Baltimore—1996

The Sixth-Second Annual Meeting of the American Musico logical Society will be held in Baltimore, Maryland, 4–10 November 1996. Moved from Cincinnati Ohio on short notice, the meeting will be hosted by a local arrangements committee representing The Peabody Conservatory of The Johns Hopkins University, Towson State University, Goucher College, the University of Maryland, College Park, and the University of Maryland, Baltimore County. All the meetings will be held in the recently refurbished Omni International Hotel, 101 West Fayette Street, centrally located in downtown Balti more near the Baltimore Inner Harbor and the National Aquarium. The hotel is close to numerous excellent restaurants, including “crab houses” and the famous Lexington Markets, with its oyster bars and Polish sausage. The Walters Art Gallery and The Peabody Conservatory are within easy walking distance.

Other noteworthy Baltimore attractions include the new and rather spectacular American Visionary Art Museum, the Science Cen ter, Mechanics Theatre and Lyric Opera House (featuring Broadway shows and opera), the Poe and H. L. Mencken Houses, Rosa Purcell’s former home, which it now a museum called Fells Point, the Babe Rock Museum, Oriole Park at Camden Yards, the B&O Railroad Museum, and Fort McHenry. Evergreen House, now run by The Johns Hopkins University, includes a charming small theater designed by Leon Bakst, creator of sets and costumes for Diaghilev’s Ballet Russes. An exhibit of Bakst’s costume designs is being planned there. The city also features a variety of used and antiquarian bookstores, shopping galleries, and some of the nation’s finest medical centers.

Exhibitions is home to numerous command ing concert series, including those of the Strathmore Hall at The Johns Hopkins University, the Chamber Music Society of Baltimore at the Baltimore Museum of Art, the Baltimore Classical Guitar Festival at Goucher College, as well as those at the new and magnifi cent Gwidon Center for the Performing Arts in nearby Owings Mills. At Maryland School

New York—1995

The New York meeting marked a significant event in the annals of the Society and a further step in the coming-of-age of the discipline. The Center for Black Music Research held its sixth national conference in conjunction with the annual meeting of our Society and of the Society for Music Theory. The cover of the CMBR, conference brochure, showing James Reese Europe and the Clef Club Orchestra in 1920, signified the century-long hold on the city of different kinds of African-American music. The Comer’s Imaginary Music Project, put together by Director Samuel A. Floyd, Jr., consisted of a wide variety of topics by scholars with many different approaches: A special assignment with the AMS Program Committee resulted in five invited joint sessions which addressed key issues of musical research with special emphasis on their application to African-American musical history and practice. These sessions, open ing with Leo Tettler’s questioning of the convention of the historical study of high art music and closing with Ethel Naurnold’s longitudinal examination of the musical culture of jazz. The city also features a variety of used and antiquarian bookstores, shopping galleries, and some of the nation’s finest medical centers.

This year saw a notable increase in sessions of two or four papers proposed as a unit and therefore offering unusually coherent themes. Here, too, musicology’s involvement in interdisciplinary studies was often evident: e.g., in a session on the visual arts and music in New York, or in a session organized by Kendall Walton’s philosophy of art. Among other pre-packaged sessions were those on Joplin and Verdelli as well as topics on women in public and transnational music. The Program Committee, consisting of Eric T. Chahi, James A. Hopper, Janet M. Levy, John L. Nida, Carol Oja, and myself, had an unusually difficult job because of the greater number of paper submissions than usual, as well as the extra demands of coordinating with the Sloan Program Committee, chaired by
Baltimore—1996
continued from page 1

Hall on the 49th floor of the meetings, we've already been informed, the Baltimore Sym- phony conducted by conductor, and the Zenman will pre- sent an all-Beethoven program with violon soloist Christian Tetzlaff.

The 1996 AMS Program Committee is headed by John Nitsa and the Performance Committee by Alex Iglit. Each special interest groups for meeting rooms should be set as soon as possible to Pamela Politi at The Peabody Conservatory, but not later than May 1; <politi@peabody.jhu.edu> or fax (410) 833-5377.

The Local Arrangements Committee, co-chaired by Carl Schmidt (Townson State Univer- sity) and Susan Wein (The Peabody Con- servatory of The Johns Hopkins University), is planning various special events, including sightseeing tours of the Baltimore area and the state capital in Historic Annapolis (home of the oldest state-functioning Senate House and of the U.S. Naval Academy). A number of concerns and other special events being planned will be announced in the August issue of the Newsletter. Members of the Society are encouraged to bring their families to Baltimore, where there is ample opportunity for sightseeing and where baby-sitting ser- vices will be available.

Baltimore is served by Amtrak trains on the Northeast Corridor (Penn Station is only 40 minutes away) and by the Baltimore-Washington International Airport, which is approximately twenty minutes from the hotel by shuttle or cab. For those interested in combining their trip with a detour to Washington D.C., commuter trains make the connection in about thirty minutes. The Local Arrangements Committee hopes to conclude negotiations with a ward agent for discount airfare shortly. Further information is available on the web site for AMS-96 (http://www.peabody.jhu.edu/am96/), which includes maps of Baltimore, restaurant listings, cultural institutions, etc. It will also eventually carry the AMS program for the annual meeting, and other details, some of which are also available via e-mail <ams@peabody.jhu.edu>.

—Carl Schmidt and Susan Wein

AMS Fellows, Awards, and Prizes

Guidelines for Announcements of Awards and Prizes
The Editor attempts to include NEH, ACLS, ASCAP-Dream Taylor, and Guggenheim awards. All other an- nouncements come from individual submissions (see colophon for dead- lines). The Editor does not include awards to graduate students, awards made by the recipient's home institu- tion, or awards to scholars who are not listed in the current Society Directory. The Editor is always grateful to indi- viduals who report honors and awards they have received.

AMS Newsletter Address and Deadlines
Items for publication in the August issue of the Newsletter must be submit- ted by 15 May and for the February issue by 1 December to:

Barbara R. Hastings
Editor, AMS Newsletter
410 Riverview Drive
New York, NY 10025
FAX (212) 650-5438

The AMS Newsletter is published twice yearly by the American Mathematical Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back issues should be directed to:

Jacqueline Bruno
Executive Director of the AMS
University of Pennsylvania
201 South 34th Street
Philadelphia, PA 19104-6313

AMSList
The AMSList is an electronic forum for musicalological discussion. To subscribe: send a message to <listserv@umich.edu>, leaving the subject line blank. In the first line of the message, type only "subscribe AMSList." Subscrip- tion is open to AL; membership in the Society is not required.

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AMS Fellows, Awards, and Prizes
Presidential Message

I had the good fortune to spend a long weekend in London early in December. Not only was there a meeting of the committee helping Covent Garden to plan the second season of its seven-year Verdi Festival, but I was also privileged to attend the opening of The Royal Ballet of Twyla Tharp's new three-act ballet, Midsummer Night's Dream. It was set to a score employing music by Rossini, to whose realization I and the Fondazione Rossini of Pesaro had provided some modest assistance.

You can imagine my surprise on the day of the Thrpe premier, Saturday, 9 December, to find on the front page of The Daily Telegraph, beneath stories entitled "Police told to catch villains instead of drunks" and "Headmaster stabbed with 10-inch knife as he saves pupil from gang," an article by one Charles Laurence in New York with the headline: "Beethoven gets an earful from the fascism." Mr. Laurence was summing up the concern of the Brits about the article that Ed Rothstein had written for the "News of the Week" section of The New York Times about our annual meeting. And once again a caricature of the debates that inform our work as musicologists became the butt of journalistic diatribe. Writing in the second weekend in November was, now predictable fashion from New York: "Comment from New York," in "fascism," "homosexuality, race and class." Mr. Laurence concluded: "So what did Beethoven think his music was all about? He appears to have set Schiller's Ode to Joy at face value: "Ah, men shall be brothers." But that's what he did know!"

My friends in show business continue to say that any publicity is good publicity, but I am becoming less convinced. I have sometimes wished that we could engage in a few lectures for a decade now, as the annual meetings of the Modern Language Association are regularly treated in the popular press. How many pandolci have actually heard, read, or even known Sadie's wonderful and infamous essay "Jazz Anxin and the Masturbating Girl," now published as part of an important collective volume (in which, to my chagrin, sociology is not represented)? Questions of Endorse: Prove, Practice, and Peninsia after the Disciple, ed. by James Chandler, Arnold J. Davidson, and Harry Hamounian (The University of Chicago Press, 1944) And yet I hardly have to spell out to the musicologically community the effect that this constant denigration of serious critical work has meant to the Humanities. This year's massively reduced budget for the NEH tells the story far more eloquently.

We used to be instructed, "If you can't say something nice, don't say anything at all." Journalistic coverage of scholarly work in the Humanities has turned that around. I had an hour-long meeting in New York with another New York Times reporter. He was pruned to write a story about the fable self-absorption of musicologists, busy talking about "fascism, homosexuality, race and class" (not to mention obscure manuscripts, incomprehensible analyses, and irrelevant sketches) at a time when the audience for classical music was disappearing in the United States. Nero fiddling while Rome burned.

I tried to point out to this reporter that he was making unprovable assumptions. It was perfectly appropriate for music scholars at a professional meeting to present papers to one another about their intellectual work and to discuss those papers that was the purpose of the meeting. Nor could he deduce from their behavior that those three scholars were not striving in their home communities to address difficult social issues, collaborating with local musical institutions and schools, reaching out to the public. I provided information about some of the activities I and my colleagues are undertaking in Chicago and suggested that he would find similar patterns throughout the country. Somehow "scholars collaborating with local communities" in support of classical music in America" didn't have quite the ring of "Scholars indifferent to the fate of classical music in America;" the article never appeared.

Despair presidential duties that kept me in a whirlwind of activity, I came away from the New York meetings convinced that the discipline of musicology, ever reinventing itself, is flourishing. The shelves at the book exhibit were covered with a remarkable range of new publications, and I found myself spending far too much money in an effort to keep up with the work of colleagues throughout the world. I held a first-rate paper in a number of different areas and using very different methodologies by senior scholars, junior faculty, and graduate students. Informal conversations with members of the Society made it clear that my experience was hardly unique. The range of subject matter throughout the conference was extraordinary, thanks in part to the fruitful collaboration with the Society for Music Theory and for the first time since the New Orleans meeting the Center for Black Music Research. May those links continue to be strengthened in the future. Philip Bent and his Program Committee did an outstanding job.

The same should be said for all those who collaborated with Rufus Hallmark on local arrangements. It is hard not to approach a New York meeting with some trepidation, but this one came off without a hitch. The hotel and its staff were cooperative in every way, the band was terrific, and the city showed itself off at its best. Let me extend a special word of thanks to Carol Oja, Lucian Wysz and the Committee on Cultural Diversity, whose program to bring young minority scholars to the convention was an outstanding achievement.

As I announced at the Society's Business Meeting, we have been successful in moving the Annual Meeting for 1996 from Cincinnati to Baltimore. The Society has had to offer some direct compensation to hosts with which we were committed in Cincinnati, but this compensation has been held to a reasonable level. Indeed, we anticipate that the entire sum will be covered through voluntary donations by members. I again want to thank Ed Nowacki and his colleagues at the Cincinnati Society for the hospitality. Nothing would give us greater pleasure than to hold a future meeting in Cincinnati at which our entire membership would feel welcome. For next year's meeting, I am indebted to Stan Forch Nestor Wex, and their colleagues in the Baltimore area who have stepped into the breach with vigor. We are sincerely grateful to them all.

The Times printed another article about musicology in the wake of our annual meeting. It announced the discovery by our colleague Linda Faircliff, who is completing her dissertation at the University of Michigan, of an important sketch for Verdi's Otello. The Times included a page of the manuscript in facsimile. Only days printed it upside down.

—Philip Geesey
Three New Honorary Members Elected

The AMS Council nominated and the Board of Directors elected three new Honorary Members of the Society, bringing the total number of honoraries up to twenty-nine (although more than half of these are now deceased). Those newly named to this distinguished group are James Haar, Joseph Kerman, and Bruno Nesti. 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."

James Haar, whose principal field of inquiry has been the musical culture of the Renaissance with special emphasis on the Italian madrigal, on problems in music theory, and on the cultural ambience of sixteenth-century music has served the Society as President (1977–79), Vice-President (1974–75), Editor-in-Chief of the JOURNAL (1966–69), and chair of various committees, including the Publications Committee and the AMS 50 Fellowship Committee. Currently Professor of Music at the University of North Carolina, Chapel Hill, he was recently presented with a volume of essays (Aspects of Music, Language, and Culture in the Renaissance, published in Journal of Musicology XIII/3 [1994]) as a birthday tribute. He is also preparing the Missa Lai de le et for the new Josquin edition, and editing the fourth (Renaissance) volume of the forthcoming edition of the New Oxford History of Music.

Joseph Kerman, who styles himself "a critic and musicologist," was Vice-President of the Society in 1980–81, member of the Board of Directors on several other occasions, and Kirkleby award winner for an edition of Beethoven's "Kafka" Sketchbook (1970) and for The music and music of William Byrd (1983). Other books include The Elizabethan Madrigal (1964, AMS Studies and Documents 41) and Contemplating Music (1985), and he was a founding co-editor of Nineteenth-Century Music (1987). Kerman is also an honorary foreign member of the Royal Music Association and a corresponding fellow of the British Academy. "Bruno Nesti came to the U.S. in 1939 from Czechoslovakia and has taught since 1964 at the University of Illinois, where he is now Emeritus Professor of Music and Anthropology, continuing to teach part-time. Active principally in the field of ethnomusicology, he has done field research with Native American peoples and in India, as well as in Israel and Southern India. He has served as president of the Society for Ethnomusicology and as editor of its journal; he was also editor of the Yomir Book for Traditional Music. For this society, he has been a council member as well as a member of the Board of Directors and served as chair of the Joint Program Committee for the 1990 meeting of AMS, SMT, and SEM in Oakland. Among his many books, the best known are Theory and Method in Ethnomusicology (1964) and The Study of Ethnomusicology (1985); and more recently, Blackfoot Musical Thought: Compositional Perspectives (1989) and Inland Environments: Ethnomusicalological Perspectives on Schools of Music (1994)."

Three New Corresponding Members Elected

The AMS Council nominated and the Board of Directors elected Margaret Bent, Lorenzo Bianconi, and Reinhard Senfu as new Corresponding Members of the Society. The AMS By-Laws describe Corresponding Members as "persons who, at the time of their election, are nationals of countries other than Canada or the United States of America and who have made particularly notable contributions to furthering the stated objects of the Society and whom the Society wishes to honor." Their election brings the total number of Corresponding Members of the Society to thirty-nine.

Margaret Bent specializes in English and continental music of the fourteenth and fifteenth centuries and has done important work on Dunstable, the Old Hall manuscript, Machaut, Gomire, and music faca. She held professorships at Brandeis and Princeton Universities from 1971 to 1992, when she returned to England to take up (as the first woman so elected) a senior research fellowship at All Souls College, Oxford. As President of the Society in 1985–86, she played an important role in establishing the AMS’s fellowship programs. A Guggenheim Fellow (1987–88), she was also elected fellow of the British Academy in 1993 and foreign honorary member of the American Academy of Arts and Sciences in 1994.

Lorenzo Bianconi, a Swiss musicologist now residing in Italy, served as co-editor of Rivista italiana di musicologia and editor of Atla musicologia. Since 1985 he has been
The following message was received from Professor Mark Stubbis of Westminster University: Before the news of the Bosnian War, the Sarajevo Music Academy was a major component of the educational and cultural life of its region, and is known internationally in part because of the success of its students who have been placed at various institutions in the U.S. and Europe. The school's reputation is based on the excellence of its faculty, students, and staff (some of whom have been killed) who have led to the near-collapse of this institution, despite its brave effort to continue to hold classes and give concerts. The disintegration of the relevant learning and teaching atmosphere has taught us all a painful lesson about the fragility of the intellectual and social structures we all depend on to do our work.

The Society invites letters in manuscript to its members. The American Musicological Society Monographs, to be published under the supervision of the Publications Committee by the University of Nebraska Press, one or two volumes will be published each year, beginning in 1996 with Crawford Wolf's essay, in Play: A Model for Text-Sound Spaces in the Early Chambers of Guillaume Dufay. The essential criteria for a selection of titles will be the inherent academic excellence and the balance of subject matter within the specialized whole. The Publications Committee wishes to entertain the broadest possible spectrum regarding all areas of musicology and the research methodologies employed in their pursuit. Thus, submissions in criticism, ethnomusicology, historical musicology, and music theory, among other approaches and methods, are all welcome.

Manuscripts submitted for consideration should not exceed about 250 pages (4,800 words) in length, including footnotes, musical examples, and other illustrations; and bibliographical matter. Typographic manuscripts must be double-spaced throughout on standard 8½×11 in. stock, and in a font no smaller than conventional elite type. Authors will normally retain the copyright of the Committee's decision in no more than 6 months. Querries concerning the status of papers may be directed to the General Editor:

Lawrence Bernstein
Department of Music
University of Pennsylvania
403 South 34th Street
Philadelphia, PA 19104-5513

Manuscripts should be submitted to:

Professor Douglas Johnson
Department of Music
Douglas College OMB
Kingsbury University
New Brunswick, NJ 08903

Call for Papers

The Music Journal for Seventeenth-Century Music (see announcement on page 13), published electronically on the World Wide Web, welcomes submissions of articles on all aspects of 17th-century music and related disciplines. Address: Kenila J. Snyder, Editor-in-Chief, Dept. Canr. 54, New Haven, CT 6511. Guidelines for contributors, similar to those for JAMS, may be found on the SCM home page, <http://www.scm.harvard.edu/jams/Welcome.html>. Inquiries may be directed by email to <kjsnyder@cohix.harvard.edu>.

Current Musicology invites submissions of articles from all areas of musicology, including music theory, history, aesthetics, ethnomusicology, and related disciplines. Submissions will be evaluated anonymously within two months of receipt; accepted articles will be published during the following semester. Contact Emily Snyder, Lawrence, Editor, Department of Music, Columbia University, 2906 Broadway—Room 703, New York, NY 10027-7004; (212) 854-1634; <currentmusicology@columbia.edu>.

The Percussive Arts Society is currently accepting proposals from those interested in presenting a paper reflecting scholarly research in any aspect of percussion. Papers will be read at the Society's international convention in Nashville, Tennessee, 20-23 November 1998. Please submit a summary of your topic no longer than two pages, including the title, abstract, and an outline of your presentation, by 1 April 1998, to Dr. Kathleen Kemp, Wharton Conservatory of Music, Wharton, IL 60187; (312) 772-5347.

The Program Committee of the Sixteenth International Congress of the IAML (London, 24-28 August 1997) invites papers for study sessions, for Paper Presentations, and for Paper Presentations in all areas of musicological study. The program will also include Round Table discussions. Submitted proposals continued on page 7
**Awards and Prizes**

The Otto Kinkeldey Award, presented anually by the Society to honor the most distinguished musicological publication of the preceding year, went to Richard Kramer (State University of New York, Stony Brook) for his book entitled *Disney Cycles: Schubert and the Coating of Song* (University of Chicago Press). Carolyn Abbate, this year’s chair of the Kinkeldey Award Committee, wrote in her citation: "Seldom does a musicological work begin with classical gowns of musical scholarship—questions of authenticity, how music ‘reads’ a poetic test, revisions and performing versions—and interweave them into an extended meditation on the metaphysics of a musical genre.” The book was also selected for its excellence to receive an ASCAP-Deems Taylor Award.

The Alfred Einstein Award, which honors each year a musicological article of exceptional merit by a scholar in the early stages of his or her career, was granted this year to Anne C. Shreffler (Musikwissenschaftliches Institut, Universität Basel) for her paper, “**Blows a gale**” (The Vocal Origins of Weber’s ‘Twelve-Tone Composition’), Journal of the American Musicological Society 47 (1994): 475–539.

The winner of the 1993 Noah Greenberg Award was Jeanette Sorrell, Music Director of Apollo’s Fire, the Cleveland Baroque Orchestra, for a reconstruction of the original orchestra score and parts of Benjamin Carr’s Federal Overture and other American orchestral works of the 1790s, and a performance and recording of these works in a program entitled ‘Spirit of ’96: American Music from the Federalist Period.”

The Noah Greenberg Award is intended to foster contributions to historically secure performance and to the study of historical performing practices.

The Paul A. Pisk Prize, awarded annually to a graduate music student for a fine scholarly paper accepted for presentation at the Annual Meeting of the Society, was given to Kate van Orden (University of Chicago) for her paper, “**Composing music for musicians**: Singing to Time in the Nineteenth-Century France,” read at the 1995 Meeting in New York.

The award of the first Howard Mayer Brown Fellowship to Bernardino Bari (a Ph.D. candidate in musicology at the University of Chicago) was made on the basis of his outstanding achievements to date and the promise of a productive career in musicology. A native of Argentina, Mr. Bari’s main area of expertise is the colonial repertory of South America, especially that of Peru and Bolivia. The next Brown Fellowship competition will take place in the Spring of 1997 for the 1997–98 academic year.

The inaugural Kurt Well Prize for distinguished scholarship in twentieth-century musical theater (including opera) was shared by Stephen Banfield for *Sondheim’s Broadway: Musicals* (University of Michigan Press, 1993) and Armond Fields and L. Mark Fields for *From the Broadway to Broadway: Lee Harfield and the Ritz of American Popular Theater* (Oxford University Press, 1993). According to the prize committee, the first work successfully addresses the composer’s creative process and provides the reader with in-depth analysis of the music-poetic dimension of his modernist musicals; while the second "pains a vivid portrait of Lew Fields and the milieu at the turn of the century, illuminating a new domain of American cultural, social, and theatrical history.”

The American Council of Learned Societies has awarded a research fellowship to Katherine P. Proctor (College of William and Mary) for her work on "**Prima donna/impresario: English-Language Opera Companies in Late Nineteenth-Century America**.” The ACLS also gave travel grants to the following members: Jane A. Bonnem (Tufts University) to attend a conference on Ammer Music Printers in the Sixteenth Century (Amer-Hercl, Belgium); J. Michele Kerscher (MacMaster College) for the International College Music Society Conference: Multidisciplinary Perspectives in Music (Berlin, Germany); Mary Sue Morrow (Loyola University) to attend the Ninth International Congress on the Enlightenment (Munster, Germany); and Bernd H. van Boeij (Wichita State University) for the Thalia Germanica Conference: The Beginnings of German Language Theatre in Ahmad (Erfurt, Germany).

The following members of the Society received ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1994: Joseph Kerman, *Write All These Down: Essays in Music* (University of California Press); Richard Kramer, *Diastole Cycle: Schubert and the Coursing of Song* (University of Chicago Press); Thomas L. Rits, *Jazz Before Jazz* (Smithsonian Institution Press); Mark De Voe, *Berg: Gateway* (Journal of the Arnold Schoenberg Institute XXVI, nos. 1 & 2; Joseph Horovitz, ed., "**The Russian Spirituals**" Program Book for the Brooklyn Philharmonic; Thomas McGarrey, "Schoen- berg’s Brahms Lecture of 1933," Journal of the Arnold Schoenberg Institute, Winter, 1993; Patrick Smith, editor, Opera News, for the publication’s consistently high quality.

The American Philosophical Society awarded a research grant to Margaret Nodley (Kutztown, NY) for her book project, *"The Sound of the Scythe" Music and Culture in the Twilight of Viennese Liberalism.* Karl Rugie (University of Maryland, College Park) received a research fellowship from the Alliance Foundation, Kadyn Law Library, University of Leuven (Belgium) for the academic year 1995–96. The award was given to carry out a study on *Musical Life in the Prince-Bishopric of Liège*, ca. 1250–1475. Joyce Lindehoff (Hong Kong Baptist University) has been named a 1995–96 Fulbright Scholar. She will lecture in contemporary American music and early western keyboard performance practice at the Xi'an Conservatory of Music in China.

The University of Pennsylvania has been elected president of the Society for Music Perception and Cognition. He has also been appointed Dean for the Humanities in the School of Arts and Sciences at the University of Pennsylvania.
Philip Brett Award Established

The Society's Board of Directors approved a proposal submitted by the Gay and Lesbian Study Group to establish an award to honor each year one exceptional methodological work in the field of gay, lesbian, bisexual, androgynous/supersexuality, and gender studies. The award, known as the Philip Brett Award, will be given to the author of the most meritorious article published in any academic journal. The award is intended to encourage not only the best work in the field, but also the best scholarship. The first Philip Brett Award will be given to an article published in 1995.

The Nooh Greenberg Award

Applications are solicited for the Nooh Greenberg Award of the American Musicology Society. The award is given to a graduate student who has demonstrated a genuine and aptitude to stimulate active cooperation between scholars, and to perform the following contributions to historically aware practice and to the study of historical performance practice. The award may be awarded to the best article, monograph, or edition in public performance, recordings, or other projects. Recipients are selected by a panel of judges, and the award is presented at the annual meeting of the American Musicological Society. For more information, contact Elizabeth Aubrey, Chair, Nooh Greenberg Award Committee, School of Music, University of Iowa, Iowa City, IA 52242. (319) 335-1633; elizabeth.aubrey@uiowa.edu

Call for Propositions for 1996 Kurt Weill Prize

The Prize Committee of the Kurt Weill Foundation for Music welcomes nominations for the 1996 Kurt Weill Prize, which will be awarded at the annual conference in 1996. Nominees will be selected based on their contributions to the field of musicology and music history. The prize is open to all scholars, including graduate students. Nominations are due by February 1, 1996.

Call for Papers

continued on page 5

may be used not necessarily, address or project the theme of the conference: The Conference Committee is also going to be proposers or other topics. Offers of Free Paper (limited to 20 minutes) will be allowed for discussion should be sent on a single page, with the author's name and affiliation at the top right corners. Papers will be evaluated anonymously, together with the name of a Reviewer, who will be responsible for evaluating the nature of the publication before 15 January 1997. They will normally last three hours (with a recess) and include five papers of about 15 minutes, with up to six participants. In the future sessions will include some aspect of the central theme, the topic of special interest, the current work of an existing study group, or a recent special publication. The editors will be offered to with an international panel of speakers, where appropriate.

Proposals are invited for Paper Sessions, free-paper displays that present an experiment or analysis in diagrammatic form that allows viewers to examine them and ask appropriate questions. Each presentation may be displayed for three hours, with presenters providing their own equipment and materials. Proposals should be sent for Free Papers.

Note: the conference proceedings will contain full reports of the Round Tables only, with a brief digest of the Session papers and abstracts of Free Papers and Posters. In all areas the Commit-tee is particularly interested in hearing from scholars outside Europe and North America. All proposals must be submitted by 1 April 1996 (in envelopes marked "IMS: Free Papers," "IMS: Study Session," or "IMS: Poster Session") to David Ellsworth IMS 1997, Department of Music, Dartmouth College, Hanover, New Hampshire 03755.

The American Brahms Society, in collaboration with the Boston Symphony Orchestra and the music departments of Boston University, Harvard University, and the Massachusetts Institute of Technology, is planning a conference, Brahms the Contemporary: Prospect on Two Centuries, to be held in the Boston area, 15-18 April 1997. The Conference Committee invites proposals for 40-minute presentations in the following areas: Brahms and the Idea of the Symphony, Nineteenth-Century Lied Traditions, Brahms and the Process of Musical Thinking, Brahms: Politics and Ideologies, Brahms in America. Please send four copies of abstracts (150-200 words) by 1 April 1996, John Daverio, Boston University School of the Arts, Music Division, 855 Commonwealth Ave., Boston, MA 02215.

The Royal Scottish Academy of Music and the Reberwald Committee, in connection with the two-hundredth anniversary of the birth of Franz Ferdinand Brahms (1833-1896), are planning a two-day conference on Brahms and his role in music in relation to that of his European contemporaries. The conference will take place in early September 1996, with the participation of Scottish and international scholars. Anyone interested in attending a conference (in Sweden), Danish, Norwegian, English, or German is cordially invited to contact the Committee's secretary, Mrs. Margareta Idholm, c/o Kung. Musikakademien, Blasgardsgatan, S-851 10 Stockholm; fax 46/6/6177187.
Report from the Committee on Career-Related Issues: Musicology in Crisis

In the February 1997 Newsletter (p. 13), Ellen Rodan wrote of a "double-edged . . . real crisis" in musicology: "Just as departments are being challenged to expand their curricula—to add courses in popular music, women's music, music of other cultures—economic conditions are forcing them to shrink." Just as the new methodologies are challenging us to change the way we do business as musicologists, so the employment crisis is challenging us to change the way we do business as employers of musicologists. It is a crisis that needs to be addressed, and quickly.

A few statistics from our Annual Meeting in Chicago in September indicate that the situation has become dire. Of the 1,216 members in attendance, no fewer than 386 were graduate students, either who were actively interviewing for jobs, or would be ready to do so in another year or two. Yet there were only 15 jobs posted in Minneapolis and only 12 advertised later that year in the College Music Society Vacancy List. This discrepancy is alarming, even if all 15 jobs actually materialized. Minneapolis is the largest city in a musicological community, and the salaries advertised are considerably higher than those of the 386 newcomers to the job market, the number of unemployed would only decrease by three percent—48 percent if we include the 12 additional jobs in the CMS List. But since the total applicants pool also includes many candidates who are looking for graduate students (some already working as part-time, temporary and adjunct professors) the actual percentage would be even worse. More over, the situation appears to be getting worse rather than better.

Ten years ago, when the Society met alone in its Annual Meeting in Cleveland, ten percent of the sessions included one or more speakers who evidently lacked academic affiliation (i.e., scholars who were identified only by their degrees, but presumably held PhDs). At the 1992 meeting in Chicago, the number of sessions with unaffiliated speakers rose to 25 percent. By the 1994 Minneapolis meeting it had reached 33 percent. If this trend continues, by the year 2000 at least 50 percent of sessions at the Society's Annual Meeting will contain one or more musicologists without an academic appointment. Yet, this number may in fact be conservative, for some speakers continue to list their university affiliations even after they have received their degrees.

Three "independent scholars," as they are now routinely labeled in ACSLS Bulletins, clearly represent a large and ever-growing constituency within our discipline. And among them are major contributors to the field: 300 recipients, members of ACSLS, committees, authors published in our Society's Journal and monograph series. In a word, they are the new generation of American musicologists. Many have taught in secondary schools, yet forced to earn a living outside their chosen field. How much longer can they persevere? How much longer should we, as a committee member of the American Council of Learned Societies, ignore or evade the ethical issue that we are preparing our graduate students for non-existence academic careers?

At recent annual meetings, the AMS Committee on Career-Related Issues has sponsored several programs and roundtable groups in assist students in finding jobs outside the academy. Yet, as a committee we cannot stop the growing number of disappointed, academic job-seekers within our ranks. "Band-aid" measures are no longer enough to stop the homecoming. If the employment numbers are to change, those of us who are securely employed in universities will need to change the way we operate. Our Committee therefore recommends:

1. Full disclosure: Music departments should make clear to incoming graduate students the completion of the PhD, even at a prestigious university, will not guarantee eventual academic employment. Each department should inform its students at the beginning of the number of doctoralses awarded, and the number of graduates who secured full-time, tenure-track appointments in their field within the past ten years.

2. Revisit the PhD: Music departments that over-recruit in order to make the insta

Michael, The University of Chicago, 5845 S. Ellis Ave., Chicago, IL 60637-1529, and will communicate their interest to the Board of Directors. Because the time available for preparation was short, this year's February "View- points" section includes only the manuscripts that the Committee on Career-Related Issues. We encourge members of the Society to offer writ- ten responses to the "Viewpoints" section of more than 300 words. A selection of those responses will appear in the August issue.

---Philip Courto
Deadlines and addresses:

AMS Awards

Guidelines for all AMS awards appear in the Directory.

AMS 50 Dissertation Fellowship Award

Preliminary application deadline: 15 October Final application: 15 January. FAX MATERIALS NOT ACCEPTABLE. Address: Jamie Ard, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, Smith College, Northampton, MA 01063.

Alfred Einstein Award

Deadline: 1 June 1996. Send three copies of article nominated. The Committee encourages nominations from any individual, including self-nominations; the latter should be accompanied by a curriculum vitae. Address: Dukas Peace Prize, Chair, Einstein Committee, Department of Music, Campus Box 2132, Washington University, St. Louis, MO 63130.

Otto Kinkelschady Award

Nominations and submissions encouraged but not required. Address: Sarah Fuller, Chair, Kinkelschady Award Committee, Music Department, SUNY at Stony Brook, Stony Brook, NY 11794-4747.

Paul A. Pink Prize

Deadline: 1 August 1996. Send five copies of eligible paper together with supporting materials and affidavit of graduate-student status. Address: John Hill, Chair, Pink Prize Committee, 407 W Pennsylvania Ave, Urbana, IL 61801.

Howard M. Brown Fellowship

Next competition will be held for 1997-98. Guidelines will appear in February issue of 1997.

Grants and Fellowships Available

American Philosophical Society General Research Programs

For basic post-doctoral research to subvene travel and living expenses while away from home. Maximum stipend: $2000 ($4000 for full professors). Deadline: 1 January, 1 March, and 1 July for decisions by end of April, June, December, and February respectively. Address: Committee on Research, American Philosophical Society, 104 South 5th St., Philadelphia, PA 19106-5387. Telephone requests for forms cannot be honored. Written requests must specify area of research and requested use of funds in remitted budget. Funds sent to those eligible.

American Philosophical Society Mellon Research Fellowships

For research in the Society’s collections for between 1 and 3 months. Fellows do not need to build the documents but must live further than 75 miles from Philadelphia. Stipend: $3000 per month. Deadline: 1 March for decision by May. Address: Mellon Research Fellowships, American Philosophical Society, 104 South 5th St., Philadelphia PA 19106-5386 (215) 446-4070.

The International Research & Exchanges Board Grants


NEH Fellowships for University Teachers

Grants provide support for members of the faculty of Ph.D-granting universities to undertake full-time independent research and writing in the humanities. Deadline: 1 May 1996 for projects beginning after 1 January 1997. Contact: Jane Rosenberg; (202) 606-8466; <jrosenberg@neh fed.gov>.

AMS 50 Gender-Blind Applications

At the meeting of the AMS 50 Dimension Fellowship Committee, 2 November 1995, on the recommendation of a subcommittee formed specifically to study the issue, the Committee voted to institute the policy of gender-blind applications; to review application procedures so as to eliminate bias; and to hold as open forum on the matter at a forthcoming annual meeting of the Society. Although the AMS 50 Committee is authorized to make its own policies, it also decided, because of the sensitivity of the issue, to seek the approval of the Society’s Board of Directors before putting the new procedure into effect. Such approval was obtain ed by the Board at its meeting of 4 November 1995. The new policy will therefore go into effect for the 1996-1997 competition. The gender-blind application procedure has been in effect since 1990. In efficacy has been debated annually when the AMS 50 Committee has convened at the annual meetings. The response for the subcommittee’s recommendation to discontinue the gender-blind policy based on conversations with colleagues, including past and current members of the Committee, and on letters and documents in the Committee’s files, is summarized below:

1) Without knowledge of candidates’ gender, selection panel cannot be affirmatively non-discriminatory in this area when all other factors are apparently equal.

2) Gender-blind policy highlights potential bias of our sort, regarding gender, while ignoring potential biases of other sorts, regarding candidates’ professional and academic commitments, instate, and so forth, with the end result being a less ecumenic encompassing the perspectives, interests, and experiences of all women.

3) Gender-blind policy results in less precise identification of significant phenomena, such as gender from a woman’s college, at the time of a particular gender perspective on a particular, performance of a particular operatic role.

4) Applications and letters of recommendations that follow the guidelines and avoid mention of gender, as well as those that do not follow the guidelines and require “gender-blindness” by the executive committee of the Committee, often appear similar, that is they are in fact less forceful and less useful to the selection panel than they otherwise might be.

5) Despite the best efforts (in and outside) of the executive secretary, mention of gender sometimes does not make it into the consideration of the judge. Furthermore, the gender of the applicant is occasionally known to members of the selection panel through the candidate’s presentations and publications. Indeed, it has thus far been a problem impossible to ensure that the selection process is in all cases truly gender-blind.

These factors, and the realization that members of the Society including those who serve on the AMS 50 Dissertation Fellowship Committee, are generally not well-informed about the possibility of gender bias than they might have been at the time it was well-intentioned.
NEH Fellowships for College Teachers and Independent Scholars

Grants in support of faculty members in two-year, four-year, and four-year colleges and universities that do not grant the Ph.D., for individuals engaged by school, museum, library, or for independent scholars and writers to undertake full-time independent research and writing in the humanities. Deadline: 1 May 1997. Contact: Joseph Neville; (202) 606-2447; <jnevile@nls.nsf.gov>

Grants of $3,600 offer support for seven-week summer seminar. See separate article in this issue for details.

NEH stipends for Summer Seminars


Grants supporting preparation of reference works and guides. Deadline: 1 November 1996. Address: NEH Division of Research Programs, Room 318 (see above); (202) 606-8359.

NEH Reference Materials Program

Grants for up to 3 years of collaborative research in any field of the humanities. Deadline: 15 March 1996 for projects beginning on or after 1 January 1997. Contact: David Wiese; (202) 606-8510, <wiese@nls.nsf.gov>

NEH Basic Research Projects Program

Freepostdoctoral research and university teaching abroad from 2 months to 1 year, a well as for travel only Deadline: 1 August 1996 for all countries for projects during 1997-98. Other deadlines for special programs. Address: CIES, 3020 Tilden St., N.W., Suite 1M, Box 6135, Washington, D.C. 20007-6135; (202) 686-7877.

Newberry Library Long-Term Resident Fellowships

For postdoctoral research in any field appropriate to the Newberry’s collections, which primarily concerns the humanities of the civilizations of western Europe and the Americas from the late Middle Ages to the early nineteenth century, including the history and theory of music. Deadline: 20 January 1997. Address: same as above.

Newberry Library Short-Term Research Fellowships

Provides access to Newberry Library resources for people living beyond commuting distance. Stipend $800 per month for up to two months. Deadline: 1 March or 1 October 1996. Address: Comptroller on Awards, The Newberry Library, 60 W. Walton St., Chicago, IL 60610-3370; (312) 943-9000, ext. 478.

Humboldt Research Awards for Foreign Scientists

For post-doctoral scholars under the age of 40 with a good command of German, to do research in the Federal Republic of Germany for 6 to 24 months. Provides maximum monthly stipends of DM 3,000. Deadline: free months for selection committee meetings, held in March, July and November. Address: The Alexander von Humboldt Foundation, Suite 2402, 1033 Thomas Jefferson St., N.W., Washington, D.C. 20007-2990. For id/a vice president of equivalent standing with internationally recognized research record. Nominees may be at any stage of their eminence German scholars. Award winners are intended to spend a research stay of 4 to 24 months at German institutions. Maximum award: DM 120,000. Address: see above; (030) 498-4990.
American Music Research Center
Vijting Research Fellowship

J. Merrill Knapp
Research Fellowship

Handel Institute
Awards

New York—1995
continued from page 1

Jeffrey Stegel. Scheduling conflicts were inevitable in so plentiful a program, but when people appear to have given more time than one paper they did so under SMT principles, which circumstance the single-aperture rule by using the "special session" designation at the new different way from AMS. I hope that before their next joint meeting the two societies will agree on uniform principles and a prece
tive selection of texts, as well as ground rules for open discussions of controversial issues, notably ranging from the SGT Invited Specia
al Session on Saturday afternoon. Many people observed a more frequent floating of the official twenty-minute limit for papers.
But these were small matters in an otherwise enjoyable and stimulating meeting.
The Performance Committee, consisting of Ann Halter, chair, Alex Blachly and Mark Tucker, were limited in their choices to mid-
day and late-afternoon tracks so that those attending the meeting could enjoy New York's rich cultural offerings at night. Within these limits they presented a number of interesting events, ranging from sixteenth-
century wind music to future conductors on film.
Meeting in New York for the first time in almost two decades presented the AMS with unusual obstacles. The Pennsylvania Hotel, having contracted with the Society in 1995, quietly leased off to the New York Sports Authority the mezzanine that had been judged ideal for our purposes. The Local Arrangements Committee discovered this at an advance meeting of the hotel in June 1994. A number of urbane consultants to President Ellis Rowland in Venice, and many hours of planning at the hotel as an issue to speak, it was decided to take up an offer from the Grand Hyatt Hotel, which means: putting off a meeting a week to November 19th. This did not seem to deter anyone: the total registration was 1,229—notice that of last year—and included 141 exhibitors, 14.5 members in addition to AMS.
The Local Arrangements Committee, chaired by Ruth Maltzman, included Ian Bent, Justin Gradus, Bruce MacLennan, Rem Muir, Edward Rosenthal, Linda Roentgen, and Dennis Shirin, as well as Morris Phillips, representing CMBF, and Philip Lambert, representing SMT; they are to be congratu-
lated on what resulted in a smoothly run event in a hotel which, for its twi
ight scenes and lack of exhibition space, served very well the needs of those partici-
pating, with sumptuous main meeting room
course from a large ballroom particularly
valued to Loren Schoenberg's Big Band on the nig

Summer Workshops
continued from page 11
The Art of Jazz in Music in Higher Educa-
tion, 10–24 June, School of Music, Universi
ty of Washington, Seattle, WA
The Social Life of Music, 15–23 June, Indiana University, Bloomington, IN
The Music of India, 17–21 June, San Diego State University, CA
Jewish Music of the African Diaspora, 22–29 June, University of Washington, Seattle, WA
(See all workshops at www.music.uoregon.edu)

Report and Message from the Committee on Cultural Diversity
The 1995 national conference in New York marked an important historical moment for the Society. For the second time, our society (together with SMT) went in con-
nection with the Center for Black Music Research, directed by Samuel A. Floyd, Jr., and based at Columbia College in Chicago. Another important New York was the extensively successful visit of sixteen minority undergraduate students. Most are currently enrolled in historically black col-
leges, and all were able to come because of generous contributions from members of the society who collectively gave over $4,000 to help cover the students travel expenses. (Not all the students required funding. Some were able to use their own funds or to be financially supported by their home universities.)

The Society also joined the celebration of the 10th anniversary of the American Studies Program at the University of Michigan, and the 25th anniversary of the College of New York, at which the students were entertained at a reception hosted by the Institute for Studies in American Music and the Ph.D. Program in Music of CUNY.

Recruitment of minority graduate students is the key issue in our committee's efforts to diversify the AMS membership, and this mo-
to-initiative was a promising step in that
direction. A letter from Rae Linda Brown, newly appointed Chair of our committee, follows this report and addresses future recruitment efforts.

Finally, the Alliance for Minority Participation in Musicology—announced last year—is still in full swing. At this writing, it includes the following musicology programs: City University of New York, Columbus University, University of California at Berkeley, University of Chicago, University of Michigan, and Tufts University. The first five are doctoral programs, the last a masters program. Each school has agreed to offer one three-year fellowship to a talented minority student and to do so in three-year cycles.

The alliance is conceived as a scholarship consortium, coordinated by AMS, that will help recruit talented minority candidates. Although special funding for minorities currently exists at many graduate institutions, it demonstrably does not produce significant numbers of musicologists. The alliance, therefore, will coordinate existing scholarships, as well as inspire new ones, aiming for a high-profile, cooperative initiative. These fellowships are intended for minority groups whose underrepresentation in the discipline of musicology has been striking. Applications will be encouraged from African-Americans, Native Americans, Hispanics, and Asians.

Minority students and their faculty mentors—who need to play an active role in encouraging talented candidates—should contact the following alliance affiliates for information and application materials:

—Allan Atlas, Chair, Ph.D. Program in Music, Graduate School, City University of New York, 533 West 42 Street, New York, NY 100367

—Michael Finch, Chair, Music Department, 701 Dodge Hall, Columbia University, New York, NY 10027

—Olive Wilson, Chair, Department of Music, University of California, Berkeley, CA 94720

—Ann B. Robertson, Chair, Music Department, University of Chicago, 1841 S. Ellis Avenue, Chicago, IL 60617

—Paul Light, Chair, School of Music, University of Michigan, Ann Arbor, MI 48109

—David Locke, Chair, Department of Music, Tufts University, Medford, MA 02155

We hope that all members of the Society will consider themselves talent scouts for this important program and help attract minority candidates toward musicology.

Since the Committee on Cultural Diversity was formed five years ago, Louis Wurtz and I, as Co-Chairs, have been heartened by the growing response to diversity issues from the membership at large. This was especially true when we received the generous gifts to our travel fund and, just as importantly, was the warmth extended to visiting minority undergraduates in New York.

We also are grateful for strong support from our AMS presidents, notably Ellen Ross and more recently Phyllis Clinger. While five years ago AMS lagged far behind other disci- plines in taking action on minority issues, we now are poised to implement change for the future.

—Cord J. Ota, Co-Chair

As the new Chair of the Committee on Cul- tural Diversity, I would like to express my gratitude to the membership for its support of our Minority Student Travel Fund initiative. The fund raised enabled sixteen minority undergraduates to travel to New York to attend the annual conference. After attending sessions, sharing fellowship with other students, and Collins, a junior at Pratts/Row A & M University wrote, "I want to tell you how impressed I am that this meeting has fulfilled my desire to pursue musicology with an indestructible intensity." During and after the conference, many of the visiting students I talked with shared Wills's enthusiasm for a professional career in musicology.

Although the New York endeavor was a resounding success, much remains to be done to identify and recruit interested and talented minority students to the field. It is in the hope of the Committee to continue to bring students to the annual meetings and to help direct them toward graduate school. Each member of the Committee's tasking one or more of the students who attended the New York conference to an undergraduate conference host has begun to work at attracting students to the Baltimore meeting.

The Committee will appreciate your continued support of our efforts. Contributions for the benefit of the Minority Student Travel Fund may be mailed to the Society's main office, 200 South 15th St., Philadelphia, PA 19102-4313. Thank you.

—Rae Linda Brown

New Journal of Seventeenth- Century Music

The Society for Seventeenth-Century Music announces the publication of its official jour- nal, The Journal of Seventeenth-Century Music, on the World-Wide Web at the URL <http://www.ucnc.berkeley.edu/jscm/jscm.html>. The first issue contains articles on music at the Vatican court by Jonathan格林 and, on a comparison of French and Italian seventeenth-century music by Sally Scott. The latter article accompanied by sixteen audio examples), and a review by Ellen Ross of Carolyn Giustino's book on Stradella. The Editor-in- Chief, Kerin J. Snyder (Bard School of Music). "Seventeenth-Century Music" welcomes submissions of articles on all aspects of seventeen- century music and related disciplines. (For more information, see the Call for Papers in this issue). Publications for review, including recordings, are sent to the Review Editor, Bruce Gustafson, Department of Music, Franklin & Marshall College, Loco- caster, PA 17604-3005; B. Gustafson <jescf@fandm.edu>.

Fribs Neutzeit Interdisciplinär

The first international conference of Fröbis Neutzeit Interdisciplinär (FNI) took place in April 1995 at Duke University, Durham, North Carolina, with the participation of seventy scholars from North America and Europe, on the theme "Infinite Boundaries: Separation and Unity in Early Modern Ger- man Music". The second international con- ference was arranged at a means both of extending FNI's unusual prospective and of challenging received thinking about the intellectual-historical landscapes of musicology. Research papers were presented, and of the 42 papers presented, six were in the field of musicology.

The event was the first ever in the US, in which early modern German scholars from across the field's relative spectrum have centered under a single roof to explore a common theme. It represented the culmination of FNI's first five years, FNI was formed in 1990 in response to the neglect in which early modern German studies had fallen in this country; the related attention of scholars of the period to research findings outside of their respective disciplines; and the preserved urgency by American scholars for an organizational structure for early modern Ger- man studies. The second triennial conference will take place at Duke in 1999. For further information contact May Reih- bert, President, FNI, Gemant and Slave Languages, 212 Mayo Hall, University of Georgia, Athens, GA 30602-1779; (706) 544-6111; fax: (706) 544-4593; <reihert <jescf@uga.edu>

Berdes Archive for Women in Venetian Music

The papers ofistro L Berdes (1925–1993) of Madison, Wisconsin, a member of the Society with scholarly interests in Venetian history, including the "la donna" women in music, have been housed at the Special Collections Library of lroko University. Consisting of books, documents, music, and rare manuscripts, the collection has 46,000 items, many relating to the legend of bel capriccio and the female orphans who were taught music here. Inquiring the Society about the Archivist, Dr. Berdes's husband wrote, "In keeping with Jane's ardent wish, [the opening of the collection] signals the start of a whole new and ongoing era in the field.

—13—
News from the Committee on the Status of Women

In an historic first, the combined Committee on the Status of Women of the American Musical Theory Society and the Society for Music Theory together sponsored a panel discussion on Women and Scholarly Careers in Music on Friday afternoon, 3 November 1995, at the joint meetings of the American Musical Society, the Center for Black Music, Research, and the Sco-the Music Theory. Panels were Ellen Harris, Kay Kwanizational Stevens, Joel Lester, Judy Tyson, and Suzanne Cuney, representing a variety of career stages from Assistant Professor to university administrator, and a variety of professional perspectives from journal editor to music librarian to department chair. Joan Gooden, a New York Attorney who had been scheduled to participate on the panel, had to withdraw at the last minute due to a conflict with a trial in which she was involved. The session was jointly chaired and moderated by the Chairs of both Committees, Linda Anton (AMS) and Deborah Stein (SMT). Issues covered included getting a job, keeping a job, publishing well, choosing music librarianship as a career, remaining professionally active when employed outside of an academic setting, facing discrimination, finding a professional support network, and combating serious and apparently incomprehensible aspects of personal and professional lives. As has become usual for the Open Meeting of the Committee, attendance was excellent, and open discussion of the issues was lively if occasionally grumpy.

The panel, the discussion afterward, and questions and comments I received throughout the conference serves as a reminder that the women in the SMT and AMS who approach the Committee raise career issues, often long after their specific concern first arose. Therefore, I would like to break with tradition, and transform this from the usual summary column into a practical guide for all who are concerned with the status of women in our profession. Firstly, I wish to remind all members of the American Musical Sociology that the Committee on the Status of Women, whose current membership consists of Suzanne Cuney, Anne MacNeil, Catherine Parmam Smith, Judy Tyson, Marita Zych, and myself, exists for the benefit of the Society and its members, so any member has general or specific concern about any aspect of the status of women in our profession, he or she should not hesitate to contact me on any of it. Secondly, given the importance of ensuring in the academic profession and the sad fact that, in this era of difficult job prospects for new PhDs, many young women encountering frustration often feel unwelcome by the entire community of scholars when they have failed to secure academic positions. I would like to encourage all members of the AMS to take younger women under their wings, to let them know when they're given an insightful paper or published a useful article, book, or edition. In this manner, members of the profession who might otherwise feel alienated or marginalized may be reminded that they, too, make worthy contributors to the ongoing musicological discourse, and our discipline may continue to grow and benefit from the ideas of many diverse scholars even in an era of rapid change. Finally, I wish to share the following brief bibliography of useful works with all women, and of women who work with women, who may have questions concerning women and scholarly careers in musicology and related disciplines.


Eckert, Ruth E. and John Skrent. "Aca


—Linda Phyllis Anton

New Newsletter Devoted to Women in Music

Signature, a new quarterly Newsletter devoted exclusively to the achievements of women in classical music, has been launched by the Musid Powell Foundation. Powell (1967-1992) was the first great American violin virtuoso of international standing. The publication explores the contributions of women composers and performers, past and present, and provides an informative forum for research, practice, and commentary. It will also include articles about women in other roles in classical music—educators, writers, performers, and entrepreneurs, historians, and musicologists. For more information contact Karen A. Shiff, 553 N. 266th Street, Atlanta, GA 30320. (703) 512-2055.

Third Feminist Theory and Music Conference

Entitled "Negotiating the Facilitous," the third Feminist Theory and Music Conference was held at the University of California, Riverside, 15-18 June 1995. With over 100 registered participants and more than 70 presenters from all over the world, the event maintained the steady growth of the earlier conferences (Minneapolis 1991, Rochester 1993) and gave evidence of a nascent field of inquiry A few copies of the proceedings are available (for $10 each) from Philip Breit, Department of Music, University of California, Riverside, CA 92521. At the time of the conference, both Conrey and Fred Mann issued an invitation to Feminist Theory and Music at the University of Virginia in the summer of 1995.
Call for Papers

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Handel and His Rivals, organized by the Handel Institute, will take place on 30 November and 1 December 1996 at King's College London. The theme may be interpreted broadly to include colleagues and associates, as well as contemporaries, living in London but not necessarily exclusively so. Papers will be restricted to about 30 minutes. Offers of papers and other enquiries should be addressed to Prof Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham B15 2TT, England.

The Fondazione Ugo e Olga Levi—Venezia invites proposals for papers on any aspect of the relationship between the arts, music, culture, and society in Venice between 1797 and 1881, for presentations at the international meeting, "L'arte fine e il tempo/Art and Time in Venice between the End of the Republic and the Congress of Vienna," 10-12 April 1997, in Venice. Abstracts (2-4 pages should be sent by 31 January 1996 to Prof. Giulio Carini, Fondazione Ugo e Olga Levi, Palazzo Giustinian Leoni, San Marco 2873, 30124 Venice, Italy, tel. 041/5671711; fax 041/796735.

The Sonneck Society for American Music will hold its twenty-third National Conference in Seattle, Washington, 5-9 March 1997. Proposals for papers and performances involving all aspects of music in America (defined as Canada, United States, Mexico, and the Caribbean) are welcome. While a broad range of topics and approaches is encouraged in the Program Committee's goals, topics highlighting the contributions of the Western Hemisphere to the identity of the Pacific Northwest are particularly appropriate. In each case, a clear thesis and convincing methodology will highly recommend a presentation. The Committee also advocates a variety of presentation formats, including panel, presentation with respondents, and papers integrated with performances. Papers and performances are limited to 20 and 30 minutes, respectively. Submit five copies of a proposal (300 words maximum) and five copies of an abstract (100 words maximum) in suitable form for publication in the conference program. Performers should also send five copies of an audio cassette or tape. Your name should appear on only one copy of your proposal, abstract, and abstracts. Also include a list (one copy) of audiovisual equipment needed and two self-addressed stamped envelopes at postmarks for the 1996 Sonneck Society Conference are asked not to submit proposals for 1997. Although earlier submission is encouraged and appreciated, all materials must be received on or before 1 September 1996. Address Chair Rae Linda Brown, University of California, Irvine, School of the Arts—Music, Irvine, CA 92717.

Dena Epstein Award

The Music Library Association announces the second annual Dena Epstein Award for Archival and Library Research in American Music. Grants are awarded to individuals to support research in libraries or archives within the U.S. or abroad on any aspect of American music. The deadline is 15 May 1996; applications received after that will be considered for the 1997 competition. For further information, contact David R. Root, Epstein Award Committee, Forrester Hall Collection, University of Pittsburgh, Pittsburg, PA 15260; (412) 624-4100; <drr@p Pitt.edu>

Papers Read at Chapter Meetings, 1994-95

Allahgich Chapter
Theodore Alwight (Kent State University): "Let Your (Vimian) Friends do the Talking: Frau Heinrich's Block's Directory of German Musicians, 1918-1927"


Capitol Chapter

John Bell (New York University): "Mrs. Belmont, Matthew Perry, and the Japanese Meisnu" 19 February 1995 Catholic University of America Lillian Deehan and Judith Halin (University of Maryland, College Park): "Metaphors of a Mythic Classical Source and Their Transformations in Monteverdi's Il ritorno d'Ulisse in patria"
Thomais LaMay (Goucher College): "Monteverdi's Concept for Music-Hearing Voices and Dramatic Tension" Amy Wingert (John Hopkins University): "Operatic Excepts: From Ais Great Women to Theatrical Conventions in a Performance"
"The Medieval Office Tradition of the Cathedral of Salamanca" Howard Senn (University of Maryland, College Park): "The Italians in Esther (with Apologies to E.T.H.)"
Lynne Young (George Washington University): "The Perfect Music of Jean Couronne"
New England Chapter
1 October 1994
Massachusetts Institute of Technology

Alfredo Angulo-Campoy (Harvard University):
"Cajita viuda: The Solana of a Long-Standing Puzzle"

Harold J. Miller (Brandeis University):
"Women Who Lament and Women Who Drown in It and Outside the Conventions of Séculos Opéras"

Jane Belfrage (Tilbury College):
"Myths and Realities about Total Planning in Women's Opera"

Adina Paze (Bard College):
"Cheops's Baffles: A Case Against Sonata Form"

Elizabeth Alteri (Harvard University):
"Mahler's and Jean Paul Richter's Tristan"

Tom Gaudin (Bishop University):
"David Steiner's Music: Ball-Hall Music"

Marie Malek (Massachusetts Institute of Technology):
"Music in Film and Video"

1 April 1995
University of Vermont

Thomas M. Nof (Massachusetts Institute of Technology):
"Danzas Contrarrestadas and the Transformation of the Patinarse System"

John Andre Johnson: "Anthony Stedler and the story of Modernity in Current Music Biography"

Ralph Saucer (Boston University):
"As we go on Native work: Mozart and the English Garden"

Thomas Kraske (Harvard University):
"Total Nomadism in Angel-Saxon and Anglo-

Norman Manuscripts"

Mary Davis (Harvard University):
"Erik Satie and the Politics of Art: "Spots of DisFigurement" and the First World War"

Elizabeth Skelley (Massachusetts Institute of Technology):
"The Mirror of Norman: MTV Critiques itself through Jovent and Balzac"

New York State—St. Lawrence Chapter
15-16 October 1994
State University of New York, Fredonia

Sue Denny (SUNY, Fredonia):
"J'mack and His Garnet Little Thieves"

Kristi Miskel (SUNY, Buffalo):
"Drum, Drum, and More Drum: The J. B. Perry Collection of Opera Photographs and Memorabilia at the SUNY/Buffalo Library"

Son M. Hone (Sibley Music Library, Eastman School of Music):
"Nineteenth-Century American Musicians: Handbooks: Definition of a Genre"

Gregory S. Johnson (University of Toronto):
"The Subjeg Lecktorismus: Lang's a Source of Feminine Musical Prac-

tices in the Courts of Seventeenth-Century Germany"

William Remmick (McMaster University):
"Panhellen or Fugue of the Spartan J ohannes Schonberg"

The Origins and Context of MS D P. 294"

Cristina Mariano (University of Toronto):
"Signposts as Critical Response, Then and Now"

Pamela Duly (Brook University):
"Haydn as Opera Director"

Paula Claire Gower (New York University):
"Realizing Ornamentation and Embellishments in Renaissance and Baroque Music"

Ken Melvold (Michigan University):
"Politics and the Ideology of the Academic in the 1950s"

Dirk Reiman (University of Toronto):
"Sarmatian's Identity Crisis: Multivalence in the Musicae, Op. 4"

Jean Posa (Wellesley University):
"One Problem, Two Solutions: The Reception of Stravinsky's Music in Nazi Germany"

Jim Davis (SUNY Fredonia):
"The Clarification of American Rock Music"

9-10 April 1995
University of Orleans

Michel H. Tey (Montreal):
"Chronology and Style in the Labèque Chopinists"

George Naga (Syracuse University):
"Jacquet, Palermita, and the Quest for Per-

formance"

Robert Kullama (University of Illinois, Urbana):
"Young Joquin: Emerging from the Mist of the Emissary"

Anzhè Oerry (Eastman School of Music):
"Galliano Martin Stora: the Madonna of Mercy, and Joquin"

Ivan Martich (University of Ottawa):
"Josep Drujmer, Biscayan, Biscayan"

Catherine Flint (McGill University):
"Charles Baudelaire, the Aesthetic of Early Music, and Identity Crisis in Late Nineteenth-Century France"

Robert Buckley (Canterbury Cathedral Conservatory, Innocent, England): "The Original Instrument, or a Copy"

Stephen McTear (University of Western Ontario):
"Johann Georg, Duke of Wurtemberg, and the Politics of the Crown: "He Shall Be Slaughtered out at Parma!"

Emerick Scott Canning (Canterbury Conservatory, University of Canterbury): "Adapted to the Modern Stage: Le clermont au Tin in London"

Roberta Cahn (University of Toronto):
"Clothes Uncover the Male Treasure in Haydn's La sauve"

Maria Fitzs (McGill University): "From Post-Sovietism to Ecomusicology: Towards a New Paradigm in Music Research"

Northern California Chapter
15 October 1994
Stanford University

Peter Greena: "A New Source for the Original Version of Beethoven's Le Teuf & la Cloch"

Lucia Ever-Dai: "Mendelssohn's 'Scotch' Symphony and the Music of German Master"

Lucia Vile-Pépia: "Problems of Systemic Purism Schoenberg and the American Ana-
lysts: Prokofiev"

Richard Timlin, Michael Ickman, and Alexandre Panshur: "Musical Imagery from the Sexually and the Socially Concerned Performer/Listener" (round-table discussion)

24 February 1995
Mills College

Ken N. Moll (Stanford, CA): "Voice Function and 'Refrainment' in Late-Medieval Counterpoint"

Kay Hittich (Berkeley, CA): "Arioste, Aretino, and the Passion of the Soul"

Charles D. Davis (Davis): "D'Arcy's "Gaelic Music" Edition"

James J. Moore (Mills College):

Christopher Reppslina (University of California, Davis): "Gerschwin's Langolingo Steps"

2-23 April 1997

Paul Getty Museum

Joint Meeting with the Pacific Southwest Chapter

Elise King Widdi (California State University, Long Beach): "Schonberg as Artist: Another Look"

Elizabeth C. Toffler (J. Paul Getty Museum): "A windy and Cythian Ant-

ipholis in the Getty Museum and Its Illu-

mination"

Alejandro Planeta (University of California, Santa Barbara): "Joqun at Work on His Last Major"

Michele Francisco (California, Berkeley): "Finding and Not Finding Chest Ornaments in Six-

teenth-Century Polychromy"

Gary E. Shute (University of California, Berkeley): "The Bigot" by John Gay (1723) in the 'Light of Its Parsi-Parallel: Cyprians and the Motives"

Carol A. Hew University of California, Berkeley: "John Philip Sousa's El Capitan: Political Appropriation and the War with Spn"n

Mark Martin (University of California, Los Angeles): "Kafkis the Redhead: A London Argue: and Versions of Anna Bruckner's "" Symphoni"