BOSTON 1998

The sixty-fourth Annual Meeting of the American Musicalological Society will be held in Boston, Massachusetts, from Wednesday 28 October through Sunday 1 November 1998. For those who attended the 43rd meeting in Boston in 1989, the return to the city will, to doubt, be a nostalgic occasion; a welcome reunion to a historic center, an academic seat, and an eminently two-friendly locale. The meeting will be hosted by the New England Chapter of the AMS and a local arrangement committee representing Boston University, New England Conservatories, Massachusetts Institute of Technology, Brandeis University, Tufts University, University of Massachusetts at Lowell, Bates College, Colby College, Harvard University, and the Boston Symphony Orchestra.

The program will also feature the Boston Park Plaza Hotel at 54 Arlington Street, now modernized, but primarily to its 1920s elegance and fifty-five ballroom insets. Delegates will be treated to refurbished rooms, and no longer than four-in-hour accommodations, staying late ranging from afternoon tea to world-famous steak. The hotel is centrally located downtown, within walking distance of the Public Garden, the fashionable Newbury Street shopping area, the theater district, Quincy Market, and the Freedom Trail. Major libraries (Boston Public Library, Boston University, Harvard, MIT) lie either a few minutes walk from the door of the Park Plaza on a short tube away in Boston's still affordable subway system, known as the "T." Emissaries accessible as is the Symphony Hall district, surrounded by New England Conservatory, the Museum of Fine Arts, Boston University Theatre, which houses the Huntington Theatre Company, and the complex of the Museum of Science, which includes a mighty cup room.

Concerts and Special Events

I. Conference Performances: The Performance Committee, chaired by John Finnemore (University of North Carolina Chapel Hill), has announced a series of three concerts, all to take place from 12:45-7:45 p.m. (see the Preliminary Program).

II. Additional Events

Thursday 29 October
8:00 a.m., Church Hall, New England Conservatory. A free concert presented by the New England Conservatory Symphony Orchestra, conducted by Richard Horvitz, with Boston Symphony Orchestra in the Frank and Francine Smidt, NEC President's reception, as well as the Boston Symphony Orchestra, conducted by James Conlon, New England Conservatory Symphony Orchestra, conducted by Richard Horvitz, with Boston Symphony Orchestra in the Frank and Francine Smidt, NEC President's reception, as well as the Boston Symphony Orchestra, conducted by James Conlon.

Friday 30 October
10:30 a.m.-11:30 a.m./12:30 p.m., Museum of Fine Arts, Dress Rooms. Keeper of Musical Instruments at the Collection of Musical Instruments at the MFA has graciously offered to present three one-hour tours of the collection. AMS members must pre-register (see registration form), as space is limited. Meet at the AMS conference representative in the West Wing lobby of the museum 15 minutes before your tour. AMS members will pay a discounted admission of $7 (members $7) on entrance. Take the Green Line "E" to "Museum." You may want to combine this tour with the following:

11:00 a.m./12:00/1:00 p.m., Isabella Stewart Gardner Museum. Ralph Locke, an authority on the musical works of Isabella Stewart Gardner, will speak in the Yellow Room at the Galleria Museum about Miss Gardner's remarkable collection of musical items and paintings. Those wishing to attend should respond on the registration form; members allowed by the museum are strictly limited. AMS members may enter the museum at the discounted price of $7 by showing their AMS badges. Take the Green Line "E" to "Museum."

continued on page 2
Society Election Results

The announcement of the N-Laws were approved by a margin of 342 to 3.

The results of the 1999 for AM's officers and board of directors are as follows:

President: Dorothea A. Wheeler
Treasurer: Rebecca A. Buhler
Vice President: Jan D. Bent

Josephine Hwang

AMS Membership Records

Please send AMS Directory corrections and updates at a timely manner in order to avoid errors. The deadline for Directory updates is December 10: when ALL amendments and changes are due. Amendments and changes must be submitted to the University of Chicago Press, AMS, 1050 South Wabash Avenue, Chicago, IL 60613.

Taxes on Aeroplanes

For all states where AMS members are subject to state and local taxes, the following exemptions apply:

- Massachusetts and New York: AMS members who are residents of Massachusetts and New York are exempt from state and local taxes on the federal tax on air travel.
- California: AMS members who are residents of California are exempt from state and local taxes on the federal tax on air travel.
- Texas: AMS members who are residents of Texas are exempt from state and local taxes on the federal tax on air travel.

AMS Newsletter Address and Deadlines

AMS Newsletter address: 860 South Wabash Avenue, Chicago, IL 60613. The deadline for the February issue of the Newsletter is January 18. The deadline for the August issue of the Newsletter is July 18. The deadline for the November issue of the Newsletter is October 1.

Saturday, November 18, 2000

3:00 p.m., Symphony Hall, Boston Symphony Orchestra (see separate issue for details).

11:00 a.m., JAMS Home Page

The address of the Society's home page, on which you can view the latest issues of the JAMS, is http://www.jams.org. You can view the latest issue of the JAMS on the Society's home page, on which you can view the latest issues of the JAMS.

Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for assignments to specific committees. Interested persons should write to James Webster, President, AMS, Department of Music, Cornell University, Ithaca, NY 14853-4401, and are asked to indicate the committee or committees of interest and their area(s) of specialization.

Advertising in the Journal

The journal now accepts advertising from music departments covering music programs. Standard advertising rates apply. For further information, contact Timothy Hild, Advertising Manager, University of Chicago Press, Journals Division, 5750 Woodlawn Ave, Chicago, IL 60637; tel 773/702-1817; fax 773/702-0375; e-mail: journals@uchicago.edu.

Annual Meeting Hotel Information

Meeting Hotel: The Boston Park Plaza, 64 Arlington Street, Boston, MA 02116.

Accommodations: Rooms are available at the following rates:

- Standard: $149 per night
- Deluxe: $169 per night
- Executive Suite: $249 per night

Travel: Flights to Charles River Regional Airport, 1215 Massachusetts Avenue, Boston, MA 02115.

Parking: Parking is available at the following rates:

- Daily: $20 per day
- Weekly: $90 per week

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Annual Meeting Travel Information

Commissions in America is again serving as the official convention travel agent. Call them at 800-888-2442 and ask for Group #132, and you will receive 10% off or up to $45 off the lowest applicable fare on American Airlines and US Airways, or the lowest available fare on any carrier, for travel between 24 October and 6 November 1998. Take an additional 5% off if you purchase at least sixty days prior to departure. All CIA customers receive fli ght insurance of $100,000. Outside the US, 617/497-5300, 617/497-5301, or 800-888-2442.

If you call direct to your own agency, refer to these codes: American Airlines (243) 71970-Stars1 #106198/US Airways (243) 71970-Goldie #1120510.

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Presidential Message

My message to you will be relatively brief. The majority of the issues I have previ- ously addressed in this column—the reorganization of the national office in Philadelphia and the appointment of Robert Jull as Executive Director (a3ked, his current performance and his develop- ment of new initiatives have led the Board of Directors to approve an upgrade of his position to executive assistant); our association with the University of Chicago Press for the production and publication of the Journal and for advancement of our membership; the redesign of the Journal (smaller with the elimination of the rear double fold; M. Higgins achieving Editor-in-Chief); the preparation and adoption of amendments to the By-Laws; the policy on the publication of University Presses elsewhere in this may—have been successfully concluded.

Some of the changes in the By-Laws which have already taken effect will have an immediate and direct impact on mem- bers. Dominican parishes as well as sessions are now eligible for joint membership. Student members are now eligible to retain this status for seven years (up from five). In addition, newly elected standing members of the Council will serve for two years (rather than one), thus increasing their opportunity for meaningful contribu- tions, as well as increasing the diversity of the Council in a whole. The procedure for selecting the Editors-in-Chief and other officers is now being rethought. The terms of Executive Director has been codi- fied. Finally, officers, directors, and key appointees are now eligible for membership in the National Library of Congress regardless of their status in the National Library, and they may arise from their activities while in office.

Several other recent developments are described in detail elsewhere in the issue; the establishment of a modified division on list, supervised by a committee chaired by William Meredith; increased funding for the Council, administered by the Council and the Editor in Chief, funded by the National Congress; the appointment of a new Editor-in-Chief, and the Editors of the Monograph Series.

Three increases (including the upgrade in the position of Executive Director) are possible only owing to the Society's favor- able financial situation, compared to that of a few years ago. This supplement reflects in the first instance the remarkable perfor- mance of equity markets during three years, many members overs a debt of thanks to our Treasurers, Rebecca A. Bader, who has maintained the situation; to participate in these gains without sacrificing Alan Johnson's longstanding prudence. It also reflects the fact that we have realized in the past year of the Journal, as it is administered by the University of Chicago Press (while excluding the position of Assistant Editor, which is filled by Catherine Johnston), and in the national office as administered by Bob Hadd, as well as the increasing interest from a series of large- scale (but gradual) rises in the institu- tional subscription prices of the Journal, which will continue until it has reached a level similar to that charged by most other comparable societies. And all this, as Alan

AMS Chapter Fund Policy

Changes in policy and By-Laws accom- plished during recent months will have a favorable impact on AMS Chapters' financial situation. First, the amount of support money provided by the national organization to each chapter will essentially double—i.e., chapters will receive $2,000 for each potential member within the geographical area, enhanced by the by-chapter limit of the 50 cents per person referred plan. The new in- formation is based on the number of national AMS members in a given area, whereas they take part in chapter activities or not.

Recent changes in the By-Laws have exceeded the terms of student representatives of chapters to the AMS Council from one to two years, and have increased the number of members per chapter from one to two. To give greater credit to members within the student representatives at a group terms, for the chap- ters representing will overlap. Hence, the chapter will elect one new representative per year, to replace the scholar whose two-year term has ended. Both representatives will be eligible for re-election at half of the transportation costs to attend the annual meeting.

The Chapter Fund will continue to pro- vide up to $1,000 per year to any chapter for special expenses incurred in connection with its official functions. This will be subject to a maximum of $5,000 in any fiscal year. For further questions about the Chapter Fund, contact the current chair of the Chap- ter Fund Committee, Kenneth Podli, at Col- lege-Conservatory of Music, University of Cincinnati, PO Box 120055, Cincinnati, OH 45212-0053, podlickl@email.uc.edu.

After the 10th annual meeting, the committee will be chaired by Jane Luebke, 15 Symmes Road, Windham, MA 01891-2014. De- scriptions Chapter Fund guidelines may be obtained from the AMS Philadelphia office.
Kansas City—1999

Call for Papers

The 1999 annual meeting of the American Musicalological Society will be held in Kansas City, Missouri, from Sunday 4 November to Sunday 7 November. The Program Committee invites proposals for papers, study sessions, and panel discussions in all areas of musicology. Please read the following guidelines carefully. Proposals that do not conform to them will not be considered.

Abstracts of proposed papers, sessions, or discussions must be received by 15 January 1999. This year, for the first time, all persons submitting abstracts are invited to do so by mail, fax, or e-mail. The addresses are as follows: Mail: Chair of the Program Committee, American Musicalological Society, 227 South 14th Street, Philadelphia, PA 19105, Fax: 215-573-6573, E-mail: cullin@msdn.com. Abstracts of papers must not exceed 250 words and, if mailed or faxed, must be printed as a readable typeface (no smaller than 10 point) on one 8.5 x 11-inch page, or on size A4 paper. At the bottom of the abstract should appear the author’s name, institutional affiliation, or city of residence, and full return address including e-mail address and fax number where possible. Anonymous copies of each abstract will be introduced for the committee, whose panel reading and rating of the proposals will be made on the basis of the anonymous abstracts. Only one submission per author will be considered. Authors who read papers at the 1998 meeting are invited to submit proposals for the 1999 Meeting.

Abstracts of study sessions should include a self-addressed, stamped postcard that can be returned as notification of the Committee’s receipt of the proposal; all other authors will be notified of receipt via e-mail or fax.

Individual proposals. At the annual meeting in 1999, all the papers will be read by the entire audience. Authors should represent the talk as fully as possible. Successful abstracts typically state the specific research findings, substantiate them, and indicate their significance. Abstracts should make it clear what is already known about the topic and what the proposal will add. The Program Committee generally will ask abstracts that merely describe findings or conclusions. Abstracts, too confidential and may be revised for the publication in the meeting proceedings. Exceptions are not individual abstracts only that are to be submitted as a single topic. The organizers should submit an outline for this session, explaining the importance of the topic and the proposed program to papers in a 250-word cover letter, and should include with this abstract for each paper, conforming to the guidelines for individual proposals stated above. However, each abstract will be evaluated individually and the Program Committee reserves the right to reconfigure the makeup of any session proposed under these guidelines, or to accept as an individual program item or more than one person representing any proposal being accepted. Two copies of a published compact disc recording may be set off the performance and repertory on the committee Chair Jerry Stillman, Department of Music, University of Wisconsin-Milwaukee, P.O. Box 415 Milwaukee, W1 53201, e-mail: jstillman@uwm.edu. Complete sets of materials must be received no later than 15 January 1999.

Panel discussions. The Program Committee also invites proposals for more informal panel discussions devoted to issues of general interest that are attributable in an exchange of ideas in a public forum. These sessions may examine a central body of scholarly work or a methodological issue. Rather than formal papers, they should include brief position papers by the participants of not more than 10 minutes each and ample time for discussion by the audience. Panel discussions will be scheduled for the same duration of time as full or half session of papers. Organizers of panel discussions should submit the names of all persons in a one-page prospective that outlines the issues, clarifies the rationale behind the proposal, and explains why each participant has been chosen. Such a proposal will, of course, be scrutinized. The entire proposal will only be considered as a whole, with no substitutions or deletions by the Program Committee. Organizers of panel discussions may also propose a formal paper in the same time slot or the preceding one, but participants may not.

Study sessions. Study sessions will be scheduled during the evening. Typically, these sessions should be devoted to either the formal papers and should include formal papers. The organizer of a study session should submit a general prospectus with summaries of the individual contributions and a description of the activities envisioned. Nothing originally proposed for a day session should be rearranged or accepted as an evening study session.

Call for Performances

The Performance Committee for the 1999 Annual Meeting invites proposals for both evening concerts and shorter lecture-readings of music from all repertories. College, university, professional, and non-professional performing ensembles are encouraged to submit proposals. Applicants should send (1) a proposed program, listing the pieces and performers, together with an estimate of the total duration (not more than one hour). (2) A brief explanation of the significance of the program and/or the meaning of performance, specifying whether the proposal is for a concert or a lecture-recital, in the latter case, including a summary of the main themes of the lecture; and (3) two copies of a cassette tape (20 minutes maximum representation) of the performers and the type of repertory being proposed. Two copies of a published compact disc also recording may be sent if the performance and repertory on the CD are substantially the same as those proposed for the AMS concert. Send all materials to the committee Chair Jerry Stillman, Department of Music, University of Wisconsin-Milwaukee, P.O. Box 415 Milwaukee, W1 53201, e-mail: jstillman@uwm.edu. Complete sets of materials must be received no later than 15 January 1999.

AMS Fellowships, Awards, and Prizes

Descriptions and detailed guidelines for all the AMS awards are found in the Directory and on the AMS home page.

AMS 50 Dissertation Fellowship Award

Application deadline: 15 October Final application: 15 January. See information in article announcing awards.

Noah Greenberg Award

Deadline: 1 March. See separate article.

Howard Mayer Brown Fellowship Award

Deadline: 1 March. See separate article.

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 such awards via the Internet, in newsletters, and in other widely publicized media. All other announcements come from individual societies (see subscription for guidelines). The Editor does not include awards made by the recipient’s home institution or to scholars who are not customarily members of the Society. Beginning with the February 1999 issue, awards made to graduate student members as a result of national or international competitions will also be announced. The Editor is always grateful to individuals who report honors and awards they have received, including those listed above.
AMC 50 Fellowship Awards

Eight doctoral candidates in musicology have been selected for AMC 50 Dissertation Fellowship Awards for 1998-99. (Because of other opportunities these have accepted on an honorary basis, all are listed here in alphabetical order: Theo Cassandra (State University of New York, Stony Brook), "Exploding Gomme: Stylistic Pluralsim in New 'Kow Rock'; Danielle Fedler-Lamier, Honorary Fellow (University of California, Berkeley), "The Tigerion to Ceremonial and the Legacy of Bél Bartók in Hungary, 1948-1957; Dana A. Gooley (Princeton University), "Ketel and his Audience, 1810-1814: Viticulture, Criticism and Society in the Viennese"; Beth Anne Lee-De Amicis (University of Pennsylvania), "Aed Sus- ceptivus: Fidel Christian: Sacred Music and Cremation in Medieval Oxford"; Klea Moritz, Honorary Fellow (University of California, Berkeley), "Jewish Nationalism in Art Music as Propaganda by the Russian Jews and Practiced by Ernest Bloch and Arnold Schoenberg"; Rebecca Wagner Oertinger (University of Wisconsin, Madison), "Music as Popular Propaganda in the German Reformation"; Emmekle Senehi, Honorary Fellow (Cornell University), "Alpine Vogner: Essays on Nineteenth-Century Opera semiars"; Rose M. Thoress (University of Pennsylvania), "Spectacles of Enchantment: Experiencing Opera in Late Nineteenth-Century Paris".) The awards will be annually presented at the Annual Meeting in Boston.

Preliminary applications for the 1999 competitions should be requested from Prof. Thomas Christensen, School of Music, Uni- versity of Iowa, Iowa City, IA 52242 (<thoma-christensen@uiowa.edu>) and re- turned to him by 15 October 1998. Final applications are due by 15 January 1999. For further information on the competition: Irene Bloom, Department of Music, Smith College, Northampton, MA 01063 (<ibloom @smith.edu>.

Awards, Prizes, and Honors


Linda Cornell Rines has been awarded the Robert-Schuman-Preis der Stadt Zwickau 1998. She received the award on 7 June (the eve of Schuman's birthday) at a chamber music concert in the Robert-Schumann-Haus, Zwickau.

Susan Boynton (University of Oregon) has won a 1998-99 Rome Prize for Post- Classical Humanistic Studies at the American Academy in Rome; her project is entitled "Law and Music at the Abbots of Pavia and Subiaco, ca. 1200-1260." The winner of the Irving Lowens Award, given annually by the Sommeck Society for American Music for the best article on American music published during 1996, is Mark Tucker (College of William and Mary). His article, "Dr. Search of Will Vodery," was published in Black Music Research Journal 16/1. The Irving Lowens Book Award for books published in 1996 was given to Ingrid Monson for Singing Something: Jazz Improvisa- tion and Innovation (University of Chicago Press, 1996). The Sommeck Society Discrimation Prize was won by Jessica L. DeLaPra for "Copulating in the Fields: Iconic and Ideo- logy in the McCutchie Era" (University of Michigan, 1996). J. Busker Clark (University of Kansas) was given the Distinguished Ser- Vice Citation of the Society.

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Scott G. Burnham (Princeton University) has been awarded a 1998 Guggenheim Fellowship for "Music, Schubert, and the Music of Romantic Subjectivity." He has also been named a Fellow of the National Humanities Center along with Robert L. Kendrick (University of Chicago), whose project is "Music and Urban Life in Milan, 1380-1650."

Scott DeVeaux (University of Virginia) is among the recipients of the nineteenth annual American Book Awards for The Book of Bishop: A Social and Musical History (Berkeley: University of California Press, 1997). The award, given by the Before Columbus Foundation, "payside recognition for outstanding literary achievement from the outer spectrum of America's diverse literary community."

The Music Library Association presented the Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature published during 1996 to Patrick Elliott (Brilliant Cooper for Beechworth Studies, San Jose State University) and co-author Iris Brill (for "A Ten-year Review of the Beethoven Auction Market" [1985-1995]). The Beethoven Journal 22:1 (1996), 26-31. Mary Wallace Davidson Keanan School of Music) was awarded the MLA Citation for extraordinary service to the profession. Sonnie Jo Dopp (University of Maryland) has been elected to the MLA Board of Directors, and Linda Gayle Green (University of Missouri, Kansas City) has been appointed Treasurer.

The Newberry Library has announced the following awards: a short-term fellowship to John Douglas Gray (University of Colorado, Boulder) for "The An Anfagel. Transcription, Translation, and Historical Context."; and a Reja/Brown Publication Subvention Award to Robert Kolbs (University of Illinois, Urbana-Champaign) for "Printed Anthologies of Music: 1500-1650."

The American Academy of Arts and Sciences has announced the election of new fellows: Frank D'Accone (University of California, Los Angeles); Ellen Harris (Massachusetts Institute of Technology); and Leonard Ratner (Stanford University).

AMERICAN MUSIC ASSOCIATION (AMS)

The AMS will hold its national meeting in the year 2000 in Toronto, Canada, 1-5 November, in conjunction with several other societies, including the societies for Music Theory, Ethnomusicology, the Sonneck Society for American Music, the College Music Society, the Canadian University Music Society, the American Musical Instrument Society, the Lyrica Society for World Music Relationships, and the Association for Technology in Music Instruction. AMS members may individually convey ideas for joint sessions to the joint steering committee, prior to announcement of the format call for proposals by communicating with Presseis-elect Ruth A. Sleek (<radsleek@northwestern.edu>) or Margaret Mastro (<mamastro@uiuc.edu>).

The Noah Greenberg Award

The Noah Greenberg Award was established by the Tenures of the New York Pro Musica Antiqua in memory of their founder and first director. The award is intended as a grant or aid to stimulate active cooperation between scholars and performers by recognizing and honoring outstanding contributions to historically aware performances and to the study of historical performance practices. The award may subsidize the publication costs of articles, monographs, or editions, as well as public performances, recordings, or other projects. Scholars, professional performers, university and college performing ensembles, and other organizations with historical performance projects are urged to apply.

The award will consist of a sum up to $2,000; normally there will be a single award but, instead, at the committee's discretion, be divided.

The Noah Greenberg Award Committee invites applications for the award, which must be submitted by 1 March 1999. The application must consist of a description of the project, a detailed budget, and supporting materials, such as articles or tapes of performances that are relevant to the project. All application materials must be sent in triplicate to the Chair of the Noah Greenberg Award Committee: Bob Swann, School of Music, University of Minnesota, 4156 Fourth Street South, MInneapolis, MN 55455. For further information and guidance on eligibility, contact the Chair by e-mail (<nm@umns.edu>) or telephone (612/624-3203).
Competitions

The Kurt Weill Foundation for Music, AMS, American Society for Theater Research, and Modern Language Association welcome nominations of works first published in 1997 or 1998 for the 1999 Kurt Weill Prizes for distinguished scholarship in twentieth-century musical theater, including opera. Two prizes will be awarded; the author of the winning "book" entry will receive $5,000, and the author of the winning "article" $2,000. Media may include not only print (book, major scholarly article, chapter, or music critical edition), but also audio- or video-recording, multimedia projects, and online publications provided there is a valuable scholarly component. Works addressing the American musical theater are particularly encouraged. Authors of nominated works need not be members of the sponsoring organizations, and there are no citizenship or language restrictions. Nominations are solicited from individuals, publishers, and institutions; self-nominations are also encouraged. The address of the author and five copies of the nominated work must be submitted before 30 April 1999 to the Kurt Weill Foundation for Music, 7 East 22nd Street, New York, NY 10010. For further information: Joanna Let at the Foundation: 212/595-0732, fax 212/595-9683; <info@kwf.org>; <http://www.kwf.org>.

The Latin American Center for Graduate Studies in Music (LACM) of the Benjamin J. Rome School of Music at The Catholic University of America, Washington, DC, and the Inter-American Music Council (CIDEM), together with Latin-American Music Friends (LAMF), announce a competition for The Robert Stevenson Prize for Research in Latin American Music for works published during 1997 or 1998. The prize consists of a Certificate of Merit and a monetary award of $7,500. Entries must be submitted between 1 September and 31 October 1998. Complete information may be obtained from the Latin American Center for Graduate Studies in Music: 202/119-1853; fax 202/319-1480; <cia@lamc.edu>; <http://www.cia.edu/music/lamc.html>.

The Stefan & Wanda Wilk Prize for Research in Polish Music, sponsored by the Polish Music Reference Center (PMRC) and the School of Music of the University of Southern California, is intended to stimulate research on Polish music in academic circles outside of Poland. The prize, open to all scholars outside Poland, is awarded to authors of the best paper reflecting original research on some aspect of Polish music, preferably on a less investigated topic or composed of 50 pages for the winning essay or 500 pages for the winning composer. Four awards of $1,500 and one award of $2,000 will be offered. Entries must be submitted between 1 April 1999 and 31 October 1999. For further information: Professor Rolf E. Lachowicz at the Polish Music Reference Center, School of Music, University of Southern California, 840 West 34th St., Los Angeles CA 90089-0213; 213/749-3969; fax 213/749-1277; <pomusic@loc.edu>; <http://www.uuc.edu/go/polish_music>.

The International Machaut Society announces the creation of The Sarah Jane Williams Award to honor the Society's founder and first president. This annual carrying-on prize of $250 will be given annually to promote the study, criticism, performance, research, and exchange of interest related to all aspects of the works of Guillaume de Machaut. Fields of inquiry include but are not limited to linear history and criticism, musicology, the performing arts, art history, and codicology. Projects centered on the study and performance of the works of other poets and composers or on other performances or manuscript traditions will also be considered, insofar as they contribute significantly to the study of the background, context, or influence of the works of Machaut. Applications are accepted, including a cover description of the proposed project, a curriculum vitae, and the name and contact information of one recommender, should be sent by 1 February 1999 to Joan Hazen, Secretary-Treasurer, International Machaut Society Libraries, PO Box 351190, University of North Texas, Denton, TX 76203-5190.

The Somnec Society for American Music Discovers Tunes will be awarded to a dissertation completed between 1 July 1997 and 31 December 1998 on any topic related to American music. American music is interpreted in all its historical and contemporary aspects and contexts, including but not limited to art and popular music, for music of ethnic groups, sublime literature, and the full range of activities associated with music. "America" is understood here to embrace North America (Canada, the United States, and Mexico), including Central America and the Caribbean, and cultures elsewhere in the world. For more information: Ralph P. Locke at Chair, Dissertation Prize Committee, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14624; 716/265-1445; <rpl@esot.racine.edu>.
AMS ANNUAL MEETING
Boston
29 October – 1 November 1998
Preliminary Program

WEDNESDAY 28 October
3:00-5:00 AMS Board of Directors Meeting
7:00-11:00 AMS Board of Directors Meeting

THURSDAY 29 October
8:00-12:00 AMS Board of Directors Meeting
9:00-1:00 Registration
1:00-6:00 Job Interviews
2:45-4:45 "Lieder aus der Münchener Schule" von Ernster, Soprano, and Robert Wason, piano (Easter School of Music) (Sponsored by the AMS Performance Committee)
1:00-8:00 Exhibits

THURSDAY AFTERNOON SESSIONS
2:00-5:00

Liturgical Traditions
Thomas Kelly (Harvard University), Chair
David S. Katz (Hamburg), "Biblical Cantillation and Synagogue Chant: A Review of the Earliest Sources"
Gregory Myers (Baraboo, WI), "The Ceremonial Book of New York St. Sophia Cathedral as Slavo-Byzantine Musical Source"
Lori Kreckenberg (University of Iowa), "Early Sequence Traditions and the Definition of Genre"
James A. Armstrong, Jr. (The College of William and Mary), "The Litany of Lorenzo, Devotional Worship, and Patronage in Austria and Hungary (1657-1863): A Documentary Study"

Nineteenth-Century Topics
Leon Flinty (Yale University), Chair
Jonathan Bellina (University of Northern Colorado), "Chopin and His Historian: Noted Emulation of the 'True Style of Performance'"
Donna M. Di Giotto (Pomona College), "Rejected Traditions: Ensemble Placement in Nineteenth-Century Paris"
Greg Vitetik (Middlebury College), "The Fuerzabruch Endings"
Michael V. Pianta (Oberlin College), "What Are All Those Musicians Doing in the BBS? Music for The Devil's Motto, a British-American Melodrama (1863)"

Schoenberg
Mark DeVoto (Tift University), Chair
Robert R. Hoffer (Yale University), "In Sensuality Experiencing a New Birth?" Schoenberg and the Aesthetics of Porn Lusur"; Gregory S. Dumasky (University of California, Berkeley), "A Proposed Model for the Dispersal of the Twelve-Tone Idea, 1916-1925"

Joseph Asper (State University of New York, Stony Brook), "Schoenberg and His Public in 1930: The Six Pieces for Male Chorus, Op. 31"
Camille Crittenner (Arnold Schoenberg Institute, Los Angeles), "Text Sources for G. Seren to from Haydn"

THURSDAY AFTERNOON SHORT SESSIONS
2:00-5:30

Fifteenth-Century Topics
David Fellows (University of Manchester), Chair
Wolfgang Preis (University of Graz), "Ravenna, the Patrological Revolution, or, Music Theory for the Moderately Educated Performer"
Thomas Schmidt-Bestre (Heidelberg Akademie der Wissenschaften), "Verse Meter, Word Accent, and Rhythm in the Polyphonic Hymns of the Fifteenth Century"
Session Respondent: Leofranc Holford-Stevens (Oxford, England)

The Politics of Music Education
Lloyd Winnall (State University of New York, Stony Brook), Chair
Charles E. McGuire (Harvard University), "Temperance, Toxic Sol-Fa, and Elgar's Dream of Composers"
Philip Bier (University of California, Riverside), "Musicology, Sociology, and the Cultural Politics of Edward J. Dent (1876-1937)"

3:10-5:00
Seventeenth-Century Counterpoint
Tim Carter (Royal Holloway College, University of London), Chair
Vivan S. Ramgillhram (University of Minnesota), "Artusi's Vige: Fear and Loathing in the prima pratica"
Stephen M. Buhler (University of Nebraska, Lincoln), "Counterpoint and Counter-Revolution: Milton, Music, and the Poems"

Latin America
Gary Tomlinson (University of Pennsylvania), Chair
Grayson Wagstaff (University of Alabama), "Music for the Virgin of Guadalupe in Early Colonial Mexico and the Power of the Image"
Christina Magid (Toronto University), "The Local and the Global in Nineteenth-Century Kar de Jansen: Operaets, Parodies, Reviews, and the Politics of Representation in a New World Capital"

5:00-6:00 Society for Seventeenth-Century Music (SSCM) Board Meeting
5:00-7:00 Women and Music: A Journal of Gender and Culture: IAWM Publication Board Meeting
5:10-7:00 No-Host Reception
6:30-8:30 Journal of Seventeenth-Century Music Editorial Board Meeting
7:00-9:00 American Bach Society Editorial Board Meeting
Committee on the Status of Women, Open Meeting

"They Won't Let You Do That": Women, Minorities and Professional Choice in Teaching and Writing
Chair and Moderator: Linda Austen (The Folger Shakespeare Library)

THURSDAY EVENING SESSIONS
8:50-11:00
Study Session: The Dialectics of Virtue
Richard Lepper (University of Minnesota), Chair
James Donville (McMaster University)
Lawrence Kramer (Fudan University)
Susan McClary (University of California, Los Angeles)
Robert Walter (University of California, Los Angeles)

Study Session (Hispanic Brass Society): Brass at the Periphery: Brass Instruments on the Borders of the Western Art Music Tradition

Jeffrey Nussbaum (President of Historic Brass Society), Chair
Steven Carter (Wake Forest University)
Trevor Herbert (Open University, UK)
Kenneth Kemner (University of Memphis)
Keith Polk (University of New Hampshire)

Panel Session: Manuscripts and Editions: New Solutions through Image Processing

Eleanor Selfridge-Field (Stanford University), Chair
Philip Brett (University of California, Riverside)
Dexter Edge (Geneva State University)
William Kowalik (University of California, Santa Barbara)
Patricia Hall (University of California, San Barbara)
John Howes (Harvard University)
Alexander Planchart (University of California, San Barbara)
Jeremy Smith (State University of New York, Fredonia)

8:00-9:00 AMRS Committee on Career-Related Issues, Session I: Preparing for the Twenty-Five Century
Robert Brinn (University of Iowa), Moderator

Symphonies du Centenaire: Opera and Orchestra in the Parlor: Transcriptions by J. N. Hummel and J. P. Salomon of Symphonies and Overtures by Beethoven, Haydn, and Vivaldi
Mark Kroll, composer; Carol Lieberman, classical soloist; John Solum, classical flutist; Joe Cohen, classical cello
Boston University, Marsh Chapel (admission: $10.00/5.00 for students, AMRS members, & senior citizens)

New England Conservatory Symphony
Richard Haas, conductor; Fonsie-Smith, flute soloist
Jordan Hall, New England Conservatory of Music (free admission)
NEC President's Reception to follow
9:30-11:00 AMRS Student Reception

FRIDAY 30 October

Panel Session: Manuscripts and Editions: New Solutions through Image Processing

Eleanor Selfridge-Field (Stanford University), Chair
Philip Brett (University of California, Riverside)
Dexter Edge (Geneva State University)
William Kowalik (University of California, Santa Barbara)
Patricia Hall (University of California, San Barbara)
John Howes (Harvard University)
Alexander Planchart (University of California, San Barbara)
Jeremy Smith (State University of New York, Fredonia)

8:00-9:00 AMRS Committee on Career-Related Issues, Session II: Preparing for the Twenty-Five Century
Robert Brinn (University of Iowa), Moderator

Twentieth-Century Aesthetics
Rosa Rosenfeld (Brown University), Chair
Sarah Mincham (University of Chicago, College, Rider University)
"Ruth Crawford's Image of the East and Her Two Chans for Women's Chant"
Gregory Reish (University of Georgia), "Nada-Budai. Giovanni Salse and the Aesthetics of Sacred Sound"
Friedemann Safir (Universität des Münsters), "Fragmentary Form in the Music of György Ligeti and Umberto Eco's 'Aesthetic of Chaos'"
Leonora Szendey (Centro Nacional de las Artes), "Carlos Chávez and the USA: The Construction of a Strategic Alternative"
Appropriations of the Folk
Bruce Tintel (University of Illinois, Urbana-Champaign), Chair
Deborah Lawrence (University of Chicago), "Spain's 'Conde Clamor' Pieces from Popular Song to Harmonic Formula"
Barbara Makowski (Princeton University), "Choral and Folk Music? The Plausibility of the Hypothesis"
Michael Christe (University of Melbourne), "Folksong and Flamenco through to Polyphony and Planchart: The Transformation of Manuel de Falla's Musical Nationalism in the 1920s"
David E. Schneider (Amherst College), "Pagan Music or 'Gypsy Music'? The Implications of the Dávó Accompaniment for Bárók Polonés?"

Cage/Minimalism as History
David Pousson (University of Illinois, Urbana-Champaign), Chair
Leo E. Miller (University of California, Santa Cruz), "John Cage in Szeged: Cultural Intersections"
David Nicholls (The College of William and Mary), "Cage and the Ultra-Moderning"
Robert Pink (Eastman School of Music), "Minimalism as Cultural Practice"

Ryle Gunn (Bard College), "Toward a New Classic Phase: Minimalism's Aftermath"

Film, Patents, and Copyright

Bach, Mozart, and AFFE Robert Marshall (Brandeis University), Chair
Mary J. Greer (Columbia University), "The Identities of the Transcriber in BWV 98 & 168: Revealed: The Influence of Lather's Biblical Exegesis on Bach's Compositional Choices in a Shared Context"
David Schulenberg (University of North Carolina, Chapel Hill), "Goree and Invention in Early Eighteenth-Century Instrumental Music: Sonatas and Concertos from the Bach Circle" Robert M. Conant (New York), "On the Performance of "Qua respect...; toward generation" from J. S. Bach's "Flute Sonata"
Laurel E. Zeits (University of North Carolina, Chapel Hill), "The Orchestra Speaks for Him: The Instrumental Music in Mozart's Accompanied Recitatives"

13:00-13:30 Society for Seventeenth-Century Music, Business Meeting

13:00-15:00 Thesaurus Musicarum Latinarum: Meeting of the Project and Editorial Committees

13:00-15:00 Mozart Society of America, Meeting

13:00-15:00 Cambridge Opera Journal, Editor & Associate Editors Meeting

13:15-13:45 ASS Gay and Lesbian Study Group, Business Meeting

13:30-15:15 Yamaha Demonstration

13:30-15:00 Luso-Brasilian Music Society

13:44-14:15 "William McGibbon and Nial Gow: Reflections of Tradition and Taste in Eighteenth-Century Ireland and Scotland"" Barbara Donnell, violin, and Phillip Krockot, harpsichord (Rice University) (Sponsored by the AMS Performance Committee)

13:45-14:00 AMS Gay and Lesbian Study Group, Program Ellen T. Harris (Massachusetts Institute of Technology), "Handel as Orpheus II: The Cultural Context of a Literary Reading"

14:00-15:00 Journal of Musicology, Staff Meeting

14:00-15:00 AMS Committee on Career-Related Issues Mentoring Kickoff
Sandra Barrow (University of Cincinnati) and James Zychowicz (Madison, WI), Organizers

15:00-16:00 Tours of Yellow Room, Isabella Stewart Gardner Museum, hosted by Ralph Locke (preparation required; numbers limited)

17:30 Boston Symphony Orchestra, Symphony Hall

18:00-19:00 AMS/MLA Joint RZM Committee Meeting

FRIDAY AFTERNOON SESSIONS

19:00-21:00 After Handel: The Problem of Musical Meaning in German Musicology ca. 1800-1950 Glenn Snell (University of Connecticut), Chair Glenn Smiley (University of Connecticut), "Arnold Schering: Theory of Musical Symbolism" Albrecht Rheinmüller (Freie Universität Berlin), "The Tempus Contempestivo: Paul Bekker, August Hahn, and Arnold Schering" Hans-Joachim Huthchens (Freie Universität Berlin), "Relating (Meaning) and Isiah (Content) in the Music Aesthetics of August Hahn" Chen-Chang Yang (University of Chicago), "Disciplining Music: Hugo Riemann's Musical Aesthetics and Nineteenth-Century German Psychology"

African American Music

Jugid Mouzon (Washington University), Chair

Zbigniew Granat (Massachusetts College of Liberal Arts), "The Musical World in Jazz: Bill Evans' Formal Concept of 'Nardis'" Elliott S. Harwitz (Graduate Center, City University of New York), "The Fall of Pace and Hand, 1930-1924" Christopher Smith (Indiana University), "Who's 'Blues in the Mississippi Night?' Framed Management and the Context of the Blues" Catherine Parson Smith (University of Nebraska), "Of Scherzos and Trinkets: A Narrative for the Scherzo of William Grant Still's Afro-American Symphony"

Baroque Opera

Robert Shy (Yale College), Chair

James Lew (Yale University), "Comic Opera in Seventeenth-Century Florence From the Academy to the European Stage" Wendy Heller (Princeton University), "Reforming Achilles: Gender, Opera Seria, and the Rhetoric of the Enlightened Hero" Andrew R. Widdling (University of Oregon), "Pulp and the Origins of English Opera" Kathryn Lowerre (University of Michigan, Ann Arbor), "Dramatic Opera and the 1698 Debat over Theatrical Reforms"

Conductors and Motet

Craig Wright (Yale University), Chair

Thomas B. Payne (Columbia University), "Avantisi Cia: A Concert and Student Union in Medieval France" Mark Everet (University of Southampton), "Dying Rachell's Tears: The Composers' Nited Form" Alice V. Clark (Pennsylvania State University), "Making and Breaking Patterns in Machaut's Motet" David M. Kidger (Harvard University), "Motet-Cycle or motet mistake: A Receptional Exposition of Joaquin Dropper's Yellow Jesse deput

Sketches

Lewis Lockwood (Harvard University), Chair

Jenny Kidd (Amherst College), "The Spirit of the Development: Development and Coda Sketches for the First Movement of Beethoven's Symphony no. 9, op. 125" Susan Shafer (Manchester University), "Unto the Riddle of the King Returns to the Manuscript"
SATURDAY AFTERNOON SESSIONS
3:00-5:00
Chapels in the Seicento
Jeffrey Kurtzman (Washington University), Chair
Edmund Sonnichsen (State University of New York, Buffalo), "Marco da Gagiano in 1668: Chieco, Decieno, and Consequences" (Respondent: Susan Parisi Urbani, IL)
Noel O’Regan (University of Edinburgh), "Apollon Paclii, Ludwico Viadana, and the Origins of the Roman Concerto Eclesiastico" (Respondent: Robert Holzner, Yale University)
Mary E. Frenden (University of Notre Dame), "The Roman Solo Motet and the Transformation of the Sacro Concetto in Germany" (Respondent: Kerithyn Mentoff (Rutgers University), "L’Inno Santo and Female Montepietà Churches: The Politics, Business, and Music of the Holy Year in Rome (1475)" (Respondent: Robert Kendrick (University of Chicago))
Memory and Schubert’s Instrumental Music
Walter Frisch (Columbia University), Chair
Bruce Perrey (Clark University, Cambridge), "The Inner Voice of Absence: Schubert’s D-Minor Quartet and the Lieb’l Tod und das Mitleid"
Walter Frisch (Columbia University), "You Must Remember This: Memory and Structure in Schubert’s G-Major Quartet, D. 887"
John Daverio (Boston University), "One More Beautiful Memory of Schubert’s: Schumann’s Critique of the Impromptus, D. 935"

John M. Gingerich (Westminster University), "Remembrance and Consciousness in Schubert’s C-Major String Quintet"

Race, Ethnicity, and Popular Music
Don M. Randel (Carnegie University), Chair
Renee Norris (University of Maryland, College Park), "Black Opera: The Amended Blackness of Messiaen and European Opera" (Lisa Berg (State University of New York, Stony Brook), "Black Voices/White Sounds: Race and Representation in Virginia Thomson’s, Four Saints in Three Acts"
Albin Zak (University of Michigan), "From Reproduction to Composition: Sound Recording and the Invention of Rock and Roll" (George Trousdale (Carnegie University), "Strayy Ballads: The Use of Rumber, Bolero, and Cha Cha ’Chi in Rock ’n Roll to 1965"

Texts, Intertexts, and "Readers" in the Fourteenth Century
Margaret Bent (All Souls College, Oxford), Chair
Anne Hallam (New England Conservatory), "Song and Intertextuality: Thoughts on a Medieval Voice" (Anna W. Robertson (University of Chicago), "Machaut’s Early Metre and the Medieval Musical Tradition" (Yolanda Plamond (University College, Cork), "Lyrics for Reading and Lyrics for Singing: The Relationship between the Chanson and Poetry Repertories in the Late Fourteenth Century" (Annosella Pasa (New York University), "Dalmatic Chant and Expressiveness in Fauvel’s ‘Morte Amor: Novi-Veni Fortuna Subdula/Hea Me’" (Senior Respondent: Kevin Brownlee (University of Pennsylvania))

Wagner’s Shadow
Thomas S. Gray (Stanford University), Chair
Vera Muzio (University of British Columbia), "Lúcio’s An die Künstler Music Text, and the Ideology of Zakynthoskáia" (Amy Sanchak (University of California, Berkeley), "Vincent d’Indy and the Masonic Promise" (David Code (University of California, Berkeley), "Hearing Debussy’s Reading of Mallarmé: Recovery and Loss of Romantic Address in the Prélude à l’après-midi d’un faune" (Morton Kametzner (Yale University), "Richard Strauss and the End of Music: Feuer, Metamorphosis, and the Legacy of Wagner"

5:15-7:00
AMS Business Meeting
7:15-10:00
Sonneck Society Board of Directors Meeting

SATURDAY EVENING SESSIONS
8:00-11:00
Shostakovich and Testimony
Susan Sheffer (University of Basel), Chair
Timothy L. Jackson (University of North Texas), "Riverkofische and Bak’t’ye Musings in Shostakovich, and the Jews"
Allan B. Ho (Southern Illinois University, Edwardsville), "The ‘Test-imony’ Affair’" (An Interview with the Critics (Emilie Fedosov (Naperville, IL), "Shostakovich as Anti-Communist: Continuing Testimony"

Study Session: German Gallicant Songs: Some Performance Considerations
Dianne McMullen (Union College), Chair
Ken Pierce (Cambridge, MA)
### SUNDAY 1 November

**AMS Joint Meeting of 1997 and 1998 Local Arrangements Committees**

**AMS Board of Directors Meeting**

**AMS Board of Editors Meeting**

**Exhibits**

**American Musical Instrument Society Board of Governors Meeting**

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**SUNDAY MORNING SESSIONS**

**Music and Ideological Inscriptions in Nineteenth- and Twentieth-Century Europe**

Agnieszka Farner (City University, London), Chair

Michael F. Sainkovich (Cornell University), "The Requisition of Music and Modern National Memory"

Jane F. Fulcher (Indiana University), "Best Right and Left: Ideological Inscriptions in French Inter-War Nationalism"

Dana A. Delp (Indiana University), "Revamping Wagner for the Weimar Republic: From Socialist to Fascist"

Pamela M. Potter (University of Wisconsin), "The Politicization of Handel's Oratorios in Nineteenth-Century Germany"

**Representations of Nation**

Michael Beckman (University of California, Santa Barbara), Chair

Graham Wood (University of Minnesota), "Reviewing Oklahoma: Modernism, Modernity and National Consciousness"


Maria Chow (University of Chicago), "Representations of Nation: A Case Study Based on Four Early Chinese National Anthems"

Jean Marie Hooven (Indiana University), "Constructing Inland Culture and Politics in Stanford's Shama O'den"

**Verdi**

James Hepokoski (University of Minnesota, Chair)

David Rosen (Cornell University), "A Tale of Five Cities: The Provenance of Verdi's and Somov's Gavotte II"

Gloria Stufler (University of Rochester), "Verdi and the Sogna di Europa: From Roberto di Asburgo (1840) to I Lombardi (1847)"

Jonathan Channon (University of Chicago), "Verdi's I Lombardi alla prima sosta as a Catholic-Liberian Romantic Opera"

Elizabeth Hadad (University of Virginia), "Eccentrics and a Nineteenth-Century Aesthetic of Opera Performance"

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**SUNDAY MORNING SHORT SESSIONS**

**Revisiting Ancient and Medieval Sources**

Thomas H. Connelly (University of Pennsylvania), Chair

Alexander Long (University of Oxford), "H. J. W. Tittler's Study of Byzantine Church and the Politics of the Modern Greek Identity"

Emma Amilou (Christ Church, Oxford), "Javel in the Nineteenth Century"

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**Stravinsky**

Ellott Ansulakou (University of Texas, Austin), Chair

Susan C. Mace (Princeton University), "Parnasso's Enchanted Mountains: A Critical Look at Stravinsky's Ode"

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**I/6: Stravinsky's Ode**

Sorin Respondek: Robert Katz (University of Texas, Austin)

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**Sundown Burlesque procession (Der Sate der Hütten)**

Joshua Hall, New England Conservatory of Music, pre-concert lecture by David Buch at 7:30
Career Sessions at the Boston Meeting

The AMS Committee on Career-Related Issues is pleased to announce the following sessions, which will be held during the Boston meeting. Please consult the program for locations of these sessions and encourage your friends and colleagues to attend.

Session I. Careers in Musicology: Preparing for the Twenty-First Century.

Thursday evening, 8:00-9:30 p.m. Participants: Victoria Cooper, Cambridge University; Mary Hunter, Brown University; Jennifer Jackson, graduate student, University of Iowa; Janie Paler, University of California, San Diego; Colleen Quandt, State University of New York, Buffalo; and Douglas Seaton, Florida State University, President of CMS. Moderators: Roberta Marvin, University of Iowa.

Increasing numbers of individuals trained in musicology are either by choice or by necessity seeking employment outside the academy. Many of these pursuits require training beyond the traditional skills which accompany the graduate degree in musicology and involve business administration, public relations, and other fields. In addition, current positions in the academy often require responsibilities outside one's area of expertise, such as work in other historic eras, ethnomusicology, and administration.

This session will focus on the challenges that the changing profile of the discipline poses to those involved with graduate programs and other aspects of these programs. The panelists will include individuals from inside and outside the academy; they will discuss, among other things, the following topics: the kinds of training necessary for careers outside the academy; ways to prepare students for the diverse demands of the profession; possible ways to adjust degree requirements to accommodate the new opportunities; and the means by which to balance both new and traditional approaches to musicology.

Session II. Musicology and Liberal Learning: Teaching Careers at Liberal Arts Colleges.

Friday morning, 9:00 a.m.-12:00 p.m. Participants: Michele Edwards, Mount Holyoke College; William Gudger, College of Charleston; Steven Saunders, Colby College; Ruth A. Soile, Smith College. Moderator: Leisl Ellen Brown, Alma College.

Many musicologists are employed at four-year institutions that emphasize undergraduate education and promote the values of liberal learning. Teaching at liberal arts colleges frequently provides unique opportunities for individuals with doctorates in musicology to develop effective and rewarding careers in academia. Nevertheless, recent PhDs would benefit from a clearer understanding of the career possibilities which are unique to this environment.

This panel will address topics such as types of teaching assignments, the importance of scholarship, service, and other non-teaching expectations, and applying for positions. The members of the panel represent varying types of liberal arts college—single sex, private, coeducational, and public institutions. Following commentary by panel members, the audience will be invited to participate in the discussion.

Session III. Open Forum on Interviewing Issues for Future Study.

Saturday, 11:00 a.m.-11:30 p.m. Moderator: Barbara Cowan, University of Texas, Austin.

As we prepare for future sessions on innovative approaches to interviewing, we would like to discuss the issues involved from the perspective of both the interviewer and the interviewee. The format of this session will be largely question and dialogue from the audience, with the goal of collecting information to serve as a basis for a more specific project or product such as a videotape or a guidebook for the next AMS meeting. Topics discussed will include what to expect as interviewer or interviewee, appropriate conduct, how to handle questionable or ambiguous procedures, etc. The discussion will also cover interviewing in publishing, librarianship, administration, the recording industry, and other areas.

Mentoring Kick-Off:

The Career Committee will also inaugurate a mentoring program for new and first-time attendees at the national meeting. The mentoring Kick-Off will take place at 11:00 a.m. on Friday of the Boston meeting. For details, please see the separate announcement below.

—James L. Zychowicz, Chair Committee on Career-Related Issues

Call for Mentors and Mentorees

Mentor: "a wise and trusted counselor"  Mentor [newly invited wulf]: "a future mentor"

The AMS Committee on Career-Related Issues will inaugurate a mentoring program at the 1998 national meeting in Boston. Through this program we aim to welcome new members and first-time attenders to the AMS, and to provide them with direct connections to long-term members of the Society.

We need mentor who . . . are willing to share their interest and professional experiences with a mentoree at the Boston meeting. Mentorees are encouraged to join the mentor in any or all of the following: review the program and recommend sessions of special interest; attend sessions of mutual interest; visit the exhibits; or meet for a concert or meal.

The Mentor Program Kick-Off will take place on Friday of the Boston meeting at 1:00 p.m. The location will be announced in the program. To become a mentor or mentoree, or to ask questions, please contact either James L. Zychowicz, 815 E. Gerhard St., Madison, WI 53703, [Zychowcz@wisc. Edu] or Sandra Baran, 2480 Fairview Ave., G-23, Urbana, IL 61801, [Baransd-email.t.edu] by 1 September 1998. Please provide your full name, mailing and e-mail address, affiliation, research interests, and other pertinent or helpful information.

We trust that members of the AMS will recognize the value and the potential of this program. The personal elements that mentoring will contribute to the Boston meeting will reflect positively as well on the faculty of the Committee on Career-Related Issues, we appreciate your consideration and support, and look forward to seeing you in Boston.

—James L. Zychowicz, Chair Committee on Career-Related Issues

Nordica Burns, Student Representative

New Center for Study of Free-Real Instruments

The Graduate School and University Center of The City University of New York has established a Center for the Study of Free-Real Instruments (CSFRI). The Center is devoted to fostering and serving as a resource for scholars researching all aspects—organology, sociologi- cal, epistemology, performance practice—of all free-reed instruments, from the mouth-blown instruments of the ancient Near East and China to the "art music" repertories of the English consort and the "squeebone" used in myriad folk traditions. CSFRI will publish the Annual Free-Real Journal, with each issue containing three or four articles, together with reviews and announcements. The inaugural issue, scheduled to appear in fall 1999, will include articles on the early Wheatstone concertina, the nineteenth-century nathaphone, the free-reed violin of Vietnam, and the steel drum—now unique to present-day Trinidad, as well as a review essay on recent CDs that feature the accordion in various North American and European contexts.

In addition, CSFRI is in the process of establishing a research archive of primary and secondary materials (music, recordings, books, articles, etc.) pertaining to free-reed instruments, with the aim of making its collection accessible to those interested in the subject. (The Center invites donations of such materials.) From time to time, it will also sponsor conference and concert events.

CSFRI is housed at the Graduate Center of The City University of New York, where it is part of the Center for Research and Documentation. Its Director is Allan W. Atlas. For further information, see the Center's web page: [http://www.gc.cuny.edu/ csfri/].
News Briefs

In March the Library of Congress opened in new George and Greta Brown Room, a permanent exhibition area for materials from the Library's George and Greta Brown Collection, the world's most important resource for the documentary history of the Greta Brown brothers. The room is in the northwest corner of the ground floor of the restored Thomas Jefferson Building, 10 First Street SE, across from the Coolidge Auditorium; it is open from 10:00 a.m. to 5:00 p.m. Monday- Friday.

The Collaboration for the Advancement of College Teaching & Learning, a regional organization that supports and promotes college teaching and learning at public, private, and tribally-affiliated colleges and universities, has initiated an on-line Academic Job Listing Service that lists vacancies at member institutions. Most of these are in the five-state area of Iowa, Minnesota, North Dakota, South Dakota, and Wisconsin, though there are also listings from native tribal and historically Black institutions around the region. The listings are available via the internet at <http://www.cac.edu/Groups/collab/joblist.html>, and may be searched by discipline, geographic region, or specific institution.

The U.S. national branch of the International Association of Music Libraries, Archives, and Documentation Centers (IAML-US) is again soliciting donations for its Donated Music Materials Program. This program was established to facilitate the donation of music, books, journals, and recordings to libraries in East-Central Europe and the near east area of the former Soviet Union, Africa, Asia, Latin America, and Pacific Ocean countries. Lists of available materials is to be sent to the organization director to regions specific items on a first-come, first-served basis. Shipping expenses are usually covered by the donating institution. Since the program's inception in September 1995, over 1500 volumes of music books, music, and periodicals have been shipped to libraries abroad. Queries or lists of items may be directed to the director, Margaret Hansen, Otto E. Albrecht Music Library, University of Pennsylvania, 1440 Walnut Street, Philadelphia, PA 19102-6006, 215/898-3450, fax 215/898-0559, <hansen@pobon.upenn.edu>.

The new on-line publication Frankfurter Zeitung für Musikwissenschaft is a new journal edited by Clemens Greiser and Wolfgang Krebs. The journal is intended as a forum for musicology. It offers authors of scholarly papers, short articles, reviews, communications, and news items an uncomplicated and widely disseminated medium for their contributions.

The URL is: <http://www.lat.uni-frankfurt.de/ fb909/muz/FZMmz.html>. For more information, Dr. Wolfgang Krebs, <krebs@uni-frankfurt.de> or <krebs@uni-frankfurt.de>.

The New World Wide Web pages for Early Printed Collections in the British Library have been mounted on Portico, the British Library's Online Information Server, and are available at <http://www.bl.uk/collect/mcu/epc/>. In addition to information on the new Rare Books and Music Reading Room at St. Pancras, they also provide a guide to collections and catalogers in the following areas:

- Incunabula
- British Printed Collections, 1501-1800
- English Short Title Catalogue
- British Printed Collections, 1801-1914
- Dutch Printed Collections, 1501-1850
- French Printed Collections, 1521-1850
- German Printed Collections, 1501-1850
- Hispanic Printed Collections, 1501-1850
- Italian Printed Collections, 1501-1850
- Scandinavian Printed Collections, 1501-1850
- Bindings and Decorated Papers

For further information: Dr. Christopher Shenton-Fox, Digital Library Co-ordinator, Early Printed Collections, Lower Ground Floor, The British Library, 96 Euston Road, London NW1 2DB, UK; <christopher.shenton-fox@bl.uk>.

A new list for Central and East European music has been opened within the Mailbase group of lists at Ann Bockley of Cambridge University. Its purpose is to communicate ideas and decisions in discussion on musicological research on Central and Eastern Europe. Musicology is here defined in the widest sense to include historical musicology, theories, aesthetics, musicology, musicology, musicology, ethnomusicology, history, and the music of Byzantine music.

The list is open to all who are members of the central and Eastern European music community, or those for whom the primary focus is on regions to the east of a line roughly running north-south from Germany to the Adriatic. To join, send an e-mail message, no header: <join-central-east-europe-maillist@listserver.mailbase.ac.uk>.

With Music History/Histoire et Civilisation Musicale is a new journal edited by John Harper and Wyn Thomas from the Centre for Advanced Welsh Music Studies (CAWMS) at the Department of Music, University of Wales, Bangor. It responds to the need within Welsh musicology for a regularly issued bilingual journal with a wider base than most of the existing publications dealing with Welsh music and cultural issues. It covers music history, music historiography, music analysis, ethnomusicology, and popular music, and is intended to become a standard musicological publication. Volumes 1 (1996) and 2 (1997) are now available at £15 each from the University of Wales Press, 6 Gower Street, London WC1E 6EH, fax (0171) 255 0008, <press@wales.ac.uk>.

Inquiries relating to the work of the Centre for Advanced Welsh Music Studies and Welsh Music History may be addressed to Dr. Sally Harper, CARMER, Department of Music, University of Wales, Bangor LL57 2DG; <01492 381218; s.harper@bangor.ac.uk>.

New Editor for Acta Musicoledica

Thomas J. Mathiesen (Indiana University) will assume duties as editor-in-chief of Acta Musicoledica, the journal of the International Musicological Society, beginning with volume 71 (1999). The editor plans a number of changes in the journal, including reclassification of articles on all musicological topics. Articles in double-spaced format printed on 8.5 x 11 or A4 paper, as electronic submissions, should be sent to: Thomas J. Mathiesen, Editor-in-Chief, Acta Musicoledica School of Music Indiana University Bloomington, IN 47405 For further information or general inquiries, the editor may also be contacted by phone: (812) 855 5450 or 855 9470, fax (812) 855 3932 or e-mail <mathiesm@indiana.edu>.

New E-Mail List

A new electronic-mail list for the purpose of musicological discussion has been created under the auspices of the Board of Directors of the International Musicological Society. The Board of Directors approved the formation of the list, and a committee was appointed to finalize procedures, start up the list, and oversee its initial operation. Chair of the committee is William Meredith; in other members are Ana Laura Amati-Campieri, Marshall Breit, Mitchell Brouer, Mansur Buxa, Alice Clark, Andrew D'Antonio, David Levy, Ralph Locke, and Fred Marz. The new list will be hosted by the University of Virginia and will be moderated, with initial moderation by William Meredith and Andrew D'Antonio. Subscriptions will be open to anyone interested in musicology. The committee will announce the opening of the new list through existing e-mail music lists and will provide further details in the next issue of this Newsletter. Comments and questions may be directed to William Meredith, <meredith@mailbase.ac.uk>.

The "anlism" is housed and managed at the University of California, Davis, for the better part of a decade, will be reorganized and renamed during summer 1998. The Board of Directors expresses thanks to D. Kerm Helmsmeier and Mark Boul, who were responsible for initiating and managing this effort.
Obituaries

The Society turns to inform members of the death of the following members:

Max Ruse1
28 February 1953

Newell Jenkins
21 December 1956

Lucinda B. Sprat
1 July 1957

Robert D. Schick
22 September 1957

Emmett B. Linnigsten
14 November 1997

Perry S. Brook
3 December 1997

William Paul Hays
14 December 1997

Louise Cayler
1 January 1998

Edgar Allen
13 January 1998

Nino Pirozzi
23 January 1998

Paul Novack
4 March 1998

Robert J. Snow
9 June 1998

Louise Cayler (1905–1998)

It is indeed difficult to write about Louise Cayler, a musician of such perception and attainments, but also a woman of extraordinary personality and warmth.

Louise had a rigorous childhood. Her father had been a private doctor of a quain in South Africa; he married in retirement after moving to Omaha, Nebraska. Louise was born there when her father was in his twenties; he died when she was a child. Her early violin training resulted in perfecting perfection of the Bach Concerto with the Omaha Symphony when she was twelve, and the Tchaikovsky in Ann Arbor, when she was teaching there. She then continued her studies there earning a degree in violin performance from Conservatory in 1949.

Louise served in the Red Cross during World War II, managing a camp in Nice Cathedral for men on leave. After the War, she went back to Eastman and earned her doctorate in musicology on the G.I. Bill. She returned to the University of Michigan, now as a historian of music, and had an outstanding career, supervising the production of works of more than three-dozen doctoral students. She was a teacher of penetrating ideas, who encouraged her students as think for themselves and taught them how to write saying that thinking and writing were two facets of the same thing.

I was Louise's student from 1944 to 1958, writing a thesis on the music of Mont- donnelli. At one point, trying to explain that Montdorffle She to take a memo to the boy and then to the next measure is the same direction, I wore the Montdorffle sign to keep over the bars. Whose Louise read that, she burst out laughing, saying, "show them how in hand." Her writing was as so precise that I compiled Cayler's Rules of Writing for distribution to my own students. A few of these rules are:"If id is impossible, it is given a sentence to fail." "If you are having trouble on a subject, try leaving it out altogether," and "Try scaling the subject." Cayler's later career was not always simple. She was a woman in a man's world and accordingly suffered discrimination. She was elected Secretary of the American Music Library Association in 1953, but the Board of Directors of the Library Association of the United States and Canada met in 1953 and 1954 to adopt a resolution that a woman might serve as president. It was a time when women were not allowed to be president. However, after eight terms as Secretary of the Library Association in 1953, her last duty was to read at a meeting the change in the By-Laws that announced the office of President-Elect.

Her scholarship was outstanding. As a specialist in early sixteenth-century music, with special reference to Heinrich Isaac, she had to decipher notation, which was not well Understood at that time—i.e., the beginnings. She also specialized in sixteenth-century studies, and her recognition was many—too many to report here. Following a Fellowshipship in Belgium in 1955–56, she brought the Seibitz Collection, particularly valuable to its cognizance in the history French Huguenot to the University of Michigan Library.

In retirement, she moved to Carlsbad, New Mexico, in California, for twenty years she spent most of the time as a member of the member of the University of New Mexico Music Library in her honor. Their books are known to all of us: 1950s and 1960s Isaac's Choral, 1891's Polyphonic Mass, both on the University of Michigan Press. Her most recent publication, the Symphonies was presented in 1987 in part of the Harvard History of Musical Forms Series (it is now in its second edition). But her must remarkable book of the 1970s was Music in the Renaissance, issued by the Oxford University Press in 1972—a book beautifully accurate to Millet's time in a changing world. If anyone wrote a strong note in changing world, it was Louise Cayler.

—Edith Benefiel

Nino Pirozzi (1905–1998)

Nino Pirozzi died in Palermo on 15 January 1998, a few months short of his ninetieth birthday. As a scholar until almost the end of his long life, he left us a legacy of published work large in quantity, breadth in scope, and unmatched in quality. The many of us who knew him will fondly remember a wonderful human being, one of those who have made and will continue to make his work will receive in his great scholar.

Pirozzi was born in Palermo on 15 June 1905. After early studies there he entered the Pirozzi Conservatorio, taking a degree in organ in 1936; then working on a degree in art history at the University of Palermo. He taught and was music librarian at the Conservatorio in Palermo from 1934 to 1948, when he moved to Rome to become librarian at the Accademia di S. Cecilia. In 1949–54 he taught at Princeton and in 1956 he joined the faculty of Harvard, serving as head of the Music Library's private and being a period as department chair. Returning from 1976, when he retired, he was a professor at the University of Rome until his retirement in 1978.

In 1956 he was an inappropriate word for Nino, who regularly showed up as a scholar's meetings in Europe and America and who continued to read papers, in English or Italian, that were the highlights of many of these meetings. No one who heard him on any of those occasions will forget his warm, charming, and enthusiastic—some say the even of his individuality, as a scholar.

Among Pirozzi's many fields of expertise was sound. His fine magnum, A Sistine and the Renaissance monstrosities of the century in America, and his monograph on the Francesco Petrarca's Musical Masque, Pirozzi was among the first to collaborate with the American Institute of Musicology, founded in 1945. Among the long-lasting interests was the "sacred tradition" of music, a field Pirozzi made particularly his own and one in which his deep love for the musical traditions of his native Sicily could be pursued. Among his many works was the first book on the topic of what can be called the Catholic Renaissance in Fifteenth-Century Italy" (AMS 19, 1968). Also his continuing interest in music and theater stayed in two books (La Barocca di Palermo: a 16th-century fresco, 1978; and Das Gesamtdenkmal in mirrors, 1991; English translation, 1994), as well as many prominent studies of opera. Lack of space precludes mention of his many other fields of study.

In 1984 two volumes of Pirozzi's collected essay were published: Music and Culture in Italy from the Middle Ages to the Baroque and Music of the South and Mediterranean. Two more such volumes appeared in Italy in 1987 and 1994 (Volume 19 (197) of Rendiconti Italiani, edited by both his Italian and American colleagues, who will dedicate to Pirozzi in the introduction to this volume, Albano Biaggi's address to Pirozzi's "as a principle, the idea of the Italian conservatories," indicating that his American
and international reputation now extended to Italy as well. Another Forschungschrift, volume 1, in 1876, devoted essays to a young generation of Prato’s students. And a third such collection, presenting a will younger generation, that of the students of Prato’s students, is now in course of publication in the Viertel-Jahrtausend. Meanwhile, at least two articles on his signature have appeared since then.

Exx. of the three phases of Prato’s career—librarian in Italy, professor in America, and professor and then researcher in Italy—by far, are too long to be identified, and are no longer cited on his scholarly personality.

The availability during the first, library phase, of large numbers of manuscripts and prints at his finger tips, and the opportunity for becoming unusually familiar with them in the course of his work, must have stimulated his interest in sources and his careful scrutiny of the smallest details for whatever information they might provide about the repertoire they transmitted. But it also added to his understanding of the limits of notation, and his projection of unnotated music.

Famously, Nino conducted his first American seminaries in French. Only at Harvard did he dare to switch to English. The effort it cost him is belied by the elegance and precision of his English prose, so idiomatic and clear than his Italian. Indeed, it may be that the effort of translation, of thinking in another tongue, is to be found in the remarkable conciseness of his writing. Even in his most extended passage of blazed, jargon-ridden scholarly articles, his writings stood out for their conciseness, clarity, and grace. Indeed, much of his most significant contributions to music history is found in fewer than ten pages.

But the American phase of his career also offered him for the first time the opportunity of interaction with American students, and—good ones—and of working out his ideas, testing his intuitions in the classroom. Who can recall gathering around the piano with him to plunk out various parts of a manuscript a trio by Erhardt or a passage from Verdi’s Requiem from the original print—or the pages of penciled transcriptions in that clear, scented hand that applied to his or in camera-ready copy his articles? His attitude toward his American students was remarkable. Despite the ground in backgrounds and culture, he was incredibly patient, always seeing the good in whatever work was offered, always finding a gentle way to criticize. As a result, students were inspired to work, especially hard for him, not out of fear but out of respect, to deserve his confidence.

By the time he returned to Italy for the final and longest phase of his career, the university system had changed. Although political turmoil had begun to cause students to question the relevance of all historical disciplines, many other people were anxious to study the history of Italian music with “il maestro.” You can recognize them, of many of them now very well-known, along with those of Prato’s American students, in the tables of contents of the two Forschungen published in his honor. At this time he also founded, along with his nephew Agostino Zino, an influential journal, Studi musicali, in which, in keeping with the international nature of his own reputation, opened up the Italian publishing scene to foreign scholarship, distinguishing itself from other Italian journals by publishing articles in the language of the author, often English.

He exemplified the irrepressibility of scholarship and teaching. In him it was impossible to determine where the one left off and the other began. This was because his articles, though authoritative, often took the form of explorations, investigations of problems. He was often more interested in posing questions than providing answers—perceiving interpretations, not exactly tentative but with modest lack of assertion, in all his writing Prato stressed the importance of cultural context, but without sacrificing close study of the music.

Readers of his work, but especially those who were fortunate enough to know him personally, recognize that he himself shared and participated in the tradition he taught and was a part of. As a scholar and a man Prato truly embodied the values of Italian humanism.

—Eileen Reid and James Hass

The Harvard University Music Department will sponsor a memorial meeting on the life and work of Nino Prato on October 18, 1998, 5:30 to 7:30 p.m., in Phase Hall in the Music Building, the Harvard University. All friends and admirers of Nino Prato are cordially invited to attend.

AMS Membership and Subscription Statistics

Members and subscribers on the rolls of the Society as of March 31, 1997:

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<th>Student members</th>
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Grand total for 1997: 1421

Nay. The figures given in the Annual Report 1997 (AMS Newsletter) included non-membership members from 1996, and were thus misleading. Here (and in the future), membership figures are presented that accurately show the true numbers of the membership at the end of the calendar year.

Call for Papers

If you have not paid your AMS dues for calendar year 1998 by the time you read this, please do so immediately. Prompt payment of dues saves the Society considerable expense of billing you again and helps keep records up to date. Please send all payments to University of Chicago Divi- sion, PO Box 77055, Chicago, IL 60687.

Membership Dues (for the calendar year)

- Income up to $40,000: $45
- Income $40,000 - $60,000: $65
- Income $60,000 - $80,000: $85
- Income above $80,000: $95
- Student Member: $60
- Spouses: $50
- Emeritus: $15
- Sustaining: $100

Revised Policy on Obituaries

The following policy on obituary notices in the Newsletter has been approved by the Board of Directors and will take effect as of the February 1992 issue. (For background, please see the presidential and vice-presidential mes- sages in the August 1991 issue.) The annual necrology of all deceased mem- bers will continue to be published as well.

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

2. Obituaries will normally range in length from one to three paragraphs, and will focus on music-related activi- ties such as teaching, research, publica- tions, grants, and service to the Society.

3. The Society requests that colleagues, friends, or family of a deceased member who wish to see his or her recognition by an obituary communicator that desire to see the Editor of the Newsletter. The Edi- tor, in consultation with the advisory commitee described below, will select the author of the obituary and edit the text for publication.

4. A committee will be appointed to oversee and endorse this policy, to commission or write additional obitu- aries as necessary, and to report to the Board of Directors. The committee will comprise the Executive Director (Chair), the Secretary, the Treasurer, and one other member.
Grants and Fellowships Available

The Editor encourages inquiries about this column to keep information in the column current and up to date. Please direct questions to

American Academy in
Berlin


American Academy in
Rome

For Rome Prize Fellowships in poeto-Classical humanistic studies, with period of residence six months to two years and waivers ranging from $2000 to $70,000. Deadline: 1 November 1998. Address: American Academy in Rome, 7 East 66th Street, New York, NY 10021. Fax: (212) 249-588. www.americanacademy.org.

American Council of
Learned Societies


American Antiquarian
Society

For fellowship for four to twelve months to reside in society's postdoctoral research support (minimum $10,000) on any subject on which the Society has strong holdings. Short-term fellowships are also available. Deadline for 1999-2000 fellowships: 17 January 1999. Address: American Antiquarian Society, 401 Union Street, Worcester, MA 01605-1519. Fax: 508-754-2813. E-mail: office@aaa.org. www.aaa.org.

American Philosophical
Society General
Research Fellowship

For postdoctoral research. Maximum award $6000. Deadline: October 1, December 1, March, for scientists in four months after deadline. Address: Committee on Research, American Philosophical Society, 134 South 6th Street, Philadelphia, PA 19106-3587. www.amphilo.org. For questions on eligibility of a project: 215-449-4429. "mehl@amphilo.org." Include postal address.

American Philosophical
Society Mellon Resident
Research Program


Camargo Foundation

For pursuits of projects in the humanities and social sciences related to French and francophone cultures. Residence at the Foundation’s study center in Cascais.

For forthcoming Meetings and
Conferences

This column has, in chronological order, meetings that, while not necessarily an AMS member. The deadline for submission of items for inclusion in this column is 25 May for the August issue and 30 November for the February issue. Notice of meetings should be sent to Virginia Hovorka, Department of Music, Reed College, Portland, OR 97202; e-mail submissions are encouraged (virginia.hovorka@reed.edu).

For information on conferences that may not be included here, see the AMS web page, which has a section on conferences, as well as links to other sites.

See also Calls for Papers.

Liverpool Music Symposium II: "The Musical Work: Reality or Invention?" 21 September 1999. University of Liverpool. First of a series of events which will examine a broad topic relevant to several different musical traditions and will lead to a published book. Draft chapters will be discussed by the authors for information on attending as an author. Michael Talbot, Department of Music, University of Liverpool. Liverpool 6EP, UK. E-mail: MMtalbot@at.ac.uk.

Gesellschaft für Musikforschung (International conference "Concepts of Music—Concepts of Musicalität") 9 September-9 October 1999, Halle (Saale). Participation: Prof. Dr. Wolfgang Raut, Institut für Musikwissenschaft der Martin-Luther-Universität Halle-Wittenberg, Reichenbacherstr. 4, 06124 Halle/Saale; (0345) 55-2455; 55-56; fax (0345) 5592455. E-mail: rwmm@uni-halle.de.

CIMCIM Conference, 11-12 October 1998, Macau/Porto, Portugal. Theme is "Cul-

tural Diversity and Music of Musical Instruments." CIMCIM (Comité international des Musiques et des Collections d'Instruments de Musique) is a constituent of the International Council of Museums (ICOM); the conference will be held in conjunction with the annual meeting of that body (13-15 October). For more information: Arnold Myers, Vice-President, CIMCIM, Edinburgh University Collection of Historic Musical Instruments, Real College, Bruto Square, Edinburgh EH8 9S0, Scotland. Tel: (44) 334-664-5243; fax: (44) 334-660-2445. E-mail: arnold.marley@ed.ac.uk. www.museei.cimcim.org.

Thirteenth International Symposiums of the German Association of Students of Musicology, 15-18 October 1998, Johann Wolfgang Goethe Universität, Frankfurt am Main. Theme is "Crossing Borders—Monographs in Dialogue." Address: Doktor-Institut der Studierenden der Musikwissenschaft, Seiberg Frankfurt/M, Institut
For What It's Worth: Institutions and Popular Music/Institutionalizing Popular Music, 16–18 October 1998, University of California, Los Angeles, presented by the International Association for the Study of Popular Music (IASPMP). For information: David Bracken, Secretary/Treasurer IASPMP, Department of Music, Box 6000, Binghamton University, Binghamton, NY 13902-6000; 607/777-2155; <bracke@binghamu
ton.edu>.

Society for Ethnomusicology annual meeting, 24–25 October 1998, Indiana University, Bloomington, IN. Theme is "Communities of Collaboration." Pre-confer-
ence on archiving, 21 October. Address: SEM ’98 Program Committee, Archives of Traditional Music, Indiana University, Morris-
son Hall 117, Bloomington IN 47405; <temples@indiana.edu>;<http://www.india
na.edu/ethnomusic>.

Third Bethlehem Conference on Morav-
ian Music, 21–23 October 1998, Morav-
ian College and Lohse Library, Bethle-
hem, PA. Celebration of the 400th anniversary of the Bethlehem Church Choir and the 350th anniversary of the Single Brethren’s House, current home of the Moravian College Music Department. Address: Dr. Carol Traupman-Carll, Moravian College Music Department, 1200 Main Street, Bethlehem, PA 18016-6650; 610/861-1686; fax 610/861-1657; <mec001@email.morava
ncollege.edu>.

Società Italiana di Musicologia annual conference, 22–24 October 1998, Ferrara, Italy; annual members’ meeting, 23 October. For information: <gorgiof@in.it>.

Nation, Myth, and Reality: Music in the 1910s, 23–24 October 1998, Institute of Romance Studies, Senate House, Malet Square, London WC1, UK. International conference to be hosted by the Depart-
ment of Music, Royal Holloway, University of London, Address: Erik Levi, Senior Lecturer in Music, Royal Holloway, University of Lon-
don, Egham, Surrey TW20 0EX; fax (01784) 434941; levi@sunshine.ac.uk.

Amy Beach and Her Times, 25 October 1998, University of New Hampshire, Address: William E. Ross, UNH Special Collec-
tions, University of New Hampshire Library, Durham NH 03824-3594; 603/862-1744; <weaver@hep.unh.edu>.

Canadian Studies Grant
Program


Five College Women’s Studies Research Center

Society of Fellows in the Humanities, Mail Code 7500, Columbia University, 2960 Broadway, New York, NY 10027; 212/854-4851; fax 212/664-7189.

German-American Academic Council (GAAC)/Stiftung Deutsch-Amerikanisches Akademisches Konsil (DAAK)

Getty Grant Program

J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities carry a stipend of $30,000 for a year’s research anywhere by scholars who received doctorates within the past six years. (All awards for 1998–99 are for topics related in some way to the visual arts.) Deadline for 1999–2000: 1 November 1998. Address: Getty Grant Program, 1201 Getty Center Drive, Suite 800, Los Angeles, CA 90024-1885; <http://www.getty.org/grant>.

Gladys Krieble Delmas Foundation

Pre- and postdoctoral grants for independent research on Venice and the eastern Mediterranean, and for study of contemporary Venetian society and culture. Deadline: 15 December for following academic year. Address: Gladys Krieble Delmas Foundation, 215 Fifth Ave., Suite 1612, New York, NY 10017-1699; continued on page 24

Franck, is required. Foundation provides residence only. Address: The Camargo Foundation, Park Square Court, 400 Silo Street, Suite 145, Saint Paul, MN 55101-3818; 612/390-2317. Deadline for follow-

In Canada, grants are available to institutions for research and for the dissemination of research, with particular emphasis on the humanities. Application deadlines are usually in the fall and winter months. Address: Canadian Studies Grant Program, c/o Canadian Heritage, Room 805, 300 Booth Street, Ottawa, Ontario K1A 0G3; telephone 613-991-2205; fax 613-992-1072; e-mail grants@canaheritage.gc.ca; web site <http://www.canaheritage.gc.ca>.

Columbia Society of Fellows in the Humanities

Scholars and teachers at all levels of the educational system are invited to apply for positions as Research Associates for semester or year-long residencies in 1999-2000. Deadline: 1 February 1999. Application materials available from the Center, Dickinson House, Mount Holyoke College, 50 College Street, South Hadley, MA 01075-6426; 413/538-2122 or 538-
2275; fax 413/538-2482; <peter.perephos@hampsh
ire.edu>;<http://www.demerter.hampshire.edu/6newe/>. Transatlantic Research Cooperation (TransCoop) funds, which must be matched from North American sources, are available to teams of at least one German and one U.S. or Canadian scholar to support expenses up to $10,000 for a minimum period of six months from three months to three years. Deadline for 1999 program: 30 October 1998. GAAC fellowship grants for distinguished German and American schol-
ars are also available, with three selection rounds each year; and German American Center for Visiting Scholars enables eight young German and American scholars to do research in Washington, DC, for up to six months. Address: GAAC, 1054 Thomas Jefferson Street, NW, Suite 2420, Washington, DC 20007; 202/336-6991; fax 202/336-4334; <contact@gaacorg>;<http://www.gaac.org>.

Getty Grant Program

J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities carry a stipend of $30,000 for a year’s research anywhere by scholars who received doctorates within the past six years. (All awards for 1998–99 are for topics related in some way to the visual arts.) Deadline for 1999–2000: 1 November 1998. Address: Getty Grant Program, 1201 Getty Center Drive, Suite 800, Los Angeles, CA 90024-1885; <http://www.getty.org/grant>.

Gladys Krieble Delmas Foundation

Pre- and postdoctoral grants for independent research on Venice and the eastern Mediterranean, and for study of contemporary Venetian society and culture. Deadline: 15 December for following academic year. Address: Gladys Krieble Delmas Foundation, 215 Fifth Ave., Suite 1612, New York, NY 10017-1699; continued on page 24

Franck, is required. Foundation provides residence only. Address: The Camargo Foundation, Park Square Court, 400 Silo Street, Suite 145, Saint Paul, MN 55101-3818; 612/390-2317. Deadline for follow-

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Guggenheim Fellowships
To write research and artistic creation, for minimum six months and maximum twelve months. Information for 1999 competition available in July 1998. Address: John Simon Guggenheim Memorial Foundation, 90/91 Fifth Avenue, New York, NY 10016; fellowships@gugs.org; <http://www.guggenheim.org>.

Humboldt Research Fellowships for Foreign Scholars
For post-doctoral scholars under age 40 with good command of German, to conduct research projects in Germany for six to twelve months. Stipend of DM 13,000-45,000 per month plus travel and family allowances. Open 4 December. Humboldt Research Fellowships for full/associate professors with internationally recognized research records, may be awarded upon nomination by eminent German scholars. Prize winners spend six to 12 months at German research institutes, with maximum award DM 120,000. Address: Alexander von Humboldt Foundation, U.S. Liaison Office, 1940 Thomas Jefferson St., N.W., Suite 410, Washington, D.C. 20009; 202/386-2506; fax 202/385-4134; <http://www.humboldt-stiftung.de>.

International Research & Exchanges Board Grants (IREX)

NEH Research and Education Division
For information on all NEH, 202/606-8300; fax 202/606-8404; <research@neh.gov>; <http://www.neh.org>.

NEH Seminars and Institutes
For participants (summer 1999): travel expenses and per diem during fall 1998 up to $4,000 available; deadline 1 March 1999 for notification April 1999; see directory (summer 2000) proposal deadline 1 March 1999 for notification September 1999.

NEH Summer Stipends
To undertake research for two consecutive months, stipend $4,000. Affiliated scholars must be nominated by one institution. Deadline: 2 October 1998 for term beginning after 31 April 1999. For specific information: 202/606-8573; <calls@nlsneh.org>.

NEH Grants (Other)
NEH Division of Research and Education also has grants for up to 3 years for collaborative research and fellowships at independent research institutions (deadlines for both: 1 September 1998).

National Humanities Center Fellowships
Supports advanced study in the humanities, in residence for one academic year, for scholars of recognized achievement from any nation, including younger scholars, with an1 significantly beyond the confines of the dissertation. Stipend vary but cannot be more than twice travel and subsistence expenses. Deadline: 1 October 1998; information available at website below. 


The Council of the Humanities magazine is published regularly by the NEH.

Calls for Papers
The Society for Seventeenth-Century Music will hold its nineteenth annual Conference 8-11 April 1999 at the University of Virginia. Proposals are invited on any aspect of seventeenth-century music and music culture, including papers dealing with other fields as they relate to music; are welcome. A prize will be awarded for the best student paper. Presentations are invited in a variety of genres, including plenary sessions, workshops, roundtable discussions, and panel sessions. Papers will be limited to 20 minutes, plus five minutes for questions. Papers can be presented via electronic mail or as handout. A prize (variable in amount) will be awarded to the author(s) of the best paper. For information about the conference, see the website: <http://www.sscm.org>.

The Thirteenth International Symposium on Music in the Middle Ages to the Present, sponsored by the School of Music at the University of Illinois at Urbana-Champaign, will be held 11-14 May 1999. The theme is "Music in the Middle Ages to the Present". Call for papers are invited on any aspect of music in the Middle Ages to the Present. Deadline is 1 November 1998. For information: Dr. Marysia Iwanowicz, School of Music, University of Illinois at Urbana-Champaign, 501 South Sixth Street, Champaign, IL 61820-7822; phone: 217/244-8660; fax: 217/244-8696; email: mivanowicz@uiuc.edu.

Papers are invited for a conference entitled Music Borrowing From the Middle Ages to the Present, sponsored by the School of Music at the University of Illinois at Urbana-Champaign, will be held 11-14 May 1999. The theme is "Music in the Middle Ages to the Present". Call for papers are invited on any aspect of music in the Middle Ages to the Present. Deadline is 1 November 1998. For information: Dr. Marysia Iwanowicz, School of Music, University of Illinois at Urbana-Champaign, 501 South Sixth Street, Champaign, IL 61820-7822; phone: 217/244-8660; fax: 217/244-8696; email: mivanowicz@uiuc.edu.

The Society for Dance History Scholars will hold its nineteenth conference at the University of New Mexico, 17-19 March 1999. The theme is "Dance, the Multicultural Landscape: Latin America, Africa, and Asia at the Crossroads of Dance History," with sessions on "Dance in Latin America," "Dance in Asia and the Pacific Islands," and "Dance in the Caribbean." For information: Marlys J. Johnson, "Dance at the Crossroads," 207 Howard Station, PO Box 3152, Williamsburg, VA 23187; phone: 804/229-2300; email: mjjohnson@virginia.edu; website: <http://www.uch.virginia.edu/research/dhsc/>.

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Newberry Library Fellowships

A variety of long-term (6-11 months; deadline: 20 January 1999) and short-term (2-5 months; deadline: 1 March 1999) fellowships; other special awards with varying deadlines. Address: Research and Education, The Newberry Library, 60 W. Walton Street, Chicago, IL 60610-3505; 312/284-5666; fax: 312/415-7575; research@newberry.org; <http://www.newberry.org>. In 1998-2001, the Library’s Center for Renaissance Studies will annually award two ten-month Rockefeller Foundation Renaissance Fellowships in Gender Studies in Late Medieval and Early Modern Europe; for information: 312/284-3414; renaissance@newberry.org; website above.

For travel and housing grants of up to $1,000 to do research in the American Orches Archives in Princeton, NJ Deadline: 1 January 1999; Address: Lynn Edwards, 185 N Poland Road, Conway, MA 01841; 413/547-9764. <sheddwalks@wesfield.org>.

Schomburg Center for Research in Black Culture

Scholar-in-residence program, for scholars and professional whose research in the black experience will benefit from extended access—six months ($15,000) or 1 year (maximum stipend $30,000)—as the resource of the Center and the New York Public Library. Deadline for 1999-2000: 15 January 1999; Address: Schomburg Center, 537 Lenox Avenue, New York, NY 10030; 212/491-2235; <http://www.nypl.org>.

UCLA Humanities Consortium

Andrew W. Mellon postdoctoral fellowships for academic year 1999-2000, stipend $30,000. Each fellow will be associated with one of the Consortium’s research units. Inquire about new topic. Deadline: 1 March 1999; Address: Sherry Caine, Fellowship Coordinator, Humanities Consortium, University of California, Los Angeles, CA 90095-1653; 310/825-6421; fellowships@humcons. ucla.edu.

Villa I Tatti Fellowships

For post-doctoral residence in 1999-2000 for independent Italian Renaissance scholars. Maximum grant $30,000; non-sidipendio fellowships also available. Deadline: 15 October 1998; Information and application materials available from Prof. Walter Kainer, Director, Villa I Tatti, Via di Vigna Nuova 26, 50135 Firenze, Italy; fax: 39/55 503 18; <kainer@iri.firenze.it> or Villa I Tatti Office, Harvard University, 1244 Mt. Auburn Street, Cambridge, MA 02138-5762; 617/495-8842.

Woodrow Wilson International Center for Scholars

For post-doctoral research in the humanities and social sciences, in residence, normally for one year. Stipends match previous year’s salary (maximum $62,000), with travel expenses for fellows and dependents. Information for 1999-2000 not available; deadline for 1998 was 1 October 1997; Address: Fellowship Office, Woodrow Wilson Center, 1300 Jefferson Drive S.W., Washington, DC 20560; 202/377-8241; fax: 202/377-4439; <wcfellow@wics.eds.org>; <http://www.wics.eds.org>.

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