

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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2005 Annual Meeting

The American Musicological Society will hold its 2005 National Meeting in Washington, D.C. An extraordinary array of museums, theaters, art galleries, and national monuments awaits visitors. Late October weather is generally mild, perfect for a stroll under the American elms along the National Mall, with its spectacular view of the U.S. Capitol on one end and the Washington Monument at the other. In close proximity to cities and towns in Maryland and Virginia, the District of Columbia is a fine starting point for daytrips to either Baltimore or Richmond.

*Washington abounds
with musical life*

The Society will meet Oct. 27–30 at the Omni Shoreham, an historic Washington hotel that has hosted presidents and world leaders. Just blocks from the Woodley Park stop on Washington's convenient Metrorail system, the hotel is a few minutes' ride from Washington's bustling downtown. For those who want a temporary refuge, the Shoreham is located on the edge of Rock Creek Park, one of the city's most beautifully landscaped

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AMS Launches the OPUS Campaign

The American Musicological Society launched an ambitious new five-year capital campaign at the Annual Meeting in Seattle. *OPUS—Opening Paths to Unlimited Scholarship*—reflects the Society's goal of serving a broad spectrum of members at all stages of their careers. Realizing that there is no single career path to excellent scholarship and no single kind of scholarship, we seek to give all our members as much access to research tools, travel, fellowships, publications, and recognition as we are able. Our commitments to scholarly excellence and to the needs of our members demand no less.

The *OPUS* Campaign recognizes that the AMS is a work in progress, seeking to support excellence in the work of its members. The special challenges we face in the twenty-first century arise from our strengths: the increased breadth of the field to include more types of scholarship and modes of inquiry, the enhancement of individual research capabilities by online databases and tools, the improvements to the Annual Meeting to maintain its position as the central



Georgiary McElveen with Jessie Ann Owens,
OPUS Campaign Chair

meeting was further enhanced by the events and arrangements set up by the Performance Committee (chaired by Neil Zaslaw) and the Local Arrangements Committee (chaired by Stephen Rumph). During breaks, many attendees made it out to such local attractions as the Experience Music Project or the Pike Place Market, and everyone had a chance to admire the mountain views during the first few sunny days. As always, Bob Judd made the entire experience of the Program Committee—from receiving abstracts to fixing last-minute equipment failures—indefinitely easier by his unflinching energy and concern.

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2004 Annual Meeting: Seattle

Looking back at a very intense joint Annual Meeting of the AMS with the Society for Music Theory, it is easy—for this program chair, at least—to remember the surprises and somewhat harder to recall the many things that went as projected. Certainly the sessions, panels, concerts, and concurrent events attracted a remarkable turnout—some 1,790 by Bob Judd's count. This meant that some sessions were jam-packed with attendees, providing a certain amount of emotional energy if not a lot of sitting space.

The quality of the program was due first to the members of the Program Committee (Jann Pasler, Anna Maria Busse Berger, Richard Will, Ellie Hisama, and Tony Sheppard), to whom I am deeply indebted. The

Intellectually, we tried to do justice to the

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President's Message

Does the AMS exist between Annual Meetings?

Say "Phoenix" or "Baltimore" and the world of that meeting is instantly conjured up, from the papers to the dinners to the weather. In January and June we are all busy with other things. But ask anyone actively involved in the work of committees and chapters, not to mention the work of submitting abstracts, writing papers, and otherwise making the world safe for musicology, and the answer of course is that the AMS never goes away.

Does the AMS exist between Annual Meetings?

What allows the question to be asked is the special role played by the Annual Meeting: it crystallizes a moment in the life of the Society each year when we come together for scholarship, networking, musical performance, and friendship. Totting up the memorable moments of those meetings (and perhaps subtracting some, from "the time I made a fool of myself to the dean of Beethoven sketches" to "the time I was snubbed by Professor X"), one discerns the outline of a scholarly life well lived.

Reflections On Seattle

The Seattle meeting combined a lively downtown scene with scholarly papers, concerts, study groups, meetings of sister societies, and social events. We were fortunate to have the Society for Music Theory (SMT) meeting with us, and the variety of papers on offer at any time made for hard choices and stimulating cross-currents. The decision by Program Committee Chair Robert Kendrick to foster more short sessions led to even more flexibility and diversity of organization. Bob and the Program Committee did an outstanding job in selecting papers, and I heard much praise of the program expressed in the halls; we owe them sincere thanks for their efforts. Their coordination with the SMT Program Committee and its chair, Jonathan Bernard, led to some nicely calibrated combinations of papers and sessions of interest to both societies.

The papers I heard, ranging from *musica ficta* to Joni Mitchell, from polychordal transpositions to feminist music theory, were very well attended and provoked considerable lively questioning and commentary; indeed, the only criticism I heard of the meeting was the sometime mismatch between size of

room and size of audience. The Performance Committee, led by Neal Zaslaw, also deserves thanks for well-conceived lecture-recitals and performances. And who can forget the sound of "Swingshift: the AMS 2004 Swing Band"?

The evening offerings were quite stimulating as well, because the SMT has paper sessions during the 8–11 p.m. "slot," while the AMS has less formal panels, study sessions, and interest groups. Competing for attention were the exceptional array of evening concerts planned by Stephen Rumph and the Local Arrangements Committee, to whose dedicated, behind-the-scenes work we are truly grateful.

This year's Presidential Forum, ably organized by outgoing President J. Peter Burkholder, highlighted a recent theme of AMS Board meetings and of the *OPUS* Campaign: "The AMS at Your Service." Peter has been an articulate advocate for a humane vision of musicology and of our Society, and I thank him warmly not only for his contributions but for his help to me in preparing for this role.

An Historic Opportunity

A major event in Seattle was the Friday evening kick-off banquet to launch the *OPUS* Campaign. The evening seemed to mark an historic moment as well as an historic opportunity. The sense of optimism, camaraderie, and energy promised good things for this new venture, and we owe a debt of gratitude to Anna Maria Busse Berger and Michelle Filion for making it such a festive evening.

A sense of optimism, camaraderie, and energy

The Campaign is highlighted in Jessie Ann Owens's article on page one, but I want here to offer a gloss on the Campaign's title: *OPUS—Opening Paths to Unlimited Scholarship*. The campaign literature describes the AMS as a "work in progress, seeking to support excellence in the work of its members." By calling the AMS itself an *OPUS*-in-formation, we link its existence and rationale to the work of its members, and thus put both on the same side of a crucial distinction, that between what I like to call "My Own Work" and "Other People's Work." Recognizing the AMS as a forum for the same kinds of behaviors, pursuits, and criteria for excellence that we follow in our scholarship, we can consider it to be part of *our own work*, something in which we participate readily. Helvetius said

"Happy is the man who loves his work," and, *mutatis mutandis*, I feel that way about the AMS as well as MOW.

Revealing the Work of the AMS

Revealing some of the work of the AMS is the new Administrative Handbook adopted by the AMS Board at its meeting in March 2004, and soon to be posted at the AMS Web site. A project originally of the Committee on Committees (CC), formed by President Jessie Ann Owens and under the guidance of the late John Daverio, the Handbook was worked into publishable form by the 2004 CC, which I chaired and which taught me a lot about the workings of the Society, and by the executive impetus and unerring editorial oversight of Peter Burkholder. As a result, the activities of the AMS will be transparent to its members.

The AMS calendar begins and ends at the Business Meeting on Saturday evening of the Annual Meeting, and thus the 2004 Board gave way to the 2005 Board in Seattle. I would like to thank the outgoing directors at large, Scott DeVeaux, James Hepokoski, and Mary Hunter, for their dedicated service to the Board and to the Board committees over the past two years. I cannot leave thanking mode without mentioning our outstanding executive director, Bob Judd, whose reliable wisdom and indefatigable activity on behalf of the Society have contributed so much to the life of the Society (and especially to its president). My heartfelt thanks to Bob for all that he does.

The new prizes announced at the Business Meeting were a result of the extraordinary generosity of our member-donors, who have allowed us the wonderful experience of seeing such luminaries as Lewis Lockwood, Claude Palisca, and H. Colin Slim recognized by these awards. They developed from the profound sense that the field has grown well beyond the borders of 1967, when the first Einstein and Kinkeldey prizes were awarded. In fact, a simple comparison of the programs of the 1974 meeting in Washington, D.C., and the 2004 meeting in Seattle reveals that thirty years is a long, long time in the life of a discipline. Meeting simultaneously in 1974 were: three paper sessions of about two and a half hours in length, plus study sessions and a collegium workshop. There were only forty-seven formal papers, each with respondent, and the session titles were broad: "Sixteenth-Century Topics," "History of Theory," "Composers' Sketches and Revisions." Of the

President's Message continued

sixteen paper sessions, only two were on nineteenth-century music and only one was on twentieth-century music. Compare Seattle: six simultaneous four-paper sessions, 144 papers, with twentieth-century music the largest category by far. And many of this year's topics would not have existed in the 1970s: "Ritual, Time, and the Foreign in Twentieth-Century Music," "Memory, Sentiment, Place," "Alterity in Late Romantic Opera."

A Work in Progress

Of course the Annual Meeting is a work in progress too, and the work of the Committee on the Annual Meeting ensures that judicious changes will offer new opportunities. The Washington, D.C. meeting in 2005 will reflect the first change in length of papers since 1993. In the years since, we have all experienced the benefits of the regular forty-five-minute slot for purposes of lively discussions and of visiting several sessions, as well as the sense that twenty minutes is too short for some kinds of evidence. Thus, the committee, under the leadership of outgoing vice-president Richard Kramer, proposed a return to the thirty-minute paper. I urge paper-givers to come in under the wire.

It seems to me that there is much to look forward to at this point in our seventy-year history, and chief among these, for me, is that I look forward to working with you. Please contact me any time with thoughts and concerns: <es53@columbia.edu>.

—*Elaine Sisman*

AMS Membership Records

To send AMS mailings effectively, the AMS must receive notice of changes of address at least two weeks prior to each mailing. For correct information to be included in the AMS Directory, the AMS must receive changes prior to 15 December each year. Your membership record is maintained online at <www.theams.us>. You may update your record online at any time; when changes occur, please update your own record or let us know directly. AMS contact information is as follows:

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>.

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event in the life of the Society, and the ever greater diversity of our members.

A gala banquet during the Seattle meeting served as the Campaign "kick-off event." Organized by co-chairs Anna Maria Busse Berger and Michelle Fillion, the program featured a keynote address by Richard Crawford, followed by performances of music published in MUSA: Irving Berlin's "Yiddisha Nightingale" by Larry Hamberlin, a group of Ives songs by Sarah Eyerly and Luciano Chessa, and Fats Waller's "Honeysuckle Rose" by Dana Goolery. Howard Mayer Brown Fellow Georgiary McElveen and AMS 50 Fellow David Gramit offered testimonials about the importance of the fellowships in their lives. The nearly 200 people in attendance would surely agree that it was an inspiring beginning to the Campaign.

OPUS is only the second campaign in the Society's history, following the highly successful AMS 50 Campaign. Under the leadership of chairs Philip Gossett and D. Kern Holoman, with the hard work of Alvin Johnson and AMS presidents Richard Crawford, Lewis Lockwood, Margaret Bent, and H. Colin Slim, that campaign succeeded in creating the AMS 50 fellowships program now named in honor of Alvin Johnson.

Building on the accomplishments of AMS 50, *OPUS* will address a variety of needs. The goals for the new campaign grew out of discussions begun during the AMS Board retreat in March 2002 and continued with deliberations by the Council and a number of AMS committees. The changing economics of higher education and scholarly publishing challenge the AMS to find new ways to support the work of its members. These aspirations inspired the Campaign's initiatives:

- The Janet Levy Fund will provide research and travel funds to support the work of independent scholars.
- The Eugene K. Wolf Fund helps finance dissertation research in European libraries and archives. Gifts to this fund before 30 June 2005 will be doubled by a one-to-one match.
- The Jan LaRue Fund will support travel and research.
- The Joseph Kerman Fund will support publications.

- The H. Wiley Hitchcock Fund for the Publication of American Music will support MUSA.
- The RILM Fund will support the work of the U.S. RILM office.

OPUS will also provide support for major ongoing programs:

- Alvin H. Johnson AMS 50 Fellowships provide four full-year fellowships to support the final year of the dissertation.
- The Howard Mayer Brown Fellowship provides one full-year fellowship to support graduate study for a member of an under-represented group (or visible minority).



Inaugural Stevenson Award winner Carol Hess with Robert Stevenson

- The Cultural Diversity Travel Fund provides travel and lodging expenses for minority undergraduates and terminal master's degree candidates to attend the Annual Meeting.

The named funds honor the memory of treasured colleagues and friends and celebrate the accomplishments of current members who are among the leaders of our discipline. This list may grow as additional endowment donations are received. The Campaign Committee especially welcomes unrestricted gifts, which will support the mission of the Society and the goals of the Campaign: fellowships, travel and research, publications, and the enhancement of the national and international standing of the Society and the discipline.

The *OPUS* Campaign will conclude in 2009, the 75th anniversary of the founding of the Society. I am confident that the membership of the AMS will recognize the importance of the *OPUS* Campaign to the future of the discipline and to the careers of the musicologists who will follow us, and will support this initiative with generous, multi-year gifts.

—*Jessie Ann Owens,*
chair, *OPUS Campaign*

New Awards Established

Major contributions to the AMS have enabled the Board of Directors to establish three new awards: the Claude V. Palisca Award for a scholarly edition; the Lewis Lockwood Award for an outstanding book by a scholar in the early stages of her or his career; and the H. Colin Slim Award for an outstanding article written by a scholar past the early stages of her or his career. Introducing the Lewis Lockwood Award has affected the scope of the Otto Kinkeldey Award, which will now be awarded to an outstanding book by a scholar beyond the early stages of her or his career.

The Claude V. Palisca Award

Thanks to a generous gift from an anonymous donor, the Board of Directors of the AMS has established the Claude V. Palisca Award. It will honor each year a scholarly edition or translation in the field of musicology published during the previous year in any language and in any country by a scholar who is a citizen or permanent resident of Canada or the United States, deemed by a committee of scholars to best exemplify the highest qualities of originality, interpretation, logic and clarity of thought, and communication.

The committee, consisting of five scholars, will entertain, but will not be limited to, nominations from any individual and will choose a small group of finalists from among all the candidates, from which a single winner will be selected. At the committee's discretion, it may choose to name a maximum of three finalists. The winner will receive a monetary prize and a certificate, and the finalists a certificate, conferred at the Annual Business Meeting of the Society by the chair of the committee. An individual may receive the award only once.

Nominations, including self-nominations, may be submitted *by June 1* to the office of the AMS, 201 S. 34th Street, Philadelphia, PA 19104-6313; <ams@sas.upenn.edu>. Nomi-

nations should include the name of the editor or translator, the title of the publication, and the publisher and year of publication.

The Lewis Lockwood Award

Thanks to a generous gift from an anonymous donor, the Board of Directors of the AMS has established the Lewis Lockwood Award. It will honor each year a musicological book of exceptional merit published during the previous year in any language and in any country by a scholar in the early stages of her or his career who is a citizen or permanent resident of Canada or the United States. "Early stages" of the career is typically indicated by time from completion of the Ph.D. degree, or academic appointment at a non-tenured level, or position of the book among the initial items of the author's bibliography. The award committee will encourage or, if necessary, limit eligibility according to these general guidelines.

The committee, consisting of five scholars, will entertain, but will not be limited to, nominations from any individual and will choose a small group of finalists from among all the candidates, from which a single winner will be selected. At the committee's discretion, it may choose to name a maximum of three finalists. The winner will receive a monetary prize and a certificate, and the finalists a certificate, conferred at the Annual Business Meeting of the Society by the chair of the committee. An individual may receive the award only once, but winning the Lockwood Award will not preclude an author from also winning the Otto Kinkeldey Award at a later stage of her or his career.

Nominations, including self-nominations, may be submitted *by June 1* to the office of the AMS, 201 S. 34th Street, Philadelphia, PA 19104-6313. Nominations should include the name of the author, the title of the book, and the publisher and year of publication.

Additionally, the award committee will solicit the curriculum vitae of each nominee.

The H. Colin Slim Award

Thanks to a generous gift from an anonymous donor, the Board of Directors of the AMS has established the H. Colin Slim Award. It will honor each year a musicological article of exceptional merit, published during the previous year in any language and in any country by a scholar who is past the early stages of her or his career and who is a citizen or permanent resident of Canada or the United States. "Early stages" of the career is typically indicated by time from completion of the Ph.D. degree, or academic appointment at a non-tenured level, or position of the article among the initial items of the author's bibliography. The award committee will encourage or, if necessary, limit eligibility according to these general guidelines.

The committee, consisting of five scholars, will choose a single winner from among all the candidates. The winner will receive a monetary prize and a certificate, conferred at the Annual Business Meeting of the Society by the chair of the committee. An individual may receive the award only once. Winning another AMS award will not preclude an author from also winning the H. Colin Slim Award at a later stage of her or his career.

Nominations, including self-nominations, may be submitted *by June 1* to the office of the AMS, 201 S. 34th Street, Philadelphia, PA 19104-6313. Nominations should include the name of the author, the title of the article, and the title of the journal, issue, year of publication, and page numbers. Additionally, the award committee will solicit the curriculum vitae of each nominee.

AMS Newsletter Address and Deadlines

Items for publication in the August issue of the AMS Newsletter must be submitted by 1 May to:

Peter Alexander
The University of Iowa
Arts Center Relations
300 Plaza Center One
Iowa City, IA 52242
fax: 319/384-0024
<peter-alexander@uiowa.edu>

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

The AMS Newsletter is published twice yearly by the American Musicological Society, Inc. and mailed to all members and subscribers. Requests for additional copies of current and back issues of the AMS Newsletter should be directed to the AMS Philadelphia office.

Claims for missing issues must be requested within six months of publication.

Membership Dues 2005

(for the calendar year)	
Regular member	\$80
Salary less than \$30K	\$40
Student member	\$30
Emeritus member	\$40
Joint member	\$30
Sustaining Member	\$150
Life Member	\$1,250

Canadians, please add 7% GST; overseas, please see the Web site for details regarding air mail options.

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areas. Walkers can also enjoy a visit to the nearby National Zoo, while those craving nightlife need only go a short distance to experience the clubs and restaurants of Dupont Circle on the edge of historic Georgetown.

Of course, Washington abounds with musical life. Area universities will offer special performances for meeting participants. The University of Maryland will offer Verdi's Requiem on Friday, Oct. 28. Also during the conference, the students of the Catholic University Music School will present Marc Blitzstein's *Regina*. Finally, opera lovers will have an opportunity to see the Washington National Opera's new production of Gershwin's *Porgy and Bess* on Saturday, Oct. 29.

Another highlight of the meeting will be an extensive Treasures Exhibit in the Great Hall of the Library of Congress, displaying holographs, manuscripts, and first editions from the medieval to post-Modern eras. The Virginia Grand Military Band will open the exhibit with a performance of John Philip Sousa's "Library of Congress March."

Visitors to Washington can take advantage of tours of national buildings including the U.S. Capitol, the White House, and the Supreme Court. A stop at the Smithsonian, the largest cluster of museums in the world, is also in order. Other spots of interest include the Holocaust Museum, the National Museum of Women in the Arts, and the newly-opened National Museum of the American Indian. Art aficionados can enjoy the National Gallery, the National Portrait Gallery, the Freer Gallery, the Hirshhorn Museum and Sculpture Garden, the Corcoran Gallery, and the Phillips Collection. In addition to the Washington Monument and the Lincoln and Jefferson memorials, Washington offers the Vietnam Veterans Memorial, the Korean War Veterans Memorial, and the African American Civil War Memorial. Our libraries include the Library of Congress and the Folger Shakespeare Library. Sacred music scholars may wish to include visits to the National Cathedral and the National Shrine of the Immaculate Conception.

Washington is accessible from three airports: Dulles International, Reagan National, and Baltimore-Washington International. While all are served by various airport shuttle services, Reagan is directly on Metro. Passengers arriving at BWI can take advantage of either the MARC trains or Amtrak to get them to Washington's Union Station. Amtrak, of course, also connects Washington with cities across the country. .

The 2005 Program Committee is chaired by Anna Maria Busse Berger (University of California, Davis), the Performance Committee by James W. McCalla (Bowdoin College), and the Local Arrangements Committee by Denise Gallo (The Library of Congress).

—Denise Gallo, *Local Arrangements chair*

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broad range of musics being studied at this moment in music scholarship; e.g., Sunday's papers ranged from "Ritual, Time and the Foreign in Twentieth-Century Music" to "A Usable Past for Seicento Opera." The Program Committee worked to give the sessions unifying threads that ranged from familiar to new; e.g., on Friday afternoon, "Early Medieval Theory" rubbed shoulders with "Memory, Sentiment, Place."

This meeting also presented several interesting—and really interdisciplinary—joint sessions with SMT, as well as other sessions with crossover appeal (e.g. "Franco-Russian Tonalities"), and I am very grateful to my SMT counterpart Jonathan Bernard and the SMT Program Committee for helping make this happen. Together, we attempted to bring together the two societies for more than just coffee breaks.

One feature of this year's program was the conscious use of short, two-paper sessions in an attempt to focus attention and underline similarities. I am very grateful to all the session chairs for their advance preparation, on-the-spot comments, and overall sense of responsibility in making sure that the sessions went well.

The Society marked a number of new initiatives announced at the packed Business Meeting (detailed elsewhere in this Newsletter). This year's Presidential Forum presented "The AMS at Your Service," headed by outgoing President Peter Burkholder, and Friday night's AMS *OPUS* Campaign kickoff banquet featured a wide range of speakers and performers underlining the importance of the Society to us, its members.

Outside the sessions, I noticed many old and new friends at the book exhibit and in the corridors, catching up with one another, sharing ideas, and generally doing all the things for which one depends on the Annual Meeting. I wish next year's committee the best of luck, and hope that they will be able to learn from all the experiences of Seattle.

—Robert L. Kendrick, *Program Committee chair*

AMS Fellowships, Awards, and Prizes

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

Howard Mayer Brown Fellowship
Deadline: 15 January

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

Eugene K. Wolf Travel Grant
Deadline: 1 March

AMS Publication Subventions
Deadlines: 15 March, 15 September

Robert M. Stevenson Award
Deadline: 1 May

Alfred Einstein Award
Deadline: 1 June

Otto Kinkeldey Award
Deadline: 1 June

Lewis Lockwood Award
Deadline: 1 June

Claude V. Palisca Award
Deadline: 1 June

H. Colin Slim Award
Deadline: 1 June

Philip Brett Award of the LGBTQ Study Group
Deadline: 1 July

Noah Greenberg Award
Deadline: 15 August

Paul A. Pisk Prize
Deadline: 1 October

CCD Travel Fund
Deadline: 1 October

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. 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

Honorary members

Philip Gossett and Ellen Rosand were elected Honorary Members of the Society by the Board of Directors at the 2004 meeting.

Philip Gossett is the Robert W. Reneker Distinguished Service Professor in the Department of Music and in the College at the University of Chicago. He has taught at the universities of Paris, Parma, and Rome, and Amherst College. Since 2004 he has also been a professor at the Università "La Sapienza" of Rome.

Gossett is general editor of *The Works of Giuseppe Verdi* and the *Edizione critica delle opere di Gioachino Rossini*. He serves on many editorial boards, including the critical editions of the works of Gaetano Donizetti, Vincenzo Bellini, Gilbert & Sullivan, and Kurt Weill, as well as periodicals including *19th-Century Music*.

He has published widely in the area of Italian opera. His books include the completed and forthcoming *Divas and Scholars: Performing Italian Opera*. His scholarly articles have appeared in many journals and collections of essays. He has worked closely with opera companies in the performance of operas based on the critical editions he supervises, including the Metropolitan Opera of New York, the Santa Fe Opera, Chicago Lyric Opera, New York City Opera, the Teatro alla Scala of Milan, and Finnish National Opera. His edition of Verdi's *La forza del destino* will have its first performances in 2005 at San Francisco Opera.

Gossett earned his B.A., *summa cum laude*, from Amherst College and his Ph.D. from

Princeton University. He has held fellowships from the Fulbright program, the Woodrow Wilson Fellowship Foundation, the Martha Baird Rockefeller Foundation, the John Simon Guggenheim Foundation, and the National Endowment for the Humanities. He is a fellow of the American Academy of Arts & Sciences, and received a Doctor of Humane Letters from Amherst College in 1993.

He has served as vice-president (1986–88) and president (1994–96) of the AMS. Among his numerous awards and honors are the AMS Alfred Einstein Award (1969), the Medaglia d'Oro, *prima classe*, of the Italian Government (1985), and the Order of Rio Branca of the Republic of Brazil (1998). For his contributions to Italian culture, the Italian government named him a Grand Ufficiale dell'Ordine al Merito in 1997; in 1998 the president of Italy personally decorated him with the Cavaliere di Gran Croce, Italy's highest civilian honor.

Ellen Rosand holds a bachelor's degree from Vassar College, a master's from Harvard University and the Ph.D. from New York University. She taught at Rutgers University before coming to Yale as professor of music in 1992, where she chaired the department from 1993–98. Her academic specializations include Italian music and poetry, music of the Baroque, Italian opera, music of G.F. Handel, and opera criticism.

In addition to her books, *Opera in Seventeenth-Century Venice: the Creation of a Genre* (1991) and *Monteverdi's Venetian Trilogy: the Late Operas* (forthcoming), Rosand edited *Or-*



Margaret Kartomi
Corresponding Member

feo by Antonio Sartorio and Aurelio Aureli, *I sacri musicali affetti* by Barbara Strozzi (1988), and the fourteen-volume *Garland Library of the History of Western Music* (1985). Her other publications include articles on Barbara Strozzi, Monteverdi, Cavalli, Vivaldi, Handel, and music in sixteenth-century Venice.

Her undergraduate Introduction to Opera has turned several generations of Yale students into opera fanatics, and she has co-taught on both undergraduate and graduate levels with members of the Italian and Comparative Literature Departments. Her dissertation students have written on subjects ranging from the Italian madrigal, seventeenth-century opera, cantata, and motet, to eighteenth-century opera. She currently serves on the editorial boards of *The Journal of Musicology*, *The Cambridge Opera Journal*, *Journal of the Royal Musical Association*, and *Cambridge Studies in Opera*. She was the recipient of fellowships from the American Council of Learned Societies, National Endowment for the Humanities, Rockefeller Foundation, and Guggenheim Foundation, and was elected to the American Academy of Arts and Sciences in 1996.

She was president of the AMS (1992–94) and vice-president of the International Musicological Society (1997–2002), and served as editor of *JAMS* (1981–83).

The AMS By-laws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." The election of Philip Gossett and Ellen Rosand to this distinguished body brings the total number to forty-seven.



Phillip Gossett
Honorary Member



Ellen Rosand
Honorary Member

Corresponding member

Margaret Kartomi was elected a Corresponding Member of the Society by the Board of Directors at the 2004 meeting.

Kartomi is professor of music at Monash University in Clayton, Victoria, Australia, where she pioneered the teaching and research of Asian music. She trained as a pianist, composer, musicologist and ethnomusicologist at Adelaide and Humboldt universities. Over the past thirty years she and her Monash students have been researching the music of many parts of Asia.

She is author and/or editor of several books including *On Concepts and Classifications of Musical Instruments* (1990) and *The Gamelan Digul and the Prison Camp Musician Who Built It* (2002). Kartomi has also published many research articles on Indonesian, Australian Aboriginal and European music, as well as on musicological/ethnomusicological theory and organology.

Her interest in the music and music theory of the Middle East, including Iran, Iraq and West Asia, has resulted in several publications, including a chapter on "National Identity and Other Themes of Classification in the Arab World" in the 1990 book *Musical Instruments* and her current research into the music of the Baghdadi Jewish communities in Asia. In 1995 and 1997, her field recordings from twenty-four of Indonesia's twenty-seven provinces were presented to Indonesia's secretary-general of culture for deposit in the National Library in Jakarta.

She has twice been elected president of the Musicological Society of Australia, is director-at-large of the International Musicological Society, is a council member of the Soci-



Christopher Reynolds
Kinkeldey Award Finalist



Wendy Heller
Kinkeldey Award Finalist

ety for Ethnomusicology and is an Editorial Board member of the University of Chicago Press Ethnomusicology Monograph Series. She was elected a fellow of the Australian Academy of the Humanities in 1984 and was made a member of the Order of Australia in 1991 for her services to music. In 2003 she was awarded a Centenary Medal by the Federal Government of Australia for services to Australian society and the humanities in the study of ethnomusicology and Southeast Asian studies.

According to the Society's By-laws, Corresponding Members are citizens of countries other than Canada or the United States "who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." The election of Margaret Kartomi brings the total number of Honorary Members to forty-nine.

AMS Awards and Prizes

The **Otto Kinkeldey Award** is presented annually by the Society to honor the most distinguished musicological publication of the preceding year. This year's award winner is Daniel Hertz (University of California, Berkeley) for his book *Music in European Capitals: The Galant Style, 1720–1780* (W.W. Norton, 2003).

The field of Kinkeldey Award nominees was so rich this year that the Society named two finalists: Wendy Heller (Princeton University) for her book *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (University of California Press, 2003), and Christopher Reynolds (University of California, Davis) for his book *Motives for*

Allusion: Context and Content in Nineteenth-Century Music (Harvard University Press, 2003).

The **Alfred Einstein Award**, given annually for the most outstanding musicological article by a scholar in the early stages of his or her career, was given for 2003 to Pierpaolo Polzonetti (Greensboro, North Carolina) for "Mesmerizing Adultery: *Così fan tutte* and the Kornman Scandal," *Cambridge Opera Journal* 14/3 (November, 2002): 263–296.

The **Robert M. Stevenson Award** is a new award from the Society, given in recognition of outstanding scholarship in Iberian music. The initial Stevenson Award was given to Carol Hess (Bowling Green State University) for her book *Manuel de Falla and Modernism in Spain, 1898–1936* (University of Chicago Press).

The 2003 **Noah Greenberg Award**, which recognizes outstanding contributions to historically aware performance and the study of historical performing practices, was awarded to Philip Cave, founder and director of the choral group Magnificat, and soprano Sally Dunkley for the recording *Honour, Glory, Light of Flanders: The Music of Philippe Rogier* (Linn Records).

The **Paul A. Pisk Prize**, awarded annually to a graduate student for the best scholarly paper accepted for presentation at the Annual Meeting, was awarded for 2004 to Robert Fallon (University of California, Berkeley) for his paper "The Record of Realism in Messiaen's Bird Style," presented at the 2004 Annual Meeting in Seattle.



Daniel Hertz
Kinkeldey Award Winner

Other Awards, Prizes, and Honors

The **Philip Brett Award** is sponsored by the LGBTQ Study Group of the AMS and presented for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies. It was awarded to Ruth Sara Longobardi (University of Richmond) for “Music as Subtext: Reading between the Lines,” from “Models and Modes of Musical Representation in Benjamin Britten’s *Death in Venice*: Musical, Historical, and Ideological Contexts,” Ph.D. Diss., Columbia University, 2004.

Phillip Gossett (University of Chicago) has received a Distinguished Achievement Award by the Mellon Foundation, the first musicologist to be so honored. Intended to underscore the decisive contributions the humanities make to the nation’s intellectual life, the awards honor scholars who have made significant contributions to humanistic inquiry and enable them to teach and do research under especially favorable conditions. The Distinguished Achievement Awards are designed to recognize the interdependence of scholars and their institutions. The award of \$1.5 million paid over three years will provide the recipients and their institutions with resources to deepen and extend humanistic scholarship.

The Music Library Association (MLA) granted its Vincent H. Duckles Award for the best book-length bibliography or research tool in music published in 2002 to **Sabina Teller Ratner** for *Camille Saint-Saëns, 1835–1921; A Thematic Catalogue of his Complete Works. Volume 1. The Instrumental Works* (Oxford University Press). In selecting this book, the Publications Awards Committee of the MLA



Philip Cave
Greenberg Award Winner

commented: “(T)he seeming simplicity and the clarity of the volume’s design belie the years of archival research Ratner conducted and the countless details contained in each annotation. This publication should serve as a model for future efforts throughout our field.”

Susan Weiss (Peabody Conservatory), **Cynthia Cyrus** (Vanderbilt University), and **Russell Murray** (University of Delaware) have received a National Endowment for the Humanities collaborative research grant for “Reading and Writing the Pedagogy of the Renaissance: Students, Teachers, and Materials of Musical Learning, 1520–1650.” The award of \$85,000 over a period of eighteen months will support an international conference, a volume of essays, and an online biblio-



Sally Dunkley
Greenberg Award Winner

graphic database addressing the institutions, traditions, and practices of musical pedagogy in the Early Modern Period.

In May 2004 **Lewis Lockwood** (Harvard University) received an Honorary Doctor of Fine Arts degree from Wake Forest University.

The NEH presented Scholarly Editions Awards to **Robert O. Gjerdingen** (Northwestern University) for the preparation for electronic publication on the World Wide Web of both the scores and musical sound files of three volumes of partimenti, or instructional basses, written by the Neapolitan maestro Durante, the Greco brothers, and Staneslao Mattei of Bologna; and to **Philip Gossett** (University of Chicago) for the preparation of five volumes of critical editions of Verdi operas.

The National and Capodistrian University of Athens, Greece, awarded two honorary doctorates to **Milos Velimirovic** (Charlottesville, Va.) and **Kenneth Levy** (Princeton University) 18 October 2004. The award ceremony took place at the old university building just under the Acropolis in the Plaka area of historic Athens. After the reading of the citations, the presentation of the degrees, and garbing, both professors offered papers. Velimirovic spoke “On the Byzantine Influence in Early Slavonic Chant,” and Levy presented “Byzantine Chant: Some Western Perspectives.”

Ilias Chrissochoidis (Stanford University) is the 2004 recipient of the J. Merrill Knapp Research Fellowship of the American Handel Society. He has also been awarded fellowships from the Huntington Library and the American Society for Eighteenth-Century Studies for work on the early reception of Handel’s *Esther*.



Pierpaolo Polzonetti
Einstein Award Winner



Carol Hess
Robert M. Stevenson Award Winner

Michal Grover-Friedlander (Tel Aviv University) has won the E.T. Cone Fellowship for the year 2004–05 to spend a year at the Institute for Advanced Study in Princeton.

Andreas Giger (Louisiana State University) has been awarded a Fellowship for University Professors from the National Endowment for the Humanities for his project “Mastering French Melody: Versification, Stanzaic Theory, and Melodic Aesthetics in Giuseppe Verdi’s Operas.”

Timothy Taylor (University of California at Los Angeles) has received an American Council of Learned Societies Charles A. Ryskamp Research Fellowship for “Music and Advertising from radio to the Internet,” a study of the rise of the mass in American culture: mass marketing, mass communications, mass culture and mass consumption. The book resulting from this study will be the first history of advertising music in the U.S.

The 37th Annual **ASCAP Deems Taylor Awards** for outstanding print, broadcast and new media coverage of music, announced Oct. 14, included several AMS members:

- Michael B. Beckerman (New York University) for *New Worlds of Dvořák* (W.W.



Robert Fallon
Pisk Prize Winner

Norton & Co.)

- Ronald Radano (University of Wisconsin) for *Lying Up a Nation: Race and Black Music* (University of Chicago Press)
- Denise Von Glahn (Florida State University) for *The Sounds of Place: Music and the*



Ruth Sara Longobardi
Brett Award Winner

American Cultural Landscape (University of Chicago Press)

- Elizabeth B. Crist (University of Texas, Austin) for her article “Aaron Copland and The Popular Front,” published in *JAMS* 56/2 (Summer 2003): 409–465.

Grants and Fellowships Available

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

Dena Epstein Award

The Music Library Association offers the Dena Epstein Award for research in archives or libraries on any aspect of American music. For full information: Brad Short at <short@library.wustl.edu>; <www.musiclibraryassoc.org>.

Deutscher Akademischer Austausch Dienst

The DAAD offers a wide variety of grants and scholarships for faculty as well as students. For full information, contact the DAAD New York Office: tel. 212/758-3223; <daadny@daad.org>.

Fulbright Awards for U.S. Faculty and Professionals

The Fulbright U.S. Scholar Program sends 800 faculty and professionals abroad to as many as 140 countries, to lecture and conduct research in a wide variety of academic and professional fields. For full information, contact the Council for International Exchange of Scholars (CIES); tel. 202/686-4000; <www.cies.org>.

Guggenheim Fellowships

The John Simon Guggenheim Memorial Foundation offers fellowships to scholars and artists, for research in any field of knowledge and creation in any of the arts. For full information: tel. 212/687-4470; <fellowships@gf.org>; <www.gf.org>.

Humboldt Research Fellowships for Foreign Scholars/Humboldt Research Prizes

The Alexander von Humboldt Foundation grants fellowships and awards for research in Germany. For full information: <humboldt-fellow.select@avh.de>; <www.humboldt-foundation.de/en>.

International Research & Exchanges Board Grants

IREX offers a wide variety of grants to master’s, pre-doctoral, postdoctoral, and senior scholars, for travel and research, principally in Eastern Europe and Eurasia. For full information: tel. 202/628-8188; <irex@irex.org>; <www.irex.org>.

Liguria Study Center for the Arts and Humanities

The Liguria Center offers residential scholarships in Bogliasco, Italy, for artists and scholars in the arts and humanities. For full information: <www.liguriastudycenter.org>.

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

For full information: tel. 202/606-8400; <research@neh.gov>; <www.neh.gov>.

Newberry Library Fellowships

Fellowships at the Newberry Library provide assistance to researchers who wish to use the library’s collections. For full information: tel. 312/255-3666; <research@newberry.org>; <www.newberry.org>.

Executive Director's Report

Two of my favorite aphorisms form the beginning and end of my report to you this issue. The first (an epigraph I picked up from one of George Steiner's collections) is by Spinoza: "All things excellent are as difficult as they are rare."

"All things excellent are as difficult as they are rare"

The big news at the AMS office is the new capital campaign *OPUS*—which you can read more about on the front page. From this vantage point it's an exciting prospect ahead for many reasons, but surely one of the most appealing is the pursuit and encouragement of excellence that forms the backbone of the campaign. We're doing this because we want to provide resources to enable as many AMS members as possible to attain their full scholarly potential.

High-falutin' words, perhaps; but (as recent events around the rim of the Indian Ocean amply demonstrate) life is tenuous and unpredictable; now is the time to pursue lofty goals, not some unspecified "later, when I have a little more free time." I hope you'll take Jessie Ann Owens's and Elaine Sisman's words to heart, learn more about *OPUS*, and participate.

I'm cautiously optimistic about the intellectual and fiscal wellbeing of the AMS. Intellectually, the Publications Subventions program is flourishing, under the guidance of Ruth Solie and the Publications Committee. The past two rounds of awards have gone to a wide and interesting array of scholarship (see p. 24). The program is important, and intended to help members directly. If it's right

for you, please apply: we really want to support excellent scholarship as much as possible. *JAMS* too is flourishing. The editorial team is working hard and well to keep *JAMS* at the top of the discipline's journals. Outgoing editors Joseph Auner, Pamela Starr, and Catherine Gjerdingen have done a phenomenal job guiding our journal, and what's more, have provided significant transition assistance to ensure that Bruce Brown, Julie Cumming, and Louise Goldberg are not overburdened with wheel-reinvention as they take up Volume 58 (first issue due in early June).

Fiscally, the AMS is sound, as the report on p. 23 shows. We remain, I believe, very good value for the money in comparison with other academic societies about our size. Thanks are due to the literally hundreds who give significant quantities of volunteer time for AMS activities, to careful management by Past President Peter Burkholder and the remainder of the Board and officers, and by generous support from the University of Pennsylvania.

Our meeting in Seattle was memorable to me in many ways; thanks are due to all the many people who assisted from start to finish. Stephen Rumph (Local Arrangements), Bob Kendrick (Program Committee), Neal Zaslaw (Performance Committee), and Vicky Long (SMT executive director) deserve special thanks for their enormous contributions to the meeting.

Future annual meeting plans proceed on course. We've got a great-looking preliminary slate of events for Washington, D.C., this fall; and Los Angeles (2006), Quebec City (2007), and—just finalized—Nashville (2008) all bode well for our usual time of gathering for scholarly work and enjoyable community.

At the Philadelphia office, day-to-day activities are ably guided by our coordinator, Shawna Milazzo, with whom you may have corresponded. She also managed registration at the Seattle meeting. I'm happy to say that no news is very good news on this front, as various office activities have gone smoothly for the past six months.

Well over 200 new members have entered our membership rolls since last August. I'd be remiss if I did not welcome you, and encourage you to participate in the Society as you are able. Please remember *JAMS* when you're ready to publish an article; come and participate in the annual meeting; attend the committee seminars; and take part in the Society business when you can. Keep an eye on the Web site, where most Society activity is chronicled one way or another on a regular basis.

With this issue, the AMS welcomes Peter Alexander to the helm of the Newsletter. You may have noticed some innovations already, and we're planning some further changes next issue. Thanks to Peter for an excellent start!

I conclude by sharing with you another of my favorite aphorisms: this one from Wilde, which I picked up from my friend Sam Fussell's book *Muscle*: "Man's first duty in life is to assume a pose—what man's second duty in life is, no one has yet determined." I recite it to remind myself that we are to a large extent responsible for who we are and what we choose to do (*pace* determinism, with which I have conflicting sympathies). I continue to choose to pursue excellence in my job at the AMS. Thanks to you all for making it easy for me.

—Robert Judd

Treasurer's Report

I am happy to inform the membership that our Society remains on solid financial ground and that our endowment continues to grow at a very gratifying rate. As I reported at the Business Meeting in Seattle, for the second year in a row each and every one of our stock and bond mutual funds is in the plus category. I take this as a heartening sign that the difficult years of 2000–02 are finally losing their grip on the market. During the 12-month period ending in late November, our various stock mutual funds were up an average of 17.5%, among which our two biggest winners were ahead 22.7%. Meanwhile, the other half of our portfolio that is invested for safety in

bonds returned 4.3%, which is slightly above the expected historic return for bonds.

Regarding our *OPUS* Campaign, I would like to mention that one highly tax-advantaged way of giving is to donate appreciated stock. This is because you will receive a double tax saving: First, you get a charitable tax deduction, just as if you had given cash. In addition you save on your tax bill by avoiding paying capital gains tax on the amount that your stock has gone up. Please consult your tax advisor as to how this advantage applies to your particular situation.

—James Ladewig

Next Board Meetings

The next meeting of the Board of Directors will take place on 12 March 2005 in Washington, D.C.; the fall meeting will take place on 26 October 2005, again in Washington, D.C.

Presidential Forum

“The AMS at Your Service”

The third annual Presidential Forum was hosted by President J. Peter Burkholder at the AMS Annual Meeting in Seattle. President Burkholder and three invited speakers—Judy Tsou, Andrew Dell’Antonio, and Jessie Ann Owens—spoke to the topic “The AMS at Your Service.”

J. Peter Burkholder (Indiana University) noted the stated mission of the AMS: “the advancement of research in the various fields of music as a branch of learning and scholarship.” The Society supports research by providing members opportunities to share their findings at the annual and chapter meetings, through the Journal and AMS Studies, through subventions for publications, and by recognizing the best research through awards. But as part of its mission, the AMS must also support the people who do the research, and the officers, Board, and committees are increasingly concerned with how we can serve our members.

The AMS must support the people who do the research

Judy Tsou (University of Washington), chair of the Committee on Membership and Professional Development, spoke about some of the initiatives of the committee to assist members at all stages of their careers. (A full report of the committee’s most recent initiatives can be found on page 12.)

Andrew Dell’Antonio (University of Texas at Austin), secretary of the AMS Council and president of the Southwest Chapter, pointed out that the recent increase in unaffiliated and independent scholars as AMS members recalls the early years of the Society, when there were few academic positions in musicology and most members were librarians and independent scholars. He challenged the assumption that a Ph.D. in musicology should “normally” lead to a teaching position, and urged AMS members who teach to help colleagues and students value the possibilities of professional work outside of academic teaching.

Chapter officers can encourage non-teaching scholars to submit proposals for presentations of their work at chapter meetings. By providing a model for scholarly pursuits outside the teaching track, non-affiliated scholars can be a resource for both graduate students and faculty. AMS members are the Society, and those who are in a position to influence



Past President J. Peter Burkholder

students or facilitate scholarly interaction can help to make the Society more inclusive.

Jessie Ann Owens (Brandeis University), chair of the AMS Campaign Committee, spoke of the work of that committee. How we spend money reflects our priorities, and as the priorities of the AMS have broadened so have the Society’s funding programs. Now, through the *OPUS* Campaign (see p. 1), the Society hopes to expand its established support for publications, fully endow the fellowship programs, provide funds for research and travel, help unaffiliated scholars gain access to online resources, and make the AMS and musical scholarship more visible nationally and internationally.

There was plenty of time for discussion, and many ideas were shared from the floor, including AMS support for regional conferences; chapters reaching out to independent scholars; more AMS presence at regional and local levels; mentoring for untenured faculty; sharing syllabi; providing a talent pool for sabbatical leave replacements and other temporary appointments; talking more about teaching at the annual meeting; starting an interest group on teaching music history; merging aspects of the AMS Web site and AMS-List to develop an online community; and attracting more undergraduates to the AMS. The discussion will continue as the AMS explores new ways to be of service.

—J. Peter Burkholder, AMS past president

Committee Reports

AMS-L

A year after migrating from the University of Virginia to the University of Pennsylvania server in early September 2003, the AMS-L appears to be operating well and, it is hoped, is serving a useful purpose for its 1,154 subscribers (as of 19 November 2004).

The moderating team receives a fairly large number of queries from subscribers who are unable to post to the list because the server rejects their messages. In virtually all cases this problem arises because a subscriber’s e-mail address has changed. Please remember to change your subscription to the AMS-L when your e-mail address changes.

Many e-mail programs alter addresses slightly when they are upgraded, a fact that may not be readily apparent to users. For example, an e-mail address might change from <smith@usc.edu> to <smith@almaak.usc.edu> or <jms@usc.edu>, in which case it would be impossible for the list server to recognize the new address as belonging to the same subscriber as the old. If you encounter such a problem, please contact the moderator, James Parsons (jap614f@smsu.edu), or the assistant moderator, Scott Warfield (swarfiel@mail.ucf.edu).

If you are not a subscriber to AMS-L, consider becoming one. In the last year we have had lively discussions about “post-modern performance practice in Haydn,” “impossible notes in Mahler, Schoenberg, and Stravinsky,” and the state of musicology at German universities (in light of announced closings of programs), as well as calls for papers, details of new publications, and job announcements.

The official guidelines of the AMS-L are accessible at <www.ams-net.org/listguidelines.html>. The list welcomes your posts; when posting, however, it is important to include your full name and complete e-mail address.

NOTE: You must send requests for subscription and unsubscription to <listproc@ccat.sas.upenn.edu>. The body of the message should read: subscribe ams-l [your e-mail address] [your name]. For example: subscribe ams-l jap614f@smsu.edu James Parsons.

—James Parsons, chair

Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) offered four sessions in Seattle. Its Conference Buddy program, now in its second year, was especially successful. One improvement this year was a separate meeting room that was available for mentors and first-time attendees to meet and pair up, thirty minutes before the No-host Reception.

A history of CCRI sessions, listing session topics and presenters from 1992 to the present, was presented at the breakfast meeting, thanks to Melissa Dawn Ursula Goldsmith and Jim Zychowicz. To maintain an ongoing record, future CCRI session organizers will be asked to provide the chair with written reports on their sessions.

Next year, a drop-in curriculum vitae/cover letter workshop will be offered to AMS members seeking feedback on these documents. We hope many senior members will volunteer their expertise.

Other projected topics for Washington include a student session on leadership and one or more sessions devoted to pedagogy. In the latter, experienced teachers from different kinds of institutions would share their expertise with the general membership.

A bibliography of helpful publications on career-related issues will soon be made avail-

able online.

CCRI's ongoing relationship with the Committee for Membership and Professional Development (CMPD) has involved helping to distribute travel grants for members without institutional funding, and working on the demographics survey the CMPD is developing.

It has been my pleasure to chair CCRI these two years and I thank my colleagues on the committee for their hard work and enthusiasm. I'm confident that incoming chair Kathryn Lowerre will enjoy this collaboration as much as I have.

—Carol A. Hess, outgoing chair

Committee on Membership and Professional Development

In the first full year of existence, the Committee on Membership and Professional Development carried out two initiatives and

started others. One implemented initiative was a grant to support travel to the annual meeting for members who are beyond the student membership category and have no other funding resources. With the generous support from the Board, seventeen travel grants ranging from \$100 to \$500 were awarded, totaling \$5,000. At its meeting preceding the conference, the Board renewed its commitment to this initiative and funded the award again next year.

The second initiative is the creation of a committee web page (www.theams.us/mpd/) that includes a "comments box" for anonymous suggestions. The "comments box" received few suggestions this past year and because it was anonymous, there were no means to respond to concerns. This year, the committee will have a column on the Web site to respond to the comments, and the newsletter reports may also highlight pertinent concerns. The comments that were received did spark lively discussions within the committee, with one result that we are thinking of ways to make the workings of the organization more transparent to its members.

Other initiatives in progress are: seeking to provide major research resources such as *New Grove* and RILM at an affordable price for independent scholars; including a Frequently Asked Questions (FAQ) page on the Web site for new members; including other professional development resources on the Web site; conducting a demographic membership survey; and working with the development committee on raising funds for some of our initiatives.

Thanks to outgoing members Carol Hess (Committee on Career-Related Issues—CCRI), Mary Hunter (Board liaison), Margaret Notley (Committee on the Status of Women—CSW), and Rebecca Oettinger. We are happy to welcome new members Rebecca Green, Heather Hadlock (CSW), Virginia Hancock (Board liaison), and Kathryn Lowerre (CCRI).

—Judith Tsou, chair

Committee on the Status of Women

About sixty people attended the Committee on the Status of Women (CSW) Open Meeting in Seattle, which featured a panel discussion on "Getting Published," with special focus on feminist, queer, and gender scholarship. Panelists Suzanne Cusick (ed., *Women and Music*), Daniel Melamed (ed., *Journal of Musicology*), Judy McCulloh (music editor, University of Illinois Press), and Gayle Sherwood Magee (former music editor, Indiana University Press) discussed the roles and priorities of general and specialist journals; creating, proposing and marketing edited vol-

Committee Membership

The president would be pleased to hear from members of the Society who would like to volunteer for assignments to committees. Interested persons should write Elaine Sisman, Music Department, 621 Dodge Hall, Columbia University, MC 1828, 2960 Broadway, New York, NY 10027; <es53@columbia.edu> and are asked to enclose a curriculum vitae and identify their area(s) of interest.

Call for Nominations:

Session Chairs, AMS Washington DC 2005

Nominations are requested for session chairs at the AMS/SMT annual meeting in Washington, D.C., 27–30 October. 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: 10 March 2005.

Fall Meetings of AMS and "Sister" Societies

- 2005 AMS: 27–30 October, Washington DC
- SMT: 10–13 November, Boston, Mass.
- SEM: 16–20 November, Atlanta, Georgia
- CMS: November 3–6, Quebec City
- 2006 AMS/SMT: 2–5 November, Los Angeles, California
- CMS: San Antonio, Texas
- 2007 AMS: 1–4 November, Quebec City
- 2008 AMS/SMT: 6–9 November, Nashville, Tenn.

Interested in AMS Committees?

New committee volunteers are always welcome. Here is a partial list of our committees and their chairs. Talk with them about various activities if you can, or communicate with them via e-mail.

- Publications Committee: Ruth A. Solie
- Committee on the Publication of American Music: Richard Crawford
- AMS-MLA Joint RISM Committee: John Shepard
- Chapter Fund Committee: Richard Freedman
- Committee on Career-Related Issues: Kathryn Lowerre
- Committee on Cultural Diversity: Naomi André and G. Yvonne Kendall
- Committee on the History of the Society: Barbara Russano Hanning
- AMS-L Discussion List Committee: James Parsons
- Committee on Membership and Professional Development: Judy Tsou
- Committee on the Status of Women: Heather L. Hadlock
- Graduate Education Steering Committee: Kenneth Kreitner

umes; the peer-review process; and the larger network of feminist/gender scholarship, publishing and undergraduate curricula.

“Seminar Culture” will be the topic for our 2005 Open Meeting in Washington, D.C. A panel of faculty members and graduate students will address graduate pedagogy and techniques for creating open and egalitarian discussion in seminars, colloquia, and reading groups.

At our breakfast meeting, the CSW reviewed and affirmed its Mission Statement (posted online at <www.ams-net.org/csw/CSWhist.htm>). In order to plan projects and initiatives over the next five years, we have asked the Committee on Membership and Professional Development to measure three specific aspects of women’s status in its planned membership survey:

- 1) The perceived “glass ceiling”: How true is it that women are roughly equal to men in the student and untenured ranks, but outnumbered at the tenured level?
- 2) Mentoring: Are women better served by male or female mentors? How satisfied are men and women with the mentoring they receive as students and pre-tenured faculty?
- 3) Productivity: Do women publish less than their male peers? If so, why?

The CSW shared with the Board a survey of AMS session chairs by gender, showing a trend toward gender parity over the last ten years and suggesting that female Program Committee chairs have been instrumental to that progress.

—Heather Hadlock, chair

Committee on the Publication of American Music

On 1 November 2004 James Wierzbicki, executive editor of *Music of the United States of America* (MUSA), and I submitted to the National Endowment for the Humanities (NEH) a proposal to renew funding for MUSA, a national series of scholarly editions organized by the AMS and published by A-R Editions of Middleton, Wisconsin. If successful, this proposal—covering the period from July 2005 to June 2008—will mark the ninth NEH grant to the Committee on the Publication of American Music (COPAM).

Realizing that the project has now been around long enough to cut a historical swath of sorts, I have written an article that will appear in the spring 2005 issue of *American Music*, “MUSA’s Early Years: The Life and Times of a National Editing Project.”

On the editorial front, now that the massive MUSA 12, *Charles Ives: 129 Songs*, edited by H. Wiley Hitchcock, is in print, we await

the appearance of MUSA 13, Leo Ornstein’s *Quintette for Piano and Strings*, edited by Michael Broyles and Denise Von Glahn, a much slimmer volume. All indications are that this work will be available in February 2005, when the Society for American Music meets in Eugene, Oregon.

Next in the pipeline are two more projects scheduled for publication in 2005: a collection of American Victorian choral music by Dudley Buck, edited by Lee Orr (MUSA 14); and Jeffrey Taylor’s edition of piano solos by jazz pianist Earl “Fatha” Hines (MUSA 15). At this writing thirty-three items in the MUSA series are in print, in production, or commissioned and being worked on by volume editors. With one more proposal under consideration, the number of open slots in the projected forty-volume series stands at six.

Day-to-day operations of MUSA lie in the hands of James Wierzbicki, who will gladly respond to any and 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: telephone (734) 647-4580; fax (734) 647-1897; <musa-info@umich.edu>; or <www.umich.edu/~musausa>.

—Richard Crawford, chair

Committee on Cultural Diversity

Thanks to the energy of the committee members and the support of the Society, the Committee on Cultural Diversity (CCD) is thriving. As we move into a climate where diversity and multicultural pluralism can feel like empty buzzwords, the AMS reflects a steady increase in the support for the participation of culturally, racially and ethnically diverse scholars in musicology.

Now in its ninth year, the CCD **Travel Fund** experienced a record number of applicants in October 2004, jumping to thirty from fifteen in 2003! Such a jump in numbers presented the committee with a wonderful dilemma. With extra funding from the Board we brought ten Travel Fund awardees to Seattle. We also decided to formally acknowledge ten other very qualified applicants with the new category of “Associate.” With this recognition from the CCD, a few of the Associate students were able to obtain funding from their home institutions to attend the meeting in Seattle.

These Travel Fund recipients and Associates are upper-level undergraduates and terminal MA candidates whose accomplishments are exceptionally impressive: transcribing newly discovered viola concerti by J.G. Graun and J. N. Triebel from the Sing-Akademie Collection in Berlin; research on

Berlioz’s *Requiem* at the Bibliothèque Nationale in Paris; research in LA film and studio archives on Hitchcock and Herrmann’s *Psycho*; and co-editing the Charles Ives Society’s new critical edition of the First Piano Sonata, among others. Several have already completed language training overseas. As with the Travel Fund recipients, the Associates were included on the list of students that are circulated to the Alliance school representatives, with short descriptions of their academic accomplishments. This list has helped give an edge in recruitment of the strongest graduate students to the active Alliance schools (schools with graduate programs that have pledged to take a pro-active stance in recruiting, funding and nurturing culturally/ethnically/racially underrepresented students in musicology).

The active **Alliance schools** have been the best schools for nurturing and producing successful underrepresented scholars. This advantage stems from a special opportunity at the annual meeting: an invitation to a reception where the Alliance schools, Travel Fund recipients and Associates to get to know each other. Schools that wish to participate in the Alliance should contact professors Naomi André (nandre@umich.edu) and Yvonne Kendall (ykendall@earthlink.net).

For more information about the CCD Travel Fund (including application information), the Alliance consortium and the joint session in Seattle by the CCD and the Society for Music Theory’s Committee on Diversity, “Cultural Diversity Imperatives and Music Scholarship,” please visit the CCD webpage (www.ams-net.org/ccd/).

—Naomi André, co-chair

Committee on Communications

Last year, the Board of the AMS created a Committee on Communications (CC) with two broad aims. External communication deals with the ways members interact with the outside world. This is a complex process, but crucial as the *OPUS* Campaign takes off (see p. 1). Internal communication is more mundane, but central. The CC supervises the various means by which we communicate with one other within the bounds of the Society: e-mail lists and this Newsletter.

Andreas Giger served the Society with good spirit and rare acumen during his three-year tenure as editor; our committee’s first concrete task was to find his successor. We chose the outstanding candidate from an impressive field of more than fifteen applicants in the person of Peter Alexander, whose first work comes to us with the publication of this issue.

One of the editor's main jobs will be redesigning the Newsletter. This he will do carefully, because the Newsletter remains the official means by which we publish the news that constitutes the history of our society. The bulk of what one would expect will still be here: national meetings, announcements of awards, chapter business, obituaries, and the like. But time-sensitive information, such as deadlines for fellowships, conferences, and grants, needs to reach the membership more promptly. The obvious solution, as with so many things in life, is the Internet. On the AMS Web site (www.ams-net.org) you will find a wealth of information organized interactively. There's a Calendar of Musicological Events with a day-by-day listing, open for perusal as well as posting of new events by members of the society. One can also search back several years through messages received by the office. Under Robert Judd's able leadership, this information will only increase in scope and ease of access.

The remainder of the changes will be aesthetic. It's been years—even decades—since the Newsletter had a substantial redesign. Some of the methods of the cut-and-paste days of the 1970s and 1980s simply don't make sense any more. Our goal is to make the news more readable through a sounder, more visually stimulating appearance. If you have any ideas or suggestions, please contact Cristle Collins Judd, the new chair of the CC (cjudd@sas.upenn.edu), or Peter Alexander (peter-alexander@uiowa.edu).

And finally, as I leave the committee, I wish to thank Andrew Dell'Antonio, Linda Fairtile, and Massimo Ossi for their service.

—Scott DeVaux, *outgoing chair*

AMS/MLA Joint Committee on RISM

This Joint Committee of the AMS and the Music Library Association (MLA) is charged with overseeing the data collecting activities of the International Inventory of Musical Sources (*Répertoire International des Sources Musicales*: RISM) in the United States. Members for 2004 were Denise Gallo (AMS), Marjorie Hassen (MLA), David Kidger (AMS), Peter Lefferts (AMS), John Shepard (MLA, and Chair), and Judith Tsou (MLA). *Ex officio* members are Sarah Adams (Director, U.S. RISM Office), John Howard and John Roberts (members of the RISM international *Commission mixte*).

The committee met 12 November 2004 in Seattle. Two invited guests also attended the meeting: Christoph Wolff, the newly elected president of the RISM *Commission mixte*, and David Fallows, president of the International Musicological Society (IMS), the co-sponsor with the International As-

sociation of Music Libraries (IAML) of the international RISM projects.

John Shepard reported AMS President J. Peter Burkholder's appointment of Bruce Gustafson to replace Peter Lefferts, who will be rotating off the committee. Shepard also reported that the MLA Board voted to limit the terms of MLA members to three years on the committee, harmonizing with AMS practice. Sarah Adams reported on the activities of the U.S. RISM office at Harvard and the international RISM office at Frankfurt-am-Main relating to the A/II project documenting music manuscripts after 1600: the Frankfurt office is nearing completion of a new software platform which will enable libraries to submit data to RISM as part of the normal cataloging process, and the U.S. office is in communication with Yale University to document the balance of its music manuscript collections dated 1600–1850.

For the benefit of Wolff and Fallows, John Roberts summarized the governance of RISM, by the international *Commission mixte* and the German *Vorstand* (board). The election of Christoph Wolff as president of the *Commission mixte* is an opportunity for re-examining its relation to the *Vorstand*, potentially increasing IMS and IAML input into the various RISM projects. Roberts also reported a plan to digitize and update the A/I project (single editions of scores before 1800), to be issued as a Bärenreiter CD-ROM.

Denise Gallo initiated a discussion about a possible RISM session at the next AMS annual meeting. Judy Tsou reported on her work as chair of the AMS Committee on Membership and Professional Development, particularly in relation to ongoing negotiations to secure access to the RISM A/II online database for independent scholars.

—John Shepard, *chair*

ACLS Annual Meeting

More than 250 people attended the 2004 Annual Meeting of the American Council of Learned Societies (ACLS) 7–8 May in Washington, D.C., roughly half of them representing the sixty-eight constituent societies of the ACLS. Musicologist Susan McClary chairs the Board of Directors of the ACLS.

With the number of awards up to seventy-seven from seventy-two last year, the fellowship program is growing. The amount of the awards remained at \$30,000 for assistant professors, \$40,000 for associate professors, and \$50,000 for full professors, with the total awarded at around \$2 million. About half of the awards went to assistant professors and independent scholars, and half to associate and full professors.

The financial health of the ACLS con-

tinues to improve. This is largely due to investment income, with the return for 2003 at 18.9%. With revenue currently running ahead of budget for 2004, there will probably be an increase in the number of fellowships the ACLS can award in the coming year. Consult the Web site (www.acls.org) for more details on fellowships.

In her presidential address, Pauline Yu urged the audience to read "Reinvigorating the Humanities: Enhancing Research and Education on Campus and Beyond," a valuable analysis of the academic humanities published by the American Association of Universities (available in pdf format at www.aau.edu/reports/report1.cfm). She also encouraged thinking about how the three major fronts of the ACLS—fellowships, international studies, and scholarly communication—might be influenced by recent trends in 1) the changing political economy of higher education, 2) the changing nature of international relations, and 3) the changing economics and structure of scholarly communication, especially digital technologies.

Related to this were reports of the continued and impressive expansion of the e-book project and the announcement that the ACLS has appointed a national commission on cyber infrastructure in the humanities and social sciences. This commission completed its work by the end of 2004 and will report in 2005.

The session on "Emerging Themes and Methods of Humanities Research: Discussion with ACLS Fellows," chaired by musicologist Dale Cockrell, emphasized the need for multi-disciplinarity rather than inter-disciplinarity.

The session on "The Idea and Ideals of the University" addressed changes in the economics of higher education and the deteriorating position of the humanities in the intellectual landscape.

Peter Gay was this year's Haskins Lecturer, chosen annually in honor of Charles Homer Haskins, the first chairman of the ACLS. Gay was invited to speak on "A Life of Learning."

—Jessie Ann Owens, *AMS delegate to the ACLS*

News Briefs

Heinrich establishes endowments

Adel Heinrich, professor emerita in music at Colby College, has recently established two endowments: one at Case Western Reserve University, where she received her bachelor's degree; and one at the University of Wisconsin-Madison, where she received her doctorate. These endowments will fund annual grants to advanced students in organ and musicology or research in music.

CDs of Gregorian Introits

Richard Crocker recently announced the completion of a new set of CDs in the study edition of *A Gregorian Archive*. This new set contains 143 Gregorian Introit Antiphons, for the temporale and sanctorale, on five CDs. As in the five CDs of Graduals already made available, each CD comes with its own booklet, containing all the Latin texts and English translations, along with source and liturgical references, and brief commentary. In addition, the library edition includes, for each CD, the Latin texts and English translations in a second pamphlet suitable for shelving in a jewel case.

The Graduals were sung entirely by Crocker. On the second set of recordings, the Introit Psalm verses are sung by soprano Lisa Spivak.

MTSMA Web Page

The Music Theory Society of the Mid-Atlantic (MTSMA) announces the availability of their new Web page. Founded in 2003 at Peabody Conservatory of Music of the Johns Hopkins University, MTSMA is the most recently established regional music theory society. The MTSMA Web site contains previous programs at Peabody and Temple University, abstracts, minutes, comments by those attending and photographs of the Founding Meeting. The Web page can be accessed through <mtsma.shorturl.com>.

AMS Web News

Please note recent additions to the AMS Web page, <www.ams-net.org>:

Online voting for the AMS Election is now open. See <www.ams-net.org/2005-ballot>. Enclosed with this issue of the Newsletter is a paper ballot for use if you choose not to vote online. AMS members may vote only one time. If you return your paper ballot, please do not vote online, and vice versa.

If you have not yet renewed your membership, it is now overdue! But remember that you may renew online, at <www.ams-net.org/renew>.

The Committee on Membership and Professional Development now has a page on the AMS Web site that includes application forms for travel grants and an option for submitting comments that may be anonymous. Simply go to the committee's Web page at <www.theams.us/mpd/> and follow the links from there.

Online submission of proposals for AMS Washington, D.C., 2005 completed success-

fully January 17. Those who submitted proposals will receive a response from the Program Committee (Anna Maria Busse Berger, chair) about the first week in April. We anticipate a similar procedure next year, with a deadline for proposal submissions for AMS/SMT Los Angeles 2006 about 15 January 2006.

Online submission of applications for the Alvin H. Johnson AMS 50 Fellowship completed successfully January 15. Those who applied will hear from the review committee (D. Kern Holoman, chair) about the first week in April. We anticipate a similar procedure next year, with a deadline about January 15 2006 for fellowships to be awarded for the 2006–2007 academic year.

NB: You must use the members-only Web site, <www.theams.us>, in order to access these features. If you have forgotten your password, the login page has a hint facility. If you do not yet have an online username, you may register through the Web page, using your AMS account number.

Conferences

Calls for papers and upcoming conferences in musicology are posted online; see the link on the AMS Web page (www.ams-net.org/). An extensive list of music conferences is posted at <www.sun.rhbc.ac.uk/Music/Conferences/>, which also has links to other lists of music conferences on the World Wide Web. Consult these Web pages for additional information on the conferences listed here, as well as changes and additions to the conference schedule.

Music's Intellectual History: Founders, Followers & Fads, the first Conference of the Répertoire International de Littérature Musicale (RILM), will be held at the City University of New York Graduate Center, 16–19 March 2005. Starting from *Speaking of Music: Music Conferences from 1835 to 1966*, RILM's chronicle of 130 years of music scholarship's intellectual history published in 2002, the conference aims to assess changing attitudes and viewpoints in writings on music from antiquity to the present day. Information and a preliminary program are available at <www.rilm.org/RILMconferenceinfo.html>.

The American Handel Society will hold its 2005 conference in Santa Fe, New Mexico, 17–20 March 2005. For information, see the society's Web page, <www.americanhandelsociety.org/>.

A symposium on **New Directions in Schoenberg Scholarship** is scheduled for 21–22 March 2004 at Arizona State University in Tempe. For information contact Sabine Feisst at <Sabine.Feisst@asu.edu>.

International Orpheus Academy for Music Theory 2005: The Era of Beethoven and Schubert will take place 30 March–2 April 2005 at the Orpheus Institute in Ghent, Belgium. The conference aims for a unique interaction among music theory, music history, performance practice, aesthetics, and related sciences. Information is available through the institute's Web page, <www.orpheusinstituut.be/>.

The National University of Ireland in Maynooth will host a conference on **Music and Culture in Seventeenth-Century Ireland** 2–3 April 2005. For information, contact <barra.boydell@may.ie>.

The Society for Seventeenth-Century Music will hold its Thirteenth Annual Conference 14–17 April 2005, at Northwestern University in Evanston, Illinois. Information is available on the society's Web page, <www.arts.uci.edu/sscm/>.

The University of Aberdeen, U.K., will host the **Symposium of Early English Keyboards** (SEEK) 15–17 April 2005. The culmination of the Early English Organ Project residency at the University of Aberdeen, the symposium will feature a Festival of Organs and Virginals. Information on the Early English Organ Project is available online at <www.earlyorgans.org.uk/>.

The **Look and Listen Festival Conference**, sponsored by the Look and Listen Festival and the graduate students of New York University (NYU) Faculty of Arts and Sciences Music Department, will take place at NYU 16 April 2005. Presentations will be on topics related to the intersections of music and visual art. For information, visit <www.lookandlistenfestival.org>.

The second **International Symposium Iannis Xenakis**, organized by the Music Department of the University of Athens in collaboration with the University of Montpellier 3 (Institut Universitaire de France) and with support from the Greek Ministry of Culture, will take place in Athens 18–20 May 2005. Information has been posted by *Les amis de Xenakis* at <www.iannis-xenakis.org/english/actu3.htm>.

The Peabody Conservatory of the Johns

Hopkins University will host **Reading and Writing the Pedagogy of the Renaissance: The Student, the Teacher and the Materials of Musical Learning, 1520–1650**, to be held 2–5 June 2005 at the Peabody Conservatory in Baltimore, Maryland. A volume of essays and a Web-based bibliography resulting from the conference are planned to be completed by December 2005. Conference information and online registration is available at <www.peabody.jhu.edu/>.

The Swedish Musicological Society will host its seventh conference on **Musicology Today** 7–9 June 2005 at Växjö University. Information is available on the society's Web page, at <www.musik.uu.se/ssm/konferens2005.html>.

The eighth biennial conference **Feminist Theory and Music** will take place 23–26 June 2005 at the City University of New York Graduate Center and New York University in New York City. One focus will be the relationship of gender, sexuality, and race to the variety of musics in New York City. Information on the conference will be posted at <www.nyu.edu/gsas/dept/music/ftm8>.

The Joseph Haydn-Institut and the University of Cologne will present the International Scholarly Congress **Perspektiven und Aufgaben der Haydn-Forschung** (Perspectives and Problems of Haydn Research) 23–26 June 2005 in Cologne, Germany. Information is available at <www.haydn-institut.de/Aktuelles/aktuelles.html>.

Elgar Conference 2005, celebrating the 100th anniversary of Elgar's appointment as Peyton Professor of Music at the University of Birmingham, will be hosted by the university and held at the Shakespeare Institute, Stratford-upon-Avon, and the Elgar Centre, Broadheath, Worcestershire, U.K., 1–3 July 2005. For information, contact <m.j.riley@bham.ac.uk>.

The **Fifth Biennial Music in Nineteenth-Century Britain Conference** will be held at the University of Nottingham 7–10 July 2005. For information, contact <philip.olleson@nottingham.ac.uk>, or visit <mus-www.leeds.ac.uk/musrec/MNCB.html>.

The 2005 annual **Medieval and Renaissance Music Conference** will take place in Tours, France, 13–16 July 2005. The program will be announced by 31 March. For information, see <www.cesr.univ-tours.fr/Ricercar/MedRen/>.

A conference on **Mendelssohn in the Long Nineteenth Century**, organized by the School of Music of the University of Dublin, Trinity College, will take place 14–17 July 2005. Keynote addresses will be given by Leon Botstein (Bard College), John Butt (University of Glasgow), and R. Larry Todd (Duke University). For information, go to <www.tcd.ie/Music/Mendelssohn_conference.htm>.

Fanny Hensel (née Mendelssohn Bartholdy) And Her Circle: Bicentenary Conference will be hosted by the Faculty of Music, University of Oxford, and held at St Catherine's College 22–24 July 2005. Information will be posted at <www.music.ox.ac.uk/>, or contact <tamsin.paling@music.ox.ac.uk>.

The Third International Symposium and Festival on **Composition in Africa and the Diaspora** will take place at Churchill College, University of Cambridge, U.K., 4–8 August, 2005. The event will comprise scholarly sessions, composers' sessions and live concerts. Information is posted on the Web at <www.africanchorus.org/ICMAD/Cam2003.htm>.

The **Fourth Biennial International Conference on Twentieth-century Music** will be held at the University of Sussex (Brighton, UK) 25–28 August 2005. The conference endeavors to cover twentieth-century music in all its variety and will consist of key-note speeches, papers, round-table discussions, lecture recitals, and concerts. Visit the conference Web site at <www.sussex.ac.uk/music/1-4-1.html>.

A conference on **Luca Marenzio and the Roman Madrigal** will be held 9–11 September 2005 at the Accademia Nazionale di Santa Cecilia in Rome, Italy. The conference will address Luca Marenzio's life and works by focusing on the Roman context of his career.

The Arnold Schönberg Center of Vienna, Austria, will present **Symposium 2005: Topographie des Gedankens—Die Schriften Arnold Schönbergs** (Topography of Idea—The Writings of Arnold Schoenberg) 15–17 September 2005 in Vienna. The center's Web page has information at <www.schoenberg.at/7_research/symposia_2005_e>.

The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory, and Performance, a conference in honor of Christoph Wolff, will take place at John Knowles Paine Concert Hall at Harvard University 23–25 September 2005. Information is available on the Harvard Web page, at <fas-www.harvard.edu/~musicdpt/conferences.html>.

Calls for Papers

The Department of Musicology at the Katholieke Universiteit Leuven (Belgium) invites proposals for twenty-five-minute papers for **Canons and Canonic Techniques, 14th–16th Century**, organised in association with the Flanders Festival Flemish Brabant. The symposium will take place at the Faculty of Arts, 4–6 October 2005. Sessions are expected to develop a variety of themes, including discussions of canons and canonic techniques in theoretical treatises from the Middle Ages and the Renaissance; contextual analyses of individual pieces or collections of canons; the theological, literary and historical background and meaning of enigmatic canonic inscriptions; and aesthetic considerations. Proposals are also welcome on the reception of Medieval and Renaissance canons in compositions and treatises from the seventeenth to twentieth century. More information is available at <www.musicologie.be/canonconference>. Abstracts of 300 words may be sent as an attachment to <katelijne.schiltz@arts.kuleuven.ac.be>. The deadline for submissions is 1 March 2005.

The **Society for Ethnomusicology** (SEM) seeks proposals for its fiftieth annual meeting, to be held 16–20 November 2005 in Atlanta, Georgia, and hosted by Emory University. The conference theme is "SEM at 50." Sub-themes include the history of ethnomusicology and of SEM, areas neglected by SEM and ethnomusicology, contemplations on our future, African American music, musical cultures of Georgia and the Southeast, advocacy and cultural democracy, and diverse voices. A variety of special commemorative events are planned in addition to the regular program. A pre-conference will be held 16 November on the topic "Race and Place: Invoking New Music Identity." For more information, including forms for submitting proposals, please go to the SEM Web site, <www.indiana.edu/~ethmusic/>, and click on "Call for Presentations now available!" The proposal deadline is 15 March 2005.

The Twenty-Eighth National Conference of the **Musicological Society of Australia** (MSA), based on the theme “Music and Social Justice,” will be held 28 September–1 October 2005 at the Sydney Conservatorium of Music. Proposals are welcome in all areas of music research and practice, including historical and popular musicology, ethnomusicology, music education, music technology, performance, composition, music psychology, and music perception. Themed papers may address areas such as music and protest, the music of oppressed peoples, music and terrorism, music and imperialism, music and racism, gender, sexuality and music, music and social change, concepts of copyright, intellectual property and indigenous rights, and issues of music recording, free trade, and globalisation, among others. Information on membership in the MSA and details on the conference can be found on the MSA Web site at <www.msa.org.au/2005conference.htm>. Abstracts of 250 words may be submitted for individual papers of no more than twenty minutes length. Proposals may be submitted by email to <conference@msa.org.au>; by fax to +(612) 9351-1287; or by mail to MSA Conference, Sydney Conservatorium of Music, The University of Sydney C41, Sydney 2006, Australia. The deadline for submissions is 15 March 2005.

The **Mozart Society of America**, which will hold its 2005 annual meeting in conjunction with the AMS meeting in Washington, D.C., seeks proposals for presentations at its study session. Abstracts are welcome of studies, either completed or in progress, that deal with any aspect of Mozart’s life and work, or with the later-eighteenth-century context that can illuminate that work. Information is available on the society’s Web page, <www.unlv.edu/mozart/meetings.html>. Send abstracts by 15 June 2005, to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037, or e-mail to <jrstevens@ucsd.edu>.

Mannes College of Music has announced the **Fourth International Schenker Symposium**, 17–19 March 2006. For details, contact David Loeb, Co-Chairman, Techniques of Music Department, Mannes College of Music, 150 West 85th Street, New York, NY 10024; 212/580-0210, ext. 4846; <eloebquilt@aol.com>. Proposals for papers are due 1 October 2005.

Obituaries

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

Enrique Alberto Arias
1 December 2004

Chappell White
2 November 2004

Edward T. Cone
23 October 2004

Jan LaRue
17 October 2004

John H. Yoell
September 2004

George N. Heller
3 July 2004

Liberato DiDio
6 June 2004

Paul Brainard
25 May 2004

Theodore Front
28 November 2003

Richard Swift
8 November 2003

Paul Brainard (1928–2004)

Paul Brainard placed an indelible stamp on the attitudes and careers of his students. Though his contributions to the study of seventeenth- and eighteenth-century music are as worthy a model as any aspiring musicologist could wish for, his influence on his students may have been even greater in his ability to articulate standards of excellence—standards so high that they were daunting even to himself. Yet those who feared his sympathetic judgment could not fail to admire his gregarious friendliness and complete lack of social pretension.

Born in Binghamton, New York, in 1928, he studied violin and music theory at the Eastman School of Music, earning a master’s degree in 1951. After a stint in the U.S. Army in Germany, he stayed on to pursue the doctorate in musicology, working at Heidelberg University and at Göttingen University under Rudolf Gerber and Wolfgang Bötticher. He earned the Ph.D. in 1960 with a dissertation on the violin sonatas of Giuseppe Tartini, for which he won the university’s annual prize for best-written dissertation. His flair for German prose also allowed him to work as a translator and liner-note writer for Teldec and as a translator of American comic books into German.

Though his contributions to Tartini studies are substantial, including a thematic catalogue of the violin sonatas (1976), he is best known as a Bach scholar. He edited the volumes of the *Neue Bach-Ausgabe* devoted to the Easter and Ascension oratorios and was entrusted with the edition of Cantata 21, considered by many to present some of the most intractable problems in Bach source criticism. As a professor of music at Brandeis University beginning in 1961, Paul rose rapidly to the status of trusted administrator, serving as chairman of the School of Creative Arts (1965–67) and of the Department of Music

(1969–72). In 1981 he was named Scheide Professor of Music History at Princeton University. From 1987 until his retirement in 1993 he served as Tangemann Professor of Musicology at the Yale University Institute of Sacred Music. Throughout these years of scholarship and teaching, he never lost touch with the joy of making music with friends, participating in numerous faculty/student ensembles as a violinist and player of the viola da gamba. He will be remembered as a model of German-American scholarly cooperation, a selfless academic colleague and administrator, and a teacher who inspired by example.

—Edward Nowacki

Jan LaRue (1918–2004)

Jan LaRue graduated from Harvard (1940), received an M.F.A. from Princeton University (1942) and taught at Wellesley College (1942–43) before serving in the Pacific theater during World War II. His time on Okinawa led to one of the earliest American Ph.D. dissertations on an ethnomusicological subject, “The Okinawan Classical Songs: An Analytical and Comparative Study” (Harvard, 1952). He taught at New York University from 1957 until his retirement, serving as director of graduate studies, Music Department chair, and dean of the Graduate School of Arts and Sciences.

At NYU Jan succeeded the recently retired Curt Sachs. Like Sachs, he retained an interest in music outside the European art tradition, even while he became one of the leading scholars—for twenty years, arguably *the* leading scholar—in the music of the later eighteenth century, and the work of Haydn and Mozart in particular. He was a Fulbright Research Fellow (1954–56) and a Guggenheim and ACLS Fellow (1964–65). He catalogued, identified, and classified virtually the entire body of eighteenth-century instrumental ensemble music, bringing together detailed

information on manuscripts and prints in libraries from Bremen to Bombay. Still only partially published, Jan's catalogue remains the primary tool for all research in the instrumental music of the later eighteenth century. At the same time he worked to make sense of the musical material. Concerned not with description but with explanation, Jan transformed the way we talk about musical style. His influence in this regard was not limited to the Classical period, but spread across the entire discipline of musicology.

LaRue's work on watermark identification and papyrology is the cornerstone of all such work in the discipline, and he was one of the earliest to use computers in research and for musical editing. His *Guidelines for Style Analysis* (1970; 2nd ed. 1992) was translated into Japanese (1980s) and Spanish (2003). He sat on the governing board of the Mozarteum in Salzburg, played a key role in revitalizing European musicology after World War II, and was president of the AMS (1967–68). Named an Honorary Member of AMS (1998), in 2003 he was inducted into the American Academy of Arts and Sciences. Himself the editor of two important *Festschriften* (for Deutsch and Reese), he was honored with a major volume of essays for his 65th birthday, and a volume of his collected writings was published by the *Journal of Musicology* in honor of his 80th birthday (2001).

—Rena Mueller and Edward Roesner

Chappell White (1920–2004)

Chappell White died 2 November 2004 in Sewanee, Tennessee. He was 84.

Dr. White earned degrees from Emory University (B.A., 1940), Westminster Choir College (B.Mus., 1947), and Princeton University (M.F.A., 1950, and Ph.D., 1957). He was a violist with the Atlanta Symphony Orchestra (1950–53, 1955–57), was their program annotator (1955–58), and served as music critic for the *Atlanta Journal* (1959–72). Dr. White held faculty positions at Agnes Scott College (1950–52); Emory University (1952–74), where he served a variety of administrative positions; and Kansas State University (1974–1991), where he was director of graduate studies in music. He also held visiting professorships at the University of Maryland, University of Georgia, Indiana University, and the University of Kansas. Following his retirement from Kansas State University, Dr. White was Brown Foundation Fellow and adjunct professor of music at the University of the South in Sewanee, Tennessee (1993–2002).

Dr. White was the leading authority on the life and music of the Italian violinist/composer Giovanni Battista Viotti (1755–1824),

and compiled the thematic catalogue of his work (Pendragon Press, 1985). His other major publications include *An Introduction to the Life and Works of Richard Wagner* (Prentice-Hall, 1967) and *From Vivaldi to Viotti: A History of the Early Classical Violin Concerto* (Gordon and Breach, 1992), as well as modern editions of violin concertos by Viotti and Josef Myslivecek for A-R Editions, an edition of Viotti's Second Symphonie Concertante for Garland Press, numerous periodical articles, many music reviews for various journals, and 16 articles for *The New Grove*. Dr. White also wrote the *Report on the Wingspread Conference on Music in General Studies* (College Music Society, 1982), presented numerous papers at scholarly conferences, and often served as an evaluator for the National Endowment for the Humanities and others.

In addition to reading many papers at meetings of the AMS, Dr. White also served as chair of the AMS South-Central Chapter in 1968–69. He was national president of the College Music Society (1980–81), was editor of *College Music Symposium* (1973–75), and served as chair of the CMS Publications Committee (1976–79). Dr. White was also a co-founder of the CMS Great Plains Chapter.

—Craig B. Parker

Policy on Obituaries

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

1. The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the Newsletter.

2. Obituaries will normally not exceed 400 words and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society.

3. The Society requests that colleagues, friends, or family of a deceased member who wish to see him or her recognized by an obituary communicate that desire to the Editor of the Newsletter. The editor, in consultation with the advisory committee named below, will select the author of the obituary and edit the text for publication.

4. A committee has been appointed to oversee and evaluate this policy, to commission or write additional obituaries as necessary, and to report to the Board of Directors. The committee comprises the executive director (chair), the secretary of the Council, and one other member.

Papers Read at Chapter Meetings, 2003–04

Allegheny Chapter

11 October 2003

Carnegie Mellon University

D. H. Hoek (Kent State University), "Earle Brown as Record Producer: The Time-Mainstream Recordings, 1960–73"

Andrew Kohn (West Virginia University), "What Dallapiccola Learned in Pittsburgh"

Grant Cook (Heidelberg College), "Beethoven's Choral Director, Ignaz Karl Dirzka (1779–1827)"

Carol Padgham Albrecht, "Critiquing the Critics: A Closer Look at the *Allgemeine Musikalische Zeitung's* 'Most Significant Aspects of Musical Activity in Vienna Today' (October 1800)"

Mary Ferer (West Virginia University), "St. Cecilia and the Post-Josquin Motet"

Theodore Albrecht (Kent State University), "In Search of a Beethovenian Pluto: The Composer's Own Performance(s) of His Piano Concerto No. 5, Vienna, 1809–10"

Jürgen Thym (Eastman School of Music), "Schubert's Free Verse Settings"

Capital Chapter

11 October 2003

University of Richmond

Ethel N. Haughton (Virginia State University), "Undine Smith Moore: A Study of the Impact of African American Musical Pursuits in Petersburg, Virginia, In the Making of a Musician"

Grayson Wagstaff (The Catholic University of America), "Understanding the Polyphonic Passion in Sixteenth-Century Spain"

Jennifer Cable (University of Richmond), "Alexis: A Favourite Cantata" (lecture-recital)

Laura G. Kafka (Robert Goddard French Immersion School) and Scott Beard (Shepherd College), "The Songs of Fryderyk Chopin: Reflections on the Slavic Soul, Exploring the Liaison of Voice and Piano"

Rose Theresa (University of Virginia), "Opera as Popular Culture: Or, How Carmen Jumps Jim Crow"

Bradley Mariska (The University of Maryland), "'Something's Coming': The Influence of *West Side Story* upon Stephen Sondheim and *A Little Night Music*"

31 January 2004

The Catholic University of America

Deborah Crall (The Catholic University of America), "Puebla Choirbook II: Anonymous Matthew Passion Identified"

John Duffy (Gettysburg College), "Imagined Songs: Schubert's *Winterreise*"

Pedro R. Aponte (University of Pittsburgh), "Antonio Estevez's *Cantata Criolla*: Musical Transculturation in Twentieth-Century Art Music in Venezuela"

Patrick Warfield (Georgetown University), "Making the Band: David Blakely, Patrick Gilmore, Theodore Thomas, and the Formation of the Sousa Band"

3 April 2004

Towson University

R. Samuel Fine (Peabody Conservatory), "Jazz Influences in Aaron Copland's Early Orchestral Music"

Vashti Gray (University of Maryland), "Change versus Continuity: Reception of Beethoven's Late String Quartets in Nineteenth-Century France"

Stephanie Poxon (The Catholic University of America), "'His child. . . must not be born': Revising Erika in Samuel Barber's *Vanessa*"

Andrew Shenton (The Catholic University of America), "Perceptions of Time in the Writing and Music of Olivier Messiaen"

Rose Theresa (University of Virginia), "'I want to do that too!': The Performance of Music and Mimicry in the Movies of Shirley Temple"

Greater New York Chapter

24 April 2004

Manhattan College

Sabine Feisst (Arizona State University), "Echoes of *Pierrot lunaire* in American Music"

Edward Green (Manhattan School of Music), "Donald Francis Tovey, Aesthetic Realism, and the Need for a Philosophic Musicology"

Katherine Dacey (Columbia University), "Social Darwinism in American Musical Thought: Alice Fletcher's Omaha Indian Music Reconsidered"

Jack Sullivan (Rider University), "Hitchcock's Music"

Jane Alden (Wesleyan University), "The Role of the Scribe and the Market for Chansonniers in Mid-Fifteenth-Century France"

Paul Schleuse (Graduate Center, City University of New York), "Into the Woods: Orazio Vecchi's *Selva di Varia Ricreazione* (1590), The Aesthetic of Variety, and the Titling of Italian Music Prints"

April Lynn James (Harlem School of the Arts), "The Tenth Muse: Maria Antonia"

Ronald Broude (The Broude Trust), "Textual Criticism and Musicological Editions: Have We Got it Right?"

Midwest Chapter

20–21 September 2003

National-Louis University

Eftychia Papanikolaou (Miami University of Ohio), "'Death in Vienna': Ken Russell's *Mahler*"

Laura Neff (University of Illinois), "Perspectives of Childhood: Misinterpretations of Innocence in Mahler's Fourth Symphony"

John Schuster-Craig (Grand Valley State University), "'A Few Flimsy Enharmonic Devices,' or What Stravinsky Learned from Rimsky"

Theodore Albrecht (Kent State University), "Beethoven's Dilemma: Orchestral Personnel, Politics, and the Premiere of the Ninth Symphony"

Anna Celenza (Michigan State University), "Battling Beethoven: A Struggle for Cultural Authority in *fin-de-siècle* Vienna"

Kendra Preston Leonard (Atomic Dog Publishing, Cincinnati), "Secret Rooms, Borrowed Pianos, and *Les plus grands musiciens du moment*: Gaby Casadesus, Lucie Delécluse, and Franco-American Musical Exchange during the Second World War"

Timothy Freeze (University of Michigan), "Two Orchestrations of Gershwin's Concerto in F"

Bethany Jo Smith (University of Cincinnati), "Stealing Fire: Reclaiming Womanhood in Tori Amos's *Boys for Pele*"

Mark Clague (University of Michigan), "Aaron Copland and the Aesthetics of Hollywood"

Stephanie Heriger (University of Michigan), "'Tis the Gift to be Simple?: *The Second Hurricane* and Copland's First Steps toward American Opera"

Colin Roust (University of Michigan), "The Birds and the Squirrels: Finding David Diamond in Copland's *Dickinson Songs*"

Jeffrey Meyer (Concordia College), "The Intersection of Historical Theory and Analysis: John Dowland's Lutesongs and the Four Airs"

David Kidger (Oakland University), "Zarlino and Castiglione: On Establishing a Composer's Reputation"

Elizabeth C. Teviotdale (Western Michigan University), "Illustrating the Music of the Mass: A Case Study"

Michelle Meinhart-Davidson (University of Cincinnati), "One New German School, Two Takes on the Bard: A Comparison of Berlioz and Liszt's Compositional Approach in Two Shakespearean Programmatic Compositions"

Carol Padgham Albrecht (University of Idaho), "Maternity Benefits and Pension Planning in the Vienna Court Opera: The Case of Irene Tomeoni (1763-1830)"

3–4 April 2004

Grand Valley State University

Lara Housez (University of Western Ontario), "Brecht on Broadway: Kurt Weill's *Love Life* (1948) in a Comparative Study with Stephen Sondheim's *Assassins* (1990)"

Frederick Tarrant (University of Toledo), "Sacramental Politics, *Via Media*, and the Lost Potential of Anglican Liturgical Music"

J. Griffith Rollefson (University of Wisconsin, Madison), "Is this Really Liberty, Equality, Fraternity?: The Emergence of French Rap and the Americanization as Cultural Miscegenation Thesis"

Christopher Anderson (University of North Dakota), "Reger Performs Bach: Evidence from the Meiningen Reger Archive"

Deborah A. Wilson (Ohio State University, Marion), "Never was a Tale of Greater Woe: The Unknown Happy Ending of Prokofiev's *Romeo and Juliet*"

Glen Carruthers (Brandon University), "Rachmaninoff: The Case for a New (Re)appraisal"

Natalie K. Zelensky (Northwestern University), "Too Black: Contrasting Images of Bessie Smith and Ethel Waters in Early Blues"

Marc Rice (Truman State University), "A New Refutation of Time and Space: The Hip Hop Aesthetic of Digable Planets"

Juanita Karpf (Oberlin, Ohio), "'Strangely Touched and Drawn Together': E. Azalia Hackley and Music Activism in African-American Communities, 1914–18"

Richard Crawford (University of Michigan), Keynote address: "W.C. Handy in America's Musical Life"

Lisa Feurzeig (Grand Valley State University), "Reaching the World Beyond: Musical Symbols as Poetic Interpretation in Three Schubert Songs"

Michael Strasser (Baldwin-Wallace College), "Grieg, the *Société Nationale*, and the Origins of Debussy's String Quartet"

Luiz Fernando Lopes (Indiana University), "Re-dating the *Choros* of Heitor Villa-Lobos"

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

Robert W. Weidner (Eastern Illinois University), "Enigma Variations: Keyserlingk, Goldberg, and Bach"

Erik M. Horak-Hult (University of Illinois, Urbana-Champaign), "The 'Distant Beloved' Archetype in Schumann's Second Symphony"

New England Chapter

20 September 2003
Brandeis University

- Duncan Vinson (Brown University), "The Ambiguous Place of Choral Music in the Western Canon"
- Cynthia Verba (Harvard University), "Music, Text, and Gender: Narrative Strategies in the *Tragédies lyriques* of Jean-Philippe Rameau"
- Marjorie Hirsch (Williams College), "Brahms' 'Heimweh Lieder,' Nostalgia for Childhood, and the Romantic Spiral"
- Iain Quinn (Yale University), "Russian Organ Music"
- Nancy Newman (Worcester, Massachusetts), "'You'll Always Be My Perfect Maria': Conventions of Genre in the Film Musical *Dancer in the Dark*"
- Larry Hamberlin (Williams College), "Caruso and His Cousins: Portraits of Italian Americans in the Operatic Novelty Songs of Edwards and Madden"

31 January 2004
Hartford, Connecticut

- Melissa Mann (University of Southern Maine), "Biography and Programmaticism in the Nineteenth-Century Critical Reception of Beethoven's 'Moonlight' Sonata"
- Leon Plantinga (Yale University), "Beethoven's Concertos: What He Wrote and What He Played"
- Alain Frogley (University of Connecticut), "The 'Old Sweet Anglo-Saxon Spell': Racial Discourses and the American Reception of British Music, 1895-1945"
- Charles Turner (The Hartt School), "The Orchestral Music of Jerome Moross: A Survey and Stylistic Analysis"
- Wayne Shirley (The Library of Congress), "What Are the Notes of 'Summertime'?"

10 April 2004
Boston University

- Sumanth Gopinath (Yale University), "Reich in Blackface: It's Gonna Rain and 'Radical Minstrelsy' in the 1960s"
- Benjamin Korstvedt (Clark University), "Resistance, Satire, and Strange Enthusiasm: Progressive Appropriations of Wagner during the First World War Era"
- Paul Carlson (Arlington, Massachusetts), "Scriabin in the Foreground: A Performance Analysis"
- Tabitha Heavner (University of Connecticut), "Text and Music in *Drei Satiren*, op. 28: Schoenberg's Attack on Stravinsky and the New Classicism"

Morton Achter (New Harbor, Maine), "Billy Mayerl (1902-59): An English Musical Entrepreneur"

New York State-St. Lawrence Chapter

3-4 April 2004
Cornell University

- Jim Davis (State University of New York, Fredonia), "Soldiers, Civilians, and Music at the Front During the American Civil War"
- Jay Hodgson (University of Alberta), "Locating the 'Hypnotic' in 'Hypnotic Music': Oceanic (Un)Consciousness, LSD, the New Left and Philip Glass's *Two Pages* (1968)"
- Angélique van Berlo (York University), "Towards a Postmodern Reason? Discussing Accordion Improvisations of Pauline Oliveros"
- Sandy Thorburn (University of Toronto/McMaster University), "Once More, With Irony: The Change in Series Television Musicals"
- Brian Power (Brock University), "Church Council, Plague, and Coincidence: The Transmission of Musical Manuscripts in Southern Europe in the Fifteenth Century"
- Marjorie Roth (Nazareth College of Rochester), "The Voice of Prophecy: A Musical Model for Orlando di Lasso's *Carmina Chromatica*?"
- Jürgen Thym (Eastman School of Music), "Discovering 'Musical Impressionism' by Way of Eichendorff and Schumann: Wolf and Pfitzner at the Threshold"
- Nicholas Wille (Cornell University), "Artificial by Nature: Ravel's *Histoires naturelles*"
- Ellen Burns (Siena College), "An Operatic Haunting: Ingmar Bergman and *Die Zauberflöte*"
- Stephen Meyer (Syracuse University), "Double Vision: Hoffmann, Kierkegaard, and the Televised *Don Giovanni*"
- Richard Semmens (University of Western Ontario), "The Eighteenth-Century Ballroom Minuet and Status Relationships"
- Guido Olivieri (University of California, Santa Barbara), "Taste in Context(s): Neapolitan Instrumental Music and the Aesthetic Debates in Eighteenth-Century France"
- Emily Dolan (Cornell University), "The Orchestra Machine, Timbre, and the New Listener in the Eighteenth Century"
- Martin Nedbel (Syracuse University), "How Could Libuse Ever Fall in Love with Lohengrin?: The Paradoxes of Czech National Opera"
- Christina Baade (McMaster University), "The BBC's 'Radio Rhythm Club' and Performing 'Americanness' in Jazz"

Northern California Chapter

7 February 2004
University of California, Santa Cruz

- Eleanor Selfridge-Field (Stanford University), "Dramaturgical Hours: How Lunar and Solar Cycles Influenced the Length and Character of Venetian Operas"
- Felicia Miyakawa (West Valley College), "Turntablature: Notating a 'New Classical Era'"
- Amy Beal (University of California, Santa Cruz), "Free Music and Freeing Music: Changes in West German Festival Culture After 1968"
- Catherine Smith (University of Nevada, Reno), "Looking for Musical Modernism in 1920s Los Angeles"

1-2 May 2004
University of San Francisco

- Joint meeting with Pacific Southwest Chapter
- Susan Erickson (Demeter Recordings, Davis) and Harriet Blodgett (California State University, Stanislaus), "Symbol and Subject in Rebecca West's Aubrey Trilogy"
- Adeline Mueller (Getty Museum, Los Angeles), "The Acousmachine in Mauricio Kagel's Film *Antithese*"
- Marcela Pan (University of Southern California), "*Quien dijo que todo esta perdido?* Pop Music in Argentina During the Military Government"
- Marilee Mouser (University of California, Santa Barbara), "Petrucci and His Shadow: A Case Study of Reception History"
- Ilias Chrissochoidis (Stanford University), "Quantifying genius: Justice Balance's 'hit parade' of composers, 1776"
- H. Colin Slim (University of California, Irvine), Keynote address: "Sir Arthur Faulkner Hears Paganini at Mainz in 1829"
- James Vincent Maiello (University of California, Santa Barbara), "Music, Ritual, and the *Asperges*"
- Angeles Sancho-Velázquez (California State University, Fullerton), "Improvisation and the Romantic Aesthetics of Imperfection"
- Xiaole Li (University of Hawaii), "Chen Yi's *Guessing* for Piano Solo: An Analysis from Multi-Perspectives"
- Erica Scheinberg (University of California, Los Angeles), "Hearing Inaudible Music: The Theremin and the Modernist Imagination"
- Robert Fallon (University of California, Berkeley), "The Record of Realism in Messiaen's Bird Style"
- Sara Gross (University of California, Los Angeles), "Scarlatti and the Spanish Body: On National Character in the Keyboard Works of Domenico Scarlatti"
- Noel Verzosa (University of California, Berkeley), "Managing the Avant-Garde"

Robert Stevenson (University of California, Los Angeles), "Teresa Carreño Remembered on Her 150th Birthday Anniversary"

John Spitzer (Peabody Conservatory), "Life and Times of an Eighteenth-Century Orchestra Musician"

Pacific Northwest Chapter

2–4 April 2004

University of Victoria

Allison Star (University of Victoria), "Crosscurrents of Performance Practice in Nineteenth-Century Critical and Pedagogical Editions of Beethoven's Piano Sonata op. 109"

Mary I. Ingraham (University of Alberta), "In Pursuit of Excellence: Brahms's Search for the Ideal Opera Text"

Ryan R. Banagale (University of Washington), "It's All Relative: The Recorded Pedigree of an American 'Folk' Song"

Sherry D. Lee (University of British Columbia), "A Marxist in Bayreuth: The Socio-economic Foundation of Adorno's Wagner Critique"

Melinda Boyd (University of British Columbia), "In *Salome's* Shadow: Ingeborg von Bronsart's *Die Sühne* (1909)"

Kenneth DeLong (University of Calgary), "Stephen Sondheim's *Sweeney Todd*: A Wagnerian Musical?"

Mary Térey-Smith (Western Washington University), "Gregor Josef Werner's Church Music for the Esterházy Court in Kismarton (Eisenstadt)"

Vera Micznik (University of British Columbia), "Berlioz's 'Surtitles' in his Requiem"

David Metzger (University of British Columbia), "Modern Silence"

Lynette Gottlieb (Linfield College), "Poulenc as Schoenberg(ian): A Discussion of their Monodramas"

Rachel Mundy (University of Washington), "Towards Neo-Primitivism"

Rebekah Sheppard (University of Victoria), "Harp and Staff: The Image of the Medieval Minstrel in Schubert's Early Ballads"

Brian Black (University of Lethbridge), "The Development of Motivic Harmonic Cells in the Sonata-form Movements of Schubert's Early String Quartets"

Jennifer Paulson (University of Calgary), "Aspects of Genre and Comedy in Chabrier's *L'Étoile*"

Brian Arens (University of Victoria), "*Torment too keen*: Reassessing John Claggart in Britten's *Billy Budd*"

Timothy P. Kinsella (University of Washington), "The Voice of the Grunt: Art Music and the Vietnam War"

Lincoln Ballard (University of Washington), "Charles Ives and Scriabin: An Unanswered Question?"

Pacific Southwest Chapter

28 February 2004

Scripps College

Alicia M. Doyle (California State University, Long Beach), "Borrowing from Martin to Praise Martial: The Usurping of a Repertory"

Vanessa Rogers (University of Southern California), "The Folly, Injustice, and Barbarity of the Town: The Satire of Henry Fielding and Ballad Opera on the London Stage"

Catherine Cooper (University of Southern California), "*The Sea Hawk* and *Easy Rider*: Commodification of Film Music in the Era of the Soundtrack"

Christine Lee Gengaro (University of Southern California), "Three Versions of *A Clockwork Orange*: Differing Roles of Music in Novel, Film, and Play"

Rebecca Young-Hie Kim (Columbia University/Getty Research Institute), "Notions of Voice in the Vocal Music of John Cage: James Joyce, Cathy Berberian, and Henry David Thoreau"

Hao Huang (Scripps College), "Asian American Jazz: Cultural Hybridity as Political Activism"

Marcela Pan (University of Southern California), "The Ethnic Musicologist: A Comparison of Research Methods"

1–2 May 2004

University of San Francisco

Joint meeting with Northern California Chapter (see above)

Rocky Mountain Chapter

26–27 March 2004

University of Northern Colorado

Sonya Lawson (Greeley, Colorado), "On Seeking Clarity and Mistrusting It: Categorization as a Problem in Pedagogy"

Sabine Feisst (Arizona State University), "John Cage and Improvisation: An Unresolved Relationship"

Timothy R. Sullivan (University of Northern Colorado), "Quotation and Allusion in Alfred Schnittke's Concerto Grosso No. 3"

Tabitha Heavner (University of Connecticut), "Text and Music in *Drei Satiren*, op.28: Schoenberg's Attack on Stravinsky and the New Classicism"

Deborah Weagel (University of New Mexico), "Shedding Light on Jean-Delphin Alard, Nineteenth-Century Violinist, Pedagogue, and Composer"

Jared Church (University of Northern Colorado), "Italian Violin Virtuosi Before Paganini"

Marie Sumner Lott (University of Northern Colorado), "Evocations of the Past in Brahms's op. 51 String Quartets"

Harrison Powley (Brigham Young University),

"*Kastner's Méthode complète et raisonnée de timbales*: Some Observations for More Authentic Performance Practice"

Hendrik van der Werf (Tucson, Arizona), "The *Enchiridiadis Organa*: A Hoax or a Cerebral Mixture of Theory and Practice?"

Brian M. Choc (University of Montana), "Renaissance of the Medieval: Early Music and Modern Film"

Elli Gauthier (Lamont School of Music, University of Denver), "*Fidelio*: Beethoven's Philosophy Reflected"

James Leve (Northern Arizona University), "The Creation of a Genuine Comic Opera Aesthetic in Seventeenth-Century Bologna and Its Influence on Eighteenth-Century *opera buffa*"

Amy Holbrook (Arizona State University), "Off-Tonic Returns in Schubert's Small Forms"

Paul Coleman (University of Northern Colorado), "Abt. Vogler's Late-Classical Theory of Scale Modulation and its Nineteenth-Century Descendants"

Hidemi Matsushita (Arapahoe Community College), "Foster, Work, and Hays in Japan: A Cross-cultural Curiosity"

Thomas L. Riis (University of Colorado), "Frank Loesser: Music in Time of War"

South-Central Chapter

26–27 April 2004

Spelman College

Rachel Golden Carlson (University of Tennessee, Knoxville), "Positioning War Near and Far: Textual and Musical Dialectic in Early Crusade Song"

Paul Schleuse (Graduate Center, City University of New York), "Monteverdi's Operatic Experiments: Finding *Orfeo* in the Concertato Madrigals of 1605"

Eric Oliver (Vanderbilt University), "Questioning Nationalism in Claudel and Honegger's *Jeanne d'Arc au Bûcher*"

Raleigh Dailey (University of Kentucky), "Musical Narration in John Carter's *Roots and Folklore*"

Douglas A. Lee (Vanderbilt University), "C.P.E. Bach as Publicist? The Gestation of the Keyboard Concertos of 1771"

Bonnie Cutsforth-Huber (University of Kentucky), "Pride, Politics, and Prejudice: The Operatic Career of William Grant Still"

Lawrence Schenbeck (Spelman College), "Representing America, Instructing Europe: The Hampton Choir On Tour"

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

John Bass (University of Memphis), "Would Caccini Approve? An Analysis of an Early-Seventeenth-Century English Manuscript"

Katarina Markovic Stokes (Brandeis University), "The Romantic Notions of *Kunstreligion* and the Art of Transition and Their Impact on Mahler's Writings and Early Symphonies"

Johanna Frymoyer (Vanderbilt University), "*Also schwiegen Salome und Elektra*: The Rejection of the Singing mode and the Empowerment of Dance"

Southeast Chapter

27 September 2003

University of North Carolina
at Greensboro

Virginia Christy Lamothe (University of North Carolina, Chapel Hill), "Reconstruction Through Dance: Performance Solutions for Monteverdi's '*Lasciate i monti*' in *L'Orfeo* (1607)"

Pierpaolo Polzonetti (University of North Carolina, Greensboro), "American Characters in Italian *opera buffa*"

Susan Youens (University of Notre Dame/National Center for the Humanities), assisted by Robert Wells, baritone, and Andrew Willis, fortepiano (University of North Carolina, Greensboro), Keynote address: "Echoes of the Wounded Self: Schubert's *Ihr Bild*"

Elizabeth Kramer (University of North Carolina, Chapel Hill), "Only in the Works of Germans': *Kunstreligion*, Romanticism and Nationalism in German Music Criticism of the Early Nineteenth Century"

Kevin Karnes (University of South Carolina, Columbia), "Soviet Musicology and the 'Nationalities Question': A View from the Baltic"

Mark D. Porcaro (University of North Carolina, Chapel Hill), "The Adaptable Psalm-Tune Book: A Study of Duke Special Collection Library EW 234 G: Thomas Walter's Fourth Edition of *Grounds and Rules of Musick Explained* (1746)"

14 February 2004

University of North Carolina
at Chapel Hill

Michele Clark (University of North Carolina, Chapel Hill), "Parodies of Rossini's Operas in Vienna from 1817–1829"

Elizabeth T. Cason (Duke University), "Franz Schubert in the Viennese Feuilleton, 1858–1888"

Peter Lamothe (University of North Carolina, Chapel Hill), "*Salome* in Paris, 1907: Decadence, Politics and Franco-German Relations"

Lillian Pruett (North Carolina Central University), "Changing Attitudes Towards Music: The Reigns of Maximilian II and Rudolph II"

Stuart Burnham (Wilmington/Stanford University), "Manufacturing Czech History: Václav Tomáček's 'Ancient Songs' from the Manuscript of Dvor Králové"

David B. Levy (Wake Forest University), "Notation and Meaning in op. 133"

James A. Grymes (University of North Carolina, Charlotte), "The Response of the 'Last Romantic' to Modernism: Ernst von Dohnányi's *Cantus vitae*, op. 38 (1941)"

Willie Strong (University of South Carolina), "Musical and Literary Dialogues at the Beginning of the Harlem Renaissance: James Weldon Johnson's *The Book of Negro Poetry*"

Neil Lerner (Davidson College), "The Horrors of the Left Hand: Music and Disability in *The Beast With Five Fingers*"

Southern Chapter

13–14 February 2004

University of Florida, Gainesville

Miriam Zach (University of Florida) and Mikesch Muecke (Iowa State University), "A World in the Ear or How Music and Architecture Evolved with the Development of Technology"

Dennis Hutchison (Florida State University), "Making Everything Audible': The Gravesano Electro-Acoustic Institute"

Melissa Ursula Dawn Goldsmith (Louisiana State University), "Musical World Sensation': Critical Response to the Premiere of *Lulu*"

Linda P. Cummins (University of Alabama), "The Revisions of *Divina auxiliante gratia*, a Fifteenth-Century Treatise on Modal Theory"

Scott Warfield (University of Central Florida), "Neatness Counts: Orchestration in Richard Strauss's Compositional Method"

Jerry M. Cain (Florida State University), "Of Aggregates and Octatonics: Experimental Formal Strategies in Webern's Unpublished Kraus Songs"

Charles S. Freeman (Florida State University), "Dvorák and Chadwick: The 'American' Quartet and an American Quartet"

Patrick Fairfield (University of Miami), "Lilies, Pansies, and Pussies: A Chronology of Ives's Gendered Language and its Significance"

Michael E. Broyles (The Pennsylvania State University), "Ives's Masses and Masculinity"

Jeannette D. Jones (Louisiana State University), "A Re-enactment of Past Experience': Historical Memory and the Programmatic Symphony"

Charles Mueller (Florida State University), "Ivor Gurney and the Poetics of War: An Intensification of the Georgian Aesthetic"

Jan Herlinger (Louisiana State University), "Berio, Sanguineti, and Dante as Modernist"

Charles Brewer (Florida State University), "'From the Polakes' *et alia*: The *Stylus fantasticus* in Restoration England"

Sean Parr (Florida State University), "Music, Affect, and Fire"

Keith Knop (Florida State University), "An Italian in St. Petersburg: Baldassare Galuppi at the Court of Catherine II"

James MacKay (Loyola University), "Beethoven's *Das Lebewohl*, opus 81a: A Reworking of opus 31 no. 3?"

Joanna Carter (Florida State University), "Listening at the Door: Intertextuality, Persona, and Musical Settings of *Wer sich der Einsamkeit ergibt*"

Douglass Seaton (Florida State University), "Prospero's Voice and Beethoven's Tempest"

Southwest Chapter

11 October 2003

Abilene Christian University
and Hardin-Simmons University

Sheryl Murphy-Manley (Sam Houston State University), "Borrowings or Pilferage? in Joachim Raff's Symphony No. 4 in G Minor, op. 167"

Catherine Parsonault (Texas Higher Education Coordinating Board), "*Aimer la musique ancienne* . . . : Yvonne Rihouët Rokseth (1890–1948)"

Mark Camann (The University of Texas at Austin), "How a Rock Opera Foretold the End of an Era in Communist Hungary"

6 March 2004

Trinity University

Lester D. Brothers (University of North Texas), "'So rayre a Bull as sweete as Byrd': The Hexachord Fantasia as Elizabethan Tribute"

Laurie Shulman (Southern Methodist University), "Tarot, Symbolism, and Music: Richard Dubugnon's '*Les arcanes symphoniques*'"

Carolyn True, piano (Trinity University), and Chia-Wei Lee, baritone (Trinity University), "Justin Merritt's *Dissonance*" (Lecture-recital)

Wendy Heller (Princeton University), Keynote address: "The Lover's Image: Handel's *Admeto* and the Statue of Alcestis"

Gregory Barnett (Rice University), "Concerning the *Sonata da chiesa*"

Masataka Yoshioka (University of North Texas), "Songs in Shadow: Mission Music in Japan"

American Musicological Society, Inc.
Statement of Activities for the Fiscal Year Ending
June 30, 2004

Revenue	<i>Current operations</i>	<i>Publications</i>	<i>Fellowships & Awards</i>	TOTALS
<i>Dues & subscriptions</i>	\$ 290,247			\$ 290,247
<i>Annual meeting</i>	\$ 125,890			\$ 125,890
<i>Sales/Royalties</i>	\$ 24,269	\$ 6,479		\$ 30,748
<i>Government grants</i>		\$ 80,147		\$ 80,147
<i>Contributions</i>	\$ 2,067	\$ 440	\$ 70,768	\$ 73,275
<i>Investment income</i>	\$ 1,486	\$ 11,400	\$ 43,326	\$ 56,212
<i>Unrealized gain in investment</i>			\$ 160,787	\$ 160,787
Total revenue	\$ 443,959	\$ 98,466	\$ 274,881	\$ 817,306
Expenses				
<i>Salaries & benefits</i>	\$ 105,091			\$ 105,091
<i>Fellowships & awards</i>	\$ 50,000		\$ 35,000	\$ 85,000
<i>Dues & subscriptions</i>	\$ 2,090			\$ 2,090
<i>Publications</i>	\$ 92,424	\$ 99,133		\$ 191,557
<i>Professional fees</i>	\$ 68,528			\$ 68,528
<i>Annual meeting</i>	\$ 69,555		\$ 10,422	\$ 79,977
<i>Chapters</i>	\$ 4,215			\$ 4,215
<i>Office expense</i>	\$ 42,885	\$ 2,096	\$ 1,200	\$ 46,181
<i>Unrealized loss in investment</i>		\$ 14,448		\$ 14,448
Total expenses	\$ 434,788	\$ 115,677	\$ 46,622	\$ 597,087
Change in Net Assets	\$ 9,171	\$ (17,211)	228,259	\$ 220,219

Statement of Financial Position
June 30, 2004

Assets	<i>Current Operations</i>	<i>Publications</i>	<i>Fellowships & Awards</i>	TOTALS
<i>Cash</i>	\$ 17,399			\$ 17,399
<i>Accounts receivable</i>	\$ 2,279			\$ 2,279
<i>Investments</i>	\$ 104,921	\$ 644,983	\$ 1,467,427	\$ 2,217,331
<i>Equipment</i>		\$ 1,697		
<i>Funds held in trust</i>	\$ 13,863		\$ 7,809	\$ 21,672
Total assets	\$ 138,462	\$ 646,680	\$ 1,475,236	\$ 2,260,378
Liabilities				
<i>Accounts payable</i>	\$ 1,180			\$ 1,180
<i>Accrued expenses</i>	\$ -			\$ -
<i>Payroll taxes payable</i>				
<i>Deferred Income</i>	\$ 14,235			\$ 14,235
<i>Funds held in trust</i>			\$ 7,809	\$ 7,809
Total Liabilities	\$ 15,415		\$ 7,809	\$ 23,224
Net assets	\$ 123,047	\$ 646,680	\$ 1,467,427	\$ 2,237,154
Total Liabilities & Net assets	\$ 138,462	\$ 646,680	\$ 1,475,236	\$ 2,260,378
Total Liabilities & Net Assets, June 30, 2002:				\$ 1,914,289

Call for Dues

If you have not paid your AMS dues for the calendar year 2005 by the time you read these lines, please do so immediately. Prompt payment of dues saves the Society the considerable expense of billing you again and helps keep records up to date.

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Nearly all the business of the AMS, as well as other information pertinent to the discipline of musicology, is located at its Web site. Suggestions for the Web site, including updates and revisions to the list of graduate programs in musicology, should be sent to the AMS Philadelphia office at <ams@sas.upenn.edu>.

Forthcoming Books Supported by Recent AMS Subventions

The following books received subventions from the AMS in 2004 through its "Individual Subventions" program. See <www.ams-net.org/Books.html> for a full list of supported musicological work, together with information on how to apply for subventions.



David Beach, *Aspects of Unity in J.S. Bach's Partitas and Suites*. University of Rochester Press.

Susan Boynton, *Liturgy, History, and Power at the Imperial Abbey of Farfa*. Cornell University Press.

Anna Maria Busse Berger, *Medieval Music and the Art of Memory*. University of California Press.

Annegret Fauser, *Paris 1889: Musical Encounters at a World's Fair*. University of Rochester Press.

Robert Fink, *Repeating Ourselves: Minimal Music as Cultural Practice*. University of California Press.

Mary Frandsen, *Crossing Confessional Boundaries*. Oxford University Press.

Bonnie Gordon, *Monteverdi's Unruly Women*. Cambridge University Press.

Kelley Harness, *Echoes of Women's Voices: Music, Art, and Female Patronage in Early Modern Florence*. University of Chicago Press.

William Kinderman, ed., *The String Quartets of Beethoven*. University of Illinois Press.

Marie Elizabeth Labonville, *Juan Bautista Plaza and Musical Nationalism in Venezuela*. Indiana University Press.

David Lewin, *Studies in Music with Text*. Oxford University Press

Claudia Macdonald, *Robert Schumann and the Development of the Piano Concerto*. Routledge.

Gayle Murchison, *The American Stravinsky*. University of Michigan Press.

Judith Peraino, *Listening to the Sirens: Musical Technologies of Queer Identity*. University of California Press.

Tilden Russell and Dominique Bourassa, *The Meneut de la Cour*. Georg Olms Verlag.

Volker P. Schier, *Katerina's Windows*. University of Chicago Press.

Steven Swayne, *How Sondheim Found His Sound*. University of Michigan Press.

Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère*. Oxford University Press.