles and other items; providing a publication subvention as part of each faculty hire; and simply convincing scholars to buy more books—Director Withey acknowledged that if sales of humanities books went from 500 to 2,000 copies, there would be no crisis (a kind of "supply-side" problem-solving). I would add that buying books directly from the publisher, easy enough to do via their Web sites, helps the (by-and-large nonprofit) scholarly publishers, since commercial (for-profit) booksellers generally take substantial markups for their services.

AMS member Susan McClary was installed as Chair of the ACLS Board of Directors, a position she will hold for the next several years.

Dean Pauline Yu of the University of California, Los Angeles, will become the sixth president of the American Council of Learned Societies in the summer of 2003. Professor Yu's scholarly specialization is the study of classical Chinese poetry, especially that of the High Tang in the eighth century C.E. She is particularly well known for her books *The Poetry of Wang Wei: New Translations and Commentary* (Indiana University Press, 1980) and *The Reading of Imagery in the Chinese Poetic Tradition* (Princeton University Press, 1987).

National Endowment for the Humanities (<www.neh.gov>). On 1 May, President George W. Bush announced he would seek funding in the amount of \$100 million over the next three years for the NEH initiative *We the People*, dedicated to many facets

of American history. This will affect the musicological community both directly and indirectly, as funds for the study of American music become more available and stress on other NEH funds is relieved in order to assist its more global goals. Nothing helps initiatives such as this one to clear congressional hurdles as well as letters, faxes, and phone calls to congressional representatives from "ordinary people" like us; you are encouraged to drop a line to your own senators and representatives!

NEH Chairman Bruce Cole spoke enthusiastically at the Philadelphia ACLS meeting and has a strong team of staffers working toward our shared goals. If you would like to participate as a review panelist for the National Endowment for the Humanities, you may nominate yourself via their Web site; see <grants.neh.gov/prism> for details on how to participate in the review process.

National Humanities Alliance (<www.nha.org>). The NHA has continued to support national humanities initiatives. Each year they undertake a regular series of projects and activities intended to make legislators and the community at large more aware of the humanities and their importance to our culture. They have been involved recently with current events such as the loss of cultural artifacts during the Iraq war as well as domestic issues such as developments in copyright legislation and fair use. The NHA represents the AMS in advocating support for the National Endowment for the Humanities.

AMS officers. At its March meeting, the AMS Board voted unanimously that James Ladewig may stand for re-election as Treasurer of the Society in 2004 unopposed, according to the By-laws provisions (Article V.C.).

The AMS position of Vice President will appear on the AMS Ballot in early 2004; if you have thoughts, suggestions, or nominations, please communicate with the AMS Nominating Committee: Ralph Locke (chair), Kenneth Kreitner, and Mary Ann Smart.

Office activities. The office has had the benefit of a full-time administrative assistant for nearly a year; those who attended the Columbus annual meeting may have met Dennis Clegg, whose primary responsibilities include managing the member database and handling day-to-day bookkeeping. Online payments for annual dues were significant during the past renewal season, with over 450 members availing themselves of this option. Plans are afoot to make a few changes in the Web interface with the AMS to bring the Society a little closer to e-commerce norms; keep an eye on the Web site to see what is happening. The Web site traffic is quite substantial, with an average of about 800 page requests a day. For April 2003, the most commonly requested Web page was, as usual, the "WWW Sites of

Interest to Musicologists,” <www.ams-net.org/musicology_www.html>, requested 2,444 times. Those interested can review the full statistics via a link on the Web site.

Unlike the Society for Ethnomusicology, which has moved to near-exclusive online conference registration this year for their meeting in Miami, we continue to send paper registration forms together with the *Newsletter* August mailing. (In fact, we prefer to process personal checks rather than credit cards, which typically take three or four percent of the amount paid in transaction fees.) Please feel free to write to us about any aspect of the office activities you would like. We are here to serve you.

—Robert Judd

Committee Reports

AMS Publications Committee Report

Under its program to assist individual authors and editors, the Committee has awarded subventions to: Kenneth Hamilton and Monika Hennemann, eds., for *The Piano in Prose* (Scarecrow Press); Natalie Kreutzer for a collection of Zimbabwe Children's Singing Games on DVD (University of Idaho); Justin London for *Hearing in Time* (Oxford University Press); Leta Miller and Frederic Lieberman for *Lou Harrison* (University of Illinois Press); and Michael Spitzer for *Metaphor and Musical Thought* (University of Chicago Press). The next deadline for applications for these subventions is 15 September 2003. Please consult the Web site at <www.ams-net.org/subvention.html> for information and guidelines.

—Walter Frisch, Chair

Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) is planning four activities for the Houston meeting. As noted in the February 2003 *AMS Newsletter*, the first of these is designed to welcome new members or those attending a national meeting for the first time. This idea stemmed from a report at the Columbus CCRI meeting by Pamela Potter (Chair, Membership and Professional Development Committee), who noted the importance of reaching out to independent scholars. The “Conference Buddy” program, which Darwin Scott has volunteered to organize, will seek to demystify the meeting in both the social and professional realm. Anyone who would like to have a Conference Buddy may indicate this on the registration form. AMS members wishing to serve as a Conference Buddy should contact Darwin Scott at <dscott@brandeis.edu>.

CCRI has planned three sessions. Student representatives Stephanie Poxon and Melissa De Graaf will co-chair “Earning a Living While Finishing the Ph.D.,” offering creative solutions to the challenges of finishing the dissertation while supporting oneself. Scott Warfield's session, “The Search for

Academic Employment,” will discuss cover letters, resumé, and interview strategies. Kathryn Lowerre will chair “Musicology on the Side,” which will feature scholars who have combined an active research agenda with non-academic employment.

—Carol Hess, Chair

Committee on the History of the Society

Under the able guidance (and prodding or cajoling) of its original chair, Aubrey Garlington, the Committee on the History of the Society accomplished a great deal since its founding in 1998—namely, the recording of interviews with almost all of our living past presidents. These are being archived in Philadelphia in the form of tapes and transcripts. The present Committee is continuing the work of lining up interviews with figures who have been active in the life of the Society, concentrating next on Board members and Council secretaries. Currently promised and in process are interviews with Richard Crocker (by Richard Taruskin), Martin Picker (by Rena Mueller), Donna Cardamone-Jackson (by Kelley Harness), and Joseph Kerman (by himself).

Former Board members who would like to take part in the oral history project and Society members who wish to offer their services as interviewers are welcome to contact me at <bhanning@ccny.cuny.edu>.

—Barbara R. Hanning, Chair

Committee on Cultural Diversity

The Committee on Cultural Diversity (CCD) has exciting plans for this year. First, it looks forward to matching or surpassing last year's number (eleven) of Minority Travel Fund (MTF) fellows who will attend the annual meeting of the AMS. The CCD appeals to all members of the Society to identify students from historically underrepresented population groups who might enroll in musicology graduate programs. Reference letters for MTF fellowship applicants are very important and should reach the Committee, together with the application, by 1 October 2003. Students should be encouraged to download the application materials from the Web site at <www.humnet.ucla.edu/ams-ccd/mtf-application.doc>.

Second, the CCD invites all AMS members interested in joining a new, broad-based Cultural Diversity Discussion Group (CDDG) to submit their names to Charles Garrett (<garrett@ucla.edu>), who is compiling a comprehensive list of participants. The Discussion Group concerns itself with academic and professional matters of cultural diversity from within and beyond the United States as they influence American musicology.

More information on the Committee on Cultural Diversity is available at <www.humnet.ucla.edu/ams-ccd/ams-ccd.htm>.

—Johann Buis and
Naomi André, Co-Chairs

AMS Graduate Education Steering Committee

The third annual meeting of Directors of Graduate Studies (DGS) and liaisons to Musicology Programs will be a breakfast meeting in Houston on Sunday morning 16 November. We urge all programs granting a Ph.D. in musicology to send a representative to this meeting.

Past meetings of this group in Atlanta and Columbus have proved extremely useful to attendees for dissemination and sharing of information, including legally binding material such as the Council of Graduate Schools' “Resolution Regarding Graduate Scholars, Fellows, Trainees, and Assistants” (<www.cgsnet.org/PublicationsPolicyRes/resolutions.htm>), along with more general statements such as the portion of the AMS Ethics Statement that deals with graduate study (<www.ams-net.org/ethics.html>) and the Pew Survey on Doctoral Education and Career Preparation (<www.phd-survey.org>). The AMS Board has approved the recommendation of this group that, in order to have a link to a graduate program on the AMS Web site, institutions should agree to adhere to these policies. We are in the process of implementing this mandate.

An e-mail listserv for musicology liaisons to graduate programs has also been established. To subscribe, send a message to <ams@sas.upenn.edu> requesting subscription and give your name, e-mail address, institution, and position (Director of Graduate Study, Chair of Musicology, Musicology Liaison, etc.).

President J. Peter Burkholder has appointed a steering committee to guide this group and begin the work of considering aspects of graduate education in musicology such as time-to-degree, degree requirements, levels of support, attrition rates, placement records, recruiting practices, etc., and the role the AMS can (and should) play in graduate education. The steering committee consists of co-chairs Cristle Collins Judd (University of Pennsylvania) and Susan Cook (University of Wisconsin, Madison) and members Julie Cumming (McGill University), Christine Getz (University of Iowa), Jan Herlinger (Louisiana State University), Berthold Hoeckner (University of Chicago), Kenneth Kreitner (Memphis State University), and Mary Lewis (University of Pittsburgh).

Those who attended the meeting in Columbus felt that the opportunity to talk with others in similar situations was very beneficial; those in their first year as DGS found it particularly helpful to talk with others who had been in the position longer. Please make plans to attend or send a representative in your place. Whether you can attend or not, please drop me a note at <cjudd@sas.upenn.edu> and let me know about your interest in this area.

—Cristle Collins Judd, Co-Chair

Bringing Undergraduates to the National Conference: Why and How

As a faculty member at a medium-sized music department that emphasizes music education and performance, I have sought ways of exposing my most intelligent students to the world of music scholarship. Only two of us in my department are active in research and scholarship, and two people cannot represent a whole discipline. To expose my students to a broader set of research topics and career opportunities, I have for the past two years brought small groups to the national meetings of our Society. This is a brief report on the results of these excursions, with some tips on how to organize and finance such a trip.

Five students came to the Atlanta meeting and two to Columbus. While none of these students has yet decided to go on to a graduate program in musicology, I have seen positive results in their understanding of the discipline and in their ideas about music. A few anecdotes will summarize the situation better than general comments.

- Two string players with an attraction to Baroque music were befriended by a Baroque specialist who gave them information on summer programs in performance practice, and one of them attended the Oberlin program the following summer.

- A brilliant student was bold enough to speak with one of the presenters after his session and was delighted when he thought she had made an excellent and original point of her own. Another student who will be going on in composition was deeply moved by the Atlanta concert of songs by Rebecca Clarke.

- A benefit for me as well as the students was that we could work as a team, fanning out to various sessions when many interesting papers were presented simultaneously. I learned about talks I could not attend, and the students practiced the valuable skill of summarizing the essential points of a presentation. (Special thanks are due to Morten Solvik, who quizzed my students on their favorite talks one evening at dinner.)

- In a paper turned in after the Columbus meeting, one of my students cited two talks he had attended there. He then decided—without my suggesting it, though with my support—to present that paper at our university's annual student conference (which tends to emphasize science rather than the humanities). Through his AMS experience, he is beginning to understand how scholars present their work to one another.

For anyone who contemplates organizing a similar trip, here are a few suggestions on how to organize and keep costs down.

- I try to arrange for my students to stay with local students rather than at the conference hotel. In Columbus, I did this through a personal friend; in Atlanta, I contacted music departments at nearby universities, and eventually the visiting students stayed with an Emory music student.

- For other travel expenses, I applied for a grant from the Faculty Teaching and Learning

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Grants and Fellowships Available

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

American Academy in Berlin

Semester- or year-long resident fellowships. For more information: tel. 212/588-1755; <www.americanacademy.de>

American Academy in Rome

Rome Prize resident fellowships. For more information: tel. 212/751-7200; <www.aarome.org>

American Antiquarian Society

AAS-NEH and Mellon postdoctoral fellowships. For more information: tel. 508/755-5221; <csloat@mwa.org>; <www.americanantiquarian.org>

American Council of Learned Societies

Various opportunities. For more information: tel. 212/697-1505; <grants@acsls.org>; <www.acsls.org>

American Musicological Society

Publication subventions. For more information: <www.ams-net.org/subvention.html>

Berlin Program for Advanced German and European Studies

Residency at the Freie Universität. For more information: tel. 212/377-2700; <berlin@ssrc.org>; <www.ssrc.org>

Camargo Foundation

Residency in Cassis, France. For more information: tel. 202/302-7303; <www.camargofoundation.org>

Chateaubriand Scholarship Program

For doctoral research in France. For more information: tel. 202/944-6294; <www.frenchculture.org/education/support/index.html>

Columbia Society of Fellows in the Humanities

Postdoctoral fellowships. For more information: tel. 212/854-4631; <sof-fellows@columbia.edu>; <www.columbia.edu/cu/societyoffellows>

Five College Women's Studies Research Center

Residencies as Research Associates. For more information: tel. 413/538-2275; <ebilehman@mtholyoke.edu>; <wscenter.hampshire.edu>

Fulbright Awards for U.S. Faculty and Professionals

For full information: tel. 202/686-4000; <scholars@cies.iiie.org>; <www.cies.org>

Gladys Kriebel Delmas Foundation

Grants for study in Venice. For more information: tel. 212/687-0011; <info@delmas.org>; <www.delmas.org>

Guggenheim Fellowships

For full information: tel. 212/687-4470; <fellowships@gf.org>; <www.gf.org>

Humboldt Foundation Fellowships

For full information: <humboldt-fellow.select@avh.de>; <www.humboldt-foundation.de/en>

International Research & Exchanges Board Grants

For full information: tel. 202/628-8188; <irex@irex.org>; <www.irex.org>

The Center for Judaic Studies

Postdoctoral fellowship at the University of Pennsylvania. For more information: tel. 215/238-1290; <allenshe@sas.upenn.edu>; <www.cjs.upenn.edu/Program/index.html>

National Humanities Center Fellowships

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

NEH Research and Education Division

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

Newberry Library Fellowships

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

Villa I Tatti Fellowships

Postdoctoral residency in Florence for study in Italian Renaissance topics. For more information: tel. 617/495-8042; <www.itatti.it>



Melina Esse
AHJ-AMS 50 Fellow



Charles Hiroshi Garrett
AHJ-AMS 50 Fellow



Roger Moseley
AHJ-AMS 50 Fellow

Awards, Prizes, and Honors

AHJ-AMS 50 Fellowship. Four doctoral candidates in musicology have been selected for Alvin H. Johnson AMS 50 Dissertation Fellowship Awards for 2003–2004. In alphabetical order they are: Melina Esse (University of California, Berkeley), “*Sospirare, Tremare, Piangere: Conventions of the Body in Italian Opera, 1810–60*”; Charles Hiroshi Garrett (University of California, Los Angeles), “*Struggling to Define a Nation: Reconstructing American Music in the Twentieth Century*”; Roger Moseley (University of California, Berkeley), “*Brahms’s Shadows: History and the Disciplining of Musical Identity*”; and Scott Paulin (Princeton University), “*On the Chaplinesque in Music: Studies in the Musical Reception of Charlie Chaplin, 1915–55.*”

ASCAP-Deems Taylor Awards have been given to Richard Crawford (University of Michigan), *America’s Musical Life: A History* (Norton, 2001) and Carol A. Hess (Bowling Green State University), *Manuel de Falla and Modernism in Spain, 1898–1936* (University of Chicago Press, 2001).

NEH Summer Stipends have been awarded to: Amy Beal (University of California, Santa Cruz), “*From the Zero Hour to Reunification: American Music in West Germany*”; Ivan Raykoff (Whitman College), “*The Pianist as Cultural Icon: Contributions from American Popular Theater*”; and Roberta M. Marvin (University of Iowa), “*Verdi and the Victorians.*”

NEH Fellowships have been awarded to Joseph Horowitz (New York, New York),

“*Classical Music in the United States: A History*”; Mark Kroll (Boston University), “*The Transformation of Style: Johann Nepomuk Hummel*”; Rose A. Pruiksmá (Bates College), “*Narrating Alternative Histories through Song in Parisian Chansonniers, 1643–1715*”; and Mary Ann Smart (University of California, Berkeley), “*Risorgimento Fantasies: Italian Opera as Romantic Discourse.*”

Paula Higgins (University of Notre Dame) has been awarded an NEH Fellowship at the Newberry Library for the academic year 2003–2004 to pursue her project “*Parents and Preceptors: Authority, Lineage, and the Conception of the Composer in Early Modern Europe.*”

Jeffrey S. Sposato (University of Pittsburgh, Greensburg) has been awarded an ACLS/Andrew W. Mellon Fellowship for Junior Faculty for 2003–2004. He will use the grant to finish his book *The Price of Assimilation: Felix Mendelssohn and the Nineteenth-Century Anti-Semitic Tradition.*

Cristle Collins Judd (University of Pennsylvania) has received a New Directions Fellowship from the Andrew W. Mellon Foundation to pursue her project on Medieval Arabic writings about music as part of a forthcoming book entitled *The Diffusion of Musical Knowledge: Studies in the History of Music Theory.*

Michael Burden (Oxford University) has been awarded an Andrew W. Mellon Foundation Fellowship at the Huntington Library for his project *Opera on the Forestage 1659–*

1859: Producing Opera in England from Purcell to Mozart.

The following individuals have been awarded a fellowship to the National Humanities Center in Research Triangle Park, North Carolina, for 2003–2004: Wendy Allanbrook (University of California, Berkeley), “*Happy Endings: Comic Musical Theater from Lully to Sondheim*”; Thomas D. Brothers (Duke University), “*Crossing and Passing in Musical New Orleans, 1890–1920*”; Samuel A. Floyd (Center for Black Music Research, Columbia College Chicago), “*Music by Black Composers, 1550–1980*”; Susan Youens (University of Notre Dame), “*Heine and the Lied*”; and Lawrence M. Zbikowski (University of Chicago), “*Toward a Cognitive Grammar of Music.*”

The following individuals have been honored by the Society for American Music: Guthrie P. Ramsey, Jr. (University of Pennsylvania) with the Irving Lowens Article Award for “*Who Hears Here? Black Music, Critical Bias, and the Musicological Skin Trade,*” *The Musical Quarterly* 85 (2001): 1–52; Richard A. Crawford (University of Michigan) with the Irving Lowens Book Award for *America’s Musical Life: A History* (Norton, 2001); and H. Wiley Hitchcock with the Lifetime Achievement Award.

Roberta Marvin has been selected as a Bogliasco Foundation Fellow at the Liguria Study Center for the Arts and Humanities, where she will be in residence during November and December 2003, working on her project “*Verdi and the Victorians.*”



Scott Paulin
AHJ-AMS 50 Fellow

Jane Fulcher (Indiana University) was named the Edward T. Cone Member in Music Studies at the Institute for Advanced Study in Princeton, New Jersey, for 2003–2004.

Stacie Traill (University of Minnesota) has been awarded a Kevin Freeman Travel Grant to attend the Music Library Association's 2003 annual meeting in Austin, Texas.

The 2003 Walter Gerboth Award was given to Daniel Boomhower (Princeton University) for his project "Bärenreiter Verlag's Bach Publications: 1923–54." The award is offered annually to members of the Music Library Association who are in the first five years of their professional library careers to assist research-in-progress in music or music librarianship.

Philip Ford (University of Minnesota) has been awarded a Stanford Humanities Postdoctoral Fellowship.

Mark Kroll (Boston University) was awarded a grant of the Deutscher Akademischer Austauschdienst (DAAD) for the fall of 2002 to complete a biography of Johann Nepomuk Hummel.

Roger Freitas (Eastman School of Music) has been named a fellow at the American Academy in Rome for 2003–2004. His project is a study of the Italian (primarily Roman) cantata around the middle of the seventeenth century, the period of its first flowering.

Neil Lerner's (Davidson College) essay "Copland's Music of Wide Open Spaces:

Surveying the Pastoral Trope in Hollywood," *The Musical Quarterly* 85 (2001): 477–515 was recognized by the Society for Cinema and Media Studies with an "honorable mention" in the competition for the Katherine Singer Kovács Award for Outstanding Essay in English Language Media Studies.

Ryan Minor (University of Chicago) received the 2002 Karl Geiringer Scholarship in Brahms Studies from the American Brahms Society.

Alexander Lingas (Arizona State University and European Humanities Research Centre, Oxford University) received two fellowships for the academic year 2003–2004: membership in the School of Historical Studies of the Institute for Advanced Study and an ACLS/SSRC/NEH International and Area Studies Fellowship. Both grants were awarded to facilitate the completion of a new introduction to Byzantine chant for Yale University Press.

Carol A. Hess (Bowling Green State University) received "special mention" from the Robert Motherwell Book Award Committee for her book *Manuel de Falla and Modernism in Spain, 1898–1936* (University of Chicago Press, 2001). The award is given by the Dædalus Foundation "for an outstanding publication in the history and criticism of modernism in the arts."

Daniel Leech-Wilkinson's *The Modern Invention of Medieval Music* (Cambridge University Press, 2002) has been awarded the 2002 Royal Philharmonic Society Book Award for the best book published in the field of Classical music.

Philip Gossett (University of Chicago) has been elected an Accademico Onorario by the Accademia di Santa Cecilia in Rome.



Guidelines for Announcements of Awards and Prizes

Awards and honors given by the Society are announced in the *Newsletter*. In addition, the Editor makes every effort to announce widely publicized awards. Other announcements come from individual submissions (see right column for deadlines). The Editor does not include awards made by the recipient's home institution or to scholars who are not currently members of the Society. Awards made to graduate student members as a result of national or international competitions are also announced. The Editor is always grateful to individuals who report honors and awards they have received.

Howard Mayer Brown Fellowship

The Howard Mayer Brown Fellowship was established by friends of the late Howard Mayer Brown on the occasion of his sixty-fifth birthday. Intended to increase the presence of minority scholars and teachers in musicology, the fellowship is awarded annually to support one year of graduate work by a member of a group historically underrepresented in the discipline. Applicants must have completed at least one year of graduate-level academic work in music scholarship and must be presently continuing studies with the intention of completing a Ph.D. in musicology, music theory, or ethnomusicology. Nominations may come from a faculty member (e.g., an advisor or departmental chair), from a member of the AMS at another institution, or, most typically, directly from the student. *All application materials must be received by 15 January 2004.* The award, which carries a twelve-month stipend of \$13,000, will be announced in the August 2004 *AMS Newsletter*. Applications should include a personal statement not to exceed five pages; a curriculum vitae; three letters of recommendation; and one writing sample (typically, a seminar paper or section of a thesis chapter; the sample should not exceed thirty pages). Inquiries and applications should be addressed to the chair of the committee, Ellen T. Harris, Department of Music, Massachusetts Institute of Technology, 14N-112, 77 Massachusetts Ave., Boston, MA 02139-4301; <eharris@mit.edu>.

AMS Fellowships, Awards, and Prizes

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

Alvin H. Johnson AMS 50 Dissertation Fellowship Awards

Deadline: 15 January 2004.

Otto Kinkeldey Award

No specific deadline.

Alfred Einstein Award

Deadline: 1 June.

Paul A. Pisk Prize

Deadline: 1 October.

Noah Greenberg Award

Deadline: 1 March.

Howard Mayer Brown Fellowship

Deadline: 15 January.

AMS Publication Subventions

Deadlines: 15 March, 15 September.

Conferences

A 450th-anniversary colloquium **New Interpretations of Cristóbal de Morales: Life, Works, and Influences**, University of Oxford, England, 9–11 September 2003. For more information: Bernadette Nelson, 108 Southfield Park, Oxford, OX4 2BA, England; tel. and fax +44 (0)1865/725088 <bernadette.nelson@oxford31.fsnet.co.uk>.

International Association for the Study of Popular Music annual conference **Broadening the Playlists: Popular Musics in Dialogue**, 18–21 September 2003, University of California, Los Angeles. This conference will explore the myriad global and local definitions and implications of the term “popular music” as reflected in its styles, genres, audiences, to name just a few possibilities. For more information: Norma Coates, Department of Communications, University of Wisconsin-Whitewater, 800 W. Main Street, Whitewater, WI 53190; <coatesn@unw.edu>; <www.iaspm-us.net>.

International conference **In(ter)discipline: New Languages for Criticism**, Sidney Sussex College, Cambridge, 19–21 September 2003. This conference intends to stimulate discussion among participants regarding the kinds of critical languages used within the academic and public spheres and the linguistic challenge an increasingly interdisciplinary culture of research represents for the modern humanities. For more information: Beate Perrey at <bep1000@cam.ac.uk>; <www.crassh.cam.ac.uk/projects/newlangs.html>.

International musicological colloquium **New Music in the “New” Europe 1918–38: Ideology, Theory, and Practice**, Institute of Musicology at the Masaryk University Brno, Czech Republic, 29 September–1 October 2003. The conference will focus on musical life between the two World Wars in areas beyond the traditional “Abendland,” i.e., beyond the axis Paris-Berlin. For more information: <colloq@phil.muni.cz>; <www.musicologica.cz>.

The international conference **Romanticism and Nationalism in Music**, hosted by the Music Department of Ionian University, will be held in Corfu, Greece, 17–19 October 2003. The conference will investigate the interaction between nationalism and romanticism as related to music and explore the collaborative political, social, and cultural endeavors in which they have engaged or that they have rejected. The conference languages will be Greek and English. For more information: Anastasia Siopsi, Ionian University, Music Department, Old Fortress, Corfu 49100, Greece; tel. and fax +30 2661/087569; <siopsi@ionio.gr>.

International conference **Vixen Muse: Hugo Wolf's Musical World**, University of Ottawa, Department of Music, 23–25 November 2003. For more information: Wolf Conference, Department of Music,

University of Ottawa, Ottawa, Ontario K1N 6N5, Canada; <ottawawolf@yahoo.ca>; <aix1.uottawa.ca/~pdineen/ottawawolf.html>.

Thirtieth annual conference of the **Society for American Music**, 10–14 March 2004, Cleveland, Ohio. For more information: Mariana Whitmer, Executive Director, Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260; <www.american-music.org>.

Second annual meeting of the **Forum on Music & Christian Scholarship**, 25–27 March 2004, Covenant College. For more information: Tim Steele, Chair, Department of Music, Covenant College, 14049 Scenic Highway, Lookout Mountain, GA 30750; tel. 706/419-1454; <steele@covenant.edu>; <www.fmcs.us>.

International conference **Marc-Antoine Charpentier and His World**, Birmingham Conservatoire, University of Central England, 2–4 April 2004. In the tercentenary year of his death, this conference seeks to celebrate the life and music of Marc-Antoine Charpentier. For more information: <Shirley.Thompson@uce.ac.uk>; <www.conservatoire.uce.ac.uk/charpentier.htm>.

Symposium on **Music in France (1830–1940)**, Melbourne University, 17–19 July 2004. This conference will focus on exoticism, race, and cross-cultural interchanges/influences; music and its social contexts; interactions between music, art, literature, and contemporary thought; and the impact of nationalism and politics on French music and musical discourse. For more information: Julia Lu <jpylu@hotmail.com>; <www.music.unimelb.edu.au/events/french.html>.

Calls for Papers

The American Bach Society (ABS) will hold its biennial meeting 16–18 April 2004 at Rutgers University in New Brunswick, New Jersey, on the theme **Images of Bach**. The ABS invites proposals for papers on all aspects of Bach research, especially on the theme of the conference. Proposals should include a 250–400-word abstract that emphasizes the results and significance of the research. Abstracts should be submitted by 1 September 2003 to Daniel R. Melamed at <melamed@americanbachsociety.org>. Please include complete contact information. For more information: <www.americanbachsociety.org>.

The **Eleventh Biennial International Conference on Baroque Music** will be held at the Royal Northern College of Music, Manchester, 14–18 July 2004. The deadline for receipt of abstracts is 31 January 2004. Proposals in any area of Baroque music are welcome. They should be sent either as attachments in rtf format but backed up with a plain-text version in the body of the e-mail to <baroque.conference@rncm.ac.uk> or via conventional mail to David Ledbetter, Eleventh International Conference on Baroque

Music, Royal Northern College of Music, 124 Oxford Road, Manchester M13 9RD, England. For full details see the conference Web site at <www.lancs.ac.uk/palatine/conferences/baroque.htm>.

The **Society for Seventeenth-Century Music** will hold its twelfth annual conference 15–17 April 2004 in La Jolla, California. Proposals on all aspects of seventeenth-century music and its cultural contexts are welcome, including those drawing on other fields as they relate to music. Presentations may take a variety of formats, including individual papers (20 minutes in length), lecture-recitals (45 minutes), workshops involving group participation, and round tables.

Five copies of the proposal (four anonymous and one identified with name, address, telephone, fax, and e-mail address), postmarked by 1 October 2003, should be sent to Robert Shay, Chair, SSCM Program Committee, Longy School of Music, 1 Follen Street, Cambridge, MA 02138. For full details see the Society's Web site at <www.sscm-sscm.org>.

News Briefs

The *Verdi Forum* (formerly *Verdi Newsletter*) invites the submission of articles on all aspects of music and culture related to the life and works of Giuseppe Verdi. The editors welcome not only traditional source, analytical, and performance practice studies but also interdisciplinary contributions.

Under the sponsorship of the American Institute for Verdi Studies, the *Verdi Newsletter* has published essays, documents, and conference proceedings that have contributed meaningfully to the scholarly literature on Verdi. Now the *Verdi Forum* focuses on permanent scholarship and is a peer-reviewed, annual publication with new editors Roberta Montemorra Marvin and David Rosen, associate editors Andreas Giger and Steven Huebner, an assistant editor, and an editorial board of international scholars who will review articles under consideration.

Submissions to the *Verdi Forum* may be made electronically (on diskette or by e-mail in a word-processing file readable by Microsoft Word for Windows) or in paper copy (three copies); if the proposed article contains musical examples, diagrams, or other visual material, these are to be sent in paper copies. Bibliographic citations should follow the *Chicago Manual of Style*, 14th ed. The editors will also be happy to receive offers to review books, editions, and recordings of exceptional historic or aesthetic interest. Submissions should be sent to Roberta M. Marvin, University of Iowa, International Center, Room 228, Iowa City, Iowa 52242; <roberta-marvin@uiowa.edu>. For the contents of the previous issues and information about subscribing, visit the AIVS Web site at <www.nyu.edu/projects/verdi>.

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AMS ANNUAL MEETING

Houston

13 November–16 November 2003

Preliminary Program

www.ams-net.org/houston/

WEDNESDAY 12 November

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

THURSDAY 13 November

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

9:00–5:00 **Registration**

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

12:30–1:45 **Recital (sponsored by the AMS Performance Committee): “Chamber Music by Felix Draeseke for Viola Alta and Violotta,”** Alan Krueck (California University of Pennsylvania), organizer

1:00–5:00 **Job Interviews**

1:00–6:00 **Exhibits**

THURSDAY AFTERNOON SESSIONS

2:00–5:00

Perception and Rhetoric in Classical Music

James Webster (Cornell University), Chair

Melanie Lowe (Vanderbilt University), “The Immediacy of Structural Understanding in Late Eighteenth-Century ‘Public’ Instrumental Music”

Lawrence Bernstein (University of Pennsylvania), “Pleyel’s Emulation of Haydn: Two Specific Models of Formal Strategy”

Gretchen Wheelock (Eastman School of Music), “The ‘Rhetorical Pause’ and Metaphors of Conversation in Haydn’s Quartets”

Tom Beghin (McGill University), “Your Humble and Obedient Servant’: Male and Female Rhetoric in Haydn’s Sonata in G Major, Hob. XVI:40”

Voice and Spectatorship in Italian Opera

Roger Parker (St. John’s College, Cambridge University), Chair

Mary Ann Smart (University of California, Berkeley), “Redefining Italian Romanticism: Rossini vs. Salvatore Viganò, 1816”

Christina Schiffner (University of California, Berkeley), “The Rise of Interiority in Rossini’s *Ermione*”

Hilary Poriss (University of Cincinnati), “Selecting the Perfect Entrance: The *Aria di sortita* in *Marino Faliero* and *Otello*”

Alessandra Campana (New College, Oxford University), “Look and Spectatorship in *Manon Lescaut*”

Resonant Bodies in Popular Song

Susan Cook (University of Wisconsin, Madison), Chair

Peter Muir (City University of New York), “‘Oh Susie! Dis Coon Has Got the Blues’: Anticipations of Blues in the Turn-of-the-Century Coon Song”

W. Anthony Sheppard (Williams College), “Pinkerton’s Lament”
Karl Kuegle (University of Hong Kong), “... Erzähl mir aus Deinem Leben’: Music in R. W. Fassbinder’s *Die Bitteren Tränen der Petra von Kant* (1972)”

Martha Mockus (State University of New York, Stony Brook), “The Musical Body Politics of MeShell Ndegeocello”

History as Myth

Gary Tomlinson (University of Pennsylvania), Chair

Giulio Ongaro (University of Southern California), “Il divino Adriano’: The Making of a Cultural Myth in Renaissance Venice”

Katharine Ellis (Royal Holloway College, University of London), “Rameau in Nineteenth-Century Dijon: Memorial, Festival, Fiasco”

Lynn Hooker (Indiana University), “Liszt Is Ours’: The Hungarian Commemoration of the Liszt Centennial”

Leonora Saavedra (University of Pittsburgh), “Chávez, Revueltas, and the Myth of the Aztec Renaissance”

Scenes and Machines, Spectacle and Symbolism in the Seventeenth Century

Susan McClary (University of California, Los Angeles), Chair

Olivia Bloechl (Bucknell University), “Staging the Indian in the Seventeenth-Century Court Masque”

Jonathan Glixon (University of Kentucky), “Marvelous Mutations: The Production of Operatic Scenes and Machines in Mid-Seventeenth-Century Venice”

Stefanie Tcharos (University of California, Santa Barbara), “The Serenata and the Limits of Sight and Sound”

Geoffrey Burgess (Duke University), “Jean de La Fontaine’s *Les Amours de Psyché et de Cupidon*: An Opera in Prose and Poetry”

Communities and Politics of Sacred Polyphony

Craig Monson (Washington University), Chair

Yossi Maurey (University of Chicago), “The Soldier of Christ (*Miles Christi*) in the Liturgy of St. Martin and the Tenor of Machaut’s Motet 5”

J. Michael Allsen (University of Wisconsin, Whitewater), “English Motets and English Politics in the Reign of Henry V”

Eric Rice (Brandeis University), “Spanish Identity in Sixteenth-Century Rome and Victoria’s ‘Spanish Manner’”

Kerry McCarthy (Stanford University), “Notes as a Garland: The Chronology and Narrative of Byrd’s *Gradualia*”

5:30–7:00	<i>Journal of Musicology</i> Editorial Board Meeting
5:30–8:00	No-Host Reception
6:30–8:00	<i>Journal of the Society for Seventeenth-Century Music</i> Editorial Board Meeting
7:15	Bus departs for concert: Monteverdi's <i>Vespers of 1610</i>, Moores Opera House, University of Houston , with Houston Early Music, Ars Lyrica Houston, the Houston Chamber Choir, and the Whole Noyse. Reception for AMS members sponsored by the Moores School of Music follows.
8:00–9:00	AMS Committee on Career-Related Issues, Student Session: "Earning a Living While Finishing the Ph.D.," Stephanie Poxon (Library of Congress) and Melissa De Graaf (Brandeis University), Co-Chairs
8:30–10:00	Committee on the Status of Women, Open Meeting: "Obstacles to Gender Parity in Musicology," Walter Frisch (Columbia University), Susan McClary (University of California, Los Angeles), Honey Meconi (Rice University), Jessie Ann Owens (Brandeis University), panelists
9:30–11:00	AMS Student Reception

THURSDAY EVENING SESSION

8:00–11:00

Panel Discussion: Girl Singers of the 1960s

Susan Fast (McMaster University), Chair

Jacqueline Warwick (Dalhousie University)

Patricia Juliana Smith (Hofstra University)

Robynn Stilwell (Georgetown University)

Annie Janeiro Randall (Bucknell University)

Laurie Stras (University of Southampton)

FRIDAY 14 November

7:00–8:45	AMS Committee on Career-Related Issues Meeting
7:00–8:45	AMS Chapter Officers Meeting
7:00–8:45	Student Representatives to AMS Council Meeting
7:00–8:45	AMS-L Committee Meeting
7:00–8:45	Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting
7:00–8:45	AMS History of the Society Committee Meeting
7:00–8:45	AMS Program Committees for the 2003 and 2004 Annual Meetings
7:30–9:00	American Brahms Society Board of Directors, Breakfast Meeting
7:45–8:45	AMS Performance Committee Meeting
8:00–5:00	Job Interviews
8:30–5:00	Registration
8:30–6:00	Exhibits

FRIDAY MORNING SESSIONS

9:00–12:00

Print Cultures in Early Modern Europe

Cristle Collins Judd (University of Pennsylvania), Chair

Anthony Newcomb (University of California, Berkeley), "Notions of Notation around 1600"

Kate van Orden (University of California, Berkeley), "Learning to Read"

Jessie Ann Owens (Brandeis University), "Catch as Catch Can: The Material Form of Musical Instruction in Early Modern England"

Jane Bernstein (Tufts University), "Made to Order in Cinquecento Rome"

Opera and Revolt

Sarah Hibberd (University of Nottingham), Chair

Georgia Cowart (Case Western Reserve University), "Jean de La Fontaine vs. Louis XIV: Opera Criticism as Anti-War Protest"

Michael McClellan (Chinese University of Hong Kong), "Containing the Revolution: Opera and the Culture of Control in France, 1795–1799"

Benjamin Walton (University of Bristol), "Looking for the Revolution in Rossini's *Guillaume Tell*"

Pierpaolo Polzonetti (Cornell University), "America on the *Buffa* Stage: Revolution against Operatic Conventions"

Collaboration and Twentieth-Century Ballet

Charles Joseph (Skidmore College), Chair

Olga Haldey (University of Missouri, Columbia), "Savva Mamontov, Serge Diaghilev, and a Rocky Path to Modernism"

Simon Morrison (Princeton University), "Ravel's Missing Ballet"

Wayne Heisler (Princeton University), "'To Drive Away All Cloudy Thoughts': The Vienna Ballet's 1923 *Balletsoiree* and Post-World War One Austrian Cultural Politics"

Julia Randel (Harvard University), "'A Machine That Thinks': Modernity and Formal Process in Stravinsky-Balanchine's *Agon*"

Jazz, Gospel, and Transnational Movement

Ingrid Monson (Harvard University), Chair

Chadwick Jenkins (Columbia University), "A Question of Containment: Duke Ellington and Early Radio"

Andy Fry (University of California, San Diego), "*Jack à l'Opéra*: 'Jazz' in Interwar France"

Chris Washburne (Columbia University), "Armstrong and Ellington Do the 'Rhumba': The Case for Jazz as a Transnational and Global Music"

Georgiary McElveen (Brandeis University), "Digging 'How I Got Over': Gospel Music and Everyday Resistance"

Framing Modernity

Paul Griffiths (Manorbier, Wales), Chair

François de Médicis (Université de Montréal), "Keys to the Cultural Significance of Darius Milhaud's Polytonality"

Susanne Gaertner (Universität Basel), "New Stocktakings from an Apprenticeship: Boulez and his *Sonatina*"

Rob Haskins (Eastman School of Music), "Cage, Ichiyonagi, *Fluxus*, Japan: Responses and Resonances"

Cecilia Sun (University of California, Los Angeles), "Performing History: Terry Riley's *In C*"

The Sacred in Spain and New Spain

Walter Clark (University of California, Riverside), Chair

Grey Brothers (Westmont College), "The Polyphonic Passion in Mexico City"

Todd Borgerding (University of Wisconsin-Oshkosh), "Ritual, Music, and Local Authority in Early Seventeenth-Century Spain"

Janet Hathaway (Northern Illinois University), "Music Charms the Senses ...": Music in the *Triunfos festivos* Celebrations at the Church of San Ginés (Madrid), 1656"

Drew Edward Davies (University of Chicago), "The Italianized Frontier: Modernity and Stasis in Eighteenth-Century Durango, New Spain"

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

12:00–1:00 AMS Committee on Career-Related Issues, Session II: "The Search for Academic Employment," Scott Warfield (University of Central Florida), Chair

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

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

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

12:15–1:15 Yamaha Workshop: "Distance Learning and Performance Using Disklavier"

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

12:30–1:30 Lecture-Recital (sponsored by the AMS Performance Committee): "Beethoven's Known and Unknown Bagatelles," William Kinderman (University of Illinois, Urbana-Champaign)

12:45–2:00 AMS Gay and Lesbian Study Group Program Session: "What's Sexuality Got to Do with It?" (And Other Queer Questions in American Music Scholarship)," Sherrie Tucker (University of Kansas)

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

FRIDAY AFTERNOON SESSIONS

2:00–5:00

Textual Theory/Textual Practice

David Rosen (Cornell University), Chair

John Mauceri (Pittsburgh Opera), "Working with a Living Composer: Multiple Versions of *Candide* and *A Quiet Place*"

Philip Gossett (University of Chicago), "To Complete or Not to Complete: The Ethics of Editing"

M. Elizabeth C. Bartlet (Duke University), "Textual Theory/Textual Practice: The Case of Rameau and French Opera"

Jennifer Williams Brown (University of Rochester), "L'opera è labile": Cavalli and *Scipione Africano*"

Hermeneutics of the Sacred

Margot Fassler (Yale Institute of Sacred Music), Chair

Andrew Kirkman (Rutgers University), "L'homme armé: A New Hypothesis"

Robert Lagueux (Yale University), "St. John the Evangelist and the Priesthood at Laon"

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

David Rothenberg (Yale University), "Isaac's *Laudes salvatori*, Josquin's *Victimae paschali laudes* à 4, and the Marian Symbolism of Eastertide"

Instrument, Gesture, and the Body in Performance

Elizabeth LeGuin (University of California, Los Angeles), Chair

George Torres (Grinnell College), "The Lute, the Body, and Civil-ity: The Social Gesture of Musical Performance in Seventeenth-Century France"

Maiko Kawabata (State University of New York, Stony Brook), "Heroic Codes of the Violin (1780–1830)"

Nancy November (Victoria University of Wellington), "Nineteenth-Century Visual Ideologies of the String Quartet"

Theo Cateforis (Carleton College), "One Hand on the Future: Synthesizers and the Body"

Re-evaluating Progress in Early American Modernism

Carol Oja (Harvard University), Chair

Susan Borwick (Wake Forest University), "'And the World Has Changed': The Progressive Mrs. Beach"

Michael Broyles (Pennsylvania State University), "Leo Ornstein and the Intuitive Path in Twentieth-Century Modernism"

Earnest Lamb (University of Arkansas, Pine Bluff), "A Symphony of Dances: William Grant Still's Symphony No. 1"

Melissa de Graaf (Brandeis University), "Intersections of Gender and Modernism: Johanna Beyer and the New York Composers' Forum, 1935–40"

Forgotten Innovations and Modern Challenges in *Fin-de-siècle* Paris

Ralph Locke (Eastman School of Music), Chair

Steven Huebner (McGill University), "Georgina and George, Gounod and Molière"

Kelly Maynard (University of California, Los Angeles), "'S'oublier dans l'œuvre': The Prelude to *Lohengrin* and Wagnerian Transcendence in Early Third Republican France"

Julie McQuinn (Northwestern University), "The Medieval Leper Plagues Modern Paris: Sylvio Lazzari's *La Lépreuse*"

Sylvia Kahan (College of Staten Island, City University of New York), "'Loin de la tonalité usuelle': The Octatonic Scale in Late Nineteenth-Century Paris"

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

The Politics of Public Mourning

Annette Richards (Cornell University), Chair

Patricia Firca (University of Chicago), "Passion Devotion and Christian Optimism at the Court of Leopold I: *Il lutto dell'universo* as a Case Study in the Symbolism of the Early Viennese *Sepolcri*"

Gregory Johnston (University of Toronto), "Public Mourning and Prohibitions against Music in Seventeenth-Century Germany"

3:30–5:00

Musical Genres and Social Contexts in Enlightenment Austria

Elaine Sisman (Columbia University), Chair

Jen-yen Chen (Occidental College), "Aristocratic House Orchestras in Mid-Eighteenth-Century Austria: Private Context and Public Expression in the Genre of the Symphony"

Martin Eybl (Universität für Musik und darstellende Kunst, Vienna), "From Court to Public: The Uses of Keyboard Concertos in Austria 1750–1770"

5:00–7:00 MLA Notes Authors and Reviewers' Reception

5:15–6:15 AMS Committee on Career-Related Issues, Session III: "Musicology on the Side," Kathryn Lowerre (Michigan State University), Chair

5:15–6:30	AMS Presidential Forum: “The Symbiosis of Teaching and Research,” J. Peter Burkholder (Indiana University), Thomas Christensen (University of Chicago), H. Wiley Hitchcock (City University of New York), Kay Kaufman Shelemay (Harvard University), and Susan McClary (University of California, Los Angeles)
5:15–6:30	JAMS Editorial Board Meeting
5:30–6:30	“Singing from Renaissance Facsimiles,” hosted by Early Music America. All are welcome.
5:30–6:30	Multi-Media Lecture-Recital (sponsored by the AMS Performance Committee): “Affection Framed: Portraits of the Mildmay Family in Art, Song, and Lute Music,” Christopher Morrongiello (Oxford University)
6:00–7:00	American Bach Society Editorial Board Meeting
7:30–10:00	Society for Eighteenth-Century Music Business Meeting
8:00–10:00	Musical Literacy and History of Pedagogy Consortium
8:00	Houston Grand Opera, Handel’s <i>Giulio Cesare</i>
10:00–12:00	Reception, Forum on Music and Christian Scholarship

FRIDAY EVENING SESSION

8:00–11:00	Panel Discussion: “Carl Jung’s Psychology of the Unconscious and Music”
	Jeffrey Kurtzman (Washington University), Chair Edward Applebaum (University of Houston) Robin Wallace (Baylor University) John Suydam (Eastern Oregon University)

SATURDAY 15 November

7:00–8:45	AMS Committee on the Status of Women Meeting
7:00–8:45	AMS Committee on Cultural Diversity Meeting
7:00–8:45	SSCM Editorial Board Meeting, Web Library of Seventeenth-Century Music
7:30–8:45	EMA Peer Forum for Collegium Directors
7:30–9:00	AMS Publications Committee Meeting
7:30–9:00	A-R Recent Researches Series Editors’ Breakfast
7:30–9:30	<i>Journal of Musicological Research</i> Editorial Board Meeting
8:00–9:00	<i>Beethoven Forum</i> Editorial Board Breakfast Meeting
8:00–9:00	Society for Eighteenth-Century Music Board of Directors Meeting
8:00–5:00	Job Interviews
8:30–5:00	Registration
8:30–6:00	Exhibits

SATURDAY MORNING SESSIONS

9:00–12:00

Performing Gender on Stage

Wendy Heller (Princeton University), Chair

Mary E. Frandsen (University of Notre Dame), “Self-Image and the Castrato”

Martha Feldman (University of Chicago), “Bloodlines: The Castrato’s Tale”

Edmund Goehring (University of Notre Dame), “Of Nobility and Deception in ‘Non ti fidar’”

Berta Joncus (St. Hugh’s College, Oxford University), “A Star Is Born: Kitty Clive and Female Representation on the Eighteenth-Century London Stage”

Nation-Building and Social Identity

Barbara Milewski (Princeton University), Chair

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

Halina Goldberg (Indiana University), “National Identity, Assimilation, and Constructions of Jewish ‘Otherness’ in Nineteenth-Century Polish Music”

Matthew Gelbart (University of California, Berkeley), “Nation, Tradition, and Meaning in the Finale of Brahms’s First Symphony”

Alexandra Wilson (Worcester College, Oxford University), “Turandot, Modernism, and Fascist Culture”

Music and Visual Culture in the Twentieth Century

Nancy Perloff (Getty Research Institute, Los Angeles), Chair

Olivia Mattis (University at Buffalo), “Sound Projected into Space: Varèse and the Fourth Dimension”

Melissa Ursula Dawn Goldsmith (Louisiana State University), “The Film Music Interlude of Alban Berg’s Opera *Lulu* and the Composer as Scenarist-Director”

Brigid Cohen (Harvard University), “‘An Artificial Eye, a Shoelace ...’: Stefan Wolpe’s Ethics of Memory in the Early 1960s”

Mitchell Morris (University of California, Los Angeles), “*Vox Balena* and the Imagination of Popular Ecology”

Music Books and Their Meanings

Stanley Boorman (New York University), Chair

Ted Dumitrescu (Princeton, New Jersey), “A Flemish-Italian Gift to the Tudors”

Jeremy Smith (University of Colorado, Boulder), “A Newly Discovered Edition of Byrd’s *Psalmes, Sonets & Songs*: Provenance and Significance”

Susan Lewis (University of Victoria), “Collecting Madrigals in Nuremberg: *De’ fiori del giardino* and the Music Anthology as *Kunstkammer*”

Victor Coelho (University of Calgary), “Crossing the Sacred: Intabulations as ‘Translations’”

Dynamic Change and Decadent Aestheticism in Britain

Alison McFarland (Louisiana State University), Chair

Leanne Langley (Goldsmiths College, University of London), “Agency and Change: Berlioz in Britain, 1870–1920”

Charles McGuire (Oberlin College Conservatory), “‘Withering Religion into Dead Bones’: Composers, Critics, and the Class-Based Construction of the British Oratorio at the End of the Nineteenth Century”

Byron Adams (University of California, Riverside), “‘Doth Burn ere It Transform’: Roman Catholicism, Decadence, and Elgar’s *The Dream of Gerontius*”

Aidan Thomson (Queen’s University, Belfast), “New Thoughts on *Cockaigne*: Elgar, Urbanization, and German Criticism”

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

Conceiving Broadway

Geoffrey Block (University of Puget Sound), Chair

Tim Carter (University of North Carolina, Chapel Hill), “In the Workshop of Rodgers and Hammerstein: New Sources for *Oklaboma!* (1943)”

Heidi Owen (Eastman School of Music), “Opera by and for Americans, on Broadway”

10:30–12:00

Berlioz’s *Roméo et Juliette*

Vera Micznik (University of British Columbia), Chair

Janet Johnson (University of Southern California), “Berlioz’s *Roméo* Symphony and the Italian *Giulietta* Tradition”

Jennifer Hambrick (University of North Carolina, Chapel Hill), “Berlioz’s Hellenism: Greek Tragic Chorus and Musical Drama in the *Roméo et Juliette* Symphony”

12:00–1:00 **AMS Committee on Career-Related Issues, Session IV: “Career Opportunities in College and University Advancement,”** Stephen Clark (Skidmore College), Chair

12:00–2:00 **AMS Cultural Diversity Committee: “Issues in Cultural Diversity”**

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

12:00–2:00 **Seven Springs Consortium**

12:00–4:00 **AMS Committee on the Publication of American Music, Luncheon Meeting**

12:00–4:00 **American Handel Society, Board Meeting**

12:15–1:45 **AMS Council Meeting**

12:30–1:30 **Recital (sponsored by the AMS Performance Committee): “Rediscovered Flute Quartets of Quantz and Their Context in the Music Culture of Eighteenth-Century Berlin,”** Mary Oleskiewicz (University of Massachusetts, Boston), flute, and David Schulenberg (Wagner College), harpsichord

SATURDAY AFTERNOON SESSIONS

2:00—5:00

Cultivating Musical Learning

Susan Weiss (Peabody Conservatory), Chair

Honey Meconi (Rice University), “Hildegard’s *Lingua ignota* and Music”

Tobias Plebuch (Stanford University), “‘Reading Notes Correctly’: The Eighteenth-Century Musical Literacy Revolution”

Robert Gjerdingen (Northwestern University), “*Partimenti* as Coded Messages for the Inculcation of a Music Culture”

Jewel Smith (University of Cincinnati), “Educational Philosophy in Nineteenth-Century American Female Seminaries: Music and the ‘Ideal of Real Womanhood’”

Compositional Thought and Practice in the Eighteenth Century

Richard Will (University of Virginia), Chair

Massimo Ossi (Indiana University), “*Mundus inversus* and *Mundus recetus* in Vivaldi’s Concerto *Il Proteo, o vero il mondo al rovescio*”

Mary Oleskiewicz (University of Massachusetts, Boston), “The Newly Discovered Flute Quartets of Johann Joachim Quantz (1697–1773)”

David Schulenberg (Wagner College), “The Last Bach-Family Copper-Engraved Print: C. P. E. Bach’s *Probestücke*”

Ann van Allen-Russell (Trinity College of Music, London), “Conspiracy of Composers: The Chancery Suits J. C. Bach and C. F. Abel Brought against Longman and Lukey”

Film Theories

Peter Franklin (Oxford University), Chair

Berthold Hoeckner (University of Chicago), “The Morality of Audio-visual Memory”

Steve Swayne (Dartmouth College), “Sondheim and Resnais”

Holly Rogers (Magdalene College, Cambridge University), “Music and Painting in Derek Jarman’s *Caravaggio*”

Robynn Stilwell (Georgetown University), “Donkey Serenade: Abject Expression and Adolescent Girls’ Voices in Recent Cinema”

Music, Memory, and Literary Temporalities

Christopher Gibbs (Bard College), Chair

Su Yin Mak (Hong Kong Academy for Performing Arts), “Mixing Memory and Desire: Schubert’s Lyricism Reconsidered”

Brian Black (University of Lethbridge), “Remembering a Dream: The Tragedy of Romantic Memory in Schubert’s Instrumental Music”

Stacy Moore (Middlebury College), “Symbolist Time and *La Bonne Chanson*: Fauré vs. Verlaine”

Michael Puri (Yale University), “Ravel’s *Daphnis et Chloé* and the Idea of Memory”

Resituating Schoenberg and Adorno

Max Paddison (University of Durham), Chair

Keith Chapin (Fordham University), “Labor and Nature in Hindemith’s and Adorno’s Prescriptions on Counterpoint”

Jill Brasky (University at Buffalo), “The Dilemma of Schoenberg’s First Conversion”

Aine Heneghan (Trinity College, University of Dublin), “The ‘Popular Effect’ in Schoenberg’s Music”

Beate Kutschke (Universität der Künste, Berlin), “Adorno in West Germany: Contemporary Music and the Student’s Movement”

SATURDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Roman Chant

John Boe (Arizona State University), Chair

Peter Jeffery (Princeton University), “A New Source of the Early Anglo-Saxon Antiphoner”

Thomas Kelly (Harvard University), “A New Source of Old Roman Chant”

3:30–5:00

Florentine Songs of the Early Quattrocento

Anne Hallmark (New England Conservatory), Chair

John Nádas (University of North Carolina, Chapel Hill), “MS San Lorenzo 2211: Song Repertories of Early Fifteenth-Century Florence”

James Haar (University of North Carolina, Chapel Hill), “Italian Poetry, French vs. Italian Music: A Case Study in Mid-Fifteenth-Century Florence”

5:30–7:00 **AMS Business Meeting**

8:00 **“Fiestas Reales en Madrid 1750,”** Grover Wilkins and the Orchestra of New Spain, St. Christopher Catholic Church, Downtown Houston

8:00 **Houston Symphony Orchestra, Claus Peter Flor, Conductor, Benjamin Britten, *War Requiem***

8:00–1:30 **UCLA Alumni Reception**

10:00–1:00 **AMS Reception: Complimentary Dessert & Coffee**

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

SATURDAY EVENING SESSION

8:00–11:00

Panel Discussion: The Role and State of Resources for the Study of Hispanic Music

Paul Murphy (State University of New York, Fredonia), Chair

José Lopez-Calo (CIMRE and Universidade de Santiago de Compostela)

Deborah Schwartz-Kates (University of Texas, San Antonio)

William Summers (Dartmouth College)

Alejandro Planchart (University of California, Santa Barbara)

SUNDAY 16 November

7:00–8:45 **AMS Joint Meeting of the 2003 and 2004 Local Arrangements Committees**

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

7:45–9:00 **AMS Board of Directors Meeting**

8:00–12:00 **Job Interviews**

8:30–12:00 **Registration**

8:30–12:00 **Exhibits**

SUNDAY MORNING SESSIONS

9:00–12:00

The Meaning of Musical Influence

Christopher Reynolds (University of California, Davis), Chair

Suzannah Clark (Merton College, Oxford University), “From Harmony to Hermeneutics in Schubert’s *Ganymed*”

Jacob Hosler (University of California, Berkeley), “Literary Voices in Liszt’s *Vallée d’Obermann*”

Michael Hamad (Brandeis University), “The Footprints of the Wanderer: Liszt’s Allusive Lieder and the Act of Transcription”

Lawrence Kramer (Fordham University), “Against Musical Influence”

Aesthetics and Truth in Beethoven and Brahms

William Meredith (San José State University), Chair

Mark Evan Bonds (University of North Carolina, Chapel Hill), “Beethoven, E. T. A. Hoffmann, and the Idea of Musical Truth”

Michelle Fillion (University of Victoria), “‘Heroic’ Closure in Beethoven’s Sonata-Rondo Finales to 1803 and the Opening of a Career”

William Kinderman (University of Illinois, Urbana-Champaign), “Beethoven’s Unfinished F Minor Trio from 1816”

Styra Avins (Drew University), “Brahms’s Orchestras: Size Matters”

Memory, Identity, and the Totalitarian Experience

Malcolm Hamrick Brown (Indiana University), Chair

Gwyneth Bravo (University of California, Los Angeles), “Hearing History: Viktor Ullmann’s Seventh Piano Sonata as Autobiography and Memory”

Judith Kuhn (University of Manchester), “Encounters with Evil: Narrative and Imagery in Shostakovich’s Early Quartets”

Sarah Reichardt (University of Texas, Austin), “Musical Hauntings: Conjurings in Shostakovich’s Eighth String Quartet”

Peter Schmelz (State University of New York, Buffalo), “Schnittke’s First Symphony, Postmodernism, and the End of the Thaw”

Language and Libretti

Thomas Bauman (Northwestern University), Chair

Mark Peters (University of Pittsburgh), “Speech and Silence in Bach’s Cantatas to Texts by Mariana von Ziegler”

Bruce Brown (University of Southern California), “Mozart, Da Ponte, and the Tradition of Italian Psalm Paraphrases: The Case of *Davide penitente*, K. 469”

Marianne Tettlebaum (Cornell University), “Mozart’s *Magic Flute* and the Mystery of Language”

Shersten Johnson (University of St. Thomas, St. Paul), “At a Loss for Words: Writer’s Block in Britten’s *Death in Venice*”

Transformations of Modal Theory and Practice

Gregory Barnett (University of Iowa), Chair

Michael McGrade (Brandeis University), “Modal Contrast in Chants by Hildegard of Bingen and Her Contemporaries: A New Musical Link”

Gabriela Ilnitchi (Eastman School of Music), “‘Harmonious Discord’: Nicole Oresme’s Notions of Celestial Music and Motion”

Timothy McKinney (Baylor University), “Point/Counterpoint: Vicentino’s Polyphonic Example of the Diatonic Genus as Rebuttal to Lusitano”

Michael Dodds (Southern Methodist University), “Making Sense of Seventeenth-Century Modal Theory: Modal Representation, the Church Tones, and Shifting Concepts of Tonal Space”

Strategy and Sentimentality in Mahler and Bartók

Elliott Antokoletz (University of Texas, Austin), Chair

Stephen McClatchie (University of Regina), “When Gustav Met Alma”

Thomas Peattie (Harvard University), “Mahler’s Broken Pastoral and *Fin-de-siècle* Urban Culture”

David Malvinni (University of California, Santa Barbara), “The Politics of Gypsiness and Sentimentality: From the Bartók-Möller Polemic to the Concerto for Orchestra”

David Schneider (Amherst College), “Dohnányi, the *Pusztá*, and the Pastoral Roots of Bartók’s Modern Style”

2:30

Houston Symphony Orchestra, Claus Peter Flor, Conductor, Benjamin Britten, *War Requiem*

Obituaries

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

A. Peter Brown
10 March 2003

John Daverio
16? March 2003

Ellen Lerner
27 April 2003

Luca Mazzucco
20 June 2003

A. Peter Brown (1943–2003)

Like many musicologists, A. Peter Brown began his academic career as a performer. As an undergraduate and M.M.E. student at Northwestern University, he studied French horn with Chicago Symphony players Philip Farkas and Christopher Leube. Inspired by the performances of Fritz Reiner, he also developed an interest in conducting, but, with the encouragement of Northwestern University musicologist John Ohl, ultimately decided to pursue the Ph.D. in Musicology. After graduation, he embarked on a career as a scholar and teacher, first at the University of Hawaii, then at Indiana University, Bloomington. During his career, he held fellowships from the American Council of Learned Societies and the John Simon Guggenheim Memorial Foundation and since 1997 had served as chair of the musicology department at Indiana University's School of Music.

Though he chose musicology over performance, Peter never lost his interest in making the music he studied come alive. Not only did he turn his scholarship to practical tasks (such as preparing a performing edition of Haydn's *Die Schöpfung*), he also organized and conducted concerts. On one memorable evening, he and his wife, Carol, along with their daughter, Heidi, hosted a performance of Haydn's *Le Matin*, *Le Midi*, and *Le Soir* at their home, with Peter conducting the orchestra of original instruments. In a similar historical vein, he organized and conducted a concert entitled "Monsieur Chopin: The Public Virtuoso" as part of a Chopin festival held at Indiana University.

Peter pursued his scholarship with dedicated intensity and was best known for his articles and books on Haydn, among them *Performing Haydn's The Creation: Reconstructing the Earliest Renditions and Haydn's Keyboard Music: Sources and Style* (both 1986). He published widely on eighteenth-century topics from Antonio Caldara to Carlo d'Ordonez, and made occasional forays into the nineteenth century. Nine years ago, he began writing a history of the symphonic repertoire (being published by Indiana University

Press) but was able to complete only three of the five volumes before his untimely death. His scholarship was recognized not only by musicologists but by performers and conductors as well: his edition of *Die Schöpfung* has been conducted and recorded by Christopher Hogwood, John Eliot Gardiner, and Sir George Solti, among others.

Peter was a much-loved and much-admired teacher, and those of us who studied and worked with him learned to value not only his awe-inspiring command of the field but also his unexpectedly dry wit. He and Haydn were a good match.

Memorial contributions can be made to A. Peter Brown Musicology Students' Fund; Office of Development, Indiana University School of Music, 1201 East Third Street, Bloomington, IN 47405.

—Mary Sue Morrow

Eugene K. Wolf (1939–2002)

Eugene K. Wolf, Class of 1965 Professor of Music Emeritus at the University of Pennsylvania, died of cancer on 12 December 2002 in Philadelphia. As an undergraduate, Wolf studied trombone and music theory at the Eastman School of Music before moving to New York University for graduate study in musicology with Jan LaRue (Ph.D. 1972). He taught at Syracuse University beginning in 1967, moving to Penn in 1973; he also held visiting appointments at numerous distinguished institutions. He was awarded grants by the Rockefeller Foundation, the Guggenheim Foundation, the NEH, and the ACLS, and served as North American advisor for musicology to the European Science Foundation. In November 2002 he was elected the first honorary member of the Society for Eighteenth-Century Music.

Much of Wolf's research was devoted to manuscript sources; his innovative methodologies helped to bring such studies to new levels of rigor and sophistication. He reconstructed the history of the widely dispersed eighteenth-century manuscripts from the Mannheim court; his first study of this kind, "A Newly Identified Complex of Manuscripts from Mannheim," written jointly with his wife, Jean K. Wolf, and published in *JAMS* in 1974, received the Einstein Award of the Society; they also received the Richard S. Hill Award of the Music Library Association. Wolf's *Manuscripts from Mannheim, ca. 1730–1778: A Study in the Methodology of Musical Source Research* was published shortly before his death. In addition, he functioned for more than twenty years as general editor of *Recent Researches in the Music of the Classical Era*, overseeing the publication of approximately seventy volumes.

Wolf thought deeply and wrote effectively about the entire range of issues affecting eighteenth-century music, concentrating on the early history of the symphony. *The Symphonies of Johann Stamitz: A Study in the Formation of the Classic Style* (1981) exempli-

fies his wedding of detail to the large picture, as well as the comprehensiveness of his approach. His review-essay "On the History and Historiography of Eighteenth-Century Music" (*Journal of Musicological Research*, 1991) is the best contribution ever made in English to this difficult and important topic.

Wolf gave selflessly of his knowledge and experience in support of colleagues, especially those younger ones who most needed it. Nothing testifies more strongly to his character than his conduct of the last four years of his life, following the fatal diagnosis. He lived them to the full, not only completing two books and fulfilling numerous other scholarly commitments, but repeatedly returning to his beloved Europe, especially the fixer-upper in Bar-le-Duc (Lorraine). To the end he enjoyed the company of his many friends, never evincing a trace of self-pity or complaint.

A Travel Fund for Graduate Research in Europe, administered by the Society, has been established in his memory.

—James Webster

John Joseph Daverio (1954–2003)

John Daverio's disappearance and untimely death in March 2003 stunned and deeply saddened us all. John grew up in Sharon Pennsylvania, entered Boston University at the age of 16, and earned both a bachelor's (1975, *summa cum laude*) and master's degree (1976) in violin. He continued his studies with Murray Lefkowitz and Joel Sheveloff, completing his Ph.D. in musicology in 1983. John began his teaching career at Boston University as an assistant professor (1983–89) and rose through the ranks as associate professor (1989–98) and full professor (1998–2003). He served as chair of the Department of Musicology (1987–2003) and director *ad interim* of the School of Music (2001–2002).

John's papers and publications focused on, but were not limited to, Robert Schumann and nineteenth-century studies. His 1987 article for *19th-Century Music*, "Schumann's 'Im Legendenton' and Friedrich Schlegel's *Arabesque*," won the Alfred Einstein award of the Society. John's exploration of the relationships among literature, literary criticism, philosophy, and music culminated in three major books: *Nineteenth-Century Music and the German Romantic Ideology* (1993); *Robert Schumann: Herald of a 'New Poetic Age'* (1997); and *Crossing Paths: Schubert, Schumann, & Brahms* (2002). He also published numerous articles, including the Schumann entry in the second edition of *The New Grove Dictionary* (2001).

John's many students will remember a professor who believed in the power of music and the value of teaching. He prepared each class with the same care and attention to detail that characterized his scholarly work, and delivered each lecture with a quiet passion that inspired the hearts

and minds of us all. His devotion to teaching and his students was formally recognized in 1997, when he received the Boston University Metcalf Award for Excellence in Teaching, a student-nominated honor.

John was a dedicated member of the Society who willingly served in many capacities: president of the New England Chapter (1990–92); Council member (1997–99); co-chair of the Local Arrangements Committee for the 1998 annual meeting in Boston; and most recently as director-at-large on the Board (2000–2002).

An accomplished violinist, John was equally comfortable playing both solo and ensemble literature of any period. He gave many concerts to benefit music therapy programs in hospitals throughout the greater Boston area.

John's friends, colleagues, and students will remember him not only as a remarkable scholar, performer, and teacher, but also as a wonderful person of unfailing humor, energy, and compassion.

Memorial Contributions can be made to the John Daverio Memorial Scholarship Fund, College of Fine Arts, 855 Commonwealth Avenue, Room 230, Boston, MA 02215.

—Teresa M. Neff



Policy on Obituaries

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

1. The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the *Newsletter*.
2. Obituaries will normally 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.

News Briefs

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The *Early Keyboard Journal* welcomes original articles on all aspects of keyboard instruments and keyboard music to about 1850. An annual, refereed publication, the *Journal* attracts an international readership comprised not only of performers, builders, organologists, and musicologists but also of persons interested in keyboard music as a humanistic endeavor. Further information about the *Journal* and submission guidelines are available at <www.ekjournal.org>. Inquiries and submissions should be directed to Carol Henry Bates, Editor, 108 Dale Valley Road, Columbia, SC 29223-5134.

The Society for Seventeenth-Century Music has created an online library of unpublished seventeenth-century music. WLSCM (The Web Library of Seventeenth-Century Music) will include works of all kinds, from vocal and instrumental solos (including tablatures) to ensemble pieces of any length, perhaps even entire operas or oratorios. Scholars and musicians will have the opportunity to contribute editions they originally may have prepared for their own use. If available, recorded performances (including those by student ensembles) may accompany submitted scores. WLSCM will be accessible without charge to both members and non-members of the Society; similarly, submissions will be accepted from both members and non-members. For further information: <www.sscm-wlscm.org> or Alexander Silbiger at <lexsilb@duke.edu>.

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>.

AMS Seattle—2004

Call for Papers

Deadline: 15 January 2004

The 2004 annual meeting of the American Musicological Society will be held in Seattle, Washington, from Thursday 11 November to Sunday 14 November, jointly with the Society for Music Theory. The Program Committee for the AMS welcomes proposals for individual papers, formal sessions, and evening panel discussions in all areas of musicology. In response to changes proposed by the committee reviewing national meeting procedures and voted on by the Board of Directors at the Columbus AMS meeting, the guidelines for submission and the Program Committee procedures have changed somewhat. Please read the following guidelines carefully, as proposals that do not conform to them will not be considered.

Abstracts for these proposed papers must be received by 11:59 p.m., Eastern Standard Time, 15 January 2004. All persons submitting abstracts are invited to do so by mail, addressed to Robert Judd (for the Program Committee), American Musicological Society, 201 South 34th Street, Philadelphia PA 19104-6313, USA, or on the Web at <www.ams-net.org>. Except where noted, abstracts of papers must not exceed 250 words and, if mailed, must be printed in 10- or 12-point double-spaced typeface on one 8.5 x 11-inch or A4 page. Proposals sent by regular mail must include (at the bottom of the page): the author's name, institutional affiliation or city of residence, and full return address, including e-mail address whenever possible. If submitting electronically, the on-screen directions should be followed carefully. Please note that abstracts longer than 250 words will be automatically truncated. As in the past, only one submission per author will be considered. Authors who read papers at the 2003 annual meeting may not submit proposals for the 2004 meeting.

The 2004 meeting will be held together with the Society for Music Theory. The AMS Program Committee warmly invites proposals for papers to be read at joint sessions sponsored by both societies. If authors submit two different proposals to the AMS and the SMT and both are accepted, only one of the papers may be read. Authors may not submit the same proposal to both the AMS and the SMT. Authors who read papers at the 2003 AMS meeting may not submit proposals for the AMS portion of the 2004 meeting.

No one may appear on the Seattle program more than twice. An individual can deliver a paper in a regular programmatic session and appear one other time on the program, whether participating in an evening panel discussion, giving a lecture-demonstration, functioning as a chair-organizer of a session, or serving as a respondent. Not counting as an appearance is participation in extra-programmatic offerings such as interest-group meetings or

standing committee presentations (e.g. the Committee on the Status of Women). Also not counting as appearances are non-session concert performances or service as an appointed chair of a session.

Abstracts received by mail should include a self-addressed, stamped postcard that can be returned as notification of the Committee's receipt of the proposal; all other authors will be notified of receipt via e-mail. Receipts will be sent by the beginning of February 2004.

Duration of papers. The duration of papers submitted by individuals and those proposed as part of formal sessions will be limited to twenty minutes in order to allow ample time for discussion, except in the case of a ninety-minute formal session described below. Position papers delivered as part of a panel discussion should be no more than ten minutes long.

Individual proposals. Abstracts should represent the talk as fully as possible. A successful abstract typically articulates and substantiates major aspects of its argument or research findings clearly, points out the novelty (and relation to earlier work) in the proposal, and indicates its significance for the scholarly community. Authors may revise their abstracts for the booklet distributed at the meeting; the version read by the Program Committee can remain confidential.

If a submission is not an individual proposal, it should be labeled as belonging to one of the following categories.

Formal sessions. An organizer representing several individuals may propose such a session, which may take the form of (1) an entire session of four papers, (2) a half session with two papers devoted to a single topic, or (3) a ninety-minute session consisting of a forty-minute paper and two respondents. In a 500-word anonymous abstract, the organizer should set out the rationale for the session, explaining the importance of the topic and the proposed grouping of papers or participants, together with a suggested chairperson. The organizer should also include an abstract for each paper, which conforms to the guidelines for individual proposals stated above. AMS formal sessions will normally be considered as a unit and accepted or rejected as a whole. Organizers who wish to include respondents should take care to observe the forty-five-minute slots for paper presentation and discussion.

Evening panel discussions. Again the Program Committee has combined informal panel discussions and study sessions under the same rubric so as to accommodate proposals that are amenable to an exchange of ideas in a public forum. These may examine a central body of scholarly work, a methodological theme, or research in progress. Such panels should comprise participants' brief position statements, followed by general discussion among panelists and audi-

ence. Formal (twenty-minute) papers are not appropriate for this structure, and the Committee will read abstracts carefully so as to ensure compliance with these guidelines. Panel discussions will be scheduled for the same duration of time as full or half sessions of papers and will take place during the evenings. Organizers of panel discussions should submit the names of all panelists in an abstract of no more than 500 words that outlines the issues, clarifies the rationale behind the proposal, describes the activities envisioned, and explains why each panelist has been chosen. Such a proposal will not be vetted anonymously and will be considered only as a whole. Organizers of panel discussions may not also present a formal paper in the same year or in the preceding one, but panelists may do so. Organized, on-going study groups and affiliated societies should contact Bob Judd about scheduling a room for their meetings rather than applying under this category.

Program Committee procedures. In response to changes voted on by the AMS Board of Directors, the Committee will again employ the following procedures: it will read and discuss all the proposals blind (i.e. with no indication as to authorship), and choose roughly 120 papers. At this point, the authors of all abstracts will be revealed, and approximately twenty-four more papers will be selected from the remaining proposals, for a total of 144. No paper already accepted in the first round of discussion would be eliminated in the second round. Session chairs will be discussed by the whole Committee, taking into account nominations, including self-nominations, sent to the AMS office by 1 March 2004.

—Robert L. Kendrick,
AMS Seattle Program Committee Chair

Call for Performances Deadline: 15 January 2004

The Performance Committee for the 2004 Annual Meeting in Seattle invites proposals for both lunch-time or evening performances, either as autonomous concerts or as lecture-recitals. The Committee encourages proposals that demonstrate the Society's diversity of interests, range of approaches, and geographic and chronological breadth. We especially welcome performances that are inspired by or complement new musicological findings; that develop a point of view; or that offer a programmatic focus. While each proposal will be considered on its own merits, the Committee for 2004 would be particularly interested in receiving proposals that tread the boundaries between unnotated, partially notated, and "fully" notated traditions of music-making. Free-lance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals, specifying concert or lecture-recital.

Applicants should send three copies of the materials listed below to: Neal Zaslaw, Department of Music, Lincoln Hall, Cornell University, Ithaca, NY 14853-4101 <naz2@cornell.edu>. Required materials: (1) a proposed program, listing repertory, performer(s) and the duration of each work; (2) a list of audio-visual needs; (3) the applicant's e-mail address and a 100-word biography of each performer; (4) three copies of a CD, cassette, or video of no longer than twenty minutes that is representative of the program and performers; (5) for concerts, a one-page explanation of the significance of the program or manner of performance; and (6), for lecture-recitals, a maximum of two pages explaining the significance of the program or manner of performance plus a summary of the lecture component, including information about the underlying research, its methodology, and conclusions. The Committee reserves the right to refuse to consider materials that arrive after the 15 January 2004 deadline.

The AMS can sometimes offer extremely modest travel subsidies to performers whose proposals are accepted.

—Neal Zaslaw,
AMS Seattle Performance Committee Chair

Bringing Undergraduates ...

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Center at my institution, whose contribution to the Atlanta trip brought the expenses down to a very reasonable amount per student. (It was not necessary to do this for Columbus, since it is within driving distance.)

- The AMS generously allowed my students to pay the student member rate for registration even though they were not AMS members, making an exception for them since they are undergraduates who are not yet sure of their commitment to the field of musicology.

I have treated the opportunity to attend the national conference as a privilege, offering it to my stronger students. Ideally, they should be juniors or seniors to get the most benefit from the experience. If they are mature and articulate, I try to put them in touch with scholars I know whose interests correspond to theirs—once again, the point being to broaden their circle of role models and possible resources.

I must add that seeing a conference through younger eyes can be very refreshing. Not only have I appreciated the scholarly side more than I might have otherwise, but I have explored unfamiliar cities in different ways. Without my students' prompting, it never would have occurred to me to take the elevator up to the very top of the hotel in Atlanta. From there, the circular architecture of the building unfolds, decorated by luxuriant hanging plants nourished by the sunlight through the skylight. That view was certainly worth the elevator ride!

—Lisa Feurzeig,
Grand Valley State University



Elaine Sisman
President-Elect

Elaine Sisman has been elected President of the Society for the term 2005–2006. She has served the Society as Vice-President, as chair of the Ad-Hoc Committee on the Annual Meeting Program, and as member of the Editorial Board of the *Journal*, the Presidential Nominating Committee, the Board of Directors, the Paul A. Pisk Award Committee, the Council, the Program Committee, and as President of the Greater New York Chapter. A graduate of Cornell University, she received her doctorate from Princeton University. She has been on the faculty of Columbia University since 1982, serving two terms as Chair of the Department of Music. She has also taught at the University of Michigan and was Visiting Professor at Harvard University in 1996. She has received the Einstein Award of the Society, research fellowships from the National Endowment of the Humanities and the American Council of Learned Societies, as well as teaching awards from Columbia.

Sisman's scholarly work focuses on the history, aesthetics, and rhetoric of later eighteenth- and nineteenth-century music, especially Haydn, Mozart, Beethoven, and Brahms. She is the author of *Haydn and the Classical Variation* (Harvard University Press, 1993) and the Cambridge handbook *Mozart: The Jupiter Symphony* (1993), and editor of *Haydn and His World* (Princeton University Press, 1997), which includes her article "Haydn, Shakespeare, and the 'Rules' of Originality." Recent articles include "Rhetorical Truth in Haydn's Chamber Music: Genre, Tertiary Rhetoric, and the Op. 76 Quartets" in *Haydn as Orator* (forthcoming), "Variations" in *The New Grove Dictionary* (2001), "Memory and Invention at the Threshold of Beethoven's Late Style" in *Beethoven and His World* (Princeton, 2000), "The Music of Rhetoric," in *Musicology and the Sister*

Disciplines: Past, Present, and Future (Oxford University Press, 2000), "After the Heroic Style: *Fantasia* and Beethoven's 'Characteristic' Sonatas of 1809" in *Beethoven Forum* 6 (1998), and "Genre, Gesture, and Meaning in Mozart's *Prague* Symphony" in *Mozart Studies* 2 (Clarendon Press, 1997). She is currently working on studies of music and melancholy, *Don Giovanni*, and Haydn's *Creation*.

Sisman serves on the Boards of the Joseph Haydn-Institut (Cologne), the Zentralinstitut für Mozartforschung (Salzburg), and the American Brahms Society and is Co-Editor of *Beethoven Forum* and Associate Editor of the journals *Musical Quarterly* and *19th-Century Music*.

Call for Nominations: Session Chairs, Seattle 2004

Nominations are requested for Session Chairs at the AMS/SMT annual meeting in Seattle, 11–14 November 2004. Please send nominations via mail, fax, or e-mail to the Philadelphia office of the AMS, including name, contact information, and area of expertise. Deadline: 1 March, 2004.

Fall Meetings of AMS and Sister Societies

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| 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/SMT: 2–5 November, Los Angeles, California |
| 2007 | AMS: 1–4 November, Quebec City, Quebec |

AMS Membership and Subscription Statistics 2002 (2001)

Memberships		
Regular members	2048	(2118)
Joint members	100	(107)
Student members	679	(837)
Emeritus members	356	(375)
Life members	42	(40)
Honorary members	18	(16)
Corresponding members	20	(18)
Complimentary memberships	18	(18)
Subscribers		
Complimentary subscriptions	1174	(1174)
	34	(34)
Grand total for 2002	4489	(4737)

Interested in AMS Committees?

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

- Publications Committee: *Walter Frisch*
Committee on the Publication of American Music: *Richard Crawford*
AMS-MLA Joint RISM Committee: *Peter M. Lefferts*
Chapter Fund Committee: *Amy Holbrook*
Committee on Career-Related Issues: *Carol Hess*
Committee on Cultural Diversity: *Johann Buis and Naomi André*
Committee on the History of the Society: *Barbara Hanning*
AMS-L Discussion List Committee: *Linda Fairtile*
Committee on the Status of Women: *Margaret Notley*

AMS Membership Dues

Regular member	\$80
Salary less than \$30K	\$40
Student member	\$30
Emeritus member	\$50
Joint member	\$30
Sustaining Member	\$150
Lifetime Member	\$1,250

JAMS Delivery

The Spring 2003 issue of *JAMS* was mailed in April, and the Summer issue ought to be mailing in August. For up-to-the-minute *JAMS* delivery information, see the AMS Web site.

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.