

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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AMS/SMT Seattle 2004

<www.ams-net.org/seattle>

The American Musicological Society and the Society for Music Theory will convene in Seattle, 11–14 November. The joint national meeting begins Thursday with afternoon sessions and a spectacular opening concert and concludes Sunday at noon. The Sheraton Hotel and Towers will house the conference. Nestled in the historic Seattle downtown, the Sheraton debouches on museums, shopping, concert halls, and many superb restaurants. A short stroll leads to the famed Pike Place Market, a ferry tour of the Puget Sound islands, or a seafood restaurant serving fresh chinook salmon.

Seattle offers abundant tourist attractions, beginning with the idyllic setting. The snow-capped peaks of the Olympic and Cascade ranges frame the city to east and west, while Mount Rainier towers to the south. Nine bridges connect this watery city, which floats amid lakes, bays, and inlets. The turning leaves make November a visual feast. Rain falls sporadically, mostly in refreshing drizzles, keeping the air clean.

Seattle culture encompasses one of the busiest theater calendars in America, a thriving rock-music underground, and some of the finest coffees and microbrews in the world. Hipsters will gravitate to Capitol Hill, where they can tour the vinyl bins at Sonic Boom, read all night in *Twice Sold Tales*, or sip Kool-Aid in the Bauhaus Café. A fun monorail ride leads from the Sheraton to the Experience Music Project (EMP), an interactive popular-music museum and Jimi Hendrix shrine. Numerous



Seattle Skyline with the Space Needle

Courtesy of the Seattle Convention and Visitors Bureau

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restaurants surround the Sheraton, offering seafood, sushi, pan-Asian, pub food, or eclectic European cuisines.

Program. The AMS Program Committee, chaired by Robert Kendrick (University of Chicago), has assembled a diverse spectrum of papers, including sessions on film music, jazz, music and illness, African-American

issues, women's spirituality, and Renaissance print culture.

Concerts. The Concert Committee, chaired by Neal Zaslaw (Cornell University) has selected an equally colorful series of performances, ranging from parlour melodrama

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Society Election Results

The results of the 2004 election of AMS officers and the Board of Directors:
Vice President: Jeffrey Kallberg
Treasurer: James Ladewig
Directors-at-Large:
M. Elizabeth C. Bartlet
Thomas Christensen
Cristle Collins Judd

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 2004. 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 4 November (21 November for reports) and for publication in the August issue by 1 May to:

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Iowa City, IA 52242
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Next Board Meetings

The next meetings of the Board of Directors will take place 10 November 2004 in Seattle, Washington, and 12 March 2005 in Washington, D.C.

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>.

Seattle—2004 *continued from page 1*

to Balto-Finnish choral works (see the Preliminary Program, pp. 11–17, for the full story).

The evening entertainments spotlight Seattle's early-music community. Gallery Concerts and Seattle Early Dance lead off Thursday night with "Theatre Music and Dance of the French Baroque Court," a pageant of dances by Lully, Rameau, and Leclair. Andrew Manze and the English Concert follow on Friday with programmatic concertos by Vivaldi, Schmelzer, Biber, and Locatelli. Finally, on Saturday a bus will convey concert-goers to magnificent St. Mark's Cathedral to hear the Tudor Choir and Cappella Romana present "Everlasting Light," a concert combining Byzantine chant, English polyphony, and a major new work by Greek-Canadian composer Christos Hatzis. On Saturday afternoon the Experience Music Project will host the first AMS popular-music concert, presenting rising Seattle band Visqueen. EMP has graciously offered half-price museum tickets to all AMS/SMT members. Tickets for all events will be available online through the meeting's Web site.

Interviews. A limited number of rooms at the Sheraton will be available for job interviews during the meeting. To reserve a room, please consult the Web site or contact the AMS office; reservations received prior to 15 August will appear in the program booklet. Job candidates can sign up via the Web or (if spots are still available) at the interview desk, located near the hotel registration area. AMS policy prohibits interviews in private rooms without appropriate sitting areas.

Benefit programs. Members of the Society are urged to support the Committee on Cultural Diversity Travel Fund, the Howard Mayer Brown endowment, and the AHJ AMS 50 endowment by contributing \$50 or more to these worthy causes. All members who contribute on their registration

forms will receive complimentary beverage tickets at the Thursday evening reception. If you contribute \$100 or more, you will receive five tickets to share with your friends.

Registration. This mailing includes a registration form. All members registering on or before Friday, 1 October will enjoy a discounted rate. The AMS Web site also includes online and PDF registration forms.

Child care. In response to individual requests, the AMS is considering a more extensive child care program in Seattle than we have done in recent years. Please communicate your interest to the AMS office as soon as possible.

Transportation. Seattle-Tacoma International Airport serves the Seattle area. The Gray Line Airport Express, running every half hour, will get you to the hotel for only \$8.50 (taxis run about \$30). You can buy your ticket online at <www.graylineofseattle.com/airport.cfm>. Members wishing to drive can take I-5 almost to the hotel garage. Take the Seneca Street exit from the south or Union Street from the north and drive a few blocks west. The hotel is on the right.

Weather. Rain is always a possibility in Seattle, despite an unusually dry year so far. Umbrellas are seldom essential, although a shell or raincoat will help. Expect temperatures in the low 50s, dropping into the 40s.

Scheduling. Please contact the AMS office to reserve rooms for private parties, receptions, or reunions. Space is limited, so please communicate your needs as soon as possible. The AMS Web site provides further information.

Student assistants. The Local Arrangements Committee, chaired by Stephen Rumph (University of Washington), seeks students to help during the conference in return for free registration and \$11 per hour (six hours minimum). If this is of interest, please see the Web site or contact the AMS office.

—Stephen Rumph

AMS/SMT Annual Meeting Hotel Information

A hotel block is being held for the Seattle conference attendees at the conference hotel: Sheraton Seattle Hotel, 1400 Sixth Avenue, Seattle, Washington 98101; tel. 888/627-7056 or 206/621-9000; fax 206/621-8441. A link from the AMS Web site dedicated to room reservations is also available.

We have reserved a block of rooms at the Sheraton Hotel at the special rate of \$159 per night (single) / \$179 (double) for reservations received prior to 14 October 2004, 5:00 p.m. PST.

In order to qualify for the conference rate, you must identify "AMS Annual Meet-

ing" when making reservations. Budget 15.9% 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

Looking back over the past academic year and forward to the coming one, I have a strong sense of vibrancy and energy in the American Musicological Society. Several significant initiatives have come or are coming to fruition, and others are well underway.

Accomplishments. This spring saw the first issue of *JAMS* from University of California Press. The change to a new publisher and the redesign of *JAMS* have required the time and commitment of many people, including especially *JAMS* Editor Joseph Auner, Reviews Editor Pamela Starr, Assistant Editor Catherine Gjerdingen, our Executive Director, Robert Judd, and the staff of the University of California Press. My profound thanks to all of them for a job well done.

This year also was the periodic review of Bob Judd's performance as Executive Director. A review committee solicited comments from several people who had worked with Bob over the years in various capacities. They were all glowing, calling Bob "uniquely talented for the position of Executive Director" and "the best thing that has happened to the AMS." The Board of Directors renewed Bob's contract for five years, and I am delighted that he accepted. He continues to be a mainstay of the Society, supporting the officers, Board, committees, and members; overseeing the office and Web site; and providing institutional memory.

Another task completed is the new *Administrative Handbook* for the AMS, prepared by the Committee on Committees under the leadership of its past three chairs—the late John Daverio, Past President Jessie Ann Owens, and President-Elect Elaine Sisman. At its meeting in March, the Board adopted the *Handbook* as an official AMS document. It will soon be published and made available on the AMS Web site. The *Handbook* will always be a work in progress, undergoing periodic revision. But adopting it officially and making it available to every member will clarify the structure and workings of the AMS, encourage more members to participate, and enable us to do more with less effort.

The Committee on Committees is one of several new committees that grew out of the Board retreat in March 2002, where the Board considered what the AMS should be doing and how we can do it better. The Committee on the Annual Meeting is exploring ways to enhance our annual gatherings. The Committee on Communications is overseeing our communications with members and beginning to consider outreach to the general public. And the Committee on Membership and

Professional Development has an ambitious agenda, seeking better ways to address the needs of the entire range of our members. The Presidential Forum at the annual meeting this fall in Seattle will focus on the work of this committee and on the broad question of how the AMS can better serve its members.

Development campaign. In order to do more, the AMS needs more resources to work with. One of the most exciting initiatives now getting underway is a five-year fundraising campaign, set in motion by the Development Committee, chaired by Jessie Ann Owens and guided by an active and growing Campaign Committee. The campaign is set to conclude in 2009, marking our seventy-fifth anniversary as an organization. We are now in the quiet stage of the campaign, planning strategies and making initial contacts, but I want to share with you our goals and some of our progress so far.

Banquet. The campaign will be officially launched during the annual meeting this fall at a special Friday evening banquet to which everyone is heartily invited (see the enclosed Annual Meeting Registration Form). The banquet is being chaired by Anna Maria Busse Berger and Michelle Filion and will showcase what the AMS has been able to do in the past, what the campaign seeks to accomplish, what has been achieved so far, and what is yet to come. We hope everyone at the meeting will join in the festivities.

Fellowships. Our latest major fundraising campaign, AMS 50, had one goal: to endow fellowships for graduate students to work on their dissertations. The AMS 50 program (subsequently named for our long-time Treasurer and Executive Director, Alvin H. Johnson) has been a resounding success. But the endowment has eroded over time and is no longer adequate. We have had to reduce the number of fellowships from five to four and draw on our operating funds. Moreover, the fellowship stipend has not kept pace with similar awards available elsewhere. The same is true of the Howard Mayer Brown Fellowship. So one goal of our forthcoming campaign is to add substantially to both of these endowments.

But fellowships are not our only need. Our forthcoming campaign must be broader than the last one.

Travel and research funds. The new Eugene K. Wolf Travel Fund made its first awards this year, supporting two students to do dissertation research in Europe (see report on p. 6 of this *Newsletter*). We know the need is much greater; dozens of graduate students would benefit from funding for research travel (and not just to

Europe!), and many non-student members also lack access to travel funds.

Many of our members are independent scholars, work in corporations, or teach at smaller institutions that do not support their research, assist them in attending the annual meeting, or provide access to essential online scholarly resources. We are seeking ways to provide assistance in these areas through the AMS, helping to enable all our members to engage productively in research and participate at our meetings.

Publication support. Academic publishers are under pressure, and many are cutting back their lists or changing to models in which each book must be profitable, putting smaller fields like ours at risk. We currently offer subventions to support excellent books and editions, and our AMS Studies series has funding for two books each year. But we would like to expand both programs and promote scholarly publishing in other ways as well.

We are very proud of our series Music in the United States of America (MUSA), publishing critical editions of important American music. The series has been funded by the NEH, the AMS, and the University of Michigan. We hope to create a publications endowment large enough to continue the series when NEH funding ends.

Awards. Thanks to the generosity of several members, we have already achieved one of our goals, even before the campaign officially begins. I will announce at our annual meeting the creation of awards for the best book by a scholar in the early stages of his or her career, the best edition, and the best article by a mid-career or senior scholar, which will help us better recognize the most distinguished achievements of our profession.

After the campaign is launched this fall, details will be published in the February *Newsletter* and on the AMS Web site. I hope you will participate with enthusiasm.

Thanks and farewell. This is Andreas Giger's last issue as Editor of our *Newsletter*. He has been a pleasure to work with and has produced a beautiful product. On behalf of the entire AMS, thank you, Andreas!

This is also my last President's Message, for my term ends after the Seattle meeting. Warmest thanks to all who have helped me and the Society during my time in office, and keep in touch.

—J. Peter Burkholder





The Public Market Sign Hovers over Seattle's Pike Place Market

Courtesy of the Seattle Convention and Visitors Bureau

Executive Director's Report

In this issue, I want to take a broad look at the AMS and its goals and activities. The purpose of the AMS is well known: our shared goal is to advance research in the various fields of music as a branch of learning and scholarship. Our primary means to do this are three: annual meeting, publications, and member support. I view my job (to speak graphically) as a kind of "triple-V" shape: there is a lot to take in on top, all of which essentially funnels down to three foci.

Annual meeting. The Seattle meeting (joint with the SMT; 11–14 November) is shaping up well. Program chair Robert Kendrick, performance chair Neal Zaslaw, and local arrangements chair Stephen Rumph (and their respective committees, over a dozen people in all) have put together an impressive lineup of events, published elsewhere in this issue. Seattle has been on our "let's go there!" list for some time and promises to be a very special meeting. I hope you will plan to attend. One little known but wonderful bonus: our hotel, the Sheraton, contains an impressive collection of Chihuly glass!

The AMS relies on the support of many people to present a successful conference. An important element is the book exhibit, and attendees uniformly enjoy browsing among the publishers' displays. This year, a committee of exhibitors has helped organize this aspect of the meeting: I am grateful to Christine Clark (Theodore Front Music Literature), Jim Zychowicz (A-R Editions), and Margo Chaney (University of Illinois Press) for their help.

The annual meeting proposal submissions process occupies quite a bit of the AMS office time and energy during the month of January. Our Web site application process, now in its third year, went quite smoothly this time. I would encourage all who intend to submit a proposal for consideration by the AMS Program Committee next year (the deadline is 17 January) to plan ahead and submit the proposal a few days early. Computers (or U.S. Mail) are not fool-proof, and preliminary planning, setting up your account, etc. will save last-minute frustration.

For Seattle, we received a record 577 proposals for the 144 openings. The new Board Committee on the Annual Meeting is looking at this carefully and hopes to address the concerns surrounding the proposed/accepted ratio in an equitable way. The breakdown of submissions and acceptances is as follows (categorizations are necessarily rough but reflect something of the reality):

Category	Received	Accepted
Medieval	23	10
Renaissance	34	16
Seventeenth Century	35	12
Eighteenth Century	52	10
Nineteenth Century	113	27
Twentieth/ Twenty-First Century	120	36
North American Music	49	10
Mass Media (including film, popular)	44	10
Miscellaneous	18	2
World Music	7	2
Formal Sessions [sessions (papers)]	19 (77)	2 (4)

The Society's Membership and Professional Development Committee has instituted a pilot program intended to assist those without funding to travel to the annual meeting. See the Web site at <www.theams.us/mpd> for further information. The Committee on Cultural Diversity continues to offer support for underrepresented cultural and ethnic groups. Please encourage promising students to apply for this fund.

Future annual meetings must, of course, be planned concurrently: we have booked meetings through 2007 and are close to settling on 2008. As those involved can attest, the "Local Arrangements" job at the AMS has changed considerably over the past few years, to the point where it is no longer the reputed "year of hell" of the bad old days. If the idea of having the AMS visit your city appeals to you, please feel free to phone and chat with me about the possibility.

Publications.

JAMS. This year has seen the appearance of a new design for *JAMS*, coupled with the change of publisher to the University of California Press. The first issue came out on schedule in April, simultaneously with the first online issue. Thanks are due to all who made the transitions proceed so smoothly: Joseph Auner, Editor-in-Chief, Pamela Starr, Reviews Editor, Catherine Gjerdingen, Assistant Editor, and the very capable staff at the University of California Press journals division.

In the February 2004 *AMS Newsletter*, a call for applications for the position of Assistant Editor appeared; we appointed the person in early June (see p. 20).

The *JAMS* editor typically receives from fifty to sixty submissions a year; she or he is able to accept about fifteen articles per year. The target response time (i.e. notification of acceptance or decline) is three months or less.

AMS Studies. We expect two volumes to be published in 2005. About a dozen proposals are currently with series editor Mary Hunter and in various stages of review and development. We anticipate the full flowering of this influx of materials in about five years.

Author subventions. Our semiannual call for subvention applications typically yields five to ten submissions, most of which are accepted in one form or another. This program is intended to provide financial support to authors directly for their out-of-pocket expenses, and all members are encouraged to pursue this line of funding if appropriate. See the Web site for full details as well as the AMS "Trophy Case" of volumes (over twenty and growing) that have received support in this way.

Doctoral Dissertations in Musicology. The Web database directed by Thomas J. Mathiesen (Indiana University) flourishes;

over the past three years about two thousand records have been added, bringing the total to over 12,000. If you have not yet done so, please check the database for your own dissertation (whether complete or in progress), and contact Tom with corrections or updates as necessary.

Membership support. The current membership stands at 3,167. About four hundred 2003 members (roughly ten percent) have not yet renewed. This is on a par with previous years; many members wait till the annual meeting to renew. The breakdown of members is as follows:

Regular	1503
Sustaining	7
Low income	413
Student	656
Emeritus	402
Joint	84
Life	48
Honorary/Corresponding	43
Complimentary	21

The “member services” component of the AMS comprises a broad array of tasks and initiatives. Among them are our two fellowship programs, article and book prizes, travel grant programs, and most AMS committee work. The “workflow tree” is complex and too extensive to include here in detail, but the general idea can be obtained by reviewing the Web site and *AMS Directory*. I include under this component the broader liaison of the AMS with the community of scholarship at large, including the ACLS, the National Endowment for the Humanities, and the National Humanities Alliance.

ACLS (<www.acls.org>). The emphasis at the ACLS May meeting in Washington, D.C., seemed to be on questions of funding research in the humanities. The ACLS itself is, of course, a major funder of research fellowships, and their programs are growing and strengthening. Please review the programs and application guidelines (all of which can be had at their Web site) and apply for support when appropriate.

Pauline Yu, ACLS President, will be visiting the AMS meeting in Seattle and will consult with our Board of Directors at that time. AMS member Susan McClary (University of California, Los Angeles) continues as chair of the ACLS Board of Directors; I was elected to the Executive Board of the Administrative Officers section of the ACLS during the May meeting (a three-year term).

National Endowment for the Humanities (<www.neh.gov>). The *We the People* initiative last year enabled funding for the NEH to rise significantly for the first time since 1991. NEH Chairman Bruce Cole continues to strive for a stronger and better-funded endowment, targeted toward the widely diverse goals inherent in humanities research. They have achieved significant

progress over the past four years: there has been a rise of funded applications from 520 to 720 since 2000, including a rise of summer scholarships from 117 to 142 in the same period. Their Web site should be consulted for full reports on funded programs and instructions for how to apply for funding. Since the AMS will be meeting in Washington, D.C., in 2005, plans are afoot now to arrange special meetings or presentations with the staff of the NEH.

National Humanities Alliance (<www.nhalliance.org>). The NHA has continued to support our shared goals for governmental support for humanities initiatives. Each year it undertakes 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. The NHA represents the AMS in advocating support for the National Endowment for the Humanities. This year, NHA director John Hammer will be stepping down after a thirteen-year tenure, during which he led the organization to a position as leader in humanities advocacy. John is one of those rare persons who has been in Washington for quite some time yet managed to stay on friendly terms with all sides in his single-minded pursuit to encourage congress to support the humanities.

AMS Newsletter. We owe Andreas Giger (Louisiana State University), Editor of the *Newsletter* for the past three years, an enormous debt of gratitude for his hard, diligent, and conscientious work. The issue you hold now is his final one (I can hear him breathing a great sigh of relief). If you, too, have appreciated the *Newsletter*, please let Andreas know and send him a word of thanks. It is an important Society job that paradoxically can be overlooked by the membership, especially when it is handled as smoothly as it has been by Andreas. The appointment of the new Editor is still under consideration as I write this report (though I hope we can publish the name of the new Editor on p. 2).

Office activities. The AMS office proceeds smoothly, with the capable assistance of Shawna Milazzo, administrative coordinator, who was appointed in November. The two dominant office cycles—annual meeting preparation and annual member renewal—have gone according to plan the past few months. The various Web site innovations, including full-fledged electronic renewal, electronic conference registration, and electronic access to *JAMS*, has made a significant impact on the functioning of the office and the Society as a whole. We hope that the developments on this front since last August have been found helpful to the membership and encourage those with further thoughts or suggestions on this front to communicate them to Shawna or me.

—Robert Judd

Committee Reports

Committee on Career-Related Issues (CCRI)

The CCRI will sponsor four sessions in Seattle. All will emphasize the concerns of musicologists (or aspiring musicologists) in and out of the academy and will involve discussion and questions from the floor. This year’s student session, “Walk, Don’t Run: Professionalism and Writing about Music,” is a joint AMS-SMT effort co-chaired by Melissa Ursula Dawn Goldsmith, Melissa de Graaf, and Stephanie Poxon (AMS) with Jean M. Hellner (SMT) and Panayotis Mavromatis (SMT). Intended for students and scholars in the early stages of their careers, the session will use Kevin Korsyn’s ideas on scholarly communication and professionalism in music research (*Decentering Music: A Critique of Contemporary Musical Research*) as a springboard for discussion. Panelists will also explore collaboration between musicologists and music theorists, networking, and the nature of professional versus public service. The session “Getting and Spending: Applying for Grants & Fellowships,” chaired by Kathryn Lowerre, will examine “grantsmanship” from multiple perspectives. The panel will consist of independent scholars, advanced graduate students, entry-level college faculty (including instructors), and senior faculty. Members will share experiences and strategies related to the grant-seeking process. Another session, “Stet! Career Choices in Editing for Musicologists,” will be chaired by James Zychowicz and will feature a panel of editors from various presses. Its members will focus on the ways in which they brought their musicological backgrounds to publishing and consider professional training, work experience, and the transition from the academy to the world of academic or commercial publishing. The session “From Program Annotations to Weekend Critic and Beyond: Writing about Music for General Audiences,” chaired by Scott Warfield, will focus on musical scholarship aimed at general audiences. Panelists will emphasize the practical and professional dimensions of program annotations, press criticism and feature articles, liner notes, and pre-concert lectures. Last but not least is CCRI’s “Conference Buddy” program, which welcomes new members or those attending a national meeting for the first time. The program was so successful in Houston that CCRI plans to repeat it for Seattle, again with Darwin Scott as organizer. Anyone wishing to be assigned a Conference Buddy can indicate this on the registration form. AMS members willing to volunteer as mentor-hosts are asked to contact Darwin at <dscott@brandeis.edu>.

—Carol A. Hess, Chair

Graduate Education Steering Committee

The third open meeting for Directors of Graduate Studies/Musicology Liaisons to Graduate Programs was held on Sunday morning at the annual meeting in Houston. Prior to the Sunday morning open meeting, the six-member Steering Committee met with co-chairs Susan C. Cook and Cristle Collins Judd. Kenneth Kreitner agreed to become the new co-chair, replacing Cristle Collins Judd, whose term expired with the Houston meeting. Julie Cumming and Berthold Hoekner finished their terms as well. Mary Lewis, Christine Getz, and Jan Herlinger will continue to serve through the Seattle meeting, and three new members will be appointed.

About twenty-five people attended the open breakfast meeting on Sunday morning, representing public and private institutions from the U.S. and Canada. Over half were in attendance for the first time. The co-chairs shared information from the Council of Graduate Schools (CGS) and the AMS Guidelines for Ethical Conduct. Anecdotal evidence suggests that a number of U.S. graduate music programs still do not comply with CGS guidelines regarding offers of funding and deadlines for student decisions. Attendees discussed how best to provide prospective graduates with the program information mandated by our ethics statement and suggested additional ways to expand the links under the current Graduate Education Web page to foster better communication among Society members, graduate schools, and prospective graduate students.

Since the AMS Board has requested that U.S. institutions with links on the "Graduate Programs in Musicology" Web page affirm the policies of the CGS, the Steering Committee is now contacting schools and apprising them of this requirement. We expect to launch our graduate listserv soon, which will provide an additional means of communication among graduate directors and musicology liaisons within the Society.

In Seattle the Steering Committee is again scheduled to meet on Sunday morning. We welcome participation of all graduate degree-granting institutions along with suggestions for discussion of topics or other items of business. Members interested in receiving additional information about the committee or wishing to subscribe to the listserv are invited to contact one of the co-chairs directly.

—Susan C. Cook and
Ken Kreitner, Co-chairs

Committee on the Publication of American Music (COPAM)

Although the complexities surrounding the publication of H. Wiley Hitchcock's edition of *Charles Ives: 129 Songs*, volume 12 in the Society's Music of the United States (MUSA) series, make this a qualified forecast, by the time you read this notice the Ives volume

ought to be in print. As editor-in-chief of the MUSA project, it is hardly my role to hype its achievements. But the Ives volume, marshaling the resources of American artistry, scholarship, patronage, and music publishing, is precisely the kind of achievement we—the AMS and its membership and the NEH—hoped for when the project was launched.

Also in production at this writing is an edition of Leo Ornstein's Quintette for Piano and Strings, Op. 89, by Denise von Glahn and Michael Broyles. Ornstein, whose life spanned the entire twentieth century, was a Russian-born pianist and composer who emigrated to the United States as a boy, won fame during the 1910s as a fire-breathing innovator, turned his back during the 1920s on both "ultramodernism" and solo performance, and devoted himself thereafter to piano teaching and composition, continuing to write music well into his nineties. The Quintette, composed in the late 1920s, is an almost unknown example of Ornstein's later brand of modern music.

Next in line for publication after Ives and Ornstein are a collection of solos by jazz pianist Earl Hines, transcribed, edited, and put in historical perspective by Jeffrey Taylor; and Lee Orr's selection of choral works by the Victorian American composer Dudley Buck.

At its Cleveland meeting in March, the COPAM accepted proposals for two new volumes in the MUSA series. One is a volume of transcriptions: "Early New Orleans Jazz Masters: Sam Morgan, 'Kid' Ory, and Armand J. Piron," edited by a team from Tulane University: Anthony M. Cummings, John J. Joyce, and Bruce Boyd Raeburn. The other is an edition of Symphony No. 2 (*Julien*) by George Frederick Bristow (1825–98), edited by Katherine Preston.

The AMS and series publisher A-R Editions are also in the process of finding a way to reissue MUSA volume 2, *The Early Songs of Irving Berlin (1907–14)*, parts I–III, edited by Charles Hamm, which is now out of print. We hope to bring out a reprint of the Berlin volumes that will be sold at a substantially lower price than the original print run.

The day-to-day operations of MUSA lie in the hands of executive editor James Wierzbicki, who will be glad to be in touch with any or all who might be contemplating an editorial project in the field of American music. For ideas or questions about MUSA, Dr. Wierzbicki may be contacted at the University of Michigan through the following avenues: tel. 734/647-4580; fax 734/647-1897; <musa-info@umich.edu>; or <www.umich.edu/~musausa>.

—Richard Crawford, Chair

Publications Committee

The AMS Publications Committee has recommended, and the AMS Board of Directors has approved, subventions to the following individuals: Jeffrey Magee for *The Uncrowned King of Swing: Fletcher Henderson and*

Big Band Jazz (Oxford University Press); Diane Pecknold and Kristine McCusker for *A Boy Named Sue: Gender and Genre in Country Music* (University Press of Mississippi); Kate van Orden for *Music, Discipline, and Arms in Early Modern France* (University of California Press); Deborah Burton, Susan Nicassio, and Agostino Zino for *Tosca's Prism* (North-eastern University Press); Mark Katz for *The Phonograph Effect* (University of California Press); Raymond Knapp for *The American Musical and the Formation of National Identity* (Princeton University Press); Alexander Lingas for *Sunday Matins in the Byzantine Cathedral Rite* (Ashgate); and Cristina Magaldi for *Music in Imperial Rio de Janeiro* (Scarecrow Press). The next application deadline for AMS subventions is 15 September 2004. Please consult the Web site at <www.ams-net.org/subvention.html> for information and guidelines.

—Ruth A. Solie, Chair

Wolf Travel Fund Selection Committee

The inaugural competition of the Eugene K. Wolf Travel Fund for European Research took place this year. On behalf of the selection committee (Maribeth Clark, Patrick Macey, and myself), I would like to congratulate this year's co-winners, Sarah Eyerly (University of California, Davis) and Gregory Bloch (University of California, Berkeley). In its first competition, the Fund attracted considerable interest: we received twelve applications of high quality, so the committee's work was not easy.

The official description of the Fund is found on the AMS Web site, in *the AMS Directory*, and in the February 2004 *AMS Newsletter*. With it in mind, the Committee used the following criteria to evaluate the applications:

1. Quality of project.
2. Necessity for work with European sources.
3. Demonstration of preliminary knowledge of the location and accessibility of the required sources.
4. Level of support from referees.
5. Realistic budget.

With regard to proposed budgets, we gave priority to research projects for which Wolf funding would be a significant component of overall funding (in other words, budgetary requests of modest dimensions). Although the awards are not large and thus cannot support the applicants' full needs for travel, we believe that it can fill in gaps and help students build a case for funding from other sources.

We look forward to next year's round of applications and hope that these comments will be helpful to students and faculty advisors in putting them together.

—James Deaville, Chair,
Wolf Travel Fund Selection Committee



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 Seattle to talk with them about various activities if you can, or communicate with them via e-mail.

Committee on Membership and Professional Development: *Judy Tsou*

Publications Committee: *Ruth Solie*

Committee on the Publication of American Music: *Richard Crawford*

AMS-MLA Joint RISM Committee: *John Shepard*

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: *Giulio Ongaro*

Committee on the Status of Women: *Heather Hadlock*

Graduate Education Steering Committee: *Susan C. Cook and Kenneth Kreitner*



Call for Nominations: Session Chairs, Washington, D.C., 2005

Nominations are requested for session chairs at the AMS/SMT annual meeting in Washington, D.C., 27–30 October 2005. 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: 15 March 2005.

Fall Meetings of AMS and Sister Societies

- 2004 AMS/SMT: Seattle, Washington, 11–14 November
SEM: Tucson, Arizona, 3–7 November
CMS: San Francisco, California, 4–7 November
- 2005 AMS: Washington, D.C., 27–30 October
SMT: Boston, Massachusetts, 9–13 November
SEM: Atlanta, Georgia, 16–20 November
CMS: Quebec City, Quebec, 3–6 November
- 2006 AMS/SMT: Los Angeles, California, 2–5 November
- 2007 AMS: Quebec City, Quebec, 1–4 November

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; tel. 212/588-1755; <www.americanacademy.de>

American Academy in Rome

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

American Antiquarian Society

AAS-NEH and Mellon postdoctoral fellowships; <www.americanantiquarian.org>; tel. 508/755-5221

American Council of Learned Societies

Various opportunities; Donna Heiland, Director of Fellowship Programs, <dheiland@acsl.org>; tel. 212/697-1505 x124; <www.acsl.org>

American Musicological Society

Publication subventions; <www.ams-net.org/subvention.html>

Berlin Program for Advanced German and European Studies

Residency at the Freie Universität; tel. +49 30/838 56671; <bprogram@zedat.fu-berlin.de>; <userpage.fu-berlin.de/~bprogram>

Camargo Foundation

Residency in Cassis, France; <www.camargofoundation.org>; tel. 651/238-8805

Chateaubriand Scholarship Program

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

Columbia Society of Fellows in the Humanities

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

Five College Women's Studies Research Center

Residencies as research associates; <fcwsr@wscenter.hampshire.edu>; <wscenter.hampshire.edu>; tel. 413/538-2275

Fulbright Awards for U.S. Faculty and Professionals

U.S. government program in international educational exchange; <scholars@cies.iie.org>; <www.cies.org>; tel. 202/686-4000

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

Research residencies in Germany; <humboldt-fellow.select@avh.de>; <www.humboldt-foundation.de/en>

International Research & Exchanges Board Grants

Predoctoral and postdoctoral grants for research in Europe, Eurasia, North Africa, and the Middle East; tel. 202/628-8188; <irex@irex.org>; <www.irex.org>

The Center for Judaic Studies

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

National Humanities Center Fellowships

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

NEH Research and Education Division

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

Newberry Library Fellowships

Fellowships at the Newberry Library; tel. 312/255-3666; <www.newberry.org>; <research@newberry.org>

Villa I Tatti Fellowships

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



Yossi Maurey
AHJ AMS 50 Fellow



Kiri Miller
AHJ AMS 50 Fellow



S. Andrew Granade
AHJ AMS 50 Fellow

Guidelines for Announcements of Awards and Prizes

Awards and honors given by the Society are announced in the *Newsletter*. In addition, the Editor makes every effort to announce widely publicized awards. Other announcements come from individual submissions (see p. 9 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.

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 2004–2005. In alphabetical order they are: S. Andrew Granade (University of Illinois, Urbana-Champaign), “I Was a Bum Once Myself: The Dust Bowl and Harry Partch in the American Imagination”; Yossi Maurey (University of Chicago), “Music and Ceremony in Saint-Martin of Tours, 1205–1500”; Kiri Miller (Harvard University), “A Long Time Traveling: Song, Memory, and the Politics of Nostalgia in the Sacred Harp Diaspora”; and Heather Wiebe (University of California, Berkeley), “Rituals of a Lost Faith: Britten and the Culture of Postwar Reconstruction.”

Howard Mayer Brown Fellowship. The Howard Mayer Brown Fellowship is presented by the Society to a promising minor-

ity graduate student pursuing a doctoral degree in music. The 2004–2005 Fellowship is awarded to Christina Sunardi (University of California, Berkeley), who is completing a dissertation on “East Javanese Cross-Gender Dance: Music, Movement, and the Expression of Regional Identity in a Muslim Society.”

Wolf Travel Award. Two doctoral candidates in musicology have been selected as Wolf Travel Award Recipients: Gregory Bloch (University of California, Berkeley), for research in the manuscript department of the Bibliothèque Nationale in Paris and the archives of the Musée d’Histoire de la Médecine et de la Pharmacie of the Faculté de Médecine of Lyon on his dissertation topic “Early Vocal Physiology and the Creation of the Modern Operatic Voice”; and Sarah Eyerly (University of California, Davis), for research at the Universitätsarchiv der Evangelischen Brüder-Unität in Herrnhut, Germany, on the improvisatory musical practices of the Moravian church (1741–1750).

The following individuals have received NEH fellowships: Jennifer W. Brown (University of Rochester), “Recovering Seventeenth-Century Venetian Opera”; Beth L. Glixon (University of Kentucky), “Venetian Opera Theaters of the Seventeenth Century: A Documentary Study”; Jonathan Glixon (University of Kentucky), “Music at the Nunneries of Venice”; Gabriela Ilnitchi (University of Rochester), “Music Cosmology and Medieval Scholasticism: Musica Mundana in the Thirteenth and Fourteenth Centuries”; Claudia R. Jensen (University of Washington), “Music for the Tsar: Music at the Muscovite Court in the Seventeenth Century”; Patrick Macey (Eastman School of Music), “The Sacred Music of Josquin des

Prez: Courtly Patronage and Musical Strategies”; Roberta M. Marvin (University of Iowa), “Verdi’s *Inno delle nazioni*: A Documentary History and Critical Edition”; Gayle M. Murchison (Tulane University), “William Grant Still in New York”; Howard J. Pollack (University of Houston), “Gershwin: A Critical Biography”; Nancy Y. Rao (Florida International University), “Aesthetics of Cultural Synthesis: Contemporary Chinese Music”; Nancy B. Reich (Hastings-on-Hudson, New York), “The Girlhood Diaries of Clara Wieck: Translation and Annotations”; and Deborah Schwartz-Kates (University of Texas, San Antonio), “The Film Music of Alberto Ginastera.”

Deborah Schwartz-Kates (University of Texas, San Antonio) received a grant from the Paul Sacher Stiftung in Basel, Switzerland, for her project “The Film Music of Alberto Ginastera.”

Timothy D. Taylor (Columbia University) has received a Charles A. Ryskamp Fellowship from the American Council of Learned Societies for his project “Music in Advertising from Radio to the Internet.”

Rose Theresa (University of Virginia) is the recipient of a Harry Ranson Research Center Fellowship, awarded by the Andrew W. Mellon Foundation, for her project “Melodrama, Minstrelsy, Shirley Temple and Me.”

Theodore Karp (Northwestern University) has been awarded a grant from the Weiss-Brown Fund to facilitate the publication of his forthcoming monograph and edition *An Introduction to the Post-Tridentine Mass Proper, 1590–1890* and an accompanying CD with performances of chant that has not been heard for centuries. The fund, established to commemorate the career of Howard Mayer



Heather Wiebe
AHJ AMS 50 Fellow



Sarah Eyerly
Wolf Travel Award Recipient



Gregory Bloch
Wolf Travel Award Recipient

Brown and administered by the Newberry Library of Chicago, supports the publication of outstanding works of scholarship that cover European civilization before 1700 in the areas of music, theater, French or Italian literature, or cultural studies.

Rebecca Wagner Oettinger (University of Wisconsin) received the 2004 William B. Hunter Lecture Prize from the South Central Renaissance Conference for her paper "Public Relations in the Sixteenth Century: Luther's Image in Popular Songs," presented at a plenary session opening this year's meeting in Austin.

Jon Finson (University of North Carolina, Chapel Hill) has won a 2003 Music Edition Award for his edition of Robert Schumann's Symphony No. 4 (first version; Breitkopf & Härtel, 2003). The award is presented at the Frankfurt Music Exhibition by the Association of German Music Publishers.

Michael Burden (New College, Oxford University) has been appointed a Trustee of the Répertoire International des Sources Musicales Trust (U.K.).

Jeff S. Dailey (Brooklyn, New York) has won the National Opera Association Dissertation Competition. This contest is held biennially, and Dailey's New York University dissertation "The Successful Failure: Arthur Sullivan's *Ivanhoe*" was judged to be the best submitted study on an operatic topic for the period 2000–2002.

Paul-André Bempéchat (Harvard University and Institut Culturel de Bretagne) has been elected President of the Lyrica Society for Word-Music Relations.

Michael S. Cuthbert (Harvard University) has been awarded the Lily Auchincloss Pre-Doctoral Rome Prize Fellowship to pursue his work on Trecento music fragments.

J. Peter Burkholder (Indiana University) received the 2004 Irving Lowens Award from the Society for American Music for his article "The Organist in Ives," published in the Summer 2002 issue of *JAMS*.

Craig Wright (Yale University) received the honorary degree of Doctor of Humane Letters from the University of Chicago.

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 2005

Otto Kinkeldey Award

No specific deadline

Alfred Einstein Award

Deadline: 1 June

Paul A. Pisk Prize

Deadline: 1 October

Eugene K. Wolf Travel Fund

Deadline: 1 March

Robert M. Stevenson Award

Deadline: 1 May

Noah Greenberg Award

Deadline: 1 August

Howard Mayer Brown Fellowship

Deadline: 15 January

AMS Publication Subventions

Deadlines: 15 March, 15 September

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 2005.* The award, which carries a twelve-month stipend of \$15,000, will be announced in the August 2005 *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>.



Christina Sunardi
Howard Mayer Brown Fellow

Conferences

Fourth **Clavichord Performers' Workshop**, Magnano, Italy, 7–10 September 2004, taught by Menno van Delft (The Netherlands), Bernard Brauchli (Switzerland), and Derek Adlam (England). In addition to lessons, the seminar will include sessions and lectures on topics ranging from iconography to examination of the various types of historical clavichords. For more information: <mam.biella.com/corsi.htm>.

Thirteenth international congress of the Gesellschaft für Musikforschung, **Music and Cultural Identity**, Weimar, 16–21 September 2004. Languages of the congress are German, English, and French. For more information: <kongress@hfm-weimar.de>; <www.hfm-weimar.de/v1/gfmmkongress2004>.

The Institution of Opera in Paris from the July Revolution to the Dreyfus Affair: An International Symposium, organized by M. Elizabeth C. Bartlet and Annegret Fauser and sponsored jointly by Duke University and the University of North Carolina, Chapel Hill, 23–26 September 2004. For the program and other information: <www.unc.edu/music/frenchopera>.

The **Fifth Biennial National Symposium on Multicultural Music**, sponsored by the University of Tennessee School of Music and the National Association for Music Education (MENC), University of Tennessee, School of Music, 6–9 October 2004. For more information: <www.music.utk.edu/multiculturalsymposium.html>.

International conference on Romanticism, **Romantic Border Crossings**, Laredo, TX, 14–17 October 2004. For more information: Jeffrey Cass at <jcass@tamiu.edu>.

Annual conference of the **International Association for the Study of Popular Music**, University of Virginia, 15–17 October. For more information: Kevin Dettmar at <kdettmar@siu.edu>; <www.iaspm-us.net/conferences>.

The Center for the History of Music Theory and Literature together with the Department of Musicology at Indiana University will host **A Celebration of Scholarship in Honor of the 75th Birthdays of Professors Malcolm H. Brown and George J. Buelow** on 16 October 2004 at the University's Faculty Club. For further information: Thomas J. Mathiesen <mathiese@indiana.edu> and <www.music.indiana.edu/chmtl/BB.html>.

Sixth Bethlehem conference on Moravian music, **Moravian Music: Then and Now**, in celebration of the 250th anniversary of the Bethlehem Trombone Choir, Moravian College, Bethlehem, Pennsylvania, 21–23 October 2004. For more information: Moravian College Department of Music, 1200 Main Street, Bethlehem, PA 18018; tel. 610/861-1650; <music@moravian.edu>.

Conference of the **Association for Technology in Music Instruction (ATMI)**, San Francisco, 4–7 November 2004. The program will focus on technology in music instruction and MIDI performance. For more information: <atmi.music.org>.

International scholarly symposium **The Unknown Schubert: New Perspectives, New Insights**, Luther College, University of Regina, Canada, 4–5 December 2004. For more information: Barbara Reul, Luther College, University of Regina, 3737 Wascana Parkway, Regina, Saskatchewan, S4S 0A2 Canada; <barbara.reul@uregina.ca>.

Thirty-first annual conference of the **Society for American Music**, Eugene, Oregon, 16–19 February 2005. For more information: Judy Tsou at <jstsou@u.washington.edu> or the Society's Web site at <www.american-music.org>.

John Eccles and His Contemporaries: Theatre & Music in London, ca. 1700, Florida State University, Tallahassee, 24–27 February 2005. For more information: Kathryn Lowerre <lowerre@msu.edu> (program) or Matthew Roberson <roberson@tcc.fl.edu> (local arrangements).

First conference of the Répertoire International de Littérature Musicale (RILM), **Music's Intellectual History: Founders, Followers & Fads**, City University of New York Graduate Center, 17–19 March 2005. For more information: <www.rilm.org>.

2005 conference of Frühe Neuzeit Interdisziplinär (FNI), **Orthodoxies and Diversities in Early Modern German-Speaking Europe**, Duke University, 7–10 April 2005. For more information: Randolph C. Head at <fni2005@earthlink.net>.

Calls for Papers

The **American Handel Society** will hold its 2005 conference in Santa Fe, New Mexico, 17–20 March 2005. The Society extends a call for papers on any topic relevant to the study of Handel and his music. As the conference is to include a performance of Handel's Chapel Royal music, the program committee would particularly welcome proposals related to those works, but all proposals will be evaluated on the basis of their intrinsic merit. Applicants should submit a proposal of no more than 500 words to: AHS Program Committee, Prof. Roger Freitas, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. Proposals may also be sent by electronic mail to <rffreitas@esm.rochester.edu>. The deadline for submissions is 1 October 2004.

The third annual meeting of the **Music Theory Society of the Mid-Atlantic** will be held at Wilkes University, Wilkes Barre, PA, 1–2 April 2005. All are invited to attend and to mail seven blind proposals of no more than five hundred words (one-sided copies and stapled if necessary) to: Carl Wiens, Program Chair, Music Theory Society of the Mid-Atlantic, Nazareth College, Department of Music, 4245 East Avenue, Rochester, NY 14618-3790. Those wishing additional information or to serve as program chairs are invited to e-mail Professor Wiens at <>wiens@narareth.edu> or Pamela L. Poulin, President, at <poulin@peabody.jhu.edu>. The deadline for submissions is 3 December 2004.

Thirteenth annual conference of the **Society for Seventeenth-Century Music**, Northwestern University, Evanston, Illinois, 14–17 April 2005. 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. Five copies of the proposal (four anonymous and one identified with name, address, telephone, fax, and e-mail address) should be sent to: Anne MacNeil, Chair, SSCM Program Committee, Department of Music—CB #3320, University of North Carolina, Chapel Hill, Chapel Hill, NC 27599-3320. For more information: <www.arts.uci.edu/sscm>. The deadline for submissions is 1 October 2004.

International Mozart congress **The Young Mozart 1756–1780: Philology—Analysis—Reception**, hosted by the Akademie für Mozart-Forschung, Salzburg, 1–5 December 2005. Those interested in reading a paper are herewith invited to send a brief abstract (in electronic form only: 3-inch or ZIP disk, MS-Word or a compatible program) to the Akademie für Mozart-Forschung, attention of Dr. Faye Ferguson, Schwarzstraße 27, A-5020 Salzburg (or by e-mail: <faye.ferguson@nma.at>). The deadline for submissions is 5 December 2004.

AMS ANNUAL MEETING

Seattle, 11–14 November 2004

Preliminary Program

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

WEDNESDAY 10 November

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

THURSDAY 11 November

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

8:00–6:00 **Exhibits**

9:00–5:00 **Registration**

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

12:00–2:00 **Membership and Professional Development Committee**

12:30–1:30 **Recital (sponsored by the AMS Performance Committee): “Stories of *Sturm und Drang*: Melodrama from Benda to Beethoven,”**
Rebecca Plack (Cornell University), soprano; Francesca Brittan (Cornell University), fortepiano

1:00–5:00 **Job Interviews**

2:00 **Committee on Communications Meeting**

THURSDAY AFTERNOON SESSIONS

2:00–5:00

Orchestral Issues

Peter Laki (The Cleveland Orchestra), Chair

John Spitzer (Peabody Conservatory), “Nineteenth-Century Entrepreneur-Conductors and Their Orchestras”

Nancy Newman (Worcester, Mass.), “Public Concerts and Private Orchestras: New Findings on the Repertory of the Germania Musical Society”

Christopher Anderson (University of North Dakota, Grand Forks), “Max Reger, the Meiningen Court Orchestra, and the Reinvention of the Nineteenth Century: Evidence from the Reger Archive at Meiningen”

Anna-Lise Santella (University of Chicago), “Century of Progress: Progressivism, Professionalism, and the Festival Performances of the Women’s Symphony Orchestra of Chicago, 1935–45”

Knowing and Thinking Music in the Eighteenth and Nineteenth Centuries

Wye J. Allanbrook (University of California, Berkeley), Chair

Steven Zohn (Temple University), “Telemann’s Wit: Burlesque, Parody, and Satire in the Overture-Suites”

Peter Hoyt (Wesleyan University), “Criticism’s ‘Strange Perversion’: The Problem of Originality in Haydn’s Assessment of Mozart”

Stephen Rumph (University of Washington), “The Sense of Touch in *Don Giovanni*”

Cristle Collins Judd (University of Pennsylvania), “*The Diffusion of Musical Knowledge*: Anglo-American Theory in the Nineteenth Century”

Compositional Strategies in Renaissance Sacred Music

Richard Sherr (Smith College), Chair

Thomas Schmidt-Beste (University of Heidelberg), “*Psallite noel!* Christmas Carols in the Renaissance Motet”

Kenneth Kreitner (University of Memphis), “Two Early Morales Magnificats”

Alison McFarland (Louisiana State University), “Another Look at Polyphonic Borrowing: Cristóbal de Morales, ‘Parody’ Technique, and the *Missa ‘Vulnerasti cor meum’*”

Daniel Katz (Jüdische Gemeinde Duisburg), “The Hidden Rhetoric of Biblical Chant in Renaissance Polyphony?”

Politics and Music in Mid-Twentieth-Century Europe

Joy Calico (Vanderbilt University), Chair

Jeanne Thompson (University of Iowa), “The Cultural Politics of Dutch Opera during the German Occupation”

Nathaniel Lew (Yale University), “Socialist Realism in England: The Case of Alan Bush’s *W at Tyler*”

Rachel Beckles Willson (Royal Holloway, University of London), “*Doctor Faustus* and the Demonization of Dodecaphony in Hungary, 1947–1963”

Robert Adlington (University of Nottingham), “The Sounds of Struggle: Modes of Protest in the ‘Politiek-Demonstratief Experimenteel Concert’”

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

The Sacred in the Nineteenth Century

Jesse Rosenberg (Northwestern University), Chair

Julian Rushton (University of Leeds), “The Pre-History of Berlioz’s *L’Enfance du Christ*”

Francesco Izzo (New York University), “Verdi, the Virgin, and the Censors: The Cult of Mary in Mid-Nineteenth-Century Italy”

Problems in *Wozzeck*

Vera Micznik (University of British Columbia), Chair

Christopher Reynolds (University of California, Davis), “Why ‘It Ain’t Necessarily Soul’: On *Porgy*’s Debts to *Wozzeck*”

Shuann Chai (Brandeis University), “A New Perspective on Berg’s *Drei Bruchstücke für Gesang und Orchester aus der Oper Wozzeck*”

3:30–5:00

Iconography

Zdravko Blazekovic (City University of New York), Chair

H. Colin Slim (Berkeley, California), “The Identity of Joseph Weber’s Diva, *pinxit 1839*”

Christopher Smith (Texas Tech University), “Ethnomusicology in Oils: Celtic-Americans, African-Americans, and the Antebellum Paintings of William Sidney Mount”

Elliott Carter (AMS/SMT Joint Session)

John Link (William Paterson University), Chair

Guy Capuzzo (University of North Carolina, Greensboro), "Orbits in the Music of Elliott Carter"

Jeff Nichols (Queens College, City University of New York), "Mistaken Identities in Carter's *Variations for Orchestra*"

4:30–5:30	AMS Development Committee Meeting
5:00–5:30	AMS Committee on Career-Related Issues Conference Buddy Meeting
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 Seventeenth-Century Music</i> Editorial Board Meeting
8:00	Seattle's Gallery Concerts and Seattle Early Dance, "Theatre Music and Dance of the French Baroque Court," a pageant of dances by Lully, Rameau, and Leclair. Town Hall, 8th Avenue and Seneca (four blocks from the hotel)
8:00–9:00	AMS Committee on Career-Related Issues, Student Session
8:30–10:00	AMS Committee on the Status of Women, Open Meeting
9:30–11:00	AMS Student Reception
11:00	American Brahms Society Evening Reception

THURSDAY EVENING SESSION

8:00–11:00—Panel

Heresies and Hear Says Revisited: Thoughts on Instrumental Performance of Untexted Parts and Repertories 1350–1550, Susan Weiss (Peabody Conservatory of Johns Hopkins University), Chair; [click here for full list of participants](#).

FRIDAY 12 November

7:00–8:45	AMS Committee on Career-Related Issues Meeting
7:00–8:45	Howard Mayer Brown Award Committee Meeting
7:00–8:45	Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting
7:00–8:45	AMS Chapter Officers' Meeting
7:00–8:45	AMS History of the Society Committee Meeting
7:00–8:45	AMS Program Committees for the 2004 and 2005 Annual Meetings
7:00–8:45	Student Representatives to AMS Council Meeting
7:30–8:30	<i>Journal of Music Theory Pedagogy</i> Editorial Review Board Breakfast
7:30–8:45	American Brahms Society Board of Directors, 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

FRIDAY MORNING SESSIONS

9:00–12:00

Film Topics

Robyn Stilwell (Georgetown University), Chair

Giorgio Biancorosso (Columbia University), "Melodrama and Its Aura: Jean-Luc Godard's *Contempt*"

David Brackett (McGill University), "Bob Dylan's *Eat the Document* and the Limits of Mass Cult Modernism"

Lloyd Whitesell (McGill University), "Concerto Macabre"

Anna Nisnevich (University of California, Berkeley), "*Russian Ark: Temporary Floods, Eternal Returns*"

African-American Musics

Samuel Floyd (Columbia College/Center for Black Music Research), Chair

Willie Strong (University of South Carolina), "African-American Music Criticism at the Dawn of the Harlem Renaissance: James Weldon Johnson's Books of Negro Spirituals"

Sarah Schmalenberger (University of St. Thomas), "*Tom Tom: The Signal Call of Shirley Graham Du Bois*"

Lisa Barg (McGill University), "Between the Sugar Plum Fairy and Sugar Rum Cherry: The Ellington-Strayhorn *Nutcracker Suite*"

Loren Kajikawa (University of California, Los Angeles), "Millennarian Soul: Aesthetics of Transcendence in D'Angelo and Charlie Hunter's 'The Root'"

Women and Music in Early Modern Europe

Kimberlyn Montford (Trinity University), Chair

Craig Monson (Washington University in St. Louis), "'They Sing with Herodias in Herod's Palace': Confronting the Perilous Allure of Convent Singing"

Colleen Baade (University of Nebraska), "Two Centuries of Nun Musicians in Spain's Imperial City"

Catherine Gordon-Seifert (Providence College), "'Precious' Eroticism and Hidden Morality: Salon Culture and French Airs (1640–1660)"

Peter Bennett (Oxford University), "A Seventeenth-Century 'Double Entendre': Antoine Boësset's Parallel Repertories for the Court of Louis XIII and the Royal Benedictine Abbey of Montmartre"

German Romanticism

K. M. Knittel (University of Texas, Austin), Chair

Jason Geary (Yale University), "Greek Tragedy as German Drama: From Mendelssohn to Wagner"

Elizabeth Kramer (University of North Carolina), "The Concert as *Gottesdienst*: Sacred Time and Sacred Space in German Musical Life of the Early Nineteenth Century"

David Gramit (University of Alberta), "Becoming Musical, Becoming a Person: Learning Music in Nineteenth-Century German Autobiographical Narratives"

Marian Wilson Kimber (University of Iowa), "Reading Shakespeare, Hearing Mendelssohn: Concert Readings of *A Midsummer Night's Dream* in the Nineteenth Century"

Nature and Culture in France

Barbara Kelly (University of Keele), Chair

Katherine Bergeron (University of California, Berkeley), "'Artificial by Nature': Ravel's *Histoires naturelles* and the Limits of *Mélodie*"

Nicholas Wille (Cornell University), "'Artificial by Nature': Ravel's *Histoires naturelles*"

David Code (University of Glasgow), "Debussy's String Quartet in the Brussels Salon of *La Libre Esthétique*"

Robert Fallon (University of California, Berkeley), "The Record of Realism in Messiaen's Bird Style"

FRIDAY MORNING SHORT SESSIONS

9:00–10:30**Medieval Compositional Methods**

Sarah Fuller (Stony Brook University), Chair

Jennifer Roth-Burnette (New York University), “Plainchant Models in the Oral Composition of Organum Duplum”

Yolanda Plumley (University College, Cork), “The Collective Memory: Citation and Compositional Process in Machaut”

10:30–12:00**Sacred Spectacle in Medieval Tuscany**

Frank D’Accone (University of California, Los Angeles), Chair

Marica Tacconi (Pennsylvania State University), “Sacred Ritual as an Instrument of Civic Unity: The Processions of Medieval Florence”

Benjamin Brand (Yale University), “Episcopal Prestige, Civic Devotion, and the *Vesperes maiores* of Medieval Lucca”**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:** “Getting and Spending: Applying for Grants & Fellowships,” Kathryn Lowerre (Michigan State University), Chair**12:00–1:15****Society for Seventeenth-Century Music, Business Meeting****12:00–1:30****AMS Committee on Cultural Diversity: Reception for Visiting Students****12:00–2:00****Mozart Society of America Meeting****12:00–2:00****Performance: “Swingshift: The AMS 2004 Swing Band,”** Frank Tirro (Yale University), director; Howard Smither (University of North Carolina), Robert Walser (University of California, Los Angeles), David Borgo (University of California, San Diego), and Frank Tirro, trumpets; Ray Anderson (State University of New York, Stony Brook), trombone; Scott DeVeaux (University of Virginia), piano; David Chevan (Southern Connecticut State University), bass; Andy Berish (University of California, Los Angeles), drums.**12:15–1:15****Yamaha Workshop****12:15–1:45****AMS Gay & Lesbian Study Group, Program and Business Meeting****2:00–3:00****Concert: “Profound and Devotional Music from the Renaissance Manuscript ‘Panciatichi 27’ of Biblioteca Nazionale Centrale di Firenze,”** Ensemble Ciaramella: Adam Gilbert (Stanford University), Rotem Gilbert (Case Western Reserve University), Doug Milliken (Youngstown State University), Debra Nagy (Case Western Reserve University), recorders, shawms, bagpipes; Anna Levenstein (Case Western Reserve University), soprano; Julie Andrijeski (Case Western Reserve University), vielle. Plymouth Church, 6th Avenue and Seneca St. (two blocks from the hotel)**3:30–4:45****Lecture-Recital: “Performance Practice of Balto-Finnic Traditional Songs Transformed in the Choral Music of Veljo Tormis,”** The University of Washington Chamber Singers, Geoffrey Paul Boers, director; Mimi S. Daitz (City University of New York), lecturer. Plymouth Church, 6th Avenue and Seneca St. (two blocks from the hotel)**3:30–5:00****AMS/MLA Joint RISM Committee Meeting****4:00–5:00****AMS Performance Committee Meeting**

FRIDAY AFTERNOON SESSIONS

2:00–5:00**Memory, Sentiment, Place**

Annegret Fauser (University of North Carolina, Chapel Hill), Chair

Michael Christoforidis (University of Melbourne), “‘The Moor’s Last Sigh’: Fin-de-siècle Paris, Symbolism, and the Alhambra”

Nalini Ghuman Gwynne (Mills College), “‘Pale Hands I Loved beside the Shalimar’: Memory, Myth, and Loss in the Anglo-Indian Imagination”

Bernardo Illari (University of North Texas), “The Buenos Aires of *Maria*: Ritual, Reversal, Renewal”

Judith Lochhead (Stony Brook University), “Music as Place: Anne LeBaron’s ‘Southern Ephemera’”

Rhetoric and Allegory in the Baroque

Alexander Silbiger (Duke University), Chair

Janette Tilley (University of Toronto), “‘Zu andern soltu meditirn’: Musical Meditations in Seventeenth-Century Germany”

Andrew H. Weaver (Northwestern University), “Toward a Rhetorical Analysis of Large-Scale Structure in Seventeenth-Century Music: A Case Study Using Works by Giovanni Felice Sances”

Deborah Kauffman (University of Northern Colorado), “*Violons en basse* as Musical Allegory”Minji Kim (Brandeis University), “Meaning and Effect of *Stile Antico* in Handel’s *Israel in Egypt*”**Popular Music (AMS/SMT Joint Session)**

Robert Walser (University of California, Los Angeles), Chair

John Covach (University of North Carolina, Chapel Hill): “Jimi Hendrix and the Pentatonic Experience”

Joti Rockwell (University of Chicago): “Barline Breakdown: Bluegrass Rhythm and Banjo Transformations”

Jairo Moreno (New York University), “Crossing Under and Beyond with Rubén Blades: Latin American Music and the ‘Third Space’”

Daniel Sonenberg (Brooklyn College, City University of New York), “‘Spreading Her Gorgeous Wings’: Joni Mitchell’s Adoption of Jazz in ‘The Last Time I Saw Richard’”

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30**Importing and Exporting Opera**

Katherine Preston (College of William and Mary), Chair

Larry Hamberlin (Brandeis University), “‘Play That Old Salomy Melody’: The American Response to Strauss’s *Salome*”Gwynne Kuhner Brown (Puyallup, Wash.), “A Dubious Triumph: *Porgy and Bess* as Propaganda, 1952–1956”**Early Medieval Theory**

Dolores Pesce (Washington University in St. Louis), Chair

Blair Sullivan (University of California, Los Angeles), “A Sociolinguistic Context for the Production of Ninth-Century Carolingian Treatises on Music”

Charles Atkinson (Ohio State University), “Alia via in *Aliam musicam*”**Twentieth-Century Russian Music**

Marina Frolova-Walker (Clare College, Cambridge University), Chair

Deborah Wilson (Ohio State University), “‘Never Was a Tale of Greater Woe’: The Unknown History of Prokofiev’s *Romeo and Juliet*”

Maria Cizmic (University of California, Los Angeles), “Hammering Hands: Galina Ustvolskaya’s Piano Sonatas and a Hermeneutic of Pain”

3:30–5:00

Music and Confessional Politics in the Holy Roman Empire

Alexander Fisher (University of British Columbia), Chair

Rebecca Wagner Oettinger (Madison, Wisc.), “Public Relations in the Sixteenth Century: The Case of Martin Luther and the Diet of Worms”

Allen Scott (Oklahoma State University), “A Meeting of Peace and Piety: Music for a Royal Visitation”

Noise and Notation in Trouvère Music

Judith Peraino (Cornell University), Chair

Emma Dillon (University of Pennsylvania), “Sounding Dissent: Representations of Sonic Outrage in the Poetry and Motets of Adam de la Halle”

Elizabeth Aubrey (University of Iowa), “Trouvères, Scribes, and the Development of *Figurae simplices*”

Regicide and Music

Emanuele Senici (St. Hugh’s College, Oxford University), Chair

Claudia Jensen (University of Washington), “The True False Dmitrii and the Death of Music in Muscovy”

Anna McCready (Royal Holloway, University of London), “Auber’s *Gustave III*: Regicidal Opera and the Demise of the *Ancien Régime*”

5:00–7:00 **Rice University Alumni Reception**

5:15–6:15 **AMS Committee on Career-Related Issues, Session: “Stet! Career Choices in Editing for Musicologists,”** James L. Zychowicz (A-R Editions), Chair

5:15–6:30 **JAMS Editorial Board Meeting**

5:15–6:30 **AMS Presidential Forum: “The AMS at Your Service,”** J. Peter Burkholder (Indiana University), President; Jessie Ann Owens (Brandeis University), Chair of the Development Committee; Judy Tsou (University of Washington), Chair of the Committee on Membership and Professional Development

5:30–6:30 **“Singing from Renaissance Notation,”** hosted by Early Music America

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

6:30–8:00 **Oxford University Press Reception**

7:00–9:00 **Society for Eighteenth-Century Music Business Meeting**

7:00 **AMS Campaign Kickoff Banquet**

8:00 **Andrew Manze and the English Concert, Programmatic Concertos by Vivaldi, Schmelzer, Biber, and Locatelli.** Town Hall, 8th Avenue and Seneca (four blocks from the hotel)

8:00–9:30 **AMS and SMT Cultural Diversity Committees, “Cultural Diversity Imperatives and Music Scholarship”**

8:00–10:00 **Musical Literacy and History of Pedagogy Consortium**

8:00–11:00 **Jam Session**

9:00–10:30 **Music Library Association Notes Authors’ and Reviewers’ Reception (by invitation)**

9:00–12:00 **University of Pittsburgh Alumni and Friends Reception**

9:00–12:00 **University of Chicago Alumni Reception**

10:00–12:00 **Reception, Forum on Music and Christian Scholarship**

10:00–1:00 **AMS Gay & Lesbian Study Group Party**

FRIDAY EVENING SESSION

8:00–11:00—**AMS Panel**

“**Disability Studies in Music,**” Joseph Straus (City University of New York, Graduate Center), Chair; [click here for full list of participants.](#)

SATURDAY 13 November

7:00–8:45 **AMS Committee on Cultural Diversity Meeting**

7:00–8:45 **AMS Committee on the Status of Women Meeting**

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

7:30–8:45 **AMS-L Committee Meeting**

7:30–8:45 **AMS Publications Committee Meeting**

7:30–9:30 **Journal of Musicological Research Editorial Board Meeting**

8:00–9:00 **Beethoven Forum Editorial Board Breakfast Meeting**

8:00–5:00 **Job Interviews**

8:30–5:00 **Registration**

8:30–6:00 **Exhibits**

SATURDAY MORNING SESSIONS

9:00–12:00

Schoenberg

Robert Morgan (Yale University), Chair

Klára Mórić (Amherst College), “Anxiety, Abstraction, and Schoenberg’s Gestures of Fear”

Holly Watkins (Eastman School of Music), “Schoenberg’s Interior Designs”

Jennifer Shaw (University of Sydney), “Politics, the Arts, and Ideas in Schoenberg’s Post-War Projects”

Amy Wlodarski (Orono, Maine), “‘An Idea Can Never Perish’: Memory as Compositional Method in Arnold Schoenberg’s Holocaust Cantata *A Survivor from Warsaw*, Op. 46”

Race in and as Performance

Georgiary McElveen (Brandeis University), Chair

Todd Decker (University of Michigan, Ann Arbor), “The NAACP ‘Follies’ of 1929: A Forgotten Interracial Benefit on Broadway”

Richard Mook (University of Pennsylvania), “Beyond the Burnt Cork Mask: Racializing Barbershop, 1930–1970”

Derek B. Scott (University of Salford), “The Reception of Black and Blackface Minstrelsy in Nineteenth-Century Britain”

John Harris-Behling (University of Michigan), “‘I Gotta Be Me’: Performing Sammy Davis, Jr.”

Franco-Russian Tonalities

Mark DeVoto (Tufts University), Chair

Jean Littlejohn (Northwestern University), “F.-J. Fétis and the Development of Plainchant Theory in Nineteenth-Century France and Belgium”

Paul Bertagnolli (University of Houston), “Halévy’s Quarter Tones”

Carlo Caballero (University of Colorado), “Multimodality in Fauré”

John Schuster-Craig (Grand Valley State University), “‘A Few Flimsy Enharmonic Devices,’ or What Stravinsky Learned from Rimsky”

Problems in Baroque Opera

- Margaret Murata (University of California, Irvine), Chair
- Ellen Rosand (Yale University), “Francesco Cavalli’s *L’Incoronazione di Poppea*”
- Maria Purciello (Princeton University), “Merchants, Mountebanks, and the *Commedia dell’arte*: ‘L’insegnamento con il diletto’ in *Chi soffre spera*”
- Mary Macklem (University of Central Florida), “A Tragedy at the Opera: Eighteenth-Century Theatrical Style and Alessandro Scarlatti’s *Mitridate Eupatore* (1707)”
- Suzanne Aspden (Southampton University), “‘Let Discord Reign?’ Managing ‘Faustina vs. Cuzzoni’”

Music, Illness, Medicine

- Elizabeth Hudson (University of Virginia), Chair
- Richard Freedman (Haverford College), “Listening to Melancholy: Orlando di Lasso’s ‘Un triste coeur’ and the French Medical Tradition”
- Gregory Bloch (University of California, Berkeley), “Pathological Singing in 1840”
- Francesca Brittan (Cornell University), “Berlioz and the Pathological Fantastic: Melancholy, Monomania, and Romantic Autobiography”
- Laurie Stras (University of Southampton), “Sing a Song of Difference: Connie Boswell and a Musical Discourse of Disability”

Rituals, Books, and Performers in Renaissance Cathedrals

- Bonnie Blackburn (Wolfson College, Oxford University), Chair
- Timothy Dickey (University of Iowa), “A Specific Liturgical Function for Marian Motets: The Evidence of the ‘Siena Choirbook’”
- Paul Merkley (University of Ottawa), “The Desprez(s), the Almoner, and the Cathedral of Aix”
- Michael Noone (Cornell University), “Alonso Gascon, Toledo Cathedral’s Codex 8, and a Rediscovered Manuscript Polyphonic Choirbook (ToleBC 35)”
- Mitchell Brauner (University of Wisconsin, Milwaukee), “On the Cusp of the Print and Manuscript Cultures: The *Liber Quindecim Missarum* of 1516”

SATURDAY MORNING SHORT SESSION

9:00–10:30

Haydn (AMS/SMT Joint Session)

- Caryl Clark (University of Toronto), Chair
- Nicole Biamonte (Skidmore College): “Haydn’s and Beethoven’s Duplicate Folksong Settings”
- Marshall Brown (University of Washington), “The Whimsy of Haydn’s Songs: Poetry, Sexuality, Repetition”

12:00–12:45 **North American British Music Studies Association Meeting**

12:00–1:00 **AMS Committee on Career-Related Issues, Session:** “From Program Annotations to Weekend Critic and Beyond: Writing about Music for General Audiences,” Scott Warfield (University of Central Florida), Chair

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

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

12:00–2:00 **American Handel Society, Board Meeting**

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

12:15–1:45 **AMS Council Meeting**

12:30–1:30 **Lecture-Recital (sponsored by the AMS Performance Committee): “A Historical Document Rediscovered: Johanna Kinke’s Lecture on Felix Mendelssohn,”** Kenneth Hamilton (University of Birmingham, U.K.), piano; Monika Henneemann, lecturer

12:30–1:30 **Early Music America Open Session for Early Music Directors**

1:00 **Visqueen.** Experience Music Project, 325 5th Ave. N., Seattle

SATURDAY AFTERNOON SESSIONS

2:00–5:00

Alterity in Late Romantic Opera

- Heather Hadlock (Stanford University), Chair
- Ralph Locke (Eastman School of Music), “Spanish Local Color in Bizet and Verdi: Unrecognized Borrowings and Transformations”
- Elizabeth Kertesz (University of Melbourne), “Exotic Parody or Hispanic Masterpiece? National Identity and the Reception of Bizet’s *Carmen* in Paris and Madrid”
- Sherry Lee (University of British Columbia), “A Florentine Triangle: Wildean Opera and Male Homosocial Desire”
- Anne Seshadri (University of California, San Diego), “Signifying Race in Strauss’s *Salome*”

Recording Music

- Richard Leppert (University of Minnesota), Chair
- Mark Katz (Peabody Conservatory of Music), “The Invisibility of Music in the Age of Recording”
- Alexander Rehding (Harvard University), “On the Record: Angelic Writing, the Gramophone, and the *Opernkrise* in Weimar Germany”
- Louis Niebur (University of California, Los Angeles), “*Orpheus, Orphée, Orfeo ed Euridice*: The BBC Radiophonic Workshop and the Electronic Recycling of the Musical Past”
- Felicia Miyakawa (Middle Tennessee State University), “Turntablature: Notating a ‘New Classical Era’”

Late Medieval Issues

- Karl Kuegle (University of Utrecht), Chair
- Margaret Bent (All Souls College, Oxford University), “What is Iso-rhythm?”
- Elizabeth Upton (University of California, Los Angeles), “The Myth of the Late Fourteenth-Century Avant-Garde”
- Catherine Saucier (University of Chicago), “Music Patronage in Liège and Johannes Brassart’s Career (c. 1400–1455)”
- Murray Steib (Ball State University), “In the Workshop of a Late Medieval Editor: Johannes Martini’s Modernization of Music in the Modena Mass Choirbook”

Viewing Music over Time

- Robert R. Holzer (Yale University), Chair
- Andrew Dell’Antonio (University of Texas, Austin), “Lelio Guidiccion’s Essay on Music: A New Perspective on Barberini Rome”
- Pamela Starr (University of Nebraska), “‘That Is the Reason the Sky Itself Sings’: Revising the View of Music in Early Modern English Society”
- Christopher Wiley (Royal Holloway, University of London), “Biography, Historiography, and the Beethoven/Schubert Mythology”
- Kevin Karnes (Emory University), “‘You Should Begin Now to Initiate Your People into the Soviet System’: Soviet Musicology and the Writing of Baltic History, 1940–88”

SATURDAY AFTERNOON SHORT SESSIONS

2:00–3:30**Dance**

Marian Smith (Carleton College), Chair

John McGinness (State University of New York, Potsdam), “Vaslav Nijinsky’s Notes for *Jeu*”

Beth Levy (University of California, Davis), “Dancing Manifest Destiny: Aaron Copland’s Cowboy Ballets”

Rhythm across Continents

Virginia Danielson (Harvard University), Chair

Stephen Blum (City University of New York, Graduate Center), “Rhythmic-Harmonic Cycles in Musical Idioms of the Black Atlantic”

Harold Powers (Princeton University), “Logogenic Rhythm Revisited”

3:30–5:00**Jazz**

S. Lawrence Starr (University of Washington), Chair

Dale Chapman (Mount Allison University), “Twilight at Birdland: Tin Pan Alley as Cultural Politics in John Coltrane’s ‘I Want to Talk about You’”

Elaine Hayes (University of Pennsylvania), “‘This Girl Isn’t Just a Singer, She’s a Musician’: Sarah Vaughan, Instrumental Singing, and Mannerisms in Jazz”

The Cultural Politics of Twentieth-Century French Music

Steven Huebner (McGill University), Chair

Paul-André Bempéchat (Harvard University), “How Russian Nationalism Influenced The Breton Eight: Paul Ladmirault’s Artistic Manifest of 1928”

Jane Fulcher (Indiana University and Institute for Advanced Study), “French Identity in Flux: Vichy’s Political Collaboration, Incoherence, and Antigone’s Triumph”

5:30–7:00 **AMS Business Meeting and Awards Presentation****7:15** **Bus departs for concert: The Tudor Choir and Capella Romana, “Everlasting Light,”** Byzantine chant, English polyphony, and a major new work by Greek-Canadian composer Christos Hatzis. St. Mark’s Cathedral, 1245 Tenth Avenue East, Seattle**8:00–1:30** **University of California, Los Angeles Alumni Reception****9:00–12:00** **Princeton University Department of Music Reception****10:00–1:00** **AMS Dessert Reception**

SATURDAY EVENING SESSIONS

8:00–11:00—AMS Panels**Imperialism and Western Music c. 1750–1950: Directions for Future Research**, Alain Frogley (University of Connecticut), Chair; [click here for full list of participants](#).**AMS Hispanic Study Group**, “Issues of Music and Identity in Spain, Mexico, and Brazil,” Walter Clark (University of California, Riverside), Chair; Carol Hess (Bowling Green State University), Leonora Saavedra (University of California, Riverside), and Cristina Magaldi (Towson University)

SUNDAY 14 November

7:00–8:45 **AMS Board of Directors Meeting****7:00–8:45** **AMS Directors of Graduate Studies Meeting****7:00–8:45** **AMS Joint Meeting of the 2004 and 2005 Local Arrangements Committees****8:00–9:00** **Verdi Forum Editorial Board Meeting****8:00–12:00** **Job Interviews****8:30–12:00** **Registration****8:30–12:00** **Exhibits**

SUNDAY MORNING SESSIONS

9:00–12:00**Nineteenth-Century German Topics**

David Brodbeck (University of Pittsburgh), Chair

Benjamin Steege (Harvard University), “Material Ears: Pathologies of Modern Attention in Helmholtz’s Physiological Aurality”

Mark Burford (Columbia University), “Eduard Hanslick, Idealism, and the ‘Celebrities and Knights of Matter’”

George-Julius Papadopoulos (University of Washington), “Brahms’s *Academic Festival Overture* as a Lecture on the Comic in Music”Francesca Draughon (Stanford University), “The Landscape of a Wayfaring Soul: Constructions of the Modern Subject in Mahler’s *Lieder eines fahrenden Gesellen*”**North American Voices**

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

Leta Miller (University of California, Santa Cruz), “Influence and Originality: Henry Cowell as Progenitor of Cagean Thought”

Judith Tick (Northeastern University), “American Pragmatism and Its Relevance to Twentieth-Century American Music Scholarship: John Dewey as a Case Study”

David Bernstein (Mills College), “The San Francisco Tape Music Center: 1960s Counterculture Meets the Avant-Garde”

Charles Kronengold (Wayne State University), “Composers’ Intentions and the Problem of Others in Late Modernity”

Performance and Reception, 1700–1900

Michelle Fillion (University of Victoria), Chair

Emily Dolan (Cornell University), “The Orchestra Machine, Timbre, and the New Listener in the Eighteenth Century”

Guido Olivieri (University of California, Santa Barbara), “Taste in Context(s): Italian Instrumental Music and the Aesthetic Debates in Eighteenth-Century France”

Mary Hunter (Bowdoin College), “Performance and Aesthetics, 1790–1840”

Augustus Arnone (Cornell University), “The Aesthetics of Textural Ambiguity: Brahms and the Changing Piano”

Ritual, Time, and the Foreign in Twentieth-Century Music

Michael Tenzer (University of British Columbia), Chair

Luciano Chessa (University of California, Davis), “A Futurist Looking Back: The Influence of the Occult Tradition on Russolo’s Futurist Phase”

Heather Wiebe (University of California, Berkeley), “Rituals of Renewal: Britten’s *Ceremony of Carols* and the Medieval Carol Revival”

Phil Ford (Stanford University), “‘We Are Primitives of an Unknown Culture’: The Persistence of Exotica in the 1960s”

Brett Boutwell (University of Illinois, Urbana-Champaign), “Morton Feldman and the Metaphysics of Musical Time, 1957–1969”

SUNDAY MORNING SHORT SESSIONS

9:00–10:30**Vocal Music at the Piano**

Jeffrey Kallberg (University of Pennsylvania), Chair

Jonathan Kregor (Harvard University), “On the Limits of Transcriptions: Franz Liszt’s *Winterreise*”

David Kasunic (Princeton University), “Playing Opera at the Piano: Chopin and the Piano-Vocal Score”

Performers and Audiences in Renaissance Florence

John Walter Hill (University of Illinois, Urbana-Champaign), Chair

William Prizer (University of California, Santa Barbara), “Behind the Mask: Patrons and Performers of Florentine Carnival and the Carnival Song”

Nina Treadwell (University of California, Los Angeles), “On Seeing and Hearing Music: Medicean Theater and the ‘Mystery of State’”

Shostakovich (AMS/SMT Joint Session)

Patrick McCreless (Yale University), Chair

Stephen C. Brown (Oberlin Conservatory): “Tracing the Origins of Shostakovich’s Musical Motto”

Terry Klefstad (Southwestern University): “The Mass Appeal of Shostakovich’s Seventh Symphony”

10:30–12:00**Rousseau**

Thomas Christensen (University of Chicago), Chair

Charles Dill (University of Wisconsin-Madison), “The Language of Opera Criticism in Rousseau’s France”

Tille Boon Cuillé (University of Iowa), “Putting French Music to the Test: Rousseau’s Scientific Method”

A Usable Past for Seicento Opera

Louise Stein (University of Michigan), Chair

Virginia Christy Lamothe (University of North Carolina, Chapel Hill), “Faith and Service to the *Respublica Christiana* as seen in Stefano Landi’s *Il Sant’Alessio*”

Wendy Heller (Princeton University), “The Breath of Pan and Apollo’s Bow: Recuperating Antiquity in Seicento Venice”

History of Theory (AMS/SMT Joint Session)

Jessie Ann Owens (Brandeis University), Chair

Timothy R. McKinney (Baylor University): “Music Theory and Rhetoric in Vicentino’s *Solo e pensoso*”

Peter Schubert (McGill University): “Cerone’s Commonplaces: A Look inside Points of Imitation”

Obituaries

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

J. Bunker Clark
26 December 2003

Edward R. Reilly
28 February 2004

Janet Levy
15 March 2004

Kurt von Fischer (1913–2003)

On 27 November 2003, Swiss musicologist Kurt von Fischer died in his native city of Berne at the age of 90. After studies in piano with Franz Josef Hirt at the Conservatory of Berne (1932–1935) and musicology with Ernst Kurth at the University of Berne (1932–1938), he completed his dissertation on the harmonic language of Edvard Grieg and subsequently taught piano and musical style at the Conservatory of Berne (1939–1959). In spite of teaching a large number of piano students and serving in the military for many months during World War II, he continued his own piano studies with Czesław Marek. He later explained that thanks to Marek’s method, based on the analysis of physical motions, he and his wife, the pianist Esther von Fischer-Aerni, were able to perform as a piano duo until the last year of his life.

In 1948 Kurt von Fischer completed his *Habilitation*, a study of form and motif in Beethoven’s instrumental works. After several months of research in foreign libraries, mainly in Italy, he began teaching at the University of Berne, specializing on the music of the Italian Trecento. This work led to the publication of a catalogue of Trecento music (1956) and later the RISM volumes on the sources of polyphonic music of the fourteenth century (1972; with Max Lütolf). He also was the general editor of the series *Polyphonic Music of the Fourteenth Century* (1976–1987). The year 1954 brought the first signs of a new research interest, the settings of the Passion, which culminated in *Die Passion: Musik zwischen Kunst und Kirche* (1997).

In 1957 Kurt von Fischer was appointed *Ordinaris* and chair of musicology at the University of Zurich, where he taught until his retirement in 1979. During his tenure, he traveled extensively to do research and to respond to calls for lectures and visiting lectureships (University of Illinois, 1967 and 1970; City University of New York, 1987). He helped establish the famous summer courses on Trecento music in the Italian city of Certaldo and was an active member of numerous associations, including the IMS (president, 1967–1972, later honorary member), the British Academy (corresponding and honorary member), the AMS (corresponding member), and the *commission mixte* of RISM (president, 1979–1989, then honorary president). His teaching at the University of Zurich covered the whole range of Western music, often taking the form of open-minded discussions and inevitably inspiring his research. His lectures were full,

and many of his former students continued to attend them. Discussion ensued whenever he met interested listeners. Those who had the chance to listen and learn will miss him.

—Dorothea Baumann

Janet Levy (1938–2004)

Janet M. Levy, a musicologist whose research interests covered the theory and analysis, criticism, and aesthetics of music of the eighteenth and nineteenth centuries, died on 16 March following a seven-year battle with cancer. Educated at Vassar College (B.A., 1960) and Stanford University (Ph.D., 1971), she was the recipient of fellowships from the Woodrow Wilson Foundation, the Fulbright Commission, and the National Endowment for the Humanities. She taught briefly at Cornell University (1965–66) and the University of Virginia (1966–67), and for eleven years at the City College of the City University of New York (1967–78). Stints followed at the New School for Social Research (1982–83), the Eastman School of Music (1990), and Rutgers University (1991), but she spent the last decade of her life as an independent scholar.

Trained as a violinist, Levy was particularly interested in the string quartet, an interest first explored in her dissertation on the *Quatuor concertant* in Paris and subsequently in her monograph *Beethoven’s Compositional Choices* (1982). Her penetrating intelligence, sharpened by her study of philosophy at Vassar, marked all of her varied and original publications. In addition to her monograph, these include several beautifully crafted, oft-cited articles: “Texture as a

Sign” (1982), a pioneering study in musical semiotics; “Covert and Casual Values” (1987), in which she challenged the establishment by questioning the unexamined assumptions of critical language about music; “Something Mechanical Encrusted on the Living: A Source of Musical Wit and Humor” (1992); as well as her elegant biographical sketch of her husband, Leonard B. Meyer, for his Festschrift, *Explorations in Music* (1988).

Levy was a famously tough respondent to the work of other scholars. One of her formal responses at a conference ended up being published with the papers because it caused several of the contributors to modify their original arguments. She also served with distinction on a variety of editorial boards as well as on several AMS committees, including the Committee on Honorary and Corresponding Members and, most recently, the Publications Committee.

At the time of her death, she was at work on two major projects: an essay on the nature of musical irony in opera and, expanding on issues adumbrated in her final article, “The Power of the Performer” (2001), a book on the relationship between interpretation and performance. Levy’s work was not trendy; it eschewed jargon; it dealt with fundamental musical problems in a direct and articulate way. It will last.

—Ellen Rosand

Edward R. Reilly (1929–2004)

Edward R. Reilly died in Poughkeepsie, New York, on 28 February of heart disease. Born in Newport News, Virginia, he spent his formative years in San Francisco, where he graduated from Lowell High School. He then attended the University of Michigan, where he received the B.M. (1949), the M.M. (1952), and the Ph.D. in historical musicology (1958). After teaching appointments at Converse College (1957–62) and the University of Georgia (1962–69), he went to Vassar College, where he taught as a full professor until his retirement in 1996. Besides his membership in the AMS, he was also a member of the Music Library Association and the International Gustav Mahler Society.

Ted’s earliest publications grew out of his doctoral dissertation and include his elegant translation of J. J. Quantz’s *Versuch (On Playing the Flute* [1966; second edition 1985]) and a kind of companion volume, *Quantz and His Versuch: Three Studies*, published by this society in 1971. A number of related articles pursue various issues in eighteenth-century performance practice.

While at the University of Georgia, Ted prepared a catalogue of its library’s substantial collection of the papers of Guido Adler. This work brought him back to Gustav Mahler, whose music had fascinated him since his early days in San Francisco. An article (“Mahler and Guido Adler” [*The Musical Quarterly*, 1972]), and a monograph, *Gustav Mahler and Guido Adler: Records of a Friendship* (1982), came out of this research. From this

initial focus, Ted expanded his work on Mahler in a number of directions: unpublished letters; Mahler’s reception in America; and, mostly importantly, manuscript studies. Among other things, see the beautiful facsimile edition of the autograph of the Second Symphony (1986) with his illuminating introduction. He continued to be productive in his retirement and for many years was hard at work on a comprehensive catalogue of Mahler’s musical manuscripts.

Ted was a man of enormous integrity as well as a delightfully warm and supportive colleague. The great range of his interests and tastes is not only evident in his published works, but was manifested in his teaching career as well: while at Vassar, he regularly taught nearly every one of the department’s period courses as well as a course in world music—another interest of long standing. He will be sorely missed by friends near and far: a longer and touchingly affectionate obituary can be read in the *Nachrichten zur Mahler-Forschung* (Spring 2004).

—Brian Mann

J. Bunker Clark (1931–2003)

J. Bunker Clark, Professor Emeritus of Musicology at the University of Kansas, was born on 19 October 1931 in Detroit and died on 26 December 2003 at Presbyterian Manor in Lawrence, Kansas. He attended Cass Technical School in Detroit and Cranbrook School in Bloomfield Hills, Michigan. After having received his bachelor’s and master’s degrees in music from the University of Michigan, he served in the U.S. Army Counter-Intelligence Corps in Korea. He returned to the University of Michigan to earn a doctorate in musicology and spent a year as a Fulbright scholar at Cambridge University in England.

During his studies at the University of Michigan, Clark was interim organist at Christ Church Cranbrook in Bloomfield Hill. In his first academic position, he taught music history at Stephens College in Columbia, Missouri. After having completed the doctorate, he joined the faculty of the University of Kansas, where he taught a variety of music history and musicology courses and directed the Collegium Musicum for many years. In his research he specialized in music of the English Renaissance and Baroque eras and in American church music. Among his most important publications are his book *The Dawning of American Keyboard Music* (1988) and his edition *American Keyboard Music through 1865* (1990). He was a very effective teacher with a clever and engaging sense of humor.

Clark was a founding member of the Sonneck Society for American Music and active in the American Musicological Society and the Music Library Association. He also was harpsichordist and a board member of the Lawrence Chamber Orchestra.

Survivors include his wife Marilyn and his brother Thomas D. Clark of Kerrville, Texas. Clark greatly enriched the lives of countless students and colleagues for many years.

—Daniel T. Politoske

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.

AMS Washington, D.C.—2005

Call for Papers

Deadline: 17 January 2005

The 2005 annual meeting of the American Musicological Society will be held in Washington, D.C., from Thursday 27 October to Sunday 30 October. The Program Committee welcomes proposals for individual papers, formal sessions, and evening panel discussions in all areas of musicology. In response to recommendations recently approved by the Board of Directors, guidelines for submission and the Program Committee procedures have changed. Please read these guidelines carefully, as proposals that do not conform to them will not be considered.

Proposals must be received by 8 a.m., Eastern Standard Time, Monday 17 January 2005. All persons submitting proposals are invited to do so by mail, addressed to AMS Washington, D.C., Program Committee, attn: Robert Judd, American Musicological Society, 201 South 34th Street, Philadelphia, PA 19104-6313, U.S.A., or on the Web at <www.ams-net.org>. Proposals must not exceed 500 words, and, if mailed, must be printed in 10- or 12-point single-spaced sans serif 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 proposals longer than 500 words will be automatically truncated. As in the past, only one submission per author will be considered. Authors who read papers at the 2004 annual meeting may not submit proposals for the 2005 meeting.

No one may appear on the Washington, D.C., program more than twice. An individual may deliver a paper in a formal session and appear one other time on the program, whether participating in an evening panel discussion, functioning as a chair-organizer of a session, or serving as a respondent, but may not deliver a lecture-recital or concert. 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).

Receipts will be sent to all who submit proposals. Those who submit proposals via mail should provide either an e-mail address or self-addressed stamped postcard for this purpose. Receipts will be sent by the beginning of February 2005.

Length of presentations: The length of presentations submitted by individuals and those proposed as part of formal sessions will be limited to thirty 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: Proposals should represent the talk as fully as possible. A successful proposal typically articulates and substantiates major aspects of its argument or research findings clearly, points out the novelty (and continuity with earlier work) in the proposal, and indicates its significance for the scholarly community. Authors will be asked to revise their proposals 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 a Formal Session, which may take the form of (1) an entire session of four papers, (2) a half session with two papers, or (3) a 90-minute session consisting of a 40-minute paper and two respondents. In a 500-word anonymous proposal, 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 a proposal for each paper, which conforms to the guidelines for individual proposals stated above. Formal Session proposals will normally be considered as a unit, accepted or rejected as a whole. Applicants who would permit their

proposal to be considered in the event that the complete Formal Session proposal is not accepted should indicate as much at submission (a check-off box for this is included in the online form). Organizers who wish to include respondents must still observe the 45-minute slots for paper presentation and discussion.

Evening panel discussions: Evening panel discussions are intended 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 audience. Formal papers are not appropriate for this structure, and the Program Committee will read proposals 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 a proposal 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 Robert Judd at the AMS office about scheduling a room for their meetings rather than applying under this category.

Program Committee procedures: The Program Committee will employ the following procedures: it will evaluate and discuss all the proposals anonymously (i.e., with no knowledge of authorship) and initially choose roughly 120 papers. The authors of all proposals will then be revealed, and approximately twenty-four more papers will be selected from the remaining proposals, for a total of 144. No paper accepted during the first round of discussion will 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 15 March 2005.

—Anna Maria Busse Berger, AMS
Washington, D.C., Program Committee Chair

Call for Performances Deadline: 15 January 2005

The Performance Committee for the 2005 annual meeting in Washington, D.C., 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 chronologi-

cal breadth. We especially welcome performances that are inspired by or complement new musicological finds, that develop a point of view, or that offer a programmatic focus. 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: Professor James McCalla, Department of Music, Bowdoin College, 9200 College Station, Brunswick, ME 04011-8492; <jmccalla@bowdoin.edu>. Required materials include: (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. An individual may not present both a paper and a performance or lecture-recital at the meeting. If an individual submits proposals to both the Program and Performance Committees and both are selected, she or he will be given an early opportunity to decide which invitation to accept and which to decline.

The AMS can sometimes offer extremely modest stipends to performers whose proposals are accepted for the purpose of reimbursing extraordinary performance-related expenses.

—James McCalla, AMS Washington, D.C.,
Performance Committee Chair



Seattle Art Museum
Courtesy of the Seattle Convention and Visitors Bureau

News Briefs

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

The *Journal of Film Music* invites papers for a special issue about the use of “classical” music in films. The editors are particularly interested in creative forms of adaptation that challenge and change the way we listen to (more or less) familiar music through recontextualization, editing, recomposing, arrangement, etc. Papers should be submitted by 1 September 2004. For more information: Tobias Plebuch, Department of Music, Stanford University, Stanford, CA 94305; <plebuch@stanford.edu>; <www.stanford.edu/group/filmmusic/cfs.htm>.

Each year the Mannes Institute conducts advanced participatory workshops for outstanding theorists and musicologists on a different topic led by distinguished faculty members drawn from the scholarly community. The 2005 Institute will be on Rhythm and Temporality and the 2006 Institute on Chromaticism. Information is periodically posted on the Institute’s Web site at <www.mannes.edu/mi> and the AMS-L. Inquiries may be directed to Wayne Alpern, Director, The Mannes Institute for Advanced Studies in Music Theory; tel. 212/877-8350; <mannesinstitute@aol.com>.

Call for submissions, *Imagining Terror Locally: Music in the Post-9/11 World*. The months and years following 11 September 2001 have witnessed a tremendous outpouring of musical activity in response to the violent events of that day and their aftermath, including the ensuing “war on terror” and ongoing conflicts in Afghanistan, Iraq, and elsewhere. Scattered reports of music-making from around the globe, invoking these events in myriad ways, suggest the need for both a broader comparative perspective on music after 9/11 as well as a deeper analysis of what such music might tell us about how a global phenomenon such as terrorism is continually being re-read and re-interpreted through the lens of local cultural practices. In light of these issues, the editors seek contributions for an edited volume addressing music, terrorism, and social commentary in the post-9/11 world. They are particularly interested in submissions based on music originating outside of the United States or in domestic subcultures that have thus far received little

attention, though studies of American popular music that shed new analytic light on well known examples will also be considered. The editors envision this collection to have broad interdisciplinary appeal and to provide invigorating reading for those working in ethnomusicology, musicology, cultural studies, anthropology and beyond. Submissions written in reflexive or experimental styles are especially welcome. Abstracts of 200–300 words should be submitted to J. Martin Daughtry at <jmartindaughtry@yahoo.com> and Jonathan Ritter at <jlritter@arts.ucla.edu> by 15 September 2004.

Thomas Holme Hansen (University of Aarhus, Denmark) is preparing a publication of Knud Jeppesen’s correspondence with Guido Adler and eventually a bio-bibliography of the Danish scholar. Since the 1920s, Jeppesen was in contact with scholars in the United States, and at least once (in 1956), he gave a series of lectures at American universities. It is thus likely that letters and other pertinent documents exist in the United States, both in private and institutional collections. Anyone with information relevant to this project is encouraged to contact Thomas Holme Hansen, Department of Musicology, University of Aarhus, Lange-landsgade 139, DK-8000 Aarhus C, Denmark; tel. +45 89 42 51 54; fax +45 89 42 51 64; <musthh@hum.au.dk>.

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. Manuscripts should be submitted in duplicate hard copy and on a diskette to the Editor: Deborah Kauffman, University of Northern Colorado, School of Music, Greeley, CO 80639, U.S.A. Instructions for authors can be found at <www.tandf.co.uk/journals/authors/gmurauth.asp>. Inquiries should be addressed to <jmr@arts.unco.edu>.

Two of Charles Avison’s workbooks (both dating from the 1740s) have recently surfaced after an absence of more than 250 years. Each book contains about 300 pages of music by Avison and other composers, including Francesco Geminiani, Arcangelo Corelli, Johann Adolf Hasse, and three Scarlattis (Domenico, Francesco, and Stephani). These notebooks are a treasure-trove of unknown material and will be edited for publication by Mark Kroll (Boston University) in ten to fourteen volumes. The works will then also be performed and recorded.

In June 2004, Oxford University Press agreed to offer AMS members a 30% discount on all their music titles. This offer comes hand in hand with the Press’s service to the AMS of publishing its series AMS Studies. The AMS is most grateful to OUP for their assistance in accomplishing our shared goals. See the AMS Web site for full details.



New JAMS Reviews Editor

The AMS is pleased to announce the appointment of Julie Cumming as Reviews Editor of *JAMS* for a three-year term beginning in 2005. Dr. Cumming received her B.A. from Barnard College, Columbia University, and her M.A. and Ph.D. from the University of California, Berkeley in Music and Medieval Studies. She is an associate professor at McGill University and has served on the AMS Council, the Committee on the Status of Women, and the Performance Committee. Her primary research area is the fifteenth-century motet; her first book, *The Motet in the Age of Du Fay*, was published in 1999 by Cambridge University Press.

Books to be included in the Publications Received List and to be considered for review in *JAMS* should be sent directly to: Dr. Julie E. Cumming, Faculty of Music, McGill University, 555 Sherbrooke St. W., Montreal, QC H4A 3L8, Canada.

New JAMS Assistant Editor

The AMS has recently appointed Louise Goldberg Assistant Editor of *JAMS*. Dr. Goldberg comes to the AMS with a wealth of experience, having served as Head of Rare Books and Special Collections at the Sibley Music Library of the Eastman School of Music, University of Rochester, and worked as Managing Editor and Production Editor at the University of Rochester Press. Most noteworthy among her numerous publications is the first English translation of Pierre Baillot’s *L’Art du violon* (Northwestern University Press, 1991). For a period she will work together with outgoing Assistant Editor Catherine Gjerdingen, taking up full editorial duties with *JAMS* 58 (2005).

