Atlanta—2001

The sixty-seventh annual meeting of the American Musicalological Society will be held in Atlanta, Georgia, from Thursday 15 November through Sunday 18 November 2001. Having successfully housed the 1996 Summer Olympics, Atlanta is now ready to tackle the challenges associated with this important yearly gathering of musicologists. Though the temperatures in mid-November can be expected to drop into the 40s and 50s, we fully expect to extend the warmth of Southern hospitality and to make this meeting one of the most memorable in recent years.

The conference hotel is the Atlanta Marriot Marquis, located just two blocks east of Peachtree Street, the main north-south corridor in downtown Atlanta. This modern facility—with its huge atrium lobby, four restaurants, pool, sauna, whirlpool, health club, and many other amenities—is conveniently close to MARTA, Atlanta’s rapid transit system, which can be boarded at Hartsfield International Airport for a smooth and inexpensive ride into the city. Within walking distance from the hotel are a host of Atlanta landmarks, including Centennial Olympic Park, CNN Center, the State Capital Building, Underground Atlanta, and the World of Coca-Cola Pavilion. Just a few blocks south and east is

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Toronto—2000

The year was 1970; the venue, Toronto; the occasion, the thirty-sixth annual meeting of the American Musicalological Society. Forty papers were read; of these, only eight—less than one-quarter of the total—dealt with music written after 1850. Of the forty presenters, six (or 15%) were women (including the “Louis” Cuyler listed in the abstract book’s table of contents). A number of familiar names surface as one reads the Abstracts of Papers. Indeed, many of these presenters could be seen thirty years later at the sixty-seventh meeting of the AMS in Toronto, with several once again trading papers.

In contrast to the forty papers presented in 1970, 180 selected papers 486 proposals—were read at AMS formal sessions this year, a number somewhat lower than the usual 220, allowing room for the joint sessions. Well over half of the presenters were women, while at least 50% of the papers concerned music writers after 1850. Sadly, there was little significant increase in racial diversity to be observed in either the audience or roster of speakers.

The return of the American Musicalological Society to Toronto in the year 2000 was planned as part of a millennium mega-meeting sponsored by fifteen societies—a meeting that attracted over 3,100 attenders. Most of our sister societies did not exist in 1970; indeed, their more recent emergence reflects the rapid expansion of music scholarship in the latter part of the twentieth century. Book of abstracts was over three hundred pages in length. With thirty to forty simultaneous sessions at any given time, the usual difficulty in choosing which one to attend was certainly exacerbated but the many opportunities to hear about work outside one’s own field more than compensated for its sort of dilemmas, as did the opportuni ty to see and hear colleagues with membership in other societies. The joint sessions, especially, facilitated fortuitous occasions for discussing a common topic from several different perspectives.

The interests between morning and afternoon sessions were filled with all manner of concerts, special sessions, com mittee and board meetings, while the evening provided more opportunities for the performance of various sorts of music, as well as any number of study sessions and panel discussions. When to eat pre sented a quandary, especially unfortunate in this city which offers a plethora of fine restaurants. As a whole, AMS sessions themselves covered a considerable range of topics. In addition to the canon of Western art music, panels focused on film music, applications of literary theory to music, cultural interchange in late nineteenth-century England and America, ballet, gender stud ies, Tim Pan Alley, jazz, American popular song, and the impact of the western traditions in Goa, China, Africa, Vietnam, and Brazil, among others. Highlights for me included the Art additive session with the most difficult of musical examples splendidly performed by the Orthodo Convent; the panel on music and film; and hearing about the unaired in Beethoven. Op. 134. But the most memorable moment of the conference came at the AMS business meeting when ten past presidents of the Society paid a heartfelt and touching tribute to Alvin Johnson, our beloved former executive director.

Considering the enormous complexity of the meeting, we owe the members of the Toronto 2000 Steering Committee, a very large and dedicated group, our heartfelt gratitude for their hard work. And kudos to Timothy McGee and the other members of the Local Arrangements Committee for their fine handling of the very complicated details of the confer ence. Finally, my personal thanks to Mark Evan Bonds (next year’s) program chair, Scott Bumham, Rebecca Hartis-Warrick, Richard Sherr, and John Sipper for their diligence, patience, fortitude, and generous support in selecting this year’s program.

—Ann Bease Satt
Atlanta continued from page 1

the Martin Luther King, Jr. Historic District on Auburn Avenue, where one can visit sev- eral sites of importance to the development of the civil rights movement, such as Dr. King's church (Emanuel Baptist), his birth home, his grave site, and the King Center for Nonviolent Social Change A short ride north on MARTA leads to the Woodruff Arts Center—home to Atlanta Symphony Hall, the Alliance Theatre Company, and the High Museum of Art—and to upscale shopping at Lenox Square and Phaills Plaza in Buckhead. During the weekend of our meeting the Atlanta Symphony Orchestra will be per- forming at Symphony Hall under the baton of its new music director, Robert Spano. There also will be concerts by the Nether- lands Chamber Choir at Emory University, by pianist Stephen Kovacevich at Spivey Hall, and by the Atlanta Baroque Orchestra. In addition, the flute club of Spelman Col- lege and Morehouse College will present a special joint performance at historic Emanuel Baptist Church in the Martin Luther King Historic District. At the AMA sessions on Saturday night, music will be pro- vided by a dance ensemble under the direc- tion of gifted jazz pianist Gary Morby.

The 2001 Program Committee is headed by Mark Evans Bonds (University of North Carolina, Chapel Hill), and the Performance Committee by Richard Lipkin (University of Georgia, Emory, and Emory University). The Local Arrangements Committee, chaired by Stephen A. Crist (Emory University), is drawn from the South-Central chapter of the AMS, whose members are affiliated with Emory University, Georgia State University, Emory University, University of Georgia, Vanderbilt University, University of Memphis, University of Kentucky, University of Louisville, and many other institutions in northern Georgia, Tennessee, and Kentucky. Requests by interest groups for meeting rooms should be sent no later than May 1 to Stephen A. Crist, Department of Music, Emory University, Atlanta, Georgia 30322.

—Stephen A. Crist

JAMS Delivery Schedule

The JOURNAL is still running behind schedule. Volume 51/3 was mailed on 19 September 2000; the current sched- ule places the volume 52/2 (Summer 2001) will mail about 1 May 2001. Please allow three weeks for delivery (six weeks for overseas surface mail). If you believe your copy has been lost in the mail, please contact the University of Chicago Press subscription fulfillment department. If your subscription is still pending, a new subscription will be sent. For up-to-the- minute JAMS delivery information, see the AMS web site.

links to graduate programs in musicol- ogy Alterations or additions to the web site, including the list of e-mail addresses, and graduate program updates, should be sent to the AMS Philadelphia Office: <u>com Comm Webmaster</u>

Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for assignments to committees. Interested person should write to Joan Apple. Members of the Society who would like to volunteer for assignments to committees. Interested person should write to Joan Apple. Members of the Society who would like to volunteer for assignments to committees. Interested person should write to Joan Apple.
President's Message

Toronto 2000: Musical Intensities was a meeting for the ages. I suspect that the event will prove to have had a profound impact on the various disciplines of music as well as on the over-500 participants and the fourteen sponsoring societies. At times it had the feel of a three-ring circus, I suspect that most of us felt energized but not overwhelmed by the richness of the offerings. It was exciting to see the breadth of current musical scholarship.

We owe an enormous debt of gratitude to Margaret Murata and her colleagues on the Governing Committee for designing a program that both respected the customs of the individual societies and provided many opportunities for joint sessions and other kinds of collaboration. Ann Bower Scott and her committee likewise presented us with an outstanding and invigorating array of presentations. Tim McGee and his colleagues on the Local Arrangements Committee handled the complex negotiations among the various societies and the hotels with skill and tact. Through careful advance planning Tim connmenced Toronto's musical organizations to plan their sessions around this meeting so that conference attendees could choose among more than thirty performances, including two opera. Thanks are also due to Victor Cocola and his committee for arranging a particularly rich series of concerts sponsored by the AMS. The timing here, of course, was Bob Judd, executive director of the Society. One of the last part-time employees, Bob worked long hours all summer to resolve problems and to safeguard the Society's interests in this major undertaking. Our heartfelt thanks to Margaret, Tim, Ann, Victor, Bob—and the many committee chairpersons and volunteers under their direction—for their patience, good humor, diplomacy, and above all the hours and hours they contributed to make this conference an unqualified success.

The meeting marked a moment of transition for the Society. The business meeting concluded with an extraordinary memorial tribute to the late Alvin H. Johnson, treasurer and executive director emeritus of the Society. Past presidents of the Society (Jim LaRue, Claude Tetrault, James Hunt, Howard E. Smith, Richard Crawford, Margaret Bent, Lewis Lockwood, H. Colin Slim, H. Wiley Hitchcock, and Ellen Renouf) captured our touching eloquence Alvin's many contributions to the Society, to musicology, and to all of his colleagues. The Board of Directors, in recognition of his role in establishing the AMS 50 Dissertation Fellowships, voted to rename these awards the Alvin H. Johnson AMS 50 Dissertation Fellowships. It is fitting that these fellowships—which provide young scholars the funds to enable them to complete their dissertations as well as an important recognition of their potential as scholars, be named for a man who cared passionately about musical scholarship and the American Musicological Society.

I would like to pay tribute to Ruth Solie for serving with great distinction as president for the past two years. These were very good years for the Society, a time of calm that was due in no small measure to the great care and diplomacy with which she managed the Society's affairs. Finally, a special thanks to the outgoing treasurer, Rebecca Balzer, Becky's astute management of the finances and investments of the Society during a difficult time of transition in the national office, combined with her deep knowledge of the Society's history, provided much-needed stability for which we should be thankful.

I begin my term as president at a time when the Society can afford to take the time to consider the services it provides to the various constituencies within its membership. While all of us remain committed to the aims stated in our by-laws, "advancement of research in the various fields of music as a branch of learning and scholarship," it is only proper to recognize that the economics of the world in which musicologists work have changed and that these changes have put premier on the Society in a variety of ways. Each of our many constituents has a particular set of issues to which the table. Potential graduate students need to know more about careers in musicology and about specific graduate programs. Graduate students and recent PhDs in particular need assistance in finding jobs either in academic settings or in the expanding market for PhDs in government, industry, and the not-for-profit sector. The increasing number of independent scholars and affiliate faculty members, as well as tenured-track and tenure-track faculty from the most junior to the most senior, need to have a choice to share work in progress and to make important professional connections.

As a Society we are addressing these issues in a variety of ways. The ad hoc committee appointed by Ruth Solie and ably chaired by Vice-president ikke Sodman will begin an open dialogue with the membership about the structure and conduct of our annual meetings. The impor-

ant work of committees such as the Committee on Career-Related Issues, the Cultural Diversity Committee, and the Committee on the Status of Women will help the Society to evaluate how well it is performing. As president, I look forward to working with the Board, the Council, and the various committees to learn what the Society can do to serve the needs of all of its members.

—Jasik Ann Owen
Executive Director's Report


NEH. The National Endowment for the Hu- 
mansities and in “sister” organization, the National Endowment for the Arts (NEA), both received modest budget increases in Congress last year. It is in US citizens’ best interests to remind our legislators at every opportunity of the importance of these programs. The NEH, which has generously funded the AMS MSLA project for a number of years, especially encourages projects that have practical goals and can be told to an uneducated humanit- 

ACLS. The administrative officers of Ameri- 
can Council of Learned Societies (ACLS) 
member societies met in Pittsburgh 8-12 November. One of our most interesting dis- cussions centered on how we might better present both general humanities and specific, subject-area ideals in K-12 education. ACLS K-12 liaison Maureen Eppich stressed, for example, that high school teachers tend to identify themselves by their subject, e.g., I am a history teacher, whereas in higher education they tend to pigeonhole high school teachers as not subject-centered. From my perspective, there is much to be gained when musicologists connect with activities in the K-12 arena, and it is self-evident that a lack of understanding of the interests in the activities of music- 
colleges at an early age will serve to strengthen the AMS. I would appreciate hearing from any who currently are involved with musicology in schools, whether through volunteer work, MENC, or other profes- 
sional activities. I would like to draw together those at work in this area and develop a coherent plan for K-12 musicolog- 

The ACSL commitment to its fellowship programs is reinvigorated evidence. ACSL pres- ident John H. D'Arms has worked long and 

handed on the capital fund, and reported that 80% of the $50 million goal has been 

AAMS. Office. The AMS office in Phila- 
delphia continues to run smoothly. We are 
grateful for the generosity of the University of Pennsylvania Music Department, which pro- 

AMS-L Committee. The AMS-L Committee would like to encourage all members to join AMS-L, the 

Our next meeting, scheduled for Atlanta, 15-18 November, is highlighted in a sepa- 
rate article; the meeting promises to be more 

Publications Committee

The AMS Publications Committee en- 

—Alvy J. Crum
Committee on the AMS Program Requests Comments / Suggestions

As announced at the Business Meeting in Toronto, Elaine Strauss, the Society's vice-president, is chairing an ad hoc committee on the program of the annual meeting. Other members of the committee are Scott Bormban, George Cowdery, and Jonathan Gleason. Topics of interest and concern to the AMS membership include aspects of the selection process (anonymity, how panels are evaluated, how chairs are selected, the idea of respondees, relative number of junior and senior members) and the shape of the program (types of sessions, flexibility in scheduling, the idea of a plenary session and/or keynote address, the idea of an overall conference theme). We would like to consider as wide a range of opinions as possible. Please send your comments and suggestions to Elaine Strauss at <e Strauss@cm.bnl.gov>.

Committee on Cultural Diversity Report

The AMS seeks to ensure the vitality and diversity of musicology by encouraging participation by African Americans, Asian Americans, Hispanic-American, Native American, and other groups that historically have been under-represented in the discipline. Toward that end, in 1997, the Society established the Minority Travel Fund to raise awareness of musicology on the part of interested students and to support their attendance at the AMS national meetings. The Committee on Cultural Diversity (CCD) also launched the Alliance for Minority Participation in Musicology, a graduate fellowship consortium that is intended to increase the number of minority students who enroll in and complete graduate programs in musicology and who subsequently enter the discipline. The CCD is pleased to provide updates to the Society's members on these continuing programs.

1. Minority Travel Fund

Beginning with the 1995 annual meeting in New York City, the Society, and the CCD have hosted minority students at each annual conference. Visiting the annual meeting is an excellent introduction to musicology for students, and we have seen encouraging results from these efforts: several of these students have subsequently elected to pursue doctoral degrees in musicology at major universities in the United States.

The CCD would like to thank the AMS membership for its overwhelming support of the program. Because of your generous contributions to the Minority Student Travel Fund, the Society helped to cover the travel expenses of a number of undergraduates to the annual meeting at Toronto. In addition to their conference participation, students attended a breakfast reception in their honor joining a number of minority graduate students and AMS members from different institutions with graduate programs in musicology.

The CCD can help foster a more diverse Society only with the assistance of its members. In particular, turning soon after the fall meeting through the spring semester, we need input from each of you to help us to identify promising undergraduate minority candidates who might be persuaded to consider graduate work in musicology. The earlier we receive nominations for minority student candidates to be funded from the Minority Student Travel Fund (preferably in the spring), the easier it will be to facilitate their visit to the 2001 meeting in Atlanta. Any nominations with contact information for undergraduate minority students to attend the Atlanta meeting should be sent to Johanna Buis (<J Buis@chm.colum.edu>.

2. Alliance for Minority Participation in Musicology

The Alliance for Minority Participation in Musicology is a graduate fellowship consortium intended to increase the number of minority students who enroll in and complete graduate programs in musicology. Typically, Alliance Fellows are provided full support (tuition and stipend) for at least three years of full-time study. Support is provided directly by the institution in which the Fellow enrolls, in accordance with each member institution's internal guidelines and procedures. The newest Alliance Fellow is Camille Peters, who graduated with the B.A. degree from Ohio State University and has begun graduate study in musicology at the University of Pittsburgh.

At present the Alliance consists of eleven member institutions: Columbia University; City University of New York Graduate Center; Harvard University; Tulia University; University of Chicago; University of Illinois at Chicago; Coloreds; Boulder; University of Michigan, Ann Arbor; University of Pennsylvania; University of Pittsburgh; University of Virginia; University of Wisconsin, Madison. For questions about eligibility and how to apply, and for all other questions, contact the Director of Graduate Studies at the relevant member institution. Other schools wishing to participate in the Alliance should contact David Standish, <dstandish@uiuc.edu>.

Guidelines for Announcements of Awards and Prizes

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

The AMS-by-law describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." Two new Honorary Members were nominated by the AMS Council and elected by the Board of Directors at the 2006 meeting, bringing the total number to thirty-nine. The two new members of this distinguished body are Daniel Heartz and Joost Knapp.

Daniel Heartz, Fellow of the American Academy of Arts and Sciences (1998), and Professor Emeritus, University of California, Berkeley, was born and raised in New Hampshire, educated at local schools there: the University of New Hampshire (BA 1955), and Harvard University (MA 1956, Ph.D. 1957). He taught at the University of Chicago from 1957 to 1966, after which he joined the music faculty at Berkeley, where he remains. He has been chair of that department and received several citations for distinguished teaching, achievement, and service to the University, as well as being appointed to the Chambers Chair in Music (1992-1994).

The recipient of two Guggenheim Fellowships, he has received many other awards and honors, including the Dent Medal of the Royal Musical Association. He served the Society generously as a member of the Board of Directors for two terms and as vice-president 1974-1976. He has also served on the board of directors of the American Society for Eighteenth-century Studies and the International Musicological Society, and is a member of the Directorate of the Koechlin Gesellschaft, Montreux, Switzerland.


Professor Knapp will be profiled in the next issue of the Newsletter (August, 2002).

New Corresponding Members

According to the Society’s by-laws, Corresponding Members are citizens of countries other than Canada or the U.S. who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." In 2006 the Council nominated and the Board of Directors elected Julian Rushbinski and Paolo Fabbri as Corresponding Members, bringing the total of those elected to forty-three.

Paolo Fabbri was born in Ravenna (Italy). He studied humanities at Florence University (Laurea, 1970), and musicology at Bologna University (Ph.D., 1975). He is Professor of the History of Music and Contemporary Music in the Faculty of Letters and Philosophy at the University of Ferrara, where he also served as dean from 1993 to 1996. Prior to Ferrara he served at the universities of Udine (1987-91) and Ravenna (1980-87). In 1989 he was awarded the Dux Medal for Musicology. During 1992 Professor Fabbri was visiting professor at the University of Chicago. He has served as active role in the work of the Fondazione Primo in Prato, serving as its vice-director from 1994 to 1998; he has been the secretary of the editorial board of the edition of Rossini’s works from 1998 to 1998, and co-editor of the Bulletin del Consorzio studio Rossiniano. Since 1994 he has represented Italy on the Directorate of the International Musicological Society. He recently
Thomas J. Mathiesen
Kinkelsley Award Winner

Margaret Norley
Einstein Award Winner

Steven Zohn
Greenberg Award Winner

became a member of the editorial board of the A scheda Gabriell opera avviata. Professor Fahlberg’s interests have centered on Italian music from the sixteenth to nine-teenth centuries. He has published a study of Monteverdi (1983) that has been translated into Spanish and English, i.e. musicka: una cimea e scena (Bologna 1988), and il ercole cantante: Storia del lirismo d’opera nel seicento, (Bologna 1990). He has written numerous articles on a wide spectrum of Italian musical topics.

Julian Rushton was born in Cambridge (UK) and educated at Guildhall School of Music and Drama, London; Cambridge University (BA, 1963; BMus 1965; MA 1967); and Oxford University (OxPhil 1976). He is a lute Playing Professor of Music at Lehigh University—where he has taught since 1982, and where he served as a department head from 1999. Prior to his appointment at Lehigh University he taught at the University of East Anglia and at Cambridge University. In 1999 he received a Leverhulme Fellowship funded study leave to research and write The Music of Boreas (forthcoming).

Professor Rushton currently serves Musica Britannica as a trustee and chair of the editorial committee; he is also a trustee of the Elgar Society Edition, advisor to the New Edition, founding publisher of the Oxford Journals of Music and Humanities Research Board, and General Editor of the Cambridge Music Handbooks. He served on the Pro-}

Programme Committee of the IMS 1997 meeting in London and recently completed a five-year term as president of the Royal Musical Association.

Rushton is the author of many important studies in 18th- and 19th-century music, beginning with his dissertation (Music and Drama at the Académie royale de musique, Paris, 1817-4-1879); and followed by The Musical Language of Boreas; Classical Music: A Concise History, and Cambridge Handbooks on Don Giovanni; Idomeneo; Beethoven: Fidelio and Juliette; and Elgar: Empson Variations. He has written a large number of articles and essays on those topics as well, and has contributed to several editions of important 18th- and 19th-century repertory; Professor Rushton’s latest monograph, The Music of Boreas, is forthcoming from Oxford University Press this year.

Awards, Prizes, and Honors

The Otto Kinkelsley Award is presented annually by the Society to honor the most distinguished musical publication of the preceding year. Two winners were recognized at the Toronto meeting: Mary K. Hunter, A. Leroy Grancini Professor of Music and chair of the department, Bowdoin College, for The Culture of Open Right in Mozart’s Vienna: A Poetic of Entertainment (Princeton University Press, 1999), and Thomas J. Math- isen, Distingue Professor of Music and David H. Jacobs Chair in Music, Indiana University, for his Apollo’s Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages (University of Nebraska Press, 1999).

The Alfred Einstein Award, given annually for the most outstanding article by a scholar in the early stages of his or her career, was given to Margaret Norley, Assistant Professor of Music at University of North Texas, for her article “Late-Nineteenth-century Chamber Music and the Cult of the Classical Ada- gios” which appeared in 19th-Century Music 25(1) (1999), 33-61.

The Noah Greenberg Award, which recognizes outstanding contributions to historically aware performance and the study of historical performance practices, was won by Steven Zohn, Assistant Professor of music history at Temple University and The Publick Musicke, Steven Zohn and Thomas Folan, directors, for their project, Music for a Mixed Taste: Fine Recordings of Toleman’s Early Trns. The Philip Breen Award, for exceptional musicological work in the field of gay, bisexual, and transgender/transsexual studies, was awarded to Byron Adams, Professor of Musicology and Composition, University of California, Riverside, for his essay, “No Armpit, Pique, We’re British!” Whittman and English Music, 1844-1936” in Writ Whittman and Modern Music: Way Desire, and the Truth of Notions, ed. Lawrence Kramer (Garden Publishing, 2000), and “The Dark Swaying of the Evening Homoeroticism and the Elgarian Paradox” in 19th-Century Music 25(5) (2000).

continued on page 8
Byron Adams
Brett Award Winner

Gundula Kreuzer
Pik Award Winner

Awards continued from page 7

The Paul A. Pisk Prize, awarded annually to a graduate student for the best scholarly paper accepted for presentation at the annual meeting, was won by Gundula Kreuzer, St. Hugh's College, Oxford University, for her ""Oper im Kirchengewände: Verdi's Requiem and the Anxiety of the German Nation."

The National Endowment for the Humanities has offered the following members of the Society fellowships for their projects during the 2001-2002 academic year: Anna Maria Bruce Berger (University of California, Davis), ""The Implications of the Art of Memory for Medieval Music""; Adrienne Fred Black (City University of New York Graduate Center), ""Music in New York City, 1665-75: Completing Vera Brodsky Lawrence's Song on Music, 1836-62""; George J. Comstock (University of South Carolina), ""A Positive Rebellion: The Ballet and the Art of Utopian Protest under Louis XIV and the Regency""; John M. Gingrich (Baltimore, Maryland), ""Schubert's Project of Composition as Beethoven's Genres, 1824-1825""; and Edmund J. Grohming (University of Notre Dame), ""The Subterranean World of Mozart's Die Zauberflöte (1787)."

Two members of the Society have been awarded ACLS fellowships: Daniel Heller-Roazen (University of New Hampshire), for his project ""Brumus the German: Religion and Nationalism in the Music of Johannes Brahms,"" and Elizabeth C. Le Guin (University of California, Los Angeles), for ""Bioceremoni: an Essay on Carnal Musicality"".

Barbara Hagg (University of Maryland, College Park) has received a grant from the American Philosophical Society for her project ""The Medieval Service Books of the Saints-Chapelle in Paris."

Three members of the Society have been awarded ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1999: Joel Lester (Manus College of Music), for Back's Works for Solo Violin; Thomas J. Mathiesen (Indiana University), for Apoll's Lyre; and Howard Pollack (University of Houston), for Aenea Capped.

Jeffrey Kalberg (University of Pennsylvania) is a co-recipient of the 2000 Wilk Prize for Research in Polish Music for his 1996 Chopin at the Bonedemos: Sex, History, and Musical Genre."

This year's Hollice Anne Schafer Memorial Award (given annually for the best scholarly paper read by a graduate student at a meeting of the New England chapter of the AMS during the previous academic year) has been presented jointly to David Carson Berry for ""The Professional Songwriter in the Middle 20th-Century: Jimmy Van Heusen as a Case Study,"" and to Andrew Weaver for ""The Polyphonic 'Missa de Feria' and Aspects of Borrowing in Renaissance Music."

Stefan Lawence-White (Catholic University of America) has been awarded a Fulbright to Florence for dissertation research on the ""Musical Education at the Opera dei Degni Innocenti, Florence, 1600-1750."

Howard Mayer Brown Fellowship

A fellowship established by friends of the late Howard Mayer Brown on the occasion of his sixty-fifth birthday will be awarded for the academic years 2001-2002. Intended to encourage the careers of minority scholars and teachers in musicology, the fellowship will pay for one year of graduate work by a member of a group historically underrepresented in the discipline. Applications must have completed at least one year of graduate-level academic work in music scholarship and must be presently continuing studies with the intention of completing a Ph.D. in musicology, music theory, or ethnomusicology. Nominations may come from a faculty member (e.g., an advisor or departmental chair), from a member of the AMS or another institution, or, most typically, directly from the student. All application materials must be received by April 1, 2001. The award, which carries a twelve-month stipend of $15,000, will be announced in the August Notices. Applications should include a personal statement not to exceed five pages; a curriculum vitae; three letters of recommendation; one written sample (typically, a seminar paper or section of a thesis chapter; the sample should not exceed 30 pages); a biographical sketch; and, if applicable, should be addressed to the chair of the committee, Ronald Rudack, School of Music, 5361 Humanities Building, University of Wisconsin, 455 North Park St., Madison, WI 53706; <rudyack@facstaff.wisc.edu>.
William S. Newman
(1912-2000)

William S. Newman died 17 April 2000 in Chapel Hill, North Carolina. Born 6 April 1912, he received his doctorate in 1937 at Western Reserve (now Case Western Reserve) University with the dissertation "The Present Trend of the Sonata Idea," while also studying piano with Carl Riemenschneider, himself a pupil of Leopold Auer and Arthur Loesser. After service in World War II he joined the faculty of the University of North Carolina in 1945, where he was to remain the rest of his life. His dissertation led to the monumental scholarly trilogy The Sonata in the Baroque Era (1939), The Sonata in the Classic Era (1943), and The Sonata since Beethoven (1946). In his near-perfect gift to gain full bibliographic control over the subject Newman assembled one of the world's most comprehensive private libraries of sheet music and of books and Beethoven's performance intentions; his collection was donated to the Center for the Beethoven Studies at San Jose State University and to the UNC Music Library. The latter's reading room is now named in his honor.

Fall of boundless energy and intellectual curiosity, Newman was able to maintain a career that embraced both scholarship and piano performance. Following a remarkable array of papers and articles, he published his first book The Piano's Problems (1950) and Understating Music (1953). During this period he also produced a number of critical and practical editions, including anthologies of sonatas, music of J.S. Bach, Beethoven, C.P.E. Bach, and others. Upon completion of the final volume of his sonata survey, Newman turned his focus to forward performance practices in the music of Bach, Beethoven, Chopin, and Liszt. His Performance Practices in Beethoven's Piano Sonatas (1973) was followed 'by a steady stream of colloquia, lectures, and conferences over the ensuing fifteen years. His last book, Beethoven on Beethoven: Playing His Piano Music HES 165 (1988), followed many years of live television performances, as well as National Endowment for the Humanities seminars in 1976, 1977-78, and 1986.

Newman served both his university and the scholarly community in a way too numerous to enumerate fully. During his thirty years at UNC he taught courses in music history, appreciation, and performance; he also headed the piano curriculum until 1970. He was president of the Society, 1969-70, and elected Honorary Member, 1981.

—James W. Pratt

William Weaver Austin
(1920-2007)

Bill Austin was born in Lawton, Oklahoma. Educated in Kansas City, Missouri, Great Falls, Montana, and Winona, Minnesota, he entered Harvard as a National Scholar, graduating four years later with honors in American history and literature. During his undergraduate years he studied with Walter Jacobs and then, staying on for graduate study in music, received his M.A. and fulfilled course requirements for a doctorate. The summer of 1940 was spent at the Berkshire Music Center ("Tanglewood"), coaching in the opera department and studying counterpoint with Paul Hindemith. He completed his Ph.D. in 1951 with a dissertation entitled "Harmonic Rhythm in Twentieth-Century Music." After serving in the U.S. Navy (1942-46), Bill taught briefly at the University of Virginia; in 1947 he joined the music faculty of Cornell University, where he was to remain the rest of his life. He served the university and scholarly community in many and varied ways, including serving the Society well and often four terms on the Council, two on the Board, and service on the Kinkade Program, Publications, and AMS 50 committee. He was a member of numerous professional societies, and president of the College Music Society (1961-62). He was awarded ACLS and Griegstensen research fellowships.

Bill's Music in the 20th Century From Debussy through Stravinsky (1956) won the Kinkade Prize of the AMS and the Dent Medal of the IMS. His Sonata, "Cantus," and "The Old Folks at Home:" A Range of Stephen Foster from His Time to Ours (1975)—a study that crossed boundaries between musicology, ethnomusicology, and popular history—and American History—a much admired and enjoyed a second edition. His Norton Study Scores of Debussy's Preludes to "The Afternoon of a Faun" (1970) remains in wide use. He was also the author of over fifty articles.

Bill was a gracious colleague and devoted teacher who taught a eclectic range of graduate and undergraduate courses, and was the legendary introductory course, called "The Art of Music" in the early years and "Bach, Rock, and Folk" later on, that consistently attracted a large and enthusiastic following of undergraduates. He was also a prestigious keyboard player: he served as university organist, performed regularly on the piano at a library function, and music-head an accomplished continuo accompanist on the harpsichord. He was also a voracious user of libraries, and an endowed library fund has been established at Cornell in his memory by colleagues, friends, and former students.

—Neal Zaslaw

Policy on Obituaries

The following policy on descriptive obituaries in the Newsletter was approved by the Board of Directors in 1998. The annual technology of all deceased members will be published each August as before.

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

2. Obituaries will normally range from one to three paragraphs, and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society.

3. The Society requires that colleagues, friends, or family of a deceased member who wish to see his or her obituary published in the Newsletter write to the Editor of the Newsletter. The Editor, in consultation with the advisory committee, will select the author of the obituary and select the text for publication.

4. A committee has been appointed to oversee and evaluate the policy, to commission or write additional obituaries as necessary, and to report to the Board of Directors. The committee comprises the Executive Director (Chair), the Secretary of the Council, and one other member.

—9—
Call for Proposals

The International Musical Sociology Society will hold its 17th International Congress at the Monmile Serric Institute of the Catholic University in Louvain, Belgium, 3-7 August 2002. The Congress will offer Proposals on eight broad themes, as explained in detail in the IMS website <www.ims-intra.org> and on flyers available on request from the Secretary General of the IMS (tel. 1-993-3182; <michael.swanston@online.ca>).

1. History and Writing
2. The Dynamics of Change in Music
3. Who Owns Music?
4. Music/Body
5. Musical Migrations
6. Form and Invention
7. Instruments of Music: From Archaeology to New Technologies
8. Sources

Each symposium will include multiple sessions, papers, and poster presentations on subtopics that will be determined by the proposals received. The program committee briefly calls for proposals addressing these themes of the symposium, although topics outside of the eight themes will also be considered. Proposals in Spanish, Italian, German, French, or English should be submitted by 3 April 2001, following the guidelines below. The committee particularly invites contributions from younger scholars, and from areas outside of western Europe and North America. Participants need not be members of the IMS, but all are expected to register for the conference.

All proposals must include the title of the proposal, the symposium theme to which it belongs, and the name and address of the session organizer or author indicating whether the proposal is an "IMS Sec- tion," "IMS Paper," or "IMS Poster Proposal." Proposals may be submitted via electronic mail (as a letter, not an attachment), by regular mail or by fax (in a readable format on single sides of paper in 5 x 8.5 inch format with at least 3 columns). Only one submission per person will be considered, and all proposals will be treated confidentially.

Proposals for sessions must describe the desired length and format of the session and its importance in fewer than 400 words, provide the name and address of the organ- izer and a list of contributed participants, and include a separate abstract (following the guidelines for individual papers) for each of their contributions. Preference will be given to sessions with an interdisciplinary and international panel of speakers.

Proposals for individual papers must take the form of an abstract that describes the research findings and their significance as fully as possible. Individual papers are limited to 20 minutes and will be followed by time for question and discussion. Abstracts must not exceed 250 words.

Poster presentations should be designed to be displayed for at least three hours on three consecutive days, with the project coordinator or a member of the research team in attendance. Authors are responsible for ensuring that the necessary equipment is available. Proposals must include a description of the research project for display, not to exceed 250 words, and provide, separately, a detailed, complete list of the mate- rials for display and of the equipment and facilities needed. The program committee guarantees venues in the main building of the conference, in proximity to session spaces.

All proposals must be submitted by 3 April 2001 to the chair of the program committee Prof. Barbara Hagg (IMS 2002, Clarice Smith Performing Art Center, School of Music, Room 3110-C, Uni- versity of Maryland, College Park, Mary- land 20742, USA; fax: 001/301/494-9504). The Twelfth Biennial International Confer- ence on Nineteenth-Century Music will be held at the University of Leeds (Brent- Hall Centre for the Arts, 2-4 July 2003). Proposals for themed sessions and round tables are invited now, up to 6 July 2003. Proposals for papers will be accepted no later than Friday, 7 December 2002. All committee decisions will be sent at the earliest opportunity to: Dr. Stephen Mue, Department of Music, Uni- versity of Leeds, Leeds, LS2 9JT, UK, fax: +44 (0)113 218 2117; <STEPHEN.MUE@LEEDS.AC.UK>. Details of all sessions will be posted to the conference website <www.opera-archive. ac.uk/conf2003/index.html>.

Calls for Papers
The American Musical Society, in collaboration with Oxford University Press, is pleased to announce the start of a new scholarly series, the American Musicological Society Studies in Music. Like its predecessor, the AMS Studies in Music, this new series will seek to foster and support outstanding and innovative scholarship touching on music across the widest range of disciplinary and interdisciplinary areas of inquiry. The new series welcomes submissions of any length exploring and reconstructing musical issues from historical, theoretical, cultural, ethnological, and socio-political perspectives, among others.

Authors should submit a detailed proposal exploring the substance and importance of their work, the context of each chapter, the current status of the study, and a projected date for completion of the manuscript. Along with the proposal they should also submit one or more sample chapters. Two copies of proposals and sample chapters should both be sent to:
American Musical Society
202 South 34th Street
Philadelphia, PA 19104-4331

Inquiries related to the new series may be made directly to the general editor, James P. Busboom <jpbusboom@northwestern.edu>.
Grants and Fellowships Available

given the increased availability of electronic communication and access to the World-Wide Web, and in the interest of saving space in the Newsletter, the amount of information formerly provided in this column is being reduced. Programs included in this issue have application deadlines in the spring and summer, for programs with deadlines in fall and winter, see the August issue. Persons interested in the suitability of a particular program for their needs should check directly with that program for current information on awards, eligibility, deadlines, and application procedures.

American Council of Learned Societies
Office of Fellowships and Grants, ACLS, 128 East 45th Street, New York, NY 10017-3358; 212/697-1504; fax 212/494-8058; <grants@acsl.org>; <www.acsl.org>.

American Philosophical Society Research Programs
American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19107-3387; <www.amphil soc.org>. For questions on eligibility of a project: 215/403-3479; <email@amphil soc.org> (include portal address). The Nabothian Fellowship in the Humanities and Social Sciences now requires specific forms; details are available on the website.

Dana Epstein Award
Grants for research in archives or libraries historically on any aspect of American music. Address: Thorne Dickman, Fine Arts Librarian, Box 1065 Lowrey Library, Southern Illinois University, Edwardsville, IL 62026; for complete information: <www.musiclibrarys.org/award.html>.

Fulbright Awards for U.S., Faculty and Professionals
Address: CIES (Council for International Exchange of Scholars), 3007 Tilden Street NW, Suite 5M, Washington, DC 20008-3009; 202/688-4000; fax 202/ 351-3462; <appfreq@cies.edu>; <www.cies.org>.

German-American Academic Council (GAAC)/German American Center for Visiting Scholars

Guggenheim Fellowships
Address: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; <fellowships@gsgf.org>; <www.gsgf.org>.

Humboldt Research Fellowships for Foreign Scholars/Humboldt Research Prizes

International Research & Exchanges Board Grants
Address: IREX, 1616 H Street, Washington, DC 20006; 202/683-8138; fax 202/683-8158; <irex@ irex.org>; <www.irex.org>.

Liguria Study Center for the Arts and Humanities
Address: The Baglioni Foundation, 85th Second Avenue, Room 3100, New York, NY 10017; <baglioni@mindspring.com>.

NEH Fellowships for University Teachers/NEH Fellowships for College Teachers and Independent Scholars
Public Information Office, NEH, Room 404, 1100 Pennsylvania Ave. NW, Washington, DC 20506; 202/667-8657; <research@neh.gov>; <www.neh.gov>.

Advertising in the JOURNAL
The JOURNAL now accepts advertising from music departments concerning their academic programs. Standard advertising rates apply. For further information, contact Timothy Hill, Assistant Director, University of Chicago Press, JOURNAL Division, 1750 Woodawn Ave., Chicago, IL 60637; 773/702-8187; fax 773/702-0576; <thill@journal.chicagopress.org>.

News Briefs continued from page 11

German-American composer Heinrich Schulz (1886-1976). In addition, there are letters from prominent musicians, ribs, cover, and other important figures who were actively involved in Jewish religious and cultural life in Germany before the World War II, as well as in the United States during and after World War II. Also in this issue are Schuld's personal documents; newspaper clippings of music reviews from Germany; 1908-1916; concert programs and sym- phony bulletins; books and music collected by Schuld; and recordings. The scores and archival material of the collection are now available for research and personal research, and also for scholars and patrons. All scores are listed separately on the OCLC WorldCat data base. Photocopies of scores and archival material are available, with the Library according to the Fair Use provisions of the U.S. copyright law. The Library reserves the right to deny access to any person whose intention is to violate these copyright laws.

The Society for Seventeenth-Century Music has named an annual prize for a scholarly presentation given by a student the Irene Alin Memorial Prize, in memory of Irene Alin, Associate Professor of Music at Rutgers University and a founding member of the Society, who died after a brief illness on 24 October 2000. Given for a paper delivered at the Society's annual conference, the prize will first be awarded in her name at the Society's ninth annual meeting in Lancaster, Pennsylvania, 28-29 April 2001. Apart from her numerous contributions to the study of Baroque music in Venice and to dance music in particular, Professor Alin had served on the SSCM program committee for the 1998 conference in Urbana, Illinois and was to be co-chair of the 2000 conference in Princeton, New Jersey. In naming the prize for her, the Society honors her dedication to teaching and her active fostering of graduate stu- dents. For further information or to make a tax-deductible contribution: <www.scam-jem.org>.
Papers Read . . . continued from page 13

Almost Gaw (McGill University), "Traces of the Second Vienna School in Canadian: The Letters from Alan Berg and Anton Reier to Richard Hadidger".

John Evans (University of Toronto), "The International Festival of Contemporary Music in Baden-Baden, 1956–1957".

Sue Nicholson (Eastman School of Music), "Fadd for Generation X: Deconstructing George Michael".

Dwight Slopercore (Cornell University), "Form and Formalism: Literary and Musical Debates in the Soviet Union, 1917-1932".

Antonius Timmerman (Rutgers University and Eastman School of Music), "Curriculum Development and Modernism Under Béla Bartók".

Johns Annawell (University of Toronto), "Korokito's Inner Game Strategy: Pitch Placement in Measures 11.59 to 12 of Polyphonik".

Porque Adorno (Cornell University), "Writing and Festivity in Verdi's Operas".

David Rank (Cornell University), "Meter and Tertianism: Preliminary Observations about Meter and Gender in Verdi's Operas".

Steve Thompson (University of Toronto), "Like Vision, Feeling, Melodic Expression as Reconciliatory Signifiers in the Works of Brian Chetney".

Piero Sansevero (Eastman School of Music), "Navigating Der Silbersee: An Exploration of Intertextual Allusions".

Anette Rost (Université de Montréal), "Three Expectations of the Use of Technology in John Cage's Works (1919-1968)".

Northern California Chapter

23 October 2000

University of California, Davis

Natan By (Carnegie University, New York), "The Mozart Cycle of the Gallatin Codices and the Musik der Mittelalter in the Fifteenth-century Italy".

Mark Dembo (University of California, Davis), "Musical Allusion in Film: Truffaut's As-Use of Jules Dassin's Scarface".

Andres Dueñas (University of California, Berkeley), "Military Drill and Fencing to Music in the Renaissance France c. 1580-1640".

12 February 2000

Stanford University


Eleanor Sledgefield (Stanford University), "The Aites of Autumn, Winter, and Spring: Developing the Calendar of Venetian Opera".

Liza Citovski (University of North Carolina, Chapel Hill), "Chopin and Anxiety: The Problem of Violin in Samuel Barber's Opera".

Tobias Hobart (Stanford University), "On the Musically Ell: Echoes of Dschubba Music in Thomas Mann's Die Leiden der Verfasserin".

23–30 April 2000

University of Nevada, Reno

Annual Joint Meeting of the Northern California and Pacific States Chapters, see Pacific Southwest Chapter below.

Pacific Northwest Chapter

7–9 April 2000

Western Washington University

Andrea Lepore (University of Oregon), "Dame Edith Mary Smith".

Melissa Bly (University of Denver), "Evolution of Style: Ingerborg von Bruun's Die Sinfonie (1929)".

D. Barry Womack (Independent Scholar), "A Forgotten Canadian Avante-Garde Composer: Bernard Naylor and the Three Latin Muses".

Gregor Mon (Barnaul, B.C.), "All that hath breath? Some Thoughts on the Reconstruction of the Oldest Strata of Medieval Slavonic Chant".

Eileen Back (Lewis and Clark College), "Revisiting Dafy's Storami Mass and its Connection to Donatello's Altar of St. Venere in Padua".

Elin Silow (University of Victoria), "Some Observations on Ramon's Pisa: Dilema".

Barbara Reus (University of Victoria), "Musical Music: An account of the Court of Askhat-Zeribs, N.Bach and J.F. Fauch as Composer of the Ghiathnanshah's".

David Deiss (Western Washington University), "The Mozartian Temperament on the Lute".

Bernard Bar (Western Washington University), "A Detective's Case of Circumstantial Evidence. The Meeting of Wolfgang Amadeus Mozart and Joseph Martin Kraus in Vienna in 1789".

Makoto Kishiwada (University of North Dakota), "Compositional Models for Mozart's Piano Symphonies".

Carol Buhlmann (University of Idaho), "Beethoven Makes His Mark: Motivic Integration in the Querues for Piano and Winds Op.16".

Harald Krebs (University of Victoria), "Josephine Luigs' Extraordinary Title Pages".

Kathleen Sayer (University of Victoria), "A New Source for Schumann's Minnelieder: The Autograph Copy".

Simpson Larson (University of Oregon), "Hamlet and Henze: Two Views on the Relationship Between Text and Music".

Chow, Mark (University of Oregon), "Music and Meaning: Annotated Manuscripts of the Parisian Ballet in the 1780's".

Lawrence Whiting (University of Oregon), "Taming Down the Elusive male: Giuseppe Verdi's Application of text in the Diet St.".

Jeffrey Hamilton (University of Oregon), "Sonata of Native Herds: of Southeastern Oregon".

Pacific Southwest Chapter

26 February 2000

University of San Diego

(Concurrent with the Society for Ethnomusicology, Southern California Chapter)

Dennis Seix (California State University, Los Angeles), "Music as Persuation: Affect Expression in the Works of Carmina".

John Yoffe (Los Angeles), "In Pursuit of Americanism: Dvorak and Duhm as We Ought to Know Him".

Minn Giesz (University of California, Los Angeles), "Prokofiev and the Double Blind of Soviet Aesthetics".

Cynthia Sca (University of California, Los Angeles), "Analyzing the Unanalyzable: La Monts Young and the Erotics of Experiments in Music".

Grayson E. (Pomona College), "A Neglected Volume of Cantatas: Arrandi's Swiss Songs".

Regina Bedic (University of Southern California), "The Cantus Vivos: Music and Culture Contact in Colonial Brazil".

Holger Minzner (Mississippi Valley, CA), "European Musical Instruments in Sixteenth-century Japanese Painting".

Naraja Air-Tane (Los Angeles), "Two Hundred Years of Orientalism: Construction of the Orient in Woodcut, Wanetski, Weiler's, and Rutgers' Oeuvre".

Panel Discussion: "Musicologists at the Millennium: Development or Recapitulation?" (Los Angeles, University of California, Riverside). Linda Burrall Hallin (University of California, Santa Cruz), Robert Redfer (University of California, Los Angeles), John Pader (University of California, San Diego).

29–30 April 2000

University of Nevada, Reno

Annual Joint Meeting of the Northern California and Pacific States Chapters, see Northern California Chapter below.

Carrie Tuo (University of California, Los Angeles), "Arguendo, the Eucharist, and the Sacred-erotic of Puccini's My Beloved Spoke".

Carmen Rissoma (University of California, Berkeley), "Music and Memory: What Did Friel John of Tenbury Know?".

Jeffrey Simpson College, "Musical Responses to the Text: Tonal Processes and Strategies in John Dowland's Lamentations".

Erak Ledif (University of California, Los Angeles), "Hailing a Homosexual Subject in Schubert's Eichgesang".
Southwest Chapter
16 October 2000
Rice University
H. R. P. Jazzman
(Southern Methodist University)
"An Operatic Experience"
Maria Free (University of Houston),
"Defining the Nature: Eighteenth-century
Bach Criticism and the Ideal of Unity in
Divinity"
Paul A. Birtogenell (University of Houston),
"Amorese or Author? The Lost-Ruff Collaboration
Revisited"
J. Marshall Bell (Houston, TX), "And the
World Has Heard: Hypothetical Concerning
What Music Was Performed Near the
Climax of the Triumph Disaster"
Lewis Hevner (University of Texas, Arling-
ton), "The Spanish Piano Music of Louis
Moreau Gottschalk"
Alex Usuki (University of Texas, Austin),
"Barber's 1907 Violin Concerto in the
Spirit of Tchaikov"

1 April 2000
North Texas State University
James H. Roland (Waco, TX), "Contem-
porary Piano Making in Britain: Wheldale,
Maxwell & Coddy"
Alan Halstead (Texas A & M University),
"Vocal or Humor: An Argument against
Modernizing the Libretto of Dovell's Fawkes"
John Michael Cooper (University of North
Texas), "Metastasio Romanticized: Two Little-
Known Aria by Mendelssohn"
Timothy L. Jackson (University of North
Texas), "Are Maria, Mutina Even Nomen?
Representation of Women in the C-Major
[40] Symphonies of Schumann and Brahms"
Michael Medina (Texas Christian Uni-
versity), "Polish Melody No. 1: Louis Armstrong
and the Fill"

Volume III, Karl Kroeger, editor, Richard Crawford, editorial con-
sultant, 1998
Volume IV, Karl Kroeger, editor, Richard Crawford, editorial con-
sultant, 1990

AMS Studies in Music (Formerly AMS Monographs)
For the volumes listed below, send to
The University of Nebraska Press
312 North 14th Street, Lincoln, NE 68588-0484
(800) 753-2150
www.nebraskapress.unl.edu
Gracem M. Boone, Dances in Play: A Model for Text Setting in the
Early French Songs of Gailloule Dagley (1999, $5) ($60 to members)

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## American Musicological Society, Inc.
### Statement of Activities for the Fiscal Year Ending
#### June 30, 2000

### Revenue

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Current operations</th>
<th>Fellowships &amp; Awards</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dues &amp; subscriptions</td>
<td>$ 212,942</td>
<td></td>
<td>$ 212,942</td>
</tr>
<tr>
<td>Annual meeting</td>
<td>$ 100,460</td>
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<td>$ 100,460</td>
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<tr>
<td>Sales/Raytheon</td>
<td>$ 21,079</td>
<td>$ 7,456</td>
<td>$ 28,534</td>
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<tr>
<td>Government grants Operations</td>
<td>$ 50,995</td>
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<tr>
<td>Contributions</td>
<td>$ 2,034</td>
<td>$ 115</td>
<td>$ 25,114</td>
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<tr>
<td>Investment income</td>
<td>$ 3,249</td>
<td>$ 33,945</td>
<td>$ 78,288</td>
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<tr>
<td><strong>Total revenue</strong></td>
<td>$ 339,764</td>
<td>$ 92,511</td>
<td>$ 103,402</td>
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### Expenses

<table>
<thead>
<tr>
<th>Expenses</th>
<th>Current operations</th>
<th>Fellowships &amp; Awards</th>
<th>TOTALS</th>
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<tbody>
<tr>
<td>Salaries &amp; benefits</td>
<td>$ 55,441</td>
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<td>$ 55,441</td>
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<td>Fellowships &amp; awards</td>
<td>$ 2,000</td>
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<tr>
<td>Dues &amp; subscriptions</td>
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<td>$ 69,362</td>
<td>$ 201,367</td>
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<tr>
<td>Publications</td>
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<td>Professional fees</td>
<td>$ 67,974</td>
<td>$ 9,683</td>
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<td>Annual meeting</td>
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<tr>
<td>Office expense</td>
<td>$ 27,804</td>
<td>$ 732</td>
<td>$ 1,392</td>
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<tr>
<td>Unrealized loss on investment</td>
<td>$ 5,702</td>
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<td>$ 51,556</td>
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<tr>
<td><strong>Total expenses</strong></td>
<td>$ 372,492</td>
<td>$ 75,795</td>
<td>$ 132,430</td>
</tr>
</tbody>
</table>

### Change in Net Assets

| Change in Net Assets         | $ (32,728)         | $ 16,716             | (29,265) | (45,241) |

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### Statement of Financial Position

#### June 30, 2000

### Assets

<table>
<thead>
<tr>
<th>Assets</th>
<th>Current operations</th>
<th>Fellowships &amp; Awards</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>20,411</td>
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<td>20,411</td>
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<tr>
<td>Accounts receivable</td>
<td>324</td>
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<tr>
<td>Investments</td>
<td>$ 77,483</td>
<td>$ 698,805</td>
<td>1,134,602</td>
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<td>Equipment</td>
<td>1,200</td>
<td>$ 8,848</td>
<td>9,284</td>
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<tr>
<td><strong>Total assets</strong></td>
<td>99,398</td>
<td>$ 698,805</td>
<td>1,142,487</td>
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</table>

### Liabilities

<table>
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<tr>
<th>Liabilities</th>
<th>Current operations</th>
<th>Fellowships &amp; Awards</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
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<td></td>
<td>2,088</td>
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<tr>
<td>Accrued expenses</td>
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<td></td>
<td>3,078</td>
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<tr>
<td>Payroll taxes payable</td>
<td>600</td>
<td></td>
<td>600</td>
</tr>
<tr>
<td>Funds held in trust</td>
<td>1,200</td>
<td>$ 8,848</td>
<td>9,284</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>6,966</td>
<td></td>
<td>8,848</td>
</tr>
</tbody>
</table>

### Net assets

| Net assets                  | $ 92,432           | $ 698,805            | 1,134,602 | 1,925,839 |

### Total Liabilities & Net assets

| Total Liabilities & Net assets | $ 89,466           | $ 698,805            | 1,142,487 | 1,940,890 |

### June 30, 1999:
- $ 1,971,187