Atlanta 2001

The sixty-seventh annual meeting of the American Musicological Society will be held in Atlanta, Georgia, from Thursday, 15 November through Sunday, 18 November 2001. The meeting will be hosted by the South-Central Chapter of the AMS, with a local arrangements committee representing Emory University, Georgia State University, University of Georgia, State University of West Georgia, Spelman College, Covenant College, University of Kentucky, Western Kentucky University, University of Memphis, Vanderbilt University, Middle Tennessee State University, University of Tennessee at Martin, University of the South, Austin Peay State University, and University of North Carolina at Asheville.

All conference sessions will take place at the Atlanta Marriott Marquis, 265 Peachtree Center Avenue, just one block east of Peachtree Street, the main north-south corridor in downtown Atlanta. This modern facility—with its huge atrium lobby, four restaurants, pool, sauna, health club, and many other amenities—is convenient to MARTA, Atlanta’s rapid transit system, which can be boarded at Hartsfield International Airport for a smooth and inexpensive ride into the city. The hotel is connected to Peachtree Center, with over sixty restaurants, shops, and services in a climate-controlled atmosphere. Within walking distance are a host of Atlanta landmarks, including Centennial Olympic Park, CNN Center, the State Capitol Building, Underground Atlanta, and the World of Coca-Cola Pavilion. A few blocks south and east is the Martin Luther King, Jr. Historic District on Auburn Avenue, where one can visit several sites of importance to the development of the civil rights movement, such as Dr. King’s church (Ebenezer 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 of Atlanta’s Symphony Hall, the Alliance Theatre Company, and the High Museum of Art—and to upscale shopping at Lenox Square and Phipps Plaza in Buckhead.

Program

The program committee, chaired by Mark Evan Bonds (University of North Carolina, Chapel Hill), has assembled a diverse program, including sessions on Louis Armstrong and Brass Bands; Images in Medieval Manuscripts; Early Modern Voices and Bodies; Historical Consciousness in Nineteenth- and Twentieth-Century France; Haydn and Rhetoric; Metaphysics of Early Nineteenth-Century Theory; Music and Politics; Music and the Idea of Nature; and a panel discussion on “Negro Spirituals in the Twentieth Century: Vehicles of Memory, Vindication, and Desire.” The preliminary program appears elsewhere in this issue, as well as on the meeting website.

Conference Performances

Four concerts have been scheduled by the Performance Committee, chaired by J. Michele Edwards (Macalester College). Kenneth Hamilton will discuss and perform Alkan’s Concerto for Solo Piano on Thursday at 12:30 p.m., and Margaret Lucia will present a recital of “Recent Piano Works by Japanese Women Composers” on Friday at 12:30 p.m. Ulrike Anton performs Takemitsu’s Voice for solo flute at 5:15 p.m. on Friday. On Saturday at 12:30, soprano Eileen Streimpel and continued on page 2.
Society Election Results
The results of the 2001 election for AMS officers and the Board of Directors:
President-Elect: Wye J. Allanbrook
Secretary: Rufus Hallmark
Directors-at-Large:
Lenore Coral
Timothy McGee
Pamela Potter

AMS Membership Records
Please send AMS Directory corrections and updates in a timely manner to avoid errors. The deadline for Directory updates is 1 December 2001. Send all corrections, updates, membership inquiries, and dues payments to University of Chicago Press, Journals Division, PO Box 37005, Chicago IL 60637; 773/753-3347; fax 773/753-0811; <subscriptions@press.chicago.edu>. You may submit questions, updates, and pay dues online at the JAMS web page, <www.journals.uchicago.edu/JAMS/index.html>.

AMS Newsletter Address and Deadlines
Items for publication in the February issue of the Newsletter must be submitted by 1 November for November (26 November for reports) and for the August issue by 1 May to:
Andreas Giger
Editor, AMS Newsletter
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Louisiana State University
Baton Rouge, LA 70803-2504
tel. 225/578-3333
tel. 225/578-3333
faks225/578-3333
(please note that e-mail submissions are preferred.)

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The American Musicalological Society
201 South 34th Street
Philadelphia, PA 19104-6113
toll-free 888/611-4267 (“4AMS”)
tel. 215/898-8698
fax 215/573-3673
<ams@iss.upenn.edu>


Atlanta
continued from page 1
pianist Sylvie Beaudette will perform songs by Rebecca Clarke, with musicological commentary by Liane Curtis.

Other Concerts
Several other concerts will take place in the Atlanta area during the AMS meeting. On Thursday and Friday at 8:00 p.m. and Sunday at 3:00 p.m., the Atlanta Symphony Orchestra will perform at Symphony Hall under the baton of its new music director, Robert Spano. The program includes La bouquine fantaisie—Respighi's 1918 ballet, based on music by Rossini, about a shop filled with mechanical dolls who come to life at night—and Vivaldi's Four Seasons, with Gil Shaham as violin soloist. The ASO will be sending a special offer for AMS members, so be sure to watch your mail for details. Those who wish to purchase tickets earlier may call the box office at 404/733-5000.

On Friday at 8:00 p.m., the Glee Clubs of Spelman and Morehouse Colleges, historically black private liberal arts institutions in Atlanta for women and men respectively, will perform at the historic Ebenezer Baptist Church in the Martin Luther King, Jr. Historic District. This event, organized especially for the AMS meeting, will highlight a proud heritage of choral performance begun nearly a century ago. Both groups regularly tour in North America and abroad; they also appear annually in concert with the Atlanta Symphony Orchestra and on National Public Radio's "Performance Today." Their repertoire consists of concert spirituals, African traditional music, and music from the European tradition. Bus transportation to and from the concert will be provided. Please use the registration form to purchase tickets.

Also at 8:00 p.m. on Friday, Ivan Moravec will give a piano recital at Spivey Hall, Clayton College and State University. The program will include the same works as his performance at Carnegie Hall: Janáček's Sonata der Strasse: I. x. 1905, Debussy's La soirée dans Grenade (from Estampes), Suite Pour le piano, and Chopin's Ballade in F minor, Op. 52, and Twenty-Four Preludes, Op. 28. Tickets for this concert are available on the registration form, and bus transportation will be provided.

In addition, the Atlanta Baroque Orchestra will appear with the Atlanta Choral Artists, under the direction of Lyle Nordstrom, on Friday at 8:15 p.m. at the Cathedral of Christ the King, 2699 Peachtree Road, NE. The program will consist of French Baroque pieces, including Charpentier's Te Deum (with a new trumpet reconstruction by Charles Brewer), Lully's Suite from Le bourgeois gentilhomme, and Jean-Féry Rebel's Les éléments, symphonie nouvelle. Tickets can be ordered on the registration form, or by calling 770/537-0744.

Finally, on Saturday at 8:15 p.m., the Netherlands Chamber Choir will present a concert in Glenn Memorial Auditorium at Emory University. The program will include a capella choral works by Bach, Part, Rachmaninov, Vasks, and Franssens; those who attend are cordially invited to a festive post-concert reception at Emory's Michael C. Carlos Museum. Housed in a distinguished building by renowned architect Michael Graves, the Carlos maintains the largest collection of ancient art in the Southeast, with objects from ancient Egypt, Greece, Rome, the Near East, and the ancient Americas. The museum is also home to collections of nineteenth- and twentieth-century sub-Saharan African art and European and American works on paper from the Renaissance to the present.

Annual Meeting Travel Information
American Airlines and Delta Airlines—save 3% to 12% on lowest applicable fares with an additional 5% off with a 60 day advance purchase. All rules and restrictions apply. Travel between November 10-23, 2001. Americas Rent a Car—rates start at $40/day for economy models and $166/week with unlimited free mileage.

If you call direct or use your own travel agent, please refer to these codes:

Stellar Access, Inc. (formerly Conventions in America):
tel. 800/929-242 in 619/232-4298
fax 619/232-6497
website: <www.stellaraccess.com>

Ask for Group #332. Residence hours: M-F 6:30 a.m.-5:00 p.m. Pacific Time.

Annual Meeting Hotel Information
A hotel block is being held for Atlanta conference attendees at the conference hotel, Marriott Marquis Hotel, 265 Peachtree Center Avenue, Atlanta, GA 30303.

Reservations: 800/228-9290 or 404/521-0000.

The conference rate is $160 per night (single- or double-occupancy) for reservations received prior to October 23, 2001.

Students receive a discount rate of $125 per night (single- or double-occupancy). In order to receive this rate, please contact the hotel directly at 404/586-6204; the contact person is Matthew Mills.
President's Message

There are several new developments to report on, all of them positive, I think, for the Society. First, the Board of Directors at its March meeting voted to make three changes that will enable the Society to remain strong financially and to be able to provide the many services members have come to expect. One is to restrict the endowment utilization (the money we take from the income earned by our investments) to no more than five percent each year. In several programs, notably the Alvin H. Johnson AMS 50 Dissertation Fellowships and the Howard Mayer Brown Award, our spending has been approximately seven percent, which is too high to preserve the capital in the long run. As our treasurer, James Ladewig, explains in his article below, it is customary for not-for-profit organizations and institutions to restrict their draw to five percent and let the remaining income work to offset inflation and build the endowment over time. In order to minimize the impact of this change in policy on the operating budget, the Board decided to reduce the endowment draw by half a percent each year for the next four years and thereafter maintain a steady rate of five percent. The second change is to alter the investment mix to an approximately even distribution between equities and bonds, standard practice in not-for-profit organizations. The third change is to undertake a capital campaign to increase our endowment and to support the mission of the AMS, including AHJ AMS 50 and HMB awards, and also other important initiatives. I am very pleased to announce that Alvin Johnson's children, David Johnson, Wendy Johnson Schlesinger, and Timothy Johnson, have made a generous contribution to the Society in his memory. It is particularly fitting that this gift will serve as the all-important nucleus as we begin planning for a capital campaign. I would be grateful for volunteers either to serve on a campaign committee or to suggest possible strategies.

In March I accepted the resignation of Susan Jackson as editor of the AMS Newsletter so that she may enjoy a precious research year in Italy free of this responsibility. We all owe her a debt of gratitude for her service and wish her well. I asked for Board approval to open the search for the next editor to the entire membership. The announcement went to all members who list an email address in the directory (just under 90 percent of the membership) and was also posted on the AMS-list and on our website. I asked James Ladewig, treasurer and a former Newsletter editor, to chair a search committee consisting of Walter A. Clark, Linda B. Fairtile, Robert Judd, and Leta Miller. This committee is broadly representative of the Society both geographically and in terms of their current and prior service to the Society (a former local arrangements chair, a current chapter president, a member of the council, a member of the Board, and the executive director, who works closely with the editor). The decision to conduct an open search and to draw on the expertise of the membership for the search committee represents a conscious attempt to begin to address concerns expressed by some members (see the thread "Protest" on the AMS-L in February) that the Society is governed by a small group from "elite" east- and west-coast schools. As this issue goes to press the new Newsletter editor, Andreas Giger, has been appointed; further information will be forthcoming in the next issue.

The ad hoc committee for the annual meeting program, appointed by former president Ruth Solie and chaired by vice-president Elaine Sisman (other members include Georgi Cowart (University of South Carolina), Jonathan Gilson (University of Kentucky), Scott Burnham (Princeton University), and myself, ex officio), has been gathering information, including the history of current practices within the AMS, as well as a comparison to practices in other Societies. (See the request for suggestions/comments in the February 2003 Newsletter, page 5.) In order for the discussion and debate to be open to all members of the Society, the ad hoc committee will hold an open meeting in Atlanta on Friday at 5:15 p.m. I strongly encourage all members to make their views known, either by attending this meeting or by writing to Elaine Sisman <es53@columbia.edu> in advance of the annual meeting. The program is something we all care passionately about: this is a chance to let your feelings be known.

Finally, the Board has approved a proposal to invite directors of graduate study (or graduate musicology program chairs—the titles vary from institution to institution) of all institutions that grant the Ph.D. in musicology and related disciplines to meet in Atlanta, on Sunday morning 7:00-8:45, to address issues concerning graduate education. A major new study, "At Cross Purposes: What the experiences of doctoral students reveal about doctoral education," available at <www.phd-survey.org>, makes clear that disciplinary societies have an important role to play, for example, in helping potential graduate students assess programs, weigh fellowship offers, and evaluate outcomes (for example, job placement and time-to-degree). I have asked Cristle Collins Judd (University of Pennsylvania) and Susan Cook (University of Wisconsin, Madison) to serve as conveners. The existence of this group could also facilitate dissemination of information about the Society's outreach to its graduate student members (for example, serving as a student representative to a chapter or applying for AMS-sponsored fellowships).

I look forward to seeing you in Atlanta.

—Jessie Ann Owens

Treasurer's Report

We can all be proud of the great financial growth of our Society over the past decades. During our early history we were concerned mainly with supporting our operations, publications, and annual prizes through dues and some early bequests. Alvin Johnson had the vision in the 1980s to initiate our first capital funds drive to establish what has now been renamed the Alvin H. Johnson AMS 50 Dissertation Fellowships. Rebecca A. Baltzer became Treasurer at a crucial moment in 1993 and made the wise move of diversifying a portion of the Johnson AMS 50 Fellowship portfolio into equities. This allowed us to reap financial rewards during what turned out to be the greatest bull market of the last century. Now, the combined endowment portfolios of the Society have grown to almost $2 million, of which the Alvin H. Johnson AMS 50 Fellowship portfolio comprises about half.

This is an appropriate point in the Society's life to draw its portfolio more closely into alignment with the generally adopted investment profiles of other non-profit organizations. The two most fundamental principles of endowment management are striking a balance between equities and bonds within the portfolio and limiting annual spending to approximately five percent of the endowment's total assets.

Our Society's investments are still tilted toward bonds, especially within the AMS 50 Fellowship portfolio, and in recent years our annual spending in this fellowship program has risen to about seven percent. The breathing space in the value of our portfolios during the 1990s allowed us to spend at this higher rate, but in light of recent turbulence in financial markets it would appear wise for us to return to the generally accepted level of endowment spending. At its March meeting, the Board of Directors decided that the Society should move toward an annual spending goal of about five percent in its endowment accounts, to be phased in over a four-year period, and should gradually and prudently move toward an approximately balanced weighting of equities and bonds within its endowment portfolios. In so doing, we will insure that our Society and our fellowship programs remain financially secure long into the future. I look forward both to serving all of you and to a prosperous future for our Society.

—James Ladewig
The Conference Hotel
The AMS negotiates a contract for meeting space and hotel room-nights with a hotel four or five years before the actual meeting. We agree to occupy a certain number of rooms and contract with hotels for this, in exchange for their agreement to provide hotel rooms as well as meeting space and services. We are liable to pay significant supplemental fees if we do not hold up our end of the agreement; thus your decision to stay at the conference hotel, in addition to enabling convenient access to the annual meeting, helps to ensure that the AMS meets its contractual obligations.

AMS Membership and Subscription Statistics 2000

Memberships

- Regular members: 2087
- Joint members: 108
- Student members: 719
- Emeritus members: 361
- Life members: 38
- Honorary members: 17
- Corresponding members: 17
- Complimentary memberships: 13

Subscribers: 1221
Complimentary subscriptions: 32

Grand total for 2000: 4614

Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for assignment to committees. Interested persons should contact Jessie Ann Owens, President, AMS, Dean of Arts and Sciences, MS 120, Brandeis University, Waltham, MA 02454-9110 <owens@brandeis.edu> and are asked to enclose a curriculum vitae and identify their area(s) of interest.

Next Board Meeting

The next meeting of the Board of Directors will take place 14 November 2001 in Atlanta.
Executive Director's Report

New members. I would like to extend a public welcome and word of thanks to the 117 new members of the AMS who have come on board since the beginning of the year, and encourage you all to participate in the various activities of the Society. Remember our Annual Meeting (a chance to become acquainted with your fellow members, as well as to hear recent research), local AMS chapter meetings, AMS-L, and (not least) the JOURNAL when it's time to publish your musicological research. Feel free to contact the University of Chicago Press or the Philadelphia office if there's a question about your membership (see p. 2). We want you to become involved and active for years to come. The continued delay of JAMS has meant that you may even now not have received your first issue; apologies are due, and all involved are trying hard to get back on the normal schedule (Spring, Summer, and Fall issues). Your patience is greatly appreciated.

Annual Meetings. Preparations for AMS-Atlanta are in the extremely capable hands of Stephen Crist and his local arrangements committee; we are grateful for their hard work preparing for this exciting meeting. The program and concert schedule found on p. 11 are the result of excellent work on the part of Mark Evan Bonds and J. Michele Edwards and their respective committees. The unstinting and selfless efforts of these leaders and their committees is very heartening, and the Society owes them a large debt of gratitude.

I'm pleased to report that the Toronto 2000 meeting financial wrap-up proceeds apace; I hope to close the books by the end of the summer. The meeting budget was cautious; fortunately, things went so smoothly that there was a modest budget surplus, now distributed equitably among the participating societies. There are many advantages to occasional joint meetings, and I encourage members to keep the possibility in mind and suggest such possibilities as appropriate. Indeed, planning for our 2002 joint meeting with the SMT is well underway, as reflected in the Columbus Call for Papers (p. 9). The AMS is now committed to hotel contracts for its meetings through 2004. Full details regarding future annual meetings are available on the website.

AMS Directory. The online version of the membership directory is scheduled to be up and running at the beginning of June (shortly after this goes to press); see our AMS website for a link. It is difficult to abuse (since it generates only one record at a time), and designed for ease of use in looking for single records. I'd be grateful for comments from users as to its usefulness, and suggestions as to how it might be improved. Meanwhile, the print edition continues; please send updates or corrections no later than 1 December 2001 to insure inclusion in the 2002 Directory. An e-mail reminder will be broadcast in the fall.

ACLS. The new delegate from the AMS to the American Council of Learned Societies, Philip Brett, reports on the recent meeting of the ACLS elsewhere (p. 10). Philip's term extends for five years; the Society is grateful for his service in this capacity. AMS member Susan McClary continues to serve on the ACLS Board of Directors. As Philip indicated, submissions to the ACLS for Burkhardt fellowships are strongly encouraged; this generous program is directed to those who have received tenure within four years of the deadline, 1 October 2001. Last year, ninety-seven proposals were received; eleven fellowships were awarded, including two to musicologists and AMS members (see <www.acls.org> for full details). ACLS President John D'Arms has also announced the doubling of the number of fellowships for assistant professors from twenty to forty-two, thanks to a three-year program funded by the Mellon Foundation. He drew attention to the increase in ACLS fellowship payouts over the past six years from $1.8 million in 1996-97 to $5.3 million in 2001-02. The ACLS has lamented for some time the lack of hard data on the humanities, and has now taken steps to rectify the situation. Last winter the ACLS conducted a census of its members, the first such formal tool for comparing a wide range of aspects regarding society maintenance and structure; results will be made public this fall. In addition, a broad sample of individuals belonging to ACLS member societies is to be surveyed this summer, in order to explore the role and function of American learned societies in the humanities and related social sciences. I'll report on the results when they are made public early next year.

NEH. The National Endowment for the Humanities (<www.neh.gov>) came through the government transition last winter quite well. President Bush has so far not given a great deal of attention to the Endowment, having proposed level funding of $210 million for the next fiscal year. In a perceptive article which appeared in the Chronicle of Higher Education January 5, 2001, former ACLS President Stanley Katz presented a prognosis and evaluation of the Endowment's direction and the entire spectrum of humanities funding in America (drawing attention, for example, to the astonishing amount of total donations to humanities projects last year, amounting to over $11 billion; and the inherent tension between state humanities councils and the NEH). I encourage AMS members to read his commentary (also available at <www.chronicle.com>), and to take up Katz's call for humanities proponents to determine an orderly means for allocating limited financial resources in the most effective way possible. Arthur Miller, who delivered this year's NEH Jefferson Lecture, prompted a fair amount of commentary on the state of humanities in America, including a provocative call from Washington Post columnist George F. Will (April 7, 2001) nominating Yale's Donald Kagan, historian of ancient Greece (and National Association of Scholars board member), to succeed current NEH Chair William R. Ferris. President Bush in the end chose the moderate Bruce Cole. Prof. Cole is Distinguished Professor of Fine Arts and Professor of Comparative Literature in the Hope School of Fine Arts at Indiana University. He was appointed to the National Council on the Humanities by George Bush (Sr.) in 1991 and served on that council until 1999.

Dr. Ferris, speaking at the recent ACLS meeting, drew attention to the NEH's role as patron of culture, invoking the Medici as analogy. He advised that NEH award amounts would again increase this year (from $35,000 to $40,000), and urged scholars to continue to explore and explain the importance of the humanities in our lives. One of the AMS's strongest advocates in support of federal efforts in the humanities continues to be the National Humanities Alliance and its director John Hammer (<www.nh alliance.org>). The NHA provides a wide range of resources one can use to inform elected officials about the importance of the humanities in our society. Please see their web site or write me for further information.

K-12 issues. I would like to thank those who replied to my February comment on K-12 outreach. I learned of an NEH-funded seminar for school teachers in Vienna this summer headed by Richard Benedict (University of Dayton); a significant curricular initiative in American music prepared by Deane Root (University of Pittsburgh; under the auspices of the Society for American Music); and an interesting music listening program underwritten by Minnesota Public Radio. At this point I can only reiterate: it is self-evident that fostering interest in music and history at an early age is important for the growth of the AMS. Please communicate with me if you have projects in progress for young people, or ideas for how the AMS can best address this crucial issue.
Alvin H. Johnson AMS 50 Fellowships


The awards will be formally presented at the Annual Meeting in Atlanta.

For information on the competition, including deadlines, see the AMS Directory or website.

Howard Mayer Brown Award

The Howard Mayer Brown Award is presented annually by the Society to a promising minority graduate student pursuing scholarly work in music. The 2001–2002 Fellowship, which carries a generous stipend, is awarded to Mark Burford of Columbia University, who is currently completing a doctoral dissertation on “Johannes Brahms and Nineteenth-Century Historicism.”

Awards, Honors and Prizes

Guggenheim Fellowships have been awarded to Rebecca Harris-Warrick (Cornell University) for “Dance in French opera during the ancien régime;” Joseph Horowitz (New York City), for “Music and the Gilded Age;” and Susan Youens (University of Notre Dame), for “The social history of the Lied.”

Richard Kramer (City University of New York Graduate Center), Thomas J. Mathiesen (Indiana University), Don Randel (University of Chicago), and Gary Tomlinson (University of Pennsylvania) have been elected to the American Academy of Arts and Sciences.

Andrew Hughes (University of Toronto) has been elected president of the Medieval Academy of America; he has served two terms as vice-president of that organization.

Timothy McGee (University of Toronto) has been honored with Early Music America’s Howard Mayer Brown Award for lifetime achievement in early music.

Philippe Vendrix (Centre d’Études Supérieures de la Renaissance, Tours) has been awarded the Dent Medal for 2000.

Reinhold Brinkmann (Harvard University) has been awarded the International Ernst von Siemens Music Prize for 2001.

Anna Maria Busse Berger (University of California, Davis) has received a fellowship from the Stanford Humanities Center for her project Music and Memory: The Impact of the Art of Memory on Medieval Polyphony from 1100 to 1500.

Suzanne Cusick (University of Virginia) will be the Frederick Burkhardt Residential Fellow at the Villa I Tatti—Harvard Center for Renaissance Studies for 2001–2002.

Andrew Dell’Antonio (University of Texas, Austin) has been awarded a 2001–2002 Andrew W. Mellon Fellowship at the Villa I Tatti—Harvard Center for Renaissance Studies for his project “Partecipe gusto e dispetto alle orecchie: Listeners in the Early Seicento.”

Mary Frandsen (Notre Dame University) has received an ACLS Fellowship for 2001–2002 for her book project “Crossing Confessional Boundaries: The Patronage of Italian Sacred Music in Seventeenth-Century Dresden.”

Simon Morrison (Princeton University) has been awarded an ACLS Fellowship to conduct research abroad for his book project “Collective Creation: Essays on the Ballets Russes.”

Carol Whang (University of Pennsylvania) has been awarded the 2001–2002 Lily Auchincloss Pre-Doctoral Rome Prize Fellowship in Post-Classical Humanistic/Modern Italian Studies for her dissertation work on “Seeing, Hearing, Remembering, and Assimilating: Compositional Strategies in the Masses of Palestrina.”

NEH Summer Stipends have been awarded to: Lila Collamore (University of Limerick), “A 12th-Century Musical Manuscript: Analytical Index in Electronic Form;” Claire A. Fontijn-Harris (Wellesley College), “Women Composers, Performers and Patrons in Louis XIV’s France: Crossing Gender and Social Boundaries;” Andrew Kirkman (Rutgers University), “Music at the Collegiate Church of Saint-Omer, Northern France, in the Later Middle Ages;” Stephen C. Meyer (Syracuse University), “Between Authority and Desire: The

Katherine K. Preston (William and Mary), was awarded a fellowship from the Gilder-Lehrman Institute of American History for research at the New York Historical Society during the summer of 2000.

The Music Library Association’s Denis Epstein Award to support research in archives or libraries internationally on any aspect of American Music has been awarded to Elizabeth Bergman Crist (University of Texas, Austin), to support research for her book project “Progressivism and Populism: Aaron Copland’s Music and Aestheticism during Depression and War,” and to Roberta Lindsey (Indiana University, Indianapolis), for her work on three projects at the Aaron Copland Collection at the Library of Congress.

Carlo Caballero (University of Colorado, Boulder) has received the Fleur Cowles Fellowship for his work on the Paul Dukas autograph letters and manuscripts at the Harry Ransom Humanities Research Center in Austin, Texas.

Michael Burden (New College, Oxford University) has received the Teaching Competition Award of the American Society for Eighteenth-Century Studies for his course “Opera on the Stage in London—1700–1800.”

David Fallows (Manchester University) is co-recipient of the Music Library Association’s Vincent H. Duckles Award for the best book-length bibliography or research tool in music published in 1999 for his Catalogue of Polyphonic Songs, 1415–1480.

David Lasocki (Indiana University) is the joint winner of the International Association of Music Libraries, Archives and Documentation Centres, United Kingdom Branch (IAML-UK)’s 2000 C.B. Oldman Prize for the best music reference book published in 1998 for his Dictionary of English Court Musicians, 1485–1714, co-authored with Andrew Ashbee.

Eleonora M. Beck (Lewis and Clark College) received the 2000 Arnold L. and Lois S. Graves Award from Pomona College for her book project “Music and Culture in pre-Renaissance Padua.”

Rebecca Wagner Oettinger (University of South Carolina) has received a subvention from the Gustave Reese Publication Endowment Fund of the AMS for her book, Music as Propaganda in the German Reformation, forthcoming from Ashgate.

Warren Kirkendale (Regensburg University) has received grants from the Harvard Center for Italian Renaissance Studies, the Agenzia per il Giubileo, and the Italian Ministero degli Affari Esteri for the publication of his Emilio de’ Cavalieri, “Gentiluomo Romano”: His Life and Letters.

Stephanie Lawrence-White (Catholic University of America) was awarded a Fulbright to study the “Musical Education at the Ospedale degli Innocenti, Florence, 1600–1750,” in Florence during the 2000–01 academic year.

Jeremy Smith (University of Colorado, Boulder) has been awarded the Music Library Association’s Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature published in 1999 for his “From ‘Rights to Copy’ to ‘Bibliographic Ego’: A New Look at the Early Editions of Byrd’s ‘Psalms, Sonets & Songs’.”

Philip Brett (University of California, Riverside) has received the Music Library Association’s Eva Judd O’Meara Award for the best review published in the organization’s journal, Notes, in 1999 for his review of “The Beggar’s Opera as realized by Benjamin Britten” (London: Boosey & Hawkes, 1997), and two other scores by Britten.

Grants from Musica Toscana have been awarded to James Leve (Cambridge, MA) for

Guidelines for Announcements of Awards and Prizes

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

continued from page 7

an edition of "Il Girello" by Jacopo Melani, and to Kay Lipton (Los Angeles, CA) for an edition of "La bella pescatrice" by P.A. Guglielmi.

Elisabeth H. Rebman (Colorado College), has been elected Member-at-Large of the Music Library Association.

Amy C. Beal (University of California, Santa Cruz) has been awarded the Society for American Music's Wiley Housewright Dissertation Award (for dissertations on American music completed in 1999) for her "Patronage and Reception History of American Experimental Music in West Germany, 1945-1986" (University of Michigan, 1999).

President-Elect

Wye J. (Wendy) Allanbrook has been elected President of the Society for the term 2003-2004. She has served the Society as a member of the board and of the committees for honorary and corresponding members and the AMS 50 fellowship. A graduate of Vassar College, she received her M.S. and Ph.D. from Stanford University. She was a member of the faculty of St. John's College, Annapolis, from 1969 to 1994, where she served two terms as Dean of Students. She was invited to University of California, Berkeley as Ernest Bloch Visiting Professor in 1994 and in 1995 she was appointed to the regular faculty. She has served as chair of the UC Berkeley Department of Music since 1997.


New JAMS Editor

We are pleased to announce that the new Editor-in-Chief of the JOURNAL will be Joseph H. Auner, Associate Professor of Music at the State University of New York at Stony Brook. Dr. Auner has received fellowships from the Alexander von Humboldt Stiftung, the National Endowment for the Humanities, and the J. Paul Getty Center for the History of Art and the Humanities. He received his Ph.D. in 1991 from The University of Chicago; his main areas of research are the Second Viennese School, music in the Weimar Republic, cross-cultural music, and music and technology. His recent publications include "Schoenberg and His Public in 1930: the Six Pieces for Male Chorus, Op. 35," "Soulless Machines and Steppenwolves: Negotiating Masculinity in Krenek's Jonny spielt auf," "Making Old Machines Speak: Images of Technology in Recent Music," and "The Second Viennese School as a Historical Concept." Dr. Auner is currently editing The Schoenberg Reader for Yale University Press, and was co-editor, with Judy Lochhead, of the collection Postmodern Music/Postmodern Thought. He has been a member of the JAMS editorial board, and general editor for Studies in Contemporary Music and Culture (Garland/Routledge). A member of the AMS Council, he has also served as chair of the Greater New York Chapter of the AMS.

AMS Fellowships, Awards, and Prizes

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

Alvin H. Johnson AMS 50 Dissertation Fellowship Award
Deadline: 15 January,
Otto Kinkeldey Award
No specific deadline.
Alfred Einstein Award
Deadline: 1 June.
Paul A. Pisk Prize
Deadline: 1 October.
Noah Greenberg Award
Deadline: 1 March
Howard Mayer Brown Fellowship
Deadline: 1 April.
AMS Publication Subventions
Deadlines: 15 March, 15 September.
AMS/SMT Columbus—2002

Call for Papers
Deadline 15 January, 2002

The 2002 annual meeting of the American Musico logical Society will be held jointly with that of the Society for Music Theory in Columbus, Ohio, from Thursday 31 October to Sunday 3 November. The program committee for the AMS welcomes proposals for papers, study sessions, and panel discussions in all areas of musicology. (Proposals for the SMT should be sent directly to its program committee.) Please read the following guidelines carefully. Proposals that do not conform to them will not be considered.

Abstracts of proposed papers, study sessions, or panel discussions must be received by midnight, Eastern Standard Time, Tuesday, 15 January 2002. All persons submitting abstracts are invited to do so by mail, fax, or the web, to Robert Judd (for the program committee), American Musicalological Society, 201 South 34th Street, Philadelphia PA 19104-6313; fax 215/573-3673; <www.ams-net.org>. (This year, a web-based submission form replaces the somewhat cumbersome e-mail procedure used in previous years.) Abstracts of papers must not exceed 1500 characters (250 words), and, if mailed or faxed, must be printed in 10- or 12-point double-spaced typeface on one 8.5 x 11-inch or A4 page. If sending by regular mail or fax, please send two copies; at the bottom of the first 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. The second copy must be anonymous. If submitting electronically, the on-screen directions should be followed carefully.

Only one submission per author will be considered (if authors submit two different proposals to the AMS and the SMT, and both are accepted, only one of the papers may be read). Authors may not submit the same proposal to both the AMS and the SMT. Authors who read papers sponsored by AMS at the 2001 annual meeting may not submit proposals for the AMS portion of the 2002 meeting.

No individual may appear on the Columbus program more than twice. This includes delivering a paper, participating in a daytime, grammatical panel, participating in a joint session, giving a lecture-demonstration, and functioning as a chair-organizer of a session or as a respondent. Not counting as an appearance are participation in extra-grammatical offerings such as interest-group meetings or standing committee presentations such as for the Committee on the Status of Women. Also not counting as appearances are non-session concert performances, serving as an appointed chair of a session, and the like.

The program committees of the two Societies will endeavor to create several joint AMS/SMT panels from the abstracts that they each accept. Should authors wish their proposals to be considered for such joint panels, they should indicate so by writing "Joint AMS/SMT" at the bottom of their abstracts. The program committees reserve the right to configure these joint panels as they best see fit.

Abstracts received by mail 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. Receipts will be sent by the end of January 2002.

Duration of papers. The duration of papers submitted by individuals and those proposed as part of formal sessions will be limited to twenty minutes in order to allow ample time for discussion. Position papers delivered as part of a panel discussion should be no more than ten minutes long.

Individual proposals. Abstracts should represent the talk as fully as possible. Successful abstracts typically:
- state the specific research findings,
- substantiate them, and
- indicate their significance.

It is most important that abstracts make clear what is already known and what is new in the proposal, for the program committee generally will fault abstracts that merely allude to findings or conclusions. (Authors may revise their abstracts for the booklet distributed at the meeting; the version read by the program committee can remain confidential.) If a submission is not an individual proposal, it should be labeled as belonging to one of the categories discussed below.

Formal sessions. Several individuals together may propose an entire formal session consisting of four papers, or a half session of two papers, devoted to a single topic. In a 250 word anonymous abstract, the organizer should set out the rationale for the session, explaining the importance of the topic and the proposed grouping of papers. The organizer should also include with this rationale an 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 proposal one or more of the papers belonging to it.

Panel discussions. The program committee also invites proposals for more informal panel discussions devoted to issues of general interest that are amenable to an exchange of ideas in a public forum. These sessions may examine a central body of scholarly work or a methodological theme. Rather than formal papers, they should include brief position papers by the participants, and leave ample time for discussion by panelists and audience. Panel discussions will be scheduled for the same duration of time as full or half sessions of papers; they will ordinarily take place during the evenings. Organizers of panel discussions should submit the names of all panelists in a one-page prospectus that outlines the issues, clarifies the rationale behind the proposal, and explains why each panelist has been chosen. Such a proposal will, therefore, not be vetted anonymously, and the entire proposal will be considered only as a whole, with no substitutions or deletions by the program committee. Organizers of panel discussions may not also present a formal paper in the same year or in the preceding one, but panelists may.

Study sessions. Study sessions will be scheduled during the evenings. Typically, these sessions should be devoted to research in progress and should not include formal papers. The organizer of a study session should submit a general prospectus with summaries of the individual contributions or a description of the activities envisioned. Nothing originally proposed for a day session will be reassigned or accepted as an evening session.

Program Committee procedures. The committee (including its chair) will evaluate all the proposals anonymously. When the list of selected proposals is finalized, the names of those authors whose proposals have been accepted will be revealed to the committee, so that they may make preliminary decisions about possible session chairs. The names of those authors whose abstracts have been rejected will not be revealed to the committee. The program committee for 2002 received about 340 proposals, 120 of which were accepted; it is anticipated that the numbers for 2002 will be similar.

—Jeffrey Kalbberg
AMS Columbus Program Committee Chair

Call for Performances
Deadline: 15 January, 2002

The Performance Committee for the 2002 Annual Meeting in Columbus invites proposals for both daytime and evening performances, either as autonomous concerts or lecture-recitals. The committee encourages proposals that demonstrate our Society's diversity of interests, range of approaches, and geographic and chronological breadth. We especially welcome performances that are inspired by or complement new musicological findings; that develop a point of view; or that offer a programmatically focused. Performers and ensembles affiliated with colleges, universities, or conservatories, as well as freelance artists, are encouraged to submit proposals, specifying whether for a concert or lecture-recital.

Applicants should send: (1) a proposed program listing repertoire, performer(s), and the duration of each piece; (2) for concerts, a one-page explanation of the significance of the program or manner of performance; (3) for lecture-recitals, a maximum of two pages explaining the significance of the program or manner of continued on page 10
Call for Performance
continued from page 9

performance, plus a summary of the lecture component, including information about the underlying research, its methodology, and conclusions; (4) your e-mail address and a 100-word biography of each performer; and (5) three copies of a CD, cassette, or video (PAL must be converted into NTSC format) of no longer than twenty minutes representative of the program and performers. Please send three complete sets of all materials to be received no later than 15 January 2002 to the committee chair: Don O. Franklin, Department of Music, University of Pittsburgh, Pittsburgh, PA 15260.

The AMS sometimes offers very modest travel subsidies to performers whose proposals are accepted. For further particulars, please contact the committee chair <do@pitt.edu>.

—Don O. Franklin,
AMS Columbus Performance Committee Chair

Call for Nominations: Session Chairs, Columbus 2002

Nominations (including self-nominations) are requested for Session Chairs at the AMS Annual Meeting in Columbus, 31 October–3 November 2002. Please send nominations via mail, fax, or e-mail to the Philadelphia office of the AMS, including name, contact information, and area of expertise. Deadline: 1 March, 2002

American Council of Learned Societies Annual Meeting,
Philadelphia, PA, May 3–5, 2001

Good news. Two members of our Society, Katherine A. Bergeron and Suzanne G. Cusick, were among the eleven winners this year of the ACLS Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars. Aimed at supporting the important stage in a scholar's career immediately following tenure, when new projects are apt to be hatched but often also squelched by voracious institutional demands, these $65,000 Fellowships were established two years ago by the ACLS with the help of a Mellon Foundation grant supplemented this year by a grant from the Rockefeller Foundation.

The Burkhardt Fellowships are the crowning feature of the ACLS’s recent face-lift as a humanities funding organization. Five years ago, the ACLS was awarding $20,000 fellowships for junior faculty. Valuable though these were, they scarcely addressed real needs in an age of rising salaries and shrinking funds for research in the humanities and related social sciences. Under the presidency of John H. D'Arms, ACLS has adopted an aggressive development policy which has already doubled its endowment and enabled it to award each year, besides the Burkhardt Fellowships and some other awards attached to special programs, over twenty fellowships in each of three categories, Assistant Professor ($30K each), Associate Professor ($40K), and Full Professor ($50K). As part of this strategy, the ACLS has even managed to persuade major research universities to contribute (twenty-six of them so far). The effect is to offset the decline of NEH funding and to keep ACLS abreast of academic salaries at leading institutions—its aim being to provide at least 50% of a scholar's salary in fellowship funds. A sound investment policy, short on high-tech equities, has enabled the institution to weather the recent crisis with its endowment intact. While focusing on making itself again a major player in the fellowship field, ACLS fosters discussion and action on a number of other fronts. Notable is its sponsorship of the History E-Book Project, in which the Association is collaborating with five member societies to produce new books, as well as a substantial backlist, in digital form. Part of this year's annual meeting was given over to a fascinating discussion entitled "The Electronic Humanist," with presentations from Morris Eves, director of The William Blake Archive <www.blakearchive.org>, Michael Easter, president of Luna Imaging, Inc., the firm responsible for several online museum catalogs, including the Digital Design Collection Project at the Museum of Modern Art in New York, and Edward L. Ayer, Director of the Valley of the Shadow Project <www.jefferson.village.virginia.edu/shadow2/>, a truly innovative scholarly and pedagogical scheme on the Civil War.

AMS members will no doubt be even more intrigued by the meeting's other main topic, "Phases of the Humanist's Academic Career." It is recognized that mentoring of humanist scholars needs to extend beyond the pre-tenure period. So many are getting immediately caught up in administrative duties after achieving tenure; and as soon as one begins to look, difficulties appear at other stages of a career that get in the way of the constant renewal without which any job becomes a chore. The afternoon-long discussion started with talks by Mary Patterson McPherson, Vice-President of the Mellon Foundation (which has been conducting a survey in some liberal arts colleges), and by Edie N. Goldenberg, Professor of Political Science and former Dean of the University of Michigan's College of Literature, Science and the Arts. It continued in breakout groups, which identified many problems as well as some solutions. Among the most telling points was a call from Goldenberg for us to think more seriously about our responsibilities to our colleagues (as opposed to our students and institutions). I came away stimulated, and with the thought that AMS could well do with a similar discussion. As your delegate to ACLS, I would be glad to convey any thoughts you might wish to express on this topic (contact me at <pbrett@as.oal.com>).

—Philip Brett

AMS Committee on the Publication of American Music (COPAM)

I am pleased to report the publication, in February 2001, of Thomas Wright "Fats" Waller: Performances in Transcription, 1927–1943, edited by Paul S. Machlin, Vol. 10 of Music of the United States of America (MUSA), the national series sponsored by the American Musicological Society, with support from the National Endowment for the Humanities and the University of Michigan School of Music. This volume, transcribed entirely from phonograph recordings, contains seventeen pieces that show the versatility of Waller as a keyboard player (pianist and organist, soloist and accompanist both), singer, ensemble leader, composer, and parodist (e.g., "Honeysuckle Rose à la Bach, Beethoven, Brahms, and Waller"). Machlin's introductory essay places Waller and his work in historical context.

MUSA Vol. XI, which will go into production this summer at A-R Editions, the series publisher, will be Writing American Indian Music: Historical Transcriptions, Notations, and Arrangements, edited by Victoria Lindsay Levine. This volume is a collection of facsimiles chosen from four centuries of Native American musical representations in the Americas. Each facsimile comes with commentary, and the introduction traces the history of Native American music's encounter with musical notation.

Information about the MUSA project may be found on the World Wide Web at <www.umich.edu/~musaura/>. Scholars interested in editing for the MUSA series should contact executive editor Mark Clague for proposal guidelines and a copy of the MUSA Handbook. Please call 734/647-4580, fax 734/647-1897, email <musa-info@umich.edu>, or write to Mark Clague (MUSA) at Burton Memorial Tower, University of Michigan, Ann Arbor, Michigan 48109-1270.

—Richard Crawford

Publications Committee

The AMS Publications Committee has recommended, and the Board of Director's approved, the awarding of subventions to two individual authors: Rebecca Oettinger for Music as Propaganda in the German Reformation (Ashgate), and Eugene Wölfl for Manuscripts from Mannheim, ca. 1730–1778: A Study in the Methodology of Musical Source Research (Peter Lang). The Committee encourages authors or editors to apply under this program for subventions to cover expenses not normally assumed by publishers, such as illustrations, examples, permissions, or recordings.


—Walter Frisch
AMS ANNUAL MEETING
Atlanta
15 November – 18 November 2001
Preliminary Program

WEDNESDAY 14 November

2:00 AMS Board of Directors Meeting

THURSDAY 15 November

7:45–12:00 AMS Board of Directors Meeting
8:30–5:00 Registration
11:30–1:30 Society for Seventeenth-Century Music, Governing Board Meeting
12:30–1:45 Lecture–Recital (sponsored by the AMS Performance Committee): “Alkan’s Concerto for Solo Piano: Form, Context, Performance,” Kenneth Hamilton (University of Birmingham, UK), piano
1:00–5:00 Job Interviews
1:00–6:00 Exhibits

THURSDAY AFTERNOON SESSIONS

2:00–5:00 The Late Nineteenth Century
Vera Miczuk (University of British Columbia), Chair
Mary Kalil (Princeton University), “Whispers and Lies: Chaikovsky and Historical Madness in Mazeppa”
Morten Kristiansen (Truman State University), “Richard Strauss at the Fin de siècle: German Impressionism, Nervosität, and Sekundensill”
John J. Sheinbaum (University of Denver), “Adorno’s Mahler and the Timbral Outsider”
Stephen McClatchie (University of Regina), “New Primary Sources for Gustav Mahler’s Biography”

Topics in Rock
Judith Lochhead (State University of New York, Stony Brook), Chair
Mitchell Morris (University of California, Los Angeles), “Losing My Religion and the Queer Alternative Subject”
Sara Nicholson (Eastman School of Music), “Keep Going!: The Use of Classical Music Samples in Mono’s Hello Cleveland”
John Platoff (Trinity College), “Why Two Revolutions?”
Timothy Striplin (University of North Carolina, Chapel Hill), “Chopping Down the Joshua Tree: Irony, Postmodernism, and the ‘New’ U2”

Seventeenth- and Eighteenth-Century Topics
Antonia Banducci (University of Denver), Chair
Mary Oleskiewicz (America’s Shrine to Music Museum/University of South Dakota), “Transformative Reception: Lully and Handel at the Dresden Court”
Rose A. Pruiksma (Bates College), “Music and Social Order in Charles Sorel’s Comic Novels”
Stuart Cheney (University of Maryland, College Park), “Recently Discovered Manis Manuscripts and Evolving Variation Practices”

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:15
Louis Armstrong and Brass Bands
Brian Harker (Brigham Young University), Chair
Thomas Brothers (Duke University), “Louis Armstrong and the Tuxedo Brass Band, 1922”
Charles E. Kinzer (Longwood College), “Just a Little While to Stay Here: Louis Armstrong and the Brass Bands of New Orleans”

Images in Medieval Manuscripts
Rebecca Baltzer (University of Texas, Austin), Chair
Emma Dillon (University of Pennsylvania), “Devotional Designs in the Montpelier Codex”
Cynthia J. Cyrus (Vanderbilt University), “Images of Nuns and the Idea of the Book in Late Medieval France”

3:30–5:00
Hanns Eisler: Songs of Exile and Repatriation
Stephen Hinton (Stanford University), Chair
Joy Haslam Calico (Illinois Wesleyan University), “The Invention of Tradition: Eisler, Steinitz, and Volksslieder in the German Democratic Republic”
James Parsons (Southwest Missouri State University), “Revolutions in the Revolution: Upheaval and Conservative Retrenchment ‘All at Once: Hanns Eisler and the Twentieth-Century Lied”

Scandinavian Opera
Daniel Grimley (University of Surrey), Chair
Joakim Tillman (Stockholm University), “Vikings, Women’s Liberation, and Nietzschean Supermen: Wagnerian Influences in the Context of Swedish Turn-of-the-Century Opera”
Anne-Marie Reynolds (State University of New York, Geneseo), “Carl Nielsen Unmasked: Art and Popular Musical Styles in his Opera Maskarade”

5:30–7:00 Journal of Musicology Editorial Board Meeting
5:30–8:00 No-Host Reception
6:30–8:30 Journal of Seventeenth-Century Music Editorial Board Meeting
8:00–9:00 AMS Committee on Career-Related Issues, Session One
8:00-10:00  Musical Literacy and Pedagogy Consortium  
Susan Weiss (Peabody Conservatory/ Johns Hopkins University), Cynthia Cyrus (Vanderbilt University), and Russell Murray (University of Delaware), moderators

8:00  Atlanta Symphony Orchestra, Robert Spano, conductor, presents Respighi’s *La boutique fantasque* and Vivaldi’s *The Four Seasons*, with Gil Shaham, violin, Symphony Hall

9:30-11:00  Reception for Student Members

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**THURSDAY EVENING SESSIONS**

8:00-11:00  
Panel Discussion: Post-Soviet Research into Russian Liturgical Music: Methodological and Logistical Challenges  
Peter Jeffery (Princeton University), Chair  

Alexander Lingas (Oxford University)  
Irina Lozovaya (Moscow State Conservatory)  
Gregory Meyers (University of British Columbia)  
Simon Morrison (Princeton University)  
Nicholas Schilofsky (Princeton University)  

Study Session: Music, Beliefs, Politics, and Patronage in the Hispanic Orbit  
Deborah Schwartz-Kates (University of Texas, San Antonio) and Grayson Wagstaff (Catholic University of America), Co-chairs  

Walter Aaron Clark (University of Kansas)  
Leonora Saavedra (University of Pittsburgh)  
Robert Stevenson (University of California, Los Angeles)  
Ketty Wong (University of Texas, Austin)  

Study Session: Giovanni Battista Peri  
Dale Monson (Brigham Young University), Chair  
Daniel Heartz (University of California, Berkeley)  
Francesco Degrada (University of Milan)  
John Rice (Rochester, MN)

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**FRIDAY, 16 November**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00-8:45</td>
<td>AMS Committee on Career-Related Issues Meeting</td>
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<td>7:00-8:45</td>
<td>AMS Chapter Officers’ Meeting</td>
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<td>7:00-8:45</td>
<td>Student Representatives to AMS Council Meeting</td>
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<td>7:00-8:45</td>
<td>AMS-L Committee Meeting</td>
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<td>AMS History of the Society Committee Meeting</td>
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<td>7:00-8:45</td>
<td>AMS Committee on Cultural Diversity: Breakfast Reception for Visitors</td>
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<td>7:00-8:45</td>
<td>AMS Program Committees for the 2001 and 2002 Annual Meetings</td>
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<td>7:30-9:00</td>
<td>American Brahms Society Board of Directors, Breakfast Meeting</td>
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<td>7:30-9:00</td>
<td>A-R Recent Researches Series Editors’ Breakfast</td>
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<td>8:00-9:00</td>
<td>AMS Performance Committee Meeting</td>
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<td>8:00-5:00</td>
<td>Job Interviews</td>
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<tr>
<td>8:30-5:00</td>
<td>Registration</td>
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<tr>
<td>8:30-6:00</td>
<td>Exhibits</td>
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**FRIDAY MORNING SESSIONS**

9:00-12:00  
Film Music  
Mark Brill (University of California, Davis), Chair  

Julie McQuinn (Northwestern University), “The Opéra-Comique as the Temple of Aphrodite”  
Stephan Pock (University of Virginia), “Electronic Music, Modernism, and the Body in Forbidden Planet”  
Paula Eisenstein Baker (University of St. Thomas), “Non-Movie Music at the Picture Palaces: Leo Zeitlin’s *Palestina* at New York’s Capitol Theatre”

Schoenberg and Nono  
Severine Neff (University of North Carolina, Chapel Hill), Chair  

Jennifer Shaw (State University of New York, Stony Brook), “New Performance Sources and Old Modernist Productions: *Die Jakobit- leiter* in the Age of Mechanical Reproduction”  
Clara Moritz (Amherst College), “On the Ashes of the Holocaust: Arnold Schoenberg’s *A Survivor from Warsaw* and the Limits of Artistic Representation”  


Raymond Fears (Keele University), “Prometheus or Icarus?: Idea and Ideology in Luigi Nono’s *Opera Al gran sole carico d’amore*”

Early Scribes and Notational Systems  
Charles Atkinson (Ohio State University), Chair  


Blair Sullivan (University of California, Los Angeles), “Alphabetic Writing and Hucbald’s *Artificiales Notae*”  

James Grier (University of Western Ontario), “Adémare de Chabannes and the Earliest Compositional Autograph”  

Rebecca Maloy (University of Cincinnati), “The Role of Letter Notation in Frutolf of Michelsberg’s Tonary”

Beethoven  
Jon Finson (University of North Carolina, Chapel Hill), Chair  

Steven Huebner (McGill University), “Beethoven Prometheus?: D’Indy on the Republican Critics”  

John Sterling Lambert (Tufts University), “Beethoven in B-flat: Op. 130 as a *Hammerklavier*”  

Seow-Chin Ong (University of Louisville), “Aspects of the Autograph and Sketches for Beethoven’s Quartet in F Minor, Op. 95”  

Joanna Cobb Biermann (Beethoven-Archiv, Bonn), “Cyclical Ordering(s) in Beethoven’s *Gellert-Lieder*, Op. 48”

Italy and Spain in the Seventeenth Century  
Mauro Calagno (Harvard University), Chair  

Janet Hathaway (New York University), “Scandal and Laughter: Inquisition Censure and the Villancico in Late Hapsburg Madrid”  

Kimberlyn Montford (University of North Texas), “Paolo Guagliati’s *Affetti amoresi spirituali* (Rome, 1617): A Reflection of Female Spirituality”  

Susan Shimp (Charlotte, North Carolina), “Excavating Virgil in the Counter-‘Re-Formation’ of Rome: Domenico Mazzocchi’s *Aeneid Dialogus* (1638)”
Tim Carter (University of North Carolina, Chapel Hill), "From Per- 
sophone to Poppea: Monteverdi and the Rise of Venetian 'Public' 
Opera"

12:00-1:00  Society for Seventeenth-Century Music, Busi- 
ness Meeting

12:00-1:00  Center for the History of Music Theory and 
Literature, Board Meeting

12:00-1:00  AMS Committee on Career-Related Issues, 
Session Two, with guest Jerry Baker

12:00-2:00  Mozart Society of America Meeting

12:15-1:15  Yamaha Workshop: Using Technology to En- 
chance Music History Instruction

12:15-12:45  AMS Gay and Lesbian Study Group, Business 
Meeting

12:45-2:00  AMS Gay and Lesbian Study Group: Pro-
gram: Sophie Fuller (Reading University), "A 
Querabyle History? Women Musicians in Fin-de-
siècle Britain"

12:30-1:30  Recital (sponsored by the AMS Performance 
Committee): "Recent Piano Works by Japan-
ese Women Composers," Margaret Lucia (Ship-
pensburg University), piano

3:30-5:00  AMS/MLA Joint RISM Committee Meeting

FRIDAY AFTERNOON SESSIONS

2:00-5:00  Cage and Minimalism

Christopher Shultis (University of New Mexico), Chair

Gregory Reish (State University of New York, Buffalo), "Una nota 
sola: Steiner, Rudhyar, Scriabin, Scelsi, and the Notion of Music 
on a Single Note"

Jeremy Grimshaw (Eastman School of Music), "Mormonism, Mini-
imalism, and LaMonte Young’s Search for ‘Universal Structure’"

Amy C. Beal (Bates College), "John Cage in West Germany, 1952– 
1954: A Contextual Re-evaluation"

Sara Heimbcker (University of Illinois, Urbana-Champaign), "Musi-
cating Language: The Musical/Poetic Works of John Cage and 
Jackson Mac Low"

Renaissance Sources

Patrick Macey (Eastman School of Music), Chair

Bonnie J. Blackburn (Oxford University), "Canonic Comundrums: 
The Singer’s Petrucci”

Allen Scott (Oklahoma State University), "The Resumption of Print-
ing in Late Sixteenth-Century Silesia: The Contributions of the 
Printer Nikolaus Schneider to Silesian Reformation Music His-
tory”

Richard J. Agee (Colorado College), "Ideological Conflicts in a 
Cinquecento Edition of Plainchant"

Kristine K. Forney (California State University, Long Beach), "Lasso 
in Stockholm: A ‘New Source Revealed”

Eighteenth-Century Opera

John Rice (Rochester, Minnesota), Chair

JoAnn Taricani (University of Washington), "Henry Fielding as 
Impresario of Opera and Politics”

Martha Feldman (University of Chicago), "Eggs, Hens, Coops, and 
Castrati: Carnival and Sacrifice in Eighteenth-Century Opera”

Caryl Clark (University of Toronto), "Haydn, Mahler, and Lo

speciale/Der Apotheker: The Jewish Connection”

Laurel E. Zeiss (Baylor University), "Birthplace of a New Recitative 
Style?: The ‘Great Speaker Scene’ in Die Zaubernacht”

Music in French Society, 1889-1939

Brian Hart (Northern Illinois University), Chair

Annefret Fausser (University of North Carolina, Chapel Hill), "New 
Media, Source-Bonding, and Alienation: Listening at the 1889 
Exposition Universelle”

Mary Ellen Poole (Millikin University), "Une autre Brosse: Music in 
Parisian universités populaires, 1898–1910”

Carina Flint de Médicis (McGill University), "Wayward Conduct and 
Inconstant Catholicism at the Parisian Schola Cantorum”

Jane F. Fulcher (Indiana University), "Symbolic Domination and 
Contestation in French Music: Shifting the Paradigm from 
Adorno to Bourdieu”

Early Modern Voices and Bodies

Anne MacNeil (University of North Carolina, Chapel Hill), Chair

Gordon Haramaki (University of California, Los Angeles), "Becoming 
Flesh: Monteverdi, Zephyr, and the Dancing Body”

Thomasin LaMay (Goucher College), "Madalena Cusimana: My Body 
Knows Unheard-of Songs”

Don Fader (Indiana University), "Aristocratic Politics and the 
Reception of Italian Music in Late Seventeenth-Century France”

Claire Fontijn-Harris (Wellesley College), "An Italian Circle in Late 
Seventeenth-Century Paris”

5:00-6:00  AMS Committee on Career-Related Issues, 
Session Three

5:15-5:45  Recital (sponsored by the AMS Performance 
Committee): "Voice for solo flute by Toru 
Takemitsu”, Ulrike H. Anton (Universität für 
Musik, Vienna, and University of Vienna), flute

5:15-6:30  JAMS Editorial Board meeting

5:15-6:15  Open meeting, Ad Hoc Committee for the 
Annual Meeting Program

5:30-6:30  "Singing from Renaissance Facsimiles,” 
singing Du Fay and Binchois from manuscript fac-
similes. Leader: Valerie Horst, EMA President. All are 
welcome to come sing.

6:00-7:00  American Bach Society Editorial Board Meeting

6:45  Bus departs for concert: Ivan Moravec, piano, 
performs works by Janáček, Debussy, and 
Chopin, Spivey Hall, Clayton College and 
State University (concert begins 8:00)

7:15  Bus departs for concert: Glee Clubs of Spelman 
and Morehouse Colleges perform at 
Ebenezer Baptist Church in the Martin Luther 
King, Jr. Historic District (concert begins 8:00)

7:30  Bus departs for concert: Atlanta Baroque 
Orchestra and Atlanta Choral Artists, Lyle 
Nordstrom, director, present Charpentier's Te 
Deum (with a new trumpet reconstruction by 
Charles Brewer) and Lully's Suite from Le bour-
egois gentilhomme, Cathedral of Christ the King 
(concert begins 8:15)

8:00  Atlanta Symphony Orchestra (see Thursday for 
program details)

8:30-11:30  AMS Jam Session
FRIDAY EVENING SESSION
8:00–11:00
Study Session: Between Opera and Cinema
Jeongwon Joe (University of Nevada, Reno), Chair
Marcia J. Citron (Rice University)
Michael Grover-Friedlander (Princeton University)
Mary Hunter (Bowdoin College)
David J. Levin (University of Chicago)
Rose Theresa (State University of New York, Stony Brook)
Marc A. Weiner (Indiana University)

SATURDAY 17 November
7:00–8:45 AMS Council Committee on Outreach Meeting
7:00–8:45 AMS Committee on the Status of Women Meeting
7:00–8:45 AMS Committee on Cultural Diversity Meeting
7:00–8:45 AMS Publications Committee Meeting
8:00–9:00 Beethoven Forum Editorial Board Breakfast Meeting
8:00–9:30 EMA Peer Forum for Collegium Directors: Gerald Hoekstra (St. Olaf College, chair of EMA Early Music in Higher Education Task Force), moderator
8:00–5:00 Job Interviews
8:30–5:00 Registration
8:30–6:00 Exhibits

SATURDAY MORNING SESSIONS
9:00–12:00
Historical Consciousness in Nineteenth- and Twentieth-Century France
Maribeth Clark (New College, University of South Florida), Chair
Willa Collins (Rice University), "Adolphe Adam's Le Diable à quatre: A Possible Solution to the Mysterious Disappearance of a Popular Ballet"
Benjamin Walton (Oxford University), "The Operatic Coronation of Charles X"
Stacy Moore (Middlebury College), "Debussy and Creative Anarchism in the Chansons de France"
Robert Fallon (University of California, Berkeley), "L'oiseau est un amour rebelle: Tradition and Symbolism in Messiah's Early Bird Style"

Americana
Victor Fell Yellin (New York University), Chair
Bill F. Faucett (Royal Palm Beach, Florida), "Rip's American Odyssey: Chadwick's Rip Van Winkle Overture and its Revisions"
Ann L. Silverberg (Austen Peay State University), "Marian Mc Dowell: Advocate for Women in Music"
Barry E. Levy (University of California, Berkeley), "The Saga of the Prairies and the Myths of Modern Music: Copland's Music for Radio"
Elizabeth Bergman Crut (University of Texas, Austin), "Aaron Copland in 1932"

Haydn and Rhetoric
Gretchen A. Wheelock (Eastman School of Music), Chair
Elisabeth LeGuin (University of California, Los Angeles), "Rehearsing Rhetoric in Joseph Haydn's Trios for Keyboard and Strings"
Tom Beghin (University of California, Los Angeles), "'Delivery, Delivery, Delivery!' Crowning the Rhetorical Process of Haydn's Keyboard Sonatas"
Wye J. Allanbrook (University of California, Berkeley), "Haydn and the Rhetoric of Comic Metamorphosis"
Richard Will (University of Virginia), "Reform Catholicism versus Divine Mystery in Haydn's Seven Last Words of Christ"

Renaissance Topics
Paula Higgins (University of Notre Dame), Chair
Jennifer Thomas (University of Cincinnati), "Marguerite of Austria and Catherine of Aragon: Personal Intersections in Lorenzetti's 8, C VII"
Flynn Warmington (Somerville, Massachusetts), "Jen 4, Charles V, and the Conquest of the Infidels"
Richard Sherr (Smith College), "Resonances of Absalon fili mi in the Sixteenth Century"
Elizabeth Crowfield (New York University), "Puffs of Wind, Table Talk, and Rhyming a Man to Death: Anti-improvisational Trends in Elizabethan Aesthetics"

Mendelssohn, Schumann, Liszt
Michael P. Steinberg (Cornell University), Chair
Jeffrey S. Sposto (Tufts University), "The Prophet Transfigured: Christology in Mendelssohn's Elijah"
Morika Hennemann (University of Rhode Island), "The Phantom of Mendelssohn's Opera: Fictional Accounts and Posthumous Propaganda"
Laura Tunbridge (Princeton University), "Blinding Faust"
Derek B. Scott (University of Salford), "Diabolus in musica: Liszt and the Demonic"

12:00–2:00 American Bach Society Advisory Board Luncheon Meeting
12:00–2:00 Seven Springs Consortium
12:00–4:00 Society for Eighteenth-Century Music, Business Meeting
12:00–4:00 AMS Committee on the Publication of American Music, Luncheon Meeting
12:15–1:45 American Handel Society, Board Meeting
12:30–1:30 Lecture-Recital (sponsored by the AMS Performance Committee): "Can this beauty in our hearts end? Songs of Rebecca Clarke," Liane Curtis (Brandeis University), musicologist; Eileen L. Strempel (Syracuse University), soprano; Sylvie Beaudette (Eastman School of Music), piano

SATURDAY AFTERNOON SESSIONS
2:00–5:00
Eastern Europe and the Soviet Union in the Twentieth Century
Margareta Mazo (Ohio State University), Chair
James A. Grymes (Florida State University), "My Only Fault Was Being a Good Patriot: New Sources from Ernst von Dohnányi's Political Portfolio"
Danielle Foster-Lussier (Princeton University), "Writing a Communist Life: András Milhaly as Hero and Antihero"
Peter Schmelz (University of California, Berkeley), "Andrei Volkonsky, the 'Young Composers', and Avant-Garde Music in the Soviet Union, 1956–1962"
Ilkka Khannanov (University of California, Santa Barbara), "Analysis of Tonal Music in the Soviet Union: Integralists vs. Formalists"
## Approaches to Biography

Christopher Gibbs (State University of New York, Buffalo), Chair
K. M. Knittel (University of Texas, Austin), “Pilgrimages to Beethoven: Reminiscences by his Contemporaries”
Rita Steblin (University of Victoria), “Beethoven’s Immortal Beloved: Evidence Against Almeric Esterhazy”
Jolanta T. Pekacz (University of Saskatchewan), “Musical Biography as a Cultural Discourse: Chopin as a Case Study”
James Deaville (McMaster University), “Finding their Voices: New (Auto-) Biographical Sources for Women Musicians in Late Nineteenth-Century Germany”

## Music and Monarchy in Early Modern France

Durning Thomas (University of Iowa), Chair
Kate van Orden (University of California, Berkeley), “Control the City and Control the State: The Te Deum and Penitential Processions under Henry III”
Geoffrey V. Burgess (Jersey City, New Jersey), “À l’Ouverture des Enfers: Royal Enfance and Subversive ‘Other’ in the Tragédie en musique”
Donald B. Chae (University of Chicago), “Governing the Passions, Governing the State: Lully’s Alleluia and the Problem of Cartesian Metaphysics”
Charles Dill (University of Wisconsin, Madison), “Ideological Noises: Opera Criticism in Early Eighteenth-Century France”

### SATURDAY AFTERNOON SHORT SESSIONS

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<tr>
<th>Time</th>
<th>Session</th>
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<tr>
<td>2:00–3:30</td>
<td>Metaphysics of Early Nineteenth-Century Theory</td>
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<td>David Yearsley (Cornell University), Chair</td>
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<td>Keith Chapin (Stanford University), “The Nature of the Learned Style: Counterpoint in Northern Germany, ca. 1800–1820”</td>
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<td>3:30–5:00</td>
<td>Music and Politics</td>
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<td>Hugh Macdonald (Washington University), Chair</td>
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<td>Peter Bloom (Smith College), “The ‘Local Politics’ of Berlioz’s Symphonie militaire”</td>
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<td>Nathaniel Geoffrey Lew (University of California, Berkeley), “A Tonic to the Nation: The Festival of Britain Opera Competition”</td>
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<td>5:00–7:00</td>
<td>Musical Guides</td>
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<td>Theresa Muir (Brooklyn, New York), Chair</td>
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<td>Christian Thorau (Harvard University), “Labels for Wagnerians: Leitmotifs as Constructs of Middle-Class Wagner Reception, 1876–1914”</td>
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<td>Leanne Langley (Goldsmiths College, University of London), “Grove in Perspective: The First Dictionary of Music and Musicians”</td>
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### SATURDAY EVENING SESSION

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<th>Time</th>
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<td>8:00–11:00</td>
<td>Panel Discussion: Negro Spirituals in the Twentieth Century: Vehicles of Memory, Vindication, and Desire</td>
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<td>Lawrence Schenbeck (Spelman College), Chair</td>
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<td>Jon Cruz (University of California, Santa Barbara)</td>
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<td>Paul Allen Anderson (University of Michigan)</td>
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<td>Marva Griffin Carter (Georgia State University)</td>
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<td>Willie Strong (Yale University)</td>
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### SUNDAY 18 November

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<td>7:00–8:45</td>
<td>AMS Joint Meeting of the 2001 and 2002 Local Arrangements Committees</td>
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<td>7:00–8:45</td>
<td>AMS Board of Directors Meeting</td>
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<td>7:00–8:45</td>
<td>Directors of Graduate Studies Meeting</td>
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<td>8:00–12:00</td>
<td>Job Interviews</td>
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<td>8:30–12:00</td>
<td>Registration</td>
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<td>8:30–12:00</td>
<td>Exhibits</td>
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### SUNDAY MORNING SESSIONS

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<td>9:00–12:00</td>
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<td>David Crawford (University of Michigan), Chair</td>
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<td>Gretchen Peters (University of Wisconsin, Eau Claire), “Politics and Music: Civic Patronage of Music in Late Medieval Southern France”</td>
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<td>Roberta Freund Schwartz (Luther College), “Spain is Different: Patronage of Music by the Spanish Nobility in the Renaissance”</td>
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<td>Marica S. Tacconi (Pennsylvania State University), “In Honor of the Florentine Cathedral: The 1526 Contratfactum Office of St. Zeno- bius”</td>
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<td>10:00–1:00</td>
<td>Music and the Idea of Nature</td>
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<td>Annette Richards (Cornell University), Chair</td>
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<td>Matthew Gelbart (University of California, Berkeley), “Charles Burney and the Origin of a New Modality”</td>
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<td>Catherine Cole (University of Chicago), “The Maternal Voice of ‘Natural Music in Late Enlightenment France’”</td>
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<td>10:00–1:00</td>
<td>Issues of Canon in Jazz and African-American Music</td>
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<td>Frank Tirro (Yale University), Chair</td>
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<td>Andy Fry (St John’s College, Oxford University / University of Penn- sylvania), “‘Du Jazz Hot’ à la créole: Josephine Baker Sings Offenbach”</td>
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Open Meeting on the AMS Program

The Ad Hoc Committee on the AMS Program invites you to an open meeting in Atlanta on Friday, November 16 at 5:15 p.m. As announced in the February Newsletter, we are interested in promoting a discussion on a subject important to us all, the program of the annual meeting. Topics will include the selection process (anonymity, panels, respondents) and the shape of the program (types of sessions, time slots, flexibility, length of papers, plenary address). In the meantime, please send comments/suggestions to Elaine Sitman at <es53@columbia.edu>.

Committee for Career-Related Issues in Atlanta

At this year’s annual meeting, the AMS Committee for Career-Related Issues will present several sessions which explore different opportunities for musicologists. The opening session on Thursday evening will consider, among other topics, possibilities for Ph.D.s in the federal system. “The Role of the Executive Search Firm in the Job Search Process,” will be offered on Friday, November 16, from noon to 1 p.m. Topics will include an introduction to search firms and ways they can assist scholars’ placement in a variety of careers. Our featured speaker will be executive search consultant Jerry Baker of Baker Parker & Associates. In addition to working in the corporate arena, Mr. Baker has conducted 200 searches in the academic and not-for-profit sector. He currently serves as a member of the Board of Trustees of the Wake Forest University, the Overseers’ Committee to Visit the Divinity School of Harvard University, and the Board of Visitors of the Wake Forest University Divinity School.

Text and Materiality in the Seventeenth Century

Alexander Silbiger (Duke University), Chair
Gregory S. Johnston (University of Toronto), “The Musical Box: ‘Collins as Locus for Performance and Composition in Early Modern Germany’”
Olivia A. Bloechl (University of Pennsylvania), “Polyphony and Prophetic History in Gabriel Sagard’s Histoire du Canada”

3:00
Atlanta Symphony Orchestra (see Thursday for program details)

3:10

News Briefs

In honor of Isabelle Cazeaux’s 75th birthday, a celebration will be held at the Atlanta meeting. For further details, please contact Paul-André Bempech, 1454 Beacon Street, Suite 444, Brookline, Massachusetts 02446, USA; tel: 617/232-2045; fax 617/731-0648; <intermus@bu.edu>. A Festschrift in her honor is nearing completion and will be on display at the Pendragon stand in Atlanta.

The AMS has now implemented a web-based calendar of musicalological events that is open for general use: anyone may post an event they would like to see listed. We encourage all to use this: post a notice of your conference, meeting, grant/fellowship deadline, etc. The web site includes convenient means for linking to further information and/or another web site that, e.g., describes the conference/event in detail. The calendar can be accessed via the AMS home page, <www.ams-net.org/> (top of right column), or directly: <www.caismet.net/musicoLOGY>.

Maribeth Anderson Payne has accepted the position of Music Editor at W. W. Norton, effective 4 June 2001, succeeding Michael Ochs, who is retiring.

Pendragon Press announces the publication of a new journal in musicology: The Pendragon Review is devoted to musical romanticism in all its guises and contains articles of general interest, specialized scholarly studies, translations, and reviews of books, monographs, performances, and recordings. In addition to the journal’s central focus on the musical culture of the nineteenth century, it will include within its purview earlier manifestations of “romanticism,” broadly defined, as well as the impact of musical romanticism upon later styles, movements, and techniques. The editorial board includes Karen Alhquist, Ben Arnold, Michael Beckerman, Claire Brook, Rossana Dalmonte, James Deaville, Mark Devoto, Klára Hamburger, Janet L. Johnson, Jeffrey Kaliberg, Leon Plantinga, Andrew Porter, Jim Samson, Charles Suttoni, Cornelia Szabó-Knotik, Rollin Smith, and Alan Walker. Michael Saffle is the journal editor.

Carol Henry Bates has been appointed editor of the Early Keyboard Journal until Lilian Pruett’s retirement and will assume duties beginning with volume 19 (Fall 2001).

The Journal of Musicology and the University of California Press announce a change in the editorship of the Journal. Marian Green, founding editor and guiding spirit behind the Journal’s rise to prominence and sustained success in the past two decades, will continue in an advisory capacity. Starting with Volume 18 no. 3, John Nadas (University of North Carolina, Chapel Hill) will serve as editor, joined by associate editors Floyd Grave (Rutgers University) and Daniel R. Melamed (Indiana University).

The Library of Congress has acquired the Arnold T. Schub Collection, an archive of materials related to the life and work of Marian Nevin MacDowell (1857–1956), founder of the MacDowell Artists Colony in Peterborough, N. H. and wife of composer Edward MacDowell.

The Library has also acquired the Nicholas Slonimsky (1894–1995) Archive; the papers
were donated to the Library in 1999 by Electra Yourke, Mr. Slonimsky’s daughter, and join a significant number of materials given to the Library by Slonimsky himself in 1969.

Billy Taylor has donated his collected archives of music, scripts, books, and manuscripts to the Library of Congress. The Dr. Billy Taylor Archive will serve to strengthen the already renowned jazz collection at the Library.

Electronic Resources

A new feature to assist members of the Society in keeping abreast of scholarly resources available electronically.

The Library of Congress Aaron Copland Collection, including about 5,000 images 1899–1981, is now available on the American Memory collections website <www.loc.gov>.

A new online catalog available from the Library of Congress allows access to the records describing the largest publicly available audio collection in the world. The new database, called SONIC (Sound Online Inventory and Catalog) includes some 350,000 entries representing more than 25 percent of the Library’s sound recording holdings. SONIC is available through the Library’s website at <www.loc.gov/rr/record>.

International Forum for Suppressed Music (concerning concerts, broadcasts, conferences, publications and other matters to do with music suppressed by the Third Reich) announces an electronic newsletter and an interactive list. For information: <ifsm@JML.org.uk>.

THEODORE, the online catalog of holdings in the Samuel R. and Marie Louise Rosenthal Archives of the Chicago Symphony Orchestra is now available to the public at <www.cso.org/atc_archives.tar>. The catalog lists over 15,000 items, including corporate records, photographs, moving images, oral histories, radio broadcasts, non-commercial sound recordings, and various special collections.

A homepage for the German romantic composer Norbert Burgmueller (1810–1836) has been created at <www.burgmueller.com>.


Committee on the Status of Women

About seventy people attended the joint session, "A Look Back at the 20th Century: Gender and Identities," sponsored by AMS’s Committee on the Status of Women at the Toronto Musical Intersections conference. The evening session, divided into two main parts, began with Suzanne Cusick (University of Virginia) and Su Zheng (Wesleyan University), giving talks on "Gendered Musicology and the Short Century," and "Identities, Roles, and the Status of Women Music Professionals in the Twentieth Century" respectively. The second half of the evening session was a panel discussion by representatives of seven professional societies about the missions and histories of their respective committees on the status of women (or the equivalent): the College Music Society was represented by committee co-chairs, Judy Coe and Calvert Johnson; the International Alliance for Women in Music by Sally Reid; the Music Library Association by president Paula Matthews; the Society for American Music by Liane Curtis, chair of the Gender Interest Group; Society for Ethnomusicology by Zoe Sherrian; and the Society for Music Theory by Elizabeth Sayan. Finally, Claire Fontijn-Harris gave a short history of the AMS Committee on the Status of Women, founded in 1975. The session ended with a reception graciously hosted by the University of Illinois Press.

At the Saturday committee meeting new members Karen Alquist and Stephen Lindee were welcomed, and outgoing members Marilyn Smiley and Ellen Harris were thanked. The committee discussed, among other issues, upcoming plans to establish a mentoring program in AMS; appointed Claire Fontijn-Harris to be the web manager; and decided that the committee’s open meeting at the Atlanta meeting of the Society will concern life issues of women musicology academics.

Coalition on the Academic Workforce

A survey conducted at the end of 1999 by a number of humanities and social science disciplines in the Coalition on the Academic Workforce (CAW) has provided compelling evidence about the use and treatment of part-time and adjunct faculty, highlighting the dwindling proportion of full-time tenure-track faculty members teaching in undergraduate classrooms, and providing solid evidence of the second-class status of part-time and adjunct employees in the academy (see <www.mla.org> for full details of the survey). Issues regarding the employment and unionization of graduate teaching assistants, part-time, and adjunct faculty are increasingly pertinent for us as a profession, and the AMS is eager to maintain a voice in the dialogue initiated by CAW.

We are grateful to Bonnie Jo Dopp, who has kindly acted as AMS liaison at recent CAW meetings. She reports that the CAW has been discussing the following: outcome-based educational goals, accreditation and accrediting procedures, unionization, graduate student intake numbers, distance education, and quality of education at post-secondary institutions. These issues are important to both individual members of the AMS and the Society as a whole. Further plans for AMS involvement on this front are currently underway; please see the web site and future newsletters for further updates and information.

JAMS Delivery Schedule

Unfortunately, the JOURNAL is still running behind schedule. Volume 53/2 (Summer 2000) was mailed on 26 April; volume 53/3 (Fall 2000) was mailed on 31 May 2001. The current schedule projects that volume 54/1 (Spring 2001) will mail about 21 September 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 office (address on p. 2), and a replacement will be sent. For up-to-the-minute JAMS delivery information, see the AMS web site.
Obituaries

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

Paul R. Evans
13 May 2000
Peter Platt
3 August 2000
Clyde William Young
22 August 2000
Gerhard Herz
4 September 2000
Todd Ridder
4 September 2000
Irene Alm
25 October 2000
Alan Tyson
10 November 2000
Mark Tucker
6 December 2000
Claude Palisca
10 January 2001
Thomas Michael Brawley
11 February 2001
James R. Anthony
6 April 2001
Richard French
18 May 2001
Bernice A. Geiringer
11 June 2001
François Lesure
21 June 2001

Irene Alm (1956–2000)

Irene Alm died on 25 October 2000, at the age of 44, after a brief and valiant struggle with cancer. Her death came just seven years after her appointment to the faculty at Rutgers, the State University of New Jersey. She had been awarded tenure in 1999 and was about to become Graduate Director in Fall, 2000.

Irene was the daughter of immigrant parents and the grandchild of Dutch and Norwegian missionaries to Indonesia. She received her B.Mus. in piano from Syracuse University. Her graduate study was at U.C.L.A., where she moved from piano to musicology, completing the M.A. in 1985 and the Ph.D. in 1993. Her early work as a dance accompanist nurtured an interest that was to become the central concern of her scholarly work. She worked initially on Stravinsky, Balanchine and Agen, and her Master’s thesis on that subject was the basis for her first major article, in the Journal of Musicology in 1989. For her dissertation she turned to Baroque dance. In barely a decade, through numerous articles and conference papers, she established herself as an authority on dance in 17th-century Italian opera. In what still seems a miraculous period of productivity, she compiled and saw through the press the 1053-page Catalog of Venetian Librettos at the University of California, Los Angeles (1991) at the same time that she was completing her dissertation. In her first years at Rutgers she also co-edited a Festschrift for her doctoral adviser, Musica Franca: Essays in Honor of Frank D’Accone (1996). An expanded version of the dissertation itself, Theatrical Dance in Seventeenth-Century Venetian Opera, was in the final stages of publication at the University of Chicago Press at the time of her death; its future remains uncertain.

While completing the Ph.D., Irene taught courses at UC Riverside, UC Irvine, Pomona College, CSU Long Beach, and CSU Fullerton. At Rutgers she became an indispensable member of the faculty, willing to teach the entire curriculum, creating honors courses for non-majors, lecturing in courses other than her own, and advising large numbers of graduate students in both musicology and performance. The extraordinary thoroughness of her course preparation and her ability to retain the affection and respect of her students while maintaining high standards were a source of envy and pride among her colleagues. She was a model of diligence, patience, and achievement.

Irene was always sensitive and responsive to the weakness of others, but would never excuse it in herself. Her selfless devotion to her family in its times of difficulty, her indifference to material possessions, and her generosity, warmth, and attentiveness in her relationships with friends gave her a saintly aura in the eyes of those who knew her well, though she would have brushed aside such a characterization. She confronted death with the same grace and disdain with which she met adversity in her life. In her last weeks she declined to apply for medical leave, continuing to meet with her students individually and arranging a phone connection from her hospital room to the seminar room so that she might follow and guide the progress of her graduate class. To those who knew her well, her departure was the only reason she ever gave for regret.

—Douglas Johnson

James R. Anthony (1922–2001)

James R. Anthony died 6 April 2001, in Tucson, Arizona. Born in Providence, Rhode Island, where he received his early education, he matriculated at the New England Conservatory in 1940. War service, for which he received the Distinguished Flying Cross, interrupted his studies. He completed both bachelor’s (1946) and master’s (1948) degrees at Columbia University where he studied with Paul Henry Lang. Following two years on the faculty at Montana State University, he took a diploma at the Sorbonne (1951) after which he returned to Columbia for one year and then joined the faculty at the University of Arizona. He completed a Ph.D (1964) at the University of Southern California with a thesis on the opera-ballets of André Campra. Jim served the University of Arizona with distinction for forty years until his retirement in 1992. During his years in Tucson he performed as a practicing harpsichordist, and served his community with contributions too abundant to outline here.

At a time when American musicology paid relatively little attention to the study of music in seventeenth- and eighteenth-century France, Jim undertook the daunting task of preparing a comprehensive study of French music from Beaujoyeux to Rameau. French Baroque Music, first published in 1973, and subsequently revised and expanded three times (including its French translation) gave enormous impetus to this field of study. A scholar of great energy and dedication, Jim also produced more than 20 journal articles; scores of entries for the New Grove (many revised for the 2nd edition), the New Grove Dictionary of Opera, Marcella Benoit’s Dictionnaire de la musique en France aux XVII et XVIII siècles, and MGG; three critical editions; as well as reviews, papers, and other writings. Despite debilitating health setbacks, Jim worked with the unfailing support of his spouse, Louise, to within a few weeks of his death, completing several final projects before he lost his battles with illness.

The work of his early career complemented the activities of a small cadre of postwar French musicologists and served to ignite a musicological sub-discipline for which Jim would serve as the senior figure. Indeed, his greatest role in musicology may have been that of benevolent mentor to the developing international team of scholars dedicated to the music he loved. Jim facilitated countless interactions among scholars from France, the United States, England, Canada, Australia, Germany, and other nations. His loss in that capacity is immeasurable. He worked tirelessly to foster healthy scholarly interaction and debate between French and American musicological interests. His seminal work led scholars from many nations to participate in an ongoing series of conferences and publications developing the cause of French Baroque music. In 1989 his colleagues presented him with a festschrift, Jean-Baptiste Lully and the music of the French Baroque, in recognition of his 75th year. In 1995 he was named Chevalier de l’ordre des arts et des lettres by the French Republic.

—John Hadju Heyer

Gerhard Herz (1911–2000)

Gerhard Herz died 4 September 2000 in Louisville following a brief illness. Born in Düsseldorf, Germany, in 1911, Herz studied at the University of Freiburg under Wilibald Gurlitt, and at the University of Berlin under Curt Sachs and Friedrich Blume. In 1934 he received his doctorate, magna cum laude, from the University of Zürich with a dissertation on the history of the Bach movement to 1829. From 1934 to 1936 he worked as a freelance music critic in Düsseldorf and Florence. Fleeing Nazi Germany, and aided by recommenda-
Claude V. Palisca (1921-2001)

Claude V. Palisca died on 10 January 2001. One of the best-known musicologists of our time, and president of the Society from 1970 to 1972, he was admired for his wide-ranging scholarship in music of the late Renaissance and early Baroque, and for his publications on the history of music theory from antiquity through the seventeenth century. Present-day undergraduate music students throughout the English-speaking world owe much of their knowledge of music history to the various editions of the Great-Palaisca History of Western Music; and many students elsewhere have fallen under its influence in Spanish, Italian, Dutch, Korean, Chinese, and Japanese translations. His Baroque Music, originally published by Prentice-Hall in 1968, has gone through three editions and has also been translated into Japanese, Hungarian, Spanish, and French.

Palisca's early reputation was made in the fifties and sixties with articles on the theoretical underpinnings of early opera and the nascent Baroque style in the writings of Girolamo Mei, Giovanni Bardi, Vincenzo Galilei, and Emilio de Cavalieri. His work in the Renaissance reached a high point in his magisterial Humanism in Italian Renaissance Musical Thought (1985). At the time of his death he was studying the musical activities and interests of various members of the Galilei family—including Galileo—and suggesting that the new music and the new cosmology were not entirely unrelated.

From early in his career Palisca had a keen interest in the course of music education in this country; in the 1960s he directed the Yale Music Curriculum for Secondary Schools project sponsored by the U.S. Office of Education, and was Chairman of the Advanced Placement Committee in Music for the College Entrance Examination. At various times he served as consultant to the U.S. Office of Education, the National Endowment for the Humanities, and to allied institutions in Canada and Australia.

Palisca was born in Vienna (now Rijeka, Croatia) on 24 November 1921; he did his undergraduate work at Queens College in New York, and received his doctorate from Harvard in 1954. He taught at the University of Illinois 1953-1959, and joined the faculty of Yale in 1959, where he chaired the Music Department from 1969 to 1975. During the course of his distinguished career he also held visiting appointments at the University of Michigan, the University of California at Berkeley, the University of Zagreb, and the University of Barcelonada, and lectured very widely in North America and Europe. Palisca was elected to the American Academy of Arts and Sciences in 1986; in 1980 he was named Henry L. and Lucy G. Moses Professor of Music at Yale; he retired in 1992. As a teacher of undergraduate and graduate students, and as a patient dissertation advisor, he was revered by many generations of Yale students. And even in most years during his retirement, he still taught the Medieval, Renaissance, or Baroque section of his formidable "Theory and Aesthetics of Music" course.

A graduate student recently reported that she and her classmates had come up with a new Italian verb (evidently a transitive one). The word is "palsicare," i.e. "to know all that can be known of a given subject." The coinage is an apt one: Palisca was a person of immense learning, a learning he always wore lightly.

—Leon Plantinga

Mark Tucker (1954-2000)


Mark produced many other writings, including articles in the New York Times, Black Music Research Journal, Popular Music, and JAMS. His liner notes for an Ellington reissue received a Grammy nomination in 1986. Summers in upstate New York inspired his article "Of Men and Mountains: Ives in the Adirondacks" (1996). And his article "In Search of Will Vodery" won the Society for American Music's Irving Lowens Award for best article on American music in 1996. Last winter, The New Grove published his extended entry on jazz. Meanwhile, for twenty years in the Institute for Studies in American Music Newsletter, he wrote a regular column called "Behind the Beat," featuring incisive and witty commentary on American music critics from jazz to hip-hop to Frank Zappa. The Institute has plans to publish these essays in an anthology. He was also widely known as a pianist, performing Ellington's music at the Kennedy Center, Smithsonian Institution, Jazz at Lincoln Center/Juliard, the National Humanities Center, the Hot Club of Portugal, and many colleges and universities. He served the AMS as a member of the Council (1991-95) and the Committee on Cultural Diversity (1993-95), as the Chair of the Greater New...
York Chapter (1992–94), and, most recently, as a Director-at-large. He was also an active member of the Society for American Music (SAM) and the Center for Black Music Research (CBMR). His wife, Carol J. Oja, has established the Mark Tucker Memorial Fund to benefit the CBMR archives.

Mark remained active on many fronts through his illness. In his last year—while serving as vice-president of SAM, editing an issue of the Black Music Research Journal, giving a conference paper on Miles Davis—he continued to work on a book about Thelonious Monk entitled Blue Sphere, under contract from Oxford University Press and supported by an NEH grant. Beyond his elegant, lively prose and impressive musicianship, Mark was known for his quiet generosity to students and colleagues and for an "unnamed degree of perception," as his friend Richard Crawford put it. Our profession is significantly diminished with his passing, but the many tributes written since his death suggest that his legacy as a scholar, writer, teacher, and pianist will thrive.

—Jeff Magee

Alan Tyson (1926–2000)

Alan Walker Tyson was a seminal figure in musicology, known personally and through his publications to scholars throughout the world. His election by the AMS as a Corresponding Member in 1991 capped an active career in the United States that brought him here from his native England on many occasions as visiting lecturer or professor at Columbia, Berkeley, CUNY, and the Institute for Advanced Study in Princeton. His base from 1952 to 1994 was All Soul's College, Oxford. Not less remarkable than his musical achievements was Tyson's intellectual range. He had undergone extensive training in classics, medicine, and psychoanalysis before he turned to musicology, and his translation of Freud's The Psychopathology of Everyday Life in the Standard Edition of Freud's writings is one of his contributions to psychoanalysis (for a precis of that side of his work see The American Psychoanalyst, 33/1 [1999], pp. 39ff.).

In musicology his research centered mainly on musical sources of the late eighteenth and early nineteenth centuries—Haydn, Clementi, and, above all, Mozart and Beethoven. It resulted in a shelf of books of which he was either author or co-editor, and many articles, reviews, scholarly editions of works by various composers, and published letters or comments. A full publication list is available in a Festschrift volume edited by Sieghard Brandenburg, presented to Tyson in 1991, and issued as Haydn, Mozart, and Beethoven: Studies in the Music of the Classical Period: Essays in Honour of Alan Tyson (Oxford, 1998).

Tyson's critical approach to textual, bibliographic, and manuscript studies, coupled with his Holmesian eye for significant details and his astonishing memory, reshaped at least two fields—Mozart manuscript studies and chronology, and the reconstruction of the Beethoven sketchbooks. His examination of paper types, watermarks, and other properties of numerous Mozart autographs led to revision of received ideas as to how Mozart worked, as well as to a new chronology for many of Mozart's works, including finished works and fragmentary ones. All this was revealed in articles and in his Mozart: Studies of the Autograph Scores (Cambridge, MA: Harvard University Press, 1987). In similar fashion, working with Douglas Johnson and Robert Winter, Tyson was the first to study the paper-types and watermarks of many important Beethoven sketchbooks, and the first to show how sketchbooks that had lost some of their leaves could be reconstructed and in principle restored to their original state. Of this work the central result was the collaborative volume, The Beethoven Sketchbooks: History, Reconstruction, Inventory, edited by Johnson, Tyson, and Winter (Berkeley: University of California Press, 1985), a truly indispensable reference source from the day of its publication. Nor should one forget that Tyson co-authored, with Joseph Kerman, the long Beethoven article for The New Grove (1980), issued as a paperback in 1983.

Until memory loss began to darken his later years Tyson was among the most gifted and energetic scholars of his generation, and a delightful teacher. The lucidity and simplicity of his writing often conceals its originality. He carried his erudition with the same lightness and charm with which he could suddenly break into a popular song lyric that no one would ever expect him to know—my favorite recollection is his letter-perfect rendition of "Mr. Five by Five," delivered complete with vaudeville gestures, on an unforgettable evening.

—Lewis Lockwood

Policy on Obituaries

The following policy on discursive obituaries in the Newsletter was approved by the Board of Directors in 1998. The annual necrology 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 printing obituaries in the Newsletter.

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

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

Forthcoming Meetings and Conferences

IASPM-US Annual Conference, 2001, Iowa City, IA 13–16 September. The theme—"Popular Music and the Performance of Difference"—reflects the key role played by popular music in the formation of social and cultural identities. For more information: <www.iaspms.net>.

Case Western Reserve University and the Rock and Roll Hall of Fame and Museum announce the 6th Annual American Music Masters Conference, to be held on the CWRU campus in Cleveland, Ohio on Saturday, 29 September 2001. This year's conference, "Downhearted Blues: The Music, Life, and Legacy of Bessie Smith," will be devoted to explorations of Smith's work as well as her position in American musical and cultural history. For further information, contact Mary Davis, Department of Music, Case Western Reserve University, Cleveland, OH 44106; tel. 216/368-2397; <med7@po.cwru.edu>.

A conference devoted to the music of Charles Tournemire (1870–1939) will be held 29 September 2001 at the the Institute of Advanced Musical Studies, King's College London. For further information: Cliff Eisen or Robert Sholl, King's College, Department
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 has been reduced. Programs included in this issue have application deadlines in the fall and winter; for programs with deadlines in spring and summer, see the February issue. Persons interested in the suitability of a particular program for their needs should check directly with that program for current information on awards, eligibility, deadlines, and application procedures.

American Academy in Berlin
Berlin Prize: semester- or year-long resident fellowships. U.S. office: 14 East 60th Street, Suite 604, New York, NY 10022; 212/588-1755; <macberlin@email.msn.com>.

American Academy in Rome
Rome Prize resident fellowships. American Academy in Rome, 7 East 60th Street, New York, NY 10021-1001; 212/751-7200; fax 212/751-7220; <aainfo@aarome.org>; <www.aarome.org>.

American Council of Learned Societies
Various opportunities. Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; <grants@alcs.org>; <www.acls.org>.

American Antiquarian Society

American Musicological Society
Publication subventions for individuals to help with expenses involved in the publication of works of musical scholarship, including books, articles, and works in non-print media. Annual deadlines: September 15, March 15. For full details, see <www.sms-net.org/subvention.html>.

American Philosophical Society General Research Program
Various opportunities. American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19106-3387; <www.amphilsoc.org>. For questions on eligibility of a project: 215/440-3419; <erceach@amphilsoc.org> (include postal address).

Berlin Program for Advanced German and European Studies
For work at the Freie Universität on a nineteenth- or twentieth-century topic in German social or cultural studies. Program is administered in the U.S. by the Social Sciences Research Council (SSRC). SSRC, 810 Seventh Avenue, 31st Floor, New York, NY 10019; 212/377-2700; fax 212/377-2727; <berlin@ssrc.org>; <www.ssrc.org>

The Boston Public Library
Alicia Monti Research Fellowship for research in the collections of the Research Library's Music Department. Supports doctoral, post-doctoral and equivalent research in Music Department collections. For more information: Diane Ota, Curator of Music 617/536-5406, x 285.

Camargo Foundation
Residency in Cassis, France. The Camargo Foundation, Park Square Court, 400 Sibley Street, Suite 125, Saint Paul, MN 55101-1928; 612/290-2237; <camargofound@aol.com>; <www.aclhs.org/camargo.html>.

Canadian Studies Grant Program

continued on page 22
Chateaubriand Scholarship Program

Columbia Society of Fellows in the Humanities

Council of American Overseas Research Centers (CAORC)
Program open to US doctoral candidates and scholars who have already earned their Ph.D. in fields in the humanities, social sciences, or allied natural sciences and wish to conduct research of regional significance. Fellowships require scholars to conduct research in more than one country, at least one of which hosts a participating American overseas research center. <www.usalert.com/tandc/uoa/fnd/any/prc/any/caor091698014.htm>.

Dena Epstein Award for Archival and Library Research in American Music
Awarded to support research in archives or libraries internationally on any aspect of American music. For further information: Joan O'Connor, Music & Media Services Librarian, Trinity College–Austin Arts Center, 300 Summit Street, Hartford, CT 06106-3100; <joan.oconnor@trincoll.edu>.

Five College Women's Studies Research Center
Residencies as Research Associates. Address: Dickinson House, Mount Holyoke College, 50 College Street, South Hadley, MA 01075-6406; 413/538-2022 or 538-2275; fax 413/538-2082; <fcwsrc@penephone.harvard.edu>; <demeter.harvard.edu/~fcwsrc>.

Fulbright Scholar Awards
Address: CIES (Council for International Exchange of Scholars), 3007 Tilden Street NW, Suite 5M, Washington, DC 20008-3009; 202/686-4000; fax 202/362-3442; <apprequest@cies.iie.org>; <www.iie.org/fulbright>.

German-American Academic Council (GAAC)/German-American Center for Visiting Scholars
Variety of opportunities. Address: GAAC, 1055 Thomas Jefferson Street, NW, Suite 2020, Washington, DC 20007; 202/296-2991; fax 202/833-8514; <contact@gaac.org>; <www.gaac.org>.

Gladys Krieble Delmas Foundation
Pre- and postdoctoral grants for study of Venice, past and present. Deadline: 15 December for following academic year. Gladys Krieble Delmas Foundation, 521 Fifth Ave., Suite 1612, New York, NY 10175-1699; 212/687-0011; fax 212/687-8877; <delmasfdtn@aol.com>; <www.delmas.org>.

Guggenheim Fellowships
Information for 2002 competition available in July 2001. Address: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; 212/687-4470; fax 212/697-3248; <fellows@gf.org>; <www.gf.org>.

Humboldt Research Fellowships for Foreign Scholars/Humboldt Research Prizes

Forthcoming Meetings
—continued from page 21

Director, Department of Music, University of Bristol; <J.G.E.Cross@bris.ac.uk>.

The 17th International Congress of the International Musicological Society will be held 1–7 August 2002 at the Monsignor Sencie Institute of the Catholic University in Leuven, Belgium. Contact Patrick Lenaerts, local arrangements, at <Patrick.Lenaerts@arts.kuleuven.ac.be> or visit the websites <millennium.arts.kuleuven.ac.be/ims2002> or <www.ims-online.ch>.

Hofstra University and Hofstra Cultural Center will host the conference BING! Crosby and American Culture 14–16 November, 2002. For information: <hofculctr@hofstra.edu>; tel. 516/463-5669; fax 516/463-4793.

AMS Studies in Music
The American Musicological 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 Monographs Series, the AMS Studies in Music will seek to foster and support outstanding and innovative scholarship touching on music across the widest range of disciplinary and interdisciplinary arenas of inquiry. The new series welcomes submissions of any length exploring and transacting musical issues from historical, theoretical, cultural, ethnological, and socio-political perspectives, among others.

Authors should submit a detailed proposal explaining the substance and importance of their work, the content 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 be sent to the Philadelphia AMS office.

Inquiries related to the new series may be made directly to the General Editor, Thomas Bauman at <t-bauman@northwestern.edu>.

Calls for Manuscripts

The Early Keyboard Journal, a refereed publication with international circulation, welcomes article submissions pertaining to the music, performance practices, and organology of keyboard instruments to about 1850. Additional information, including submission guidelines, is available at <www.ejournal.org>. Inquiries and submissions should be addressed to Carol Henry Bates, editor, 108 Dale Valley Road, Columbia, SC 29223-5134.

The Journal of Musicology invites contributions representing all aspects of the discipline. Guide-
lines for submission are available at <www.journalofmusicology.org>. The *Journal* aims to give immediate attention to submissions, the fastest possible decisions, and prompt publication of accepted articles. Inquiries to <submissions@journalofmusicology.org>.

**A-R Editions** requests proposals for scholarly critical editions of music to be included in its Recent Researches series. Each edition is usually devoted to works by a single composer or to a single genre of composition and contains an introduction to the music and its historical context, a critical report, and translations of vocal texts. We accept proposals at any time, but they are reviewed once a quarter. The next deadline for submissions is 1 September 2001. For further information: Paul L. Ranzini, managing editor, 608/836-9000, ext. 16; <paul.ranzini@areditions.com>; <www.areditions.com>.

The *Pendragon Review*, a new journal devoted to musical romanticism in all its guises, invites submissions. For further information: Robert Kessler, Pendragon Press <penpress@taconic.net> or Michael Saffle, editor, The Pendragon Review, Center for Interdisciplinary Studies, Virginia Technical University, Blacksburg, VA 24061-0227; fax 540/231-7013; <msaffle@vt.edu>

**Calls for Papers**

*Mozartean Contexts* Mozart Society of *America* Session at American Society for Eighteenth-Century Studies, Colorado Springs, 3–7 April 2002. Send proposals for papers to Peter Hoyt, Department of Music, Wesleyan University, Middletown, CT 06459; e-mail: phoyt@wesleyan.edu.

The *American Bach Society*’s biennial meeting, on the theme “J.S. Bach: Liturgy—Music—Theology,” will be held 26–28 April 2002 at the University of Houston and Rice University in Houston, TX. Proposals for papers on all aspects of Bach research are invited; proposals that focus on the conference theme are especially welcome. Please send a one-page abstract (with the proposer’s name and contact information) by 1 September 2001 to: <melamed@AmericanBachSociety.org> or to Daniel R. Melamed, School of Music, Indiana University, Bloomington, IN 47405 USA; <www.AmericanBachSociety.org>.

The Society for American Music will hold its twenty-eighth national conference in Lexington, Kentucky 6–10 March 2002. The program committee welcomes proposals for papers, sessions, and performances involving any aspect of music in Canada, the United States, and the Americas. Presenters do not need to be members of the Society for American Music, although they are required to register for the entire conference. Individual or joint papers should be no longer than twenty minutes. Performances should be no longer than thirty minutes and may include a lecture component. Performances are not remunerated.

| International Research & Exchanges Board Grants | IREX, 1676 H Street NW, Washington, DC, 20006; 202/628-8188; fax 202/628-8189; <irez@irez.org>; <www.irez.org>. |
| Kurt Weill Foundation for Music | A not-for-profit corporation that promotes public understanding and appreciation of the musical works of Kurt Weill, solicits proposals from individuals and not-for-profit organizations for funding of projects related to the perpetuation of Kurt Weill’s artistic legacy. For information: <www.kwf.org>. |
| Modern Jewry and the Arts | Postdoctoral fellowship program of the Center for Advanced Judaic Studies, University of Pennsylvania; 215/238-1190; <alanshe@sas.upenn.edu>. |
| Musica Toscana | Offers grants for publication of editions. For information, contact: John P. Karr, executive director, Musica Toscana, Inc., 3406 Lesway Ct., Apt. 2, Louisville, KY 40220. |
| NEH Research and Education Division | Summer seminars and institutes/summer stipends/collaborative research grants/fellowships at independent research institutions. Information on all awards, 202/606-8200; fax 202/606-8204; <research@neh.gov>; <www.neh.org>. |
| National Humanities Center Fellowships | Resident fellowships. Address: Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256; 919/549-0661; fax 919/590-8535; <nhc@nc.unc.edu>; <www.nhc.unc.edu.us/8080>.
| Newberry Library Fellowships | Address: Research and Education, The Newberry Library, 60 East Walton Street, Chicago, IL 60611-3305; 312/255-3666; fax 312/255-3513; <research@newberry.org>; <www.newberry.org>. |
| Newberry Library Center for Renaissance Studies | Address and website above; 312/255-3514; <renaissance@newberry.org>. |
| New York Public Library Center for Scholars and Writers | Address: The New York Public Library, Room 103, Fifth Avenue and 42nd Street, New York, NY 10018-2788; <pleo@nypl.org>; <www.nypl.org>. |
| Organ Historical Society | Grants for research in the American Organ Archives in Princeton, NJ. Lynn Edwards, 185 N. Poland Road, Conwy, MA 01341; 413/527-7664; <ledwards@westfield.org>. |
| Société Générale Scholarship for Music | Awarded by the Society for French American Cultural Service and Educational Aid (FACEA) for work in France toward a PhD or DMA. The French Cultural Service, 972 Fifth Avenue, New York, NY 10021; fax 212/439-1455; <http://wwwinfo-france-usa.org/culture>.
| UCLA Humanities Consortium | Check for current information: Humanities Consortium, University of California, Los Angeles, Box 951485, Los Angeles, CA 90095-1485; 310/825-2793; <www.humnet.ucla.edu/humnet/consortium/>. |

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continued on page 24
Call for Papers—continued from page 23
ated. All materials must be postmarked on or before 1 September 2002. For details: Susan C. Cook, School of Music, 455 N. Park Street, University of Wisconsin-Madison, Madison WI 53706; 608/263-1880; <www.american-music.org >.

Thirty-Seventh International Congress on Medieval Studies, Kalamazoo, Michigan, 2-5 May 2002. The session organizers for Musicology at Kalamazoo, Cynthia Cyrus, Cathy Ann Elias, and William Mahrt, invite submissions on any topic pertaining to medieval music. Abstracts and a cover page listing postal address, institutional affiliation (if any), e-mail address, and a list of any necessary A-V equipment should be submitted by 15 September 2001. E-mail submissions are acceptable. Cynthia Cyrus, 541 Holt Valley Road, Nashville TN 37211; tel. 615/662-8314; fax 615/143-0324; <cynthia.cyrus@vanderbilt.edu >.

International Ernst von Dohnányi Festival will be held at The Florida State University School of Music (Tallahassee, Florida), 31 January—2 February 2002. The program committee will welcome abstracts of 250-300 words in length for papers on any topic related to the life and works of Ernst von Dohnányi (1877-1960). Submissions must be postmarked or sent via e-mail or fax by 15 September 2001. For details: James A. Grymes, Director, International Ernst von Dohnányi Festival, The Florida State University School of Music, Tallahassee, Florida 32306-1180; e-mail: <grymesj@music.fsu.edu>; fax 850/644-2033; <music.fsu.edu/dohnanyi >.

5th European Music Analysis Conference Bristol 2002 4-7 April 2002. Proposals for papers of 20 minutes duration are invited to arrive no later than 30 September 2001. For details: Jonathan Cross (conference director), Department of Music, University of Bristol, Victoria Rooms, Queens Road, Bristol BS8 1SA, UK, email <j.g.e.cross@bris.ac.uk >.

The Ulster American Heritage Symposium invites proposals for its fourteenth biennial meeting 19-23 June 2002 in York County, South Carolina. The UAH provides a forum for scholarly presentations and exchange of ideas regarding all aspects of the Irish Diaspora over the last three centuries. Proposals are due 30 September 2001; for details: W. S. Brockington, Program Chair, UAH, USCA Department of History, University Parkway, Aiken, SC 29801; tel. 803/641-3223; fax 803/641-3461; <billb@ aiken.sc.edu >.

The International Medieval Congress 2002 will be held at the University of Leeds, 8-11 July 2002. Deadline for proposals is 30 September 2001. For details: <www.leeds .uk/imi/imc/imc.htm>; and <IMC@leeds. sk.uk >.

The Society for Seventeenth-Century Music will hold its tenth annual Conference 4-7 April 2002 at Princeton University in Princeton, New Jersey. Proposals on all aspects of seventeenth-century music and music culture are welcome, including papers dealing with other fields as they relate to music. The meeting will emphasize Venetian topics in memory of two Society members who specialized in that area and who taught in New Jersey before their untimely deaths: Tom Walker (Princeton) and Irene Alm (Rutgers). Therefore, proposals dealing with music and the other arts in seventeenth-century Venice or recognizing the 400th anniversary of Cavalli’s birth, as well as suggestions for non-musical Venetian partici-