Columbus—2002
A quick quiz: In what city was the Xerox process invented—and then sold? In what city can one find the first major example of deconstructionist architecture that was actually built? In what city can one eat a hamburger at the original Wendy’s? The answer: Columbus, Ohio, the host city for the sixty-eighth annual meeting of the American Musicological Society, to be held from Thursday, 31 October through Sunday, 3 November 2002. We will be meeting in conjunction with the Society for Music Theory, which will be celebrating its twenty-fifth birthday in 2002. The meeting is being hosted by The Ohio State University, Capital University, and Otterbein College, all located in Columbus.

The conference hotel is the Hyatt Regency Columbus, located on north High Street, the main north-south artery in the city. Some sessions may also be held directly across the street in the Crowne Plaza. The hotels are centrally located, convenient both to the center of the city (corner of Broad and High) and to Ohio State University on north High Street. They are in what is now called the Arena/Entertainment District, an area of the city where one finds the Nationwide Arena, home of the NHL’s Columbus Blue Jackets, the Greater Columbus Convention Center, with its wacky but surprisingly functional design, the North Market, which is what its name suggests and more, and a wide array of bars and restaurants. Just

Atlanta—2001
Compared to last year’s joint meeting with thirteen other societies in Toronto, AMS Atlanta 2001 was downright intimate, with about one-third as many registrants (1,100) as attended the joint conference from all societies in 2000. Given the nerve-racking events of recent months, attendance at the Atlanta meeting was in fact surprisingly strong. The evacuation of Hartsfield International Airport on Friday morning because of a security breach delayed a number of registrants arriving that day and provided yet another reminder of the extraordinary world circumstances surrounding this year’s conference.

Still, Atlanta proved to be a welcoming host. The center of the nation’s twelfth-largest metropolitan area, the city had plenty to offer in the way of restaurants, sights, and moderate temperatures. The Escher-like Marriott Marquis Hotel proved surprisingly efficient, with large lecture rooms and plenty of open space but ample room for quiet conversation as well.

Even an intimate AMS Meeting offers far more than any one individual can take in. The 120 papers and four evening sessions reflected the diversity of interests and methodologies that have now become a standard feature of the Society’s national meetings. Of special note were the unprecedented number of papers presented by graduate students (44), a number that bodes well for the future of the profession. The Pisk Prize Committee entertained applications from almost half of these. Another first—at least for me—was a paper that involved seven microphones, in the session “Haydn and Rhetoric”: one for the speaker, the others for Jean-Jacques Rousseau, Madame de Staël, and their friends, all engaged in a conversation about the art of conversation and its relation to music.

The annual meeting is of course always more than papers. The Concert Committee (J. Michele Edwards, chair; Victor Coelho, Don O. Franklin) assembled an outstanding program of rare treats under a single roof, including Alkan’s Concerto for Solo Piano, recent piano works by Japanese women composers, and songs by Rebecca Clarke. Concerts outside the hotel offered yet another option. Two Friday evening productions were by all reports particularly memorable: one a combined performance by the Glee Clubs from Spelman and Morehouse Colleges in the historic Ebenezer Baptist Church, the other a concert of seventeenth-century French music presented by the Atlanta Baroque Orchestra and the Atlanta Choral Artists, conducted by Lyle Nordstrom.

Of the many committee meetings taking place in Atlanta, perhaps none was of wider and more immediate interest than Friday afternoon’s open session of the Ad Hoc Committee for the Annual Meeting Program (Elaine Sisman, chair; Scott Burnham, Georgia Ann Cowart, Jonathan Gilson). This hour-long session attracted about seventy persons and included a series of informative exchanges on just how it is that programs have evolved over the years to become what they are today. Through the initiative of two past presidents (James Webster, Ruth Solie) and under the leadership of our current president (Jessie Ann Owens), the Society is in effect conducting a systematic review of virtually every aspect of the annual meeting: the number of papers, their length and format, the scheduling of sessions, the process by which the Program Committee selects papers and session chairs, the process by which the Program Committee itself is selected—all these issues and more are on the table for review.

The traditional limit of 120 papers, to the surprise of many in attendance, turns out not to have been carved on the back of the Ten Commandments, and a good portion of the discussion focused on the ramifications of expanding the total number of accepted papers. The committee’s work marks the starting point of what promises to be an extended but all the more useful review how we structure our annual professional ritual.

I would like to thank the other members of the Program Committee (Elizabeth Aubrey, Jeffrey Kallberg, James McCalla, Ann Scott, and Mary Ann Smart) for their conscientious work in making the hard

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AMS Membership Records

Please send all corrections, updates, membership inquiries, and dues payments (payments can also be made online) to The University of Chicago Press, Journals Division, PO Box 37005, Chicago IL 60637; tel. 773/753-3347; fax 773/753-0811; <j-orders@press.uchicago.edu>; <www.journals.uchicago.edu/JAMS>/.

The online directory of members is now available: see <www.journals.uchicago.edu/AMS/directory/>. You may submit directory emendations online at any time. The next deadline for the (paper) AMS Directory is 1 December 2002.

AMS Newsletter Address and Deadlines

Items for publication in the August issue of the AMS Newsletter must be submitted by 1 May and for the February issue by 1 November (15 November for reports) to

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

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Next Board Meeting

The next meeting of the Board of Directors will take place 15 March 2002 in Columbus, Ohio.

AMS Home Page

The address of the Society’s home page, on which may be found the front matter of the AMS Directory, e-mail addresses of musicologists, links to other sites such as DDM–Online and the Calendar of Musicological Events, is <www.ams-net.org/>. It also includes a page of links to graduate programs in musicology. Alterations or additions to the Web site, including the list of e-mail addresses, and graduate program up-dates, should be sent to the AMS Philadelphia office at <ams@sas.upenn.edu>.

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north of the Arena District is the Short North, Columbus’s answer to SoHo with some twenty-odd art galleries and the concomitant coffee houses, bars, etc. On the first Saturday of every month the local arts crowd descends on the Short North for the Gallery Hop, a moveable feast mixing art and people-gazing, food- and wine-tasting, and socializing. The Axis Nightclub in the Short North is a favorite address for the gay community, but there are night spots here to appeal to those of almost any orientation or persuasion.

For those who prefer musical entertainment, the Columbus Symphony Orchestra and Chorus, under the baton of Alessandro Siciliani, will be offering a special concert the weekend of our meeting, as will Early Music Columbus. An all-Stravinsky concert, featuring the combined choirs of Ohio State University, Capital University, and Otterbein College, will be performed at Ohio State. There will, of course, also be the concerts organized by the AMS Performance Committee and performed at the Hyatt Regency itself.

In addition to the events listed above, participants in the 2002 meeting can take their pick of many other diversifications, ranging from theatre (e.g., the Contemporary American Theatre Company or 2 Co’s Cabaret) to art (the Wexner Center for the Arts, the Columbus Museum of Art). Finally, Columbus has become known as a place where one can eat quite well at reasonable prices. The cuisine runs the gamut from Wendy’s to Handke’s and everything in-between.

Located literally in the “heart of Ohio,” Columbus is easy to reach by air or by automobile. It is a hub for America West Airlines, and is served by most other major carriers. If you arrive by plane, you can take either your hotel’s own van or the Capital City Flyer, a bus that serves all the downtown hotels. It departs every thirty minutes from the baggage claim area at Port Columbus; the fare is $5.00.

AMS-SMT Columbus 2002 should offer a rich array of experiences for everyone attending. Requests from interest groups for meeting rooms should be sent by 1 May 2002 to Charles M. Atkinson, School of Music, The Ohio State University, 1866 College Rd., Columbus, OH 43210; fax 614/292-1102; <atkinson.5@osu.edu>.

—Charles M. Atkinson

Atlanta—2001 continued from page 1

choices that are an inevitable part of any process that must squeeze 340 proposals into 120 spaces. The Local Arrangements Committee, chaired by Stephen Crist, deserves special praise from all of us for putting together the framework that made it all possible.

—Mark Ewan Bonds, Chair

Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for assignments to committees. Interested persons should write to Jessie Ann Owens, Dean of Arts and Sciences, Brandeis University, Irvine 101/MS 120, Waltham, MA 02454-9110; tel. 781/736-3451; fax 781/736-3457; <owens@brandeis.edu> and are asked to enclose a curriculum vitae and identify their area(s) of interest.

AMS Fellowships, Awards, and Prizes

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


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.

Philip Brett Award
Deadline: 1 July.

Howard Mayer Brown Fellowship
Deadline: 1 April.

AMS Publication Subventions
Deadlines: 15 March, 15 September.

Call for Dues

If you have not paid your AMS dues for calendar year 2002 by the time you read these lines, please do so immediately. Prompt payment of dues saves the Society the considerable expense of billing you again and helps keep records up to date. Please send all payments to University of Chicago Press, Journals Division, P.O. Box 37005, Chicago, IL 60637. UCP also accepts online payments; see their Web site at <www.journals.uchicago.edu/JAMS/order1.html>.
President’s Message

Given the horrors of September 11th and its aftermath, I felt particularly grateful that we could come together as a Society in Atlanta, to meet with friends and colleagues, and to share work in progress with one another. After the super-charged mega-meeting in Toronto, it was good to meet by ourselves in the spacious and hospitable quarters of the Atlanta Marriott Marquis. The meeting was well attended, despite the uncertainty of the times. Special thanks are due to the Program Committee, chaired by Mark Evan Bonds, for putting together an excellent program. The Performance Committee, chaired by Michele Edwards, also gave us a wonderful line-up of events. The meeting was hosted by the AMS South-Central Chapter, represented by over fifteen institutions. Thanks to all who contributed to making the meeting a success, especially the Local Arrangements chair, Stephen Crist.

I would like to extend special thanks as well to Jan Herlinger, who has served ably as Secretary of the Society for six years. His uncanny ability to turn wide-ranging discussions into concise and cogent minutes has proven invaluable. We welcome Rufus Hallmark as the new Secretary. Thanks are due also to Thomas Bauman, for serving as Series Editor for AMS Studies in 2000–2001. A search for his replacement is under way (see p. 20).

It has recently become clear to me that the AMS has entered into a phase of self-examination. We are asking ourselves who we are and what we want from the Society, in an academic landscape fundamentally different from that of thirty years ago. The dramatic broadening of the discipline calls for the revision of certain long-standing practices of governance. For example, since at least the 1980s, our prize and award committees have been comprised of three members. The Board, recognizing the far greater breadth of work now being done in musical scholarship, has decided to expand the Kinkeldey and Einstein Award committees to five members; it is possible that similar changes will be made for other committees as well.

The employment landscape has changed as well. The days of guaranteed employment in academe for Ph.D. holders are long gone. But the number of Ph.D. programs and the number of Ph.D.s have continued to increase, with little regard to the actual availability of employment. The result has been a classic case of a buyer’s market. Many institutions, already facing fiscal constraints, have responded by increasing the number of temporary and part-time positions, and reducing compensation and benefits. Ph.D. programs have been slow to adapt the degree to other kinds of employment.

The AMS now has a significant number of members who are in a kind of limbo, reluctant to give up the dream of academic employment, willing to accept punishing teaching loads just to have a job. To land a good job, they must establish their credentials by publishing and by reading papers at national meetings. For years, the Society has maintained a steady state of 120 papers read at each annual meeting even while the number of submissions has been rising. We now turn down some 200 members each year who submit abstracts; easily half of these rejected submissions represent work we would all benefit from hearing. The figures produced by Vice President Elaine Sisman as part of the work on the Ad Hoc Committee on the Program show a dramatic shift in the composition of the annual meeting from thirty years ago; in recent years, well over half and sometimes as many as two-thirds of the papers are being presented by graduate students and recent Ph.D.s. And so as a Society, we must consider whether we want to make changes in the conduct of our annual meeting. Should we, for example, increase the number of papers? Expand the range of formats? Change our practices regarding anonymity in the selection process? Please read Elaine Sisman’s report beginning on page 13 and participate in our deliberations about the program.

The changes in the job market and its impact on members of the Society also prompt us to examine whether we are adequately addressing the needs of a broad spectrum of members. The Society is hampered by having to rely on anecdotal evidence about its membership. In order better to understand the nature of the membership, we will be conducting a demographic survey, described in the Executive Director’s Report (see p. 4). I strongly urge you to take the time to fill out the questionnaire. It is in all of our interests to have a better sense of who we are.

Also to that end, the Board has accepted the recommendation of the Council to form a new committee to address membership and professional development concerns. My sense from this year’s meeting of the Council, as well as from the meeting of the Student Representatives to the Council, is that the Society would benefit from having a forum where concerns of a variety of constituencies can be heard. Although several existing Board committees address issues related to specific constituencies (for example, the Committee on the Status of Women, the Committee on Cultural Diversity, and the Committee on Career-Related Issues, and the Council Outreach Committee), a more unified overview of the situation is currently lacking. At the request of the Board, I am forming an ad hoc committee chaired by Pamela Potter and consisting of members of the Board and the Council to draw up a charge for such a committee. This committee will bring under one umbrella both existing initiatives and ones we may wish to establish.

Another initiative currently under way addresses issues concerning graduate education in musicology. In Atlanta, Susan Cook (University of Wisconsin, Madison) and Cristle Collins Judd (University of Pennsylvania) convened a meeting of “directors of graduate study.” They considered the portion of the AMS ethics statement that deals with graduate education, the Council of Graduate Schools’ resolution concerning offers of admission, the Pew Report “At Cross Purposes: What Experiences of Today’s Doctoral Students Reveal about Graduate Education” (see www.phd-survey.org), and the Minority Alliance. Participants shared information about similarities and differences among institutions and programs and resolved to meet annually to discuss matters pertaining to graduate study in musicology, as well as to utilize the AMS Web site effectively for communication among graduate programs throughout the year. One concrete goal to emerge was to strive for 100 percent affirmation of and adherence to our Guidelines of Ethical Conduct and the Council of Graduate Schools’ resolution concerning offers of admission. This initiative has considerable potential for addressing the needs of both graduate students and graduate programs, and for helping the Society consider its role as a coordinator of graduate education in musicology.

Finally, the Board will hold a retreat in March so that we can devote time beyond that required for the conduct of ordinary business to plan strategically for the future and consider goals for a capital campaign. In the end, our budget should be a mirror of our priorities, and our priorities should drive the campaign. We are fortunate, as we explore possibilities for change, to be able to work from a position of strength; our Bylaws provide continuity and stability in governance, and our members are unusually invested in the work of the Society (over 300 or nearly 10% serve in a variety of capacities). As we move ahead in this process of self-assessment, we will stay in close touch with you. As always, I welcome your thoughts and reactions (owens@brandeis.edu).

—Jessie Ann Owens
Executive Director's Report

AMS Membership. Overall membership in the AMS has remained nearly stable the past year. At the end of JAMS vol. 53 (2000); published in June 2001) membership stood at 4,525, compared with 4,548 in 1999 and 4,628 in 1998. Regular individual membership increased slightly (1.4%), but institutional membership declined by 35, or 2.8%. Although this is worrisome to some extent, the market-watchers at the University of Chicago Press tell us that our relatively “flat” rolls are actually unusually good compared to general trends in similar societies these days. The current breakdown of membership categories is as follows: from a total of 3,408 individual members, 46% fall into the four “regular” dues categories (14.8%, 17.75%, 7.9%, and 5.2%, respectively); 22.0% are student members; 15.6% make up the “low income” category; 10.8% are emeriti; 3.2% are joint members; and 2.8% are life, honorary, corresponding, or complimentary members. As the financial report published in this issue of the Newsletter shows, our annual expenditures for member services (that is, excluding annual meeting expenditures) amounts to about $290,000, or about $63 per member and institutional subscriber; the above figures reveal that the average of the per-member dues paid is a little over $38. The indications are clear that we need both to watch our spending carefully and bring our dues schedule more closely in line with our expenditures; we have relied on annual meeting surplus to keep our accounts in the black. I will continue to attempt to provide excellent member services while maintaining fiscal responsibility.

The online version of the AMS Directory is now up and running; please visit the Web site for a link to it, and be sure to update your record there should changes be necessary.

NEH. The National Endowment for the Humanities continues its strong support of the AMS MUSA project; last fall, MUSA Director Richard Crawford and Executive Editor Mark Clague submitted another request for funding, still pending. MUSA continues to be an outstanding effort, and the Society is grateful for Rich and Mark’s hard work on this front. This year, Mark is taking time off to complete his dissertation; Marcello Piras has ably taken the reins and looks to be on target with respect to MUSA’s publication goals. The new NEH Chairman, Bruce Cole (formerly Professor of Fine Arts and Comparative Literature at Indiana University), took over from William Ferris in mid-December, along with his assistant Julia Bondanella, also a former faculty member from Indiana University (French and Italian Languages, Associate Dean of the Honors College). News of their plans is eagerly awaited.

ACLS. At the annual fall meeting of administrative officers of learned societies held in Boise last November, a wide-ranging conversation took place regarding many facets of societies like ours. I was able to examine various publications and operational details of a number of organizations and came away exhilarated with the sense that there is much that can be done to help the AMS play its role in the academic community. I had the opportunity to discuss specifically musical issues with my three new counterparts in other musical societies; most recently, the Society for Music Theory has appointed Victoria Long its Executive Director, but the Society for Ethnomusicology’s Alan Burdette and the Society for American Music’s Mariana Whitmer were also appointed Executive Directors in the past year or so. It will be interesting to see how administrative changes in these four music-research-oriented learned societies play out. It is natural to consider joint meetings with these and other societies, following on from the Toronto meeting in 2000; yet there is also a sense that maintaining distinctions is important to the well-being of individual societies.

Demographic Survey. Many AMS members will recall participating in an ACLS-sponsored survey over the summer of 2001. While results cannot be made public yet, we had an opportunity to discuss the data collected while in Boise. It is becoming clear that understanding our demographic constitution is important to helping determine what we do. To that end, the AMS is itself embarking on a demographic survey. If all goes as planned, this Newsletter mailing will contain the survey; please assist us by taking a few moments to fill out and return it.

Annual meetings. Last fall’s “solo” meeting in Atlanta was held during a wonderfully mild spell, no doubt a reflection on Stephen Crist and his committee’s ability to organize the meeting surplus to keep our accounts in the black. I will continue to attempt to provide excellent member services while maintaining fiscal responsibility.

With this issue, we welcome Andreas Giger to the editorship of the Newsletter (see also p. 9), following on from Susan Jackson, who cut short her tenure to travel to Italy for a year. Andreas brings much editorial and scholarly expertise to the job and has been able to devote considerable time in planning for the Newsletter by doing the day-to-day work and even preparing for eventual online publication (more on that in August, if all goes well). We are extremely grateful for his generous efforts. As always, feel free to communicate ideas and all noteworthy or newsworthy items to the Editor for consideration.

—Robert Judd

Treasurer’s Message

Certainly all of us in the Society are well aware of the difficulties that the financial markets have experienced during the last two years. This period will go into the record books as one of the worst bear markets of the last one hundred years, during which the S&P-500 Index declined by one-third and the NASDAQ lost fully three-quarters of its value. I am pleased to inform the membership, however, that the Society has weathered this financial storm. As I reported at the Business Meeting in Atlanta, our investments have held up superbly. From the peak of the bull market in early 2000 to mid-November 2001, our portfolio dipped only about 5.5 percent, just a small fraction of the overall market decline. Our conservative and prudent approach to investing has paid off. Let us all hope that by the time this issue of the Newsletter reaches you, the news has become even better.

—James Ludewig

Committee Reports

AMS-L Committee

The AMS-L Committee would like to celebrate the third birthday of the AMS-L, the moderated electronic Listserv of the AMS. AMS-L has grown to include over 700 members from over twenty different countries. Discussions over the past year have covered a wide range of topics, including “Beethoven and Spirituality,” “Brahms Performance Practice,” “New Grove II,” “Music and Incarceration,” “Teaching Early Music without Appearing to Endorse Roman Catholicism,” “Musicology as Literature,” and responses, both immediate and musical, to the September 11 tragedy. Many List members felt that the on-the-spot observations were a beneficial supplement to what was generally available in the media. We would especially like to recognize and thank Rena Mueller for her contributions to that thread. Through these discussions, AMS-L has
proven to be a valuable forum for thoughtful explorations of musicology and the variety of roles it plays within and beyond the academy.

Along with the discussions, AMS-L has become a central checkpoint for official announcements (job listings, calls for papers, conferences, etc.) of interest to our musicological society. We value your contributions to scholarly discourse and hope that every contributor takes away something of learning and interest. If you are not already a subscriber, please see the instructions on the AMS Web site <www.ams-net.org/listsguidelines.html>. For further information, contact Mitchell Brauner at <brauner@uw.edu>. Please join your colleagues in the musicological community on AMS-L.

—Mitchell Brauner, Chair

The Committee on Career-Related Issues

The Committee on Career-Related Issues held three sessions in Atlanta. The first, organized and chaired by student members Robin Wildstein and Stephanie Poxxon, dealt with opportunities for Ph.D.s in the Federal system. The second session, chaired by Stephen Clark, featured Jerry Baker, who spoke about the role of the executive search firm in the job-hunting process. Our final session, with James Briscoe and guests, considered possibilities for musicologists in Corporate America. Those not attending Atlanta are welcome to contact committee members if these topics are of interest.

At the CCCI breakfast meeting, plans were made for four sessions at AMS Columbus, all dealing with various phases of musicologists’ careers. Our student members are organizing a session on opportunities which will help build CVs; Carol Hess and Darwin Scott are planning out a session on the early phases of an academic musicologist’s career, and James Briscoe will be planning a meeting on post-tenure issues. Stephen Clark will address an opportunity for musicologists outside academia: The Musicologist as Fund-Raiser. We are also exploring the possibility of setting up a Listserv for career-related questions.

—Denise Gallo, Chair

Message from the Committee on Cultural Diversity (CCD)

The AMS seeks to ensure the vitality and diversity of musicology by encouraging participation by African-Americans, Asian-Americans, Hispanic-Americans, Native-Americans, and other groups historically underrepresented in the discipline. With a more inclusive representation of personal and intellectual perspectives, we consequently hope to broaden and, indeed, raise the level of intellectual discourse in the field. To that end, the Society established the Minority Travel Fund (MTF) fellowships in 1995 to expose selected undergraduate minority students to various aspects of the field at the annual meeting of the American Musicological Society. These elements might include introductions to representatives of graduate programs in musicology from across the country, introductions to future colleagues and mentors, papers covering a broad spectrum of musicological interests, exposure to the many interest groups within the Society, and a variety of concerts. The Committee on Cultural Diversity has also launched the Alliance for Minority Participation in Musicology, a graduate fellowship consortium that is intended to increase the number of minority students who enroll in and complete graduate programs in musicology and who subsequently enter the profession or participate otherwise in the discipline.

1. Minority Travel Fund for Undergraduates

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

The CCD would like to thank the AMS membership for its overwhelming support this year. Because of your generous contributions to the Minority Student Travel Fund, the Society was able to help cover the travel expenses of a number of undergraduates to the annual meeting in Atlanta. The Minority Travel Fund Fellows for 2001 were Ryan Raul Bangale (Colorado College), Gary L. Carroll II (DePauw University), Valerie Anne Dickerson (Spelman College), David Kim (Cornell University), Andraye Qasim (Spelman College) and Ronrico Wool (SUNY Potsdam). In addition to their conference participation, the students attended a breakfast reception in their honor, joining a number of minority graduate students and AMS members from many different institutions.

The CCD can help foster a more diverse Society only with the assistance of its members. In particular, we need input from each of you to help us identify promising undergraduate minority candidates who might be persuaded to consider graduate work in musicology. The earlier we receive nominations for minority student candidates to be funded from the Minority Student Travel Fund, the easier it will be to facilitate their visit to the 2002 meeting in Columbus.

Applications for and more information about the Minority Travel Fund may be accessed through the American Musicological Society Web site <www.ams-net.org/mtf.html>. Any nominations with contact information for undergraduate minority students to attend the Columbus meeting should be sent to both Richard J. Agee <ragee@ColoradoCollege.edu> and Johann Buiss <jbuiss@cbmr.colum.edu> by Tuesday, 1 October 2002.

2. Alliance for Minority Participation in Musicology

The Alliance for Minority Participation in Musicology is a graduate fellowship consortium that is intended to increase the number of minority students who enroll in and complete graduate programs in musicology. Typically, Alliance Fellows are provided full support (tuition and stipend) for at least three years of full-time study. Support is provided directly by the institution in which the Fellow enrolls, in accordance with each member institution’s internal guidelines and procedures.

At present the Alliance consists of nineteen member institutions, as follows: Brandeis University; Columbia University; Cornell University; CUNY Graduate Center; Duke University; Harvard University; Ohio State University; Tufts University; University of California, Berkeley; University of California, Davis; University of California, Los Angeles; University of California, San Diego; University of Chicago; University of Colorado, Boulder; University of Michigan, Ann Arbor; University of Pennsylvania; University of Pittsburgh; University of Virginia; University of Wisconsin, Madison. A number of other institutions are currently in the process of joining the Alliance.

For questions about eligibility and how to apply, and for all other questions, contact the Director of Graduate Studies at the relevant member institution. Other schools that wish to participate in the Alliance should contact Prof. Naomi André <nandre@umich.edu>.

Finally, the members of the Committee on Cultural Diversity wish to thank the Society for its continued support of the Committee’s mission.

—Richard J. Agee and Johann Buiss, Co-Chairs

The Committee on the Status of Women (CSW)

The Committee on the Status of Women sponsored an open session during the Atlanta Meeting. The first half of the session was devoted to a panel on “Life Issues of Scholars,” and the second half to an interview workshop. Two academic couples and a gay musicologist spoke about their life decisions and experience in obtaining jobs. First, Robert Judd (AMS Executive Director) and Cristle Collins Judd (University of Pennsylvania) spoke about compromises in their professional lives (such as Bob giving up a tenured position to follow Cristle to Pennsylvania) in order to live in the same town and have children. They talked about the trade-offs and compromises for a two-career family. Second, Kelley Harness, a musicologist who is a lesbian, spoke about her experience looking for a job and how her sexual orientation related to that. Third, Marion Guck (University of Michigan) and Joseph Dubiel (Columbia University), a continued on page 13
Honorary Members

The AMS Bylaws describe Honorary Members as “long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor.” Two new Honorary Members were nominated by the AMS Council and elected by the Board of Directors at the 2001 meeting, bringing the total number to forty-one. Janet Knapp was elected a year ago, but publication of her profile had to be postponed until now. The two new members of this distinguished body are Robert Stevenson and H. Colin Slim.

Janet Knapp was the first woman to be President of the AMS, serving in that capacity from 1975 to 1976, the period of the U.S. Bicentennial. One of her important acts as President included the establishment of the Committee on the Status of Women, which today still plays a significant role in the AMS. Prior to her election as President, she served as Chair of the New England Chapter (1963–65), as a member of the AMS Council, and as a Director-at-Large. From 1984 to 1989 she was a member of the AMS 50 Campaign Committee, which engaged in raising the initial endowment for AMS 50 dissertation fellowships in honor of the Society’s fiftieth anniversary.

Professor Knapp was born and raised in New York State and received both bachelor’s and master’s degrees from Oberlin College. She earned the Ph.D. from Yale in 1961, where she was a student of Leo Schrade, and spent her teaching career at Oberlin, Yale (1958–1963), Boston University (1963–66), Brown University (1967–1971), and Vassar College (as Mellon Professor of Music, 1971–86), leaving a trail of dedicated students behind her. Following her retirement from Vassar, she and her (late) husband, G. Huntington Byles, moved to the Raleigh-Durham area in North Carolina, where they spent a number of years before settling in the Oberlin community.

The focus of Janet Knapp’s scholarly research has been on the music, notation, and theory of the Notre-Dame School, in particular the genre of the Notre-Dame conductus. Beginning as the subject of her doctoral dissertation, her research on the conductus extended to a performing edition (published in the Yale Collegium Musicum series) of Thirty-Five Conductus for Two and Three Voices, articles, translations, and reviews in JAMS and the Journal of Music Theory, a chapter in the Alvin Johnson Festschrift (1990), the article on conductus in the 1980 New Grove, nine articles on Notre-Dame topics in the New Harvard Dictionary of Music (1986) edited by Don Randel, and the chapter on the Notre-Dame School in the revised New Oxford History volume (1990) edited by Richard Crocker and David Hiley. Professor Knapp was an invited participant in international conferences on Notre-Dame matters in Wolfenbüttel, Germany (1985) and Cambridge, England (1989) and the recipient of prestigious fellowships from the Guggenheim Foundation (1966–67) and the National Humanities Institute (1987–88).

Robert Stevenson, Professor Emeritus of Musicology at the University of California, Los Angeles, and currently Adjunct Professor at the Catholic University of America, was born in New Mexico. He graduated from the University of Texas at El Paso (A.B. 1936), the Juilliard School of Music (diploma 1938), Yale University (M.M. 1939), and the Eastman School of Music (Ph.D. 1942). His teachers included Ernest Hutcheson and Artur Schnabel in piano, E. Power Biggs in organ, and Igor Stravinsky in composition. After having held teaching positions at the University of Texas at Austin (1941–43) and the Westminster Choir College in Princeton, New Jersey, (1946–49) and after having served in the U.S. Army, at the rank of Captain and with an Army Commendation Ribbon for superior service to African-American troops (1943–46), he began teaching at the University of California, Los Angeles, in 1949.

Robert Stevenson’s pioneering research has centered on Latin American musical life in the colonial period, as well as on Spanish, Portuguese, and North American music. His archival work in these regions has brought him to light numerous manuscripts and important documents for the reconstruction of music in these areas. The series of his twenty-three published books began with Music in Mexico: A Historical Survey (New York, 1952) and ended, for the time being, with La música en las catedrales españolas del siglo de oro (Madrid, 1994). From 1978 to 2000 he edited the journal Inter-American Music Review.

Professor Stevenson’s achievements have been widely recognized and honored. After Arnold Schoenberg, only Stevenson (in 1981) was named Faculty Research Lecturer in music by the UCLA faculty (its highest research honor). He received Ford, Guggenheim, and Gulbenkian fellowships, an NEH grant, the first Lifetime Achievement Award of the Society for American Music (1999), the Gabriela Mistral Award (the highest cultural distinction given by the Organization of American States), the Silver Medal of the Spanish Ministry of Culture (1989), the Gold Medal of the Real Conservatorio Superior de Música in Madrid (which created the Robert Stevenson Chair of Musicology), and honorary doctorates from the Catholic University
Giulio Cattin
Corresponding Member

Wulf Arlt
Corresponding Member

Christoph Wolff
Kinkeldey Award Winner

of America (1991), Illinois Wesleyan University (1992), and the Universidade Nova de Lisboa (1993), as well as numerous honorary memberships in cultural, musicalological, and educational institutions abroad. The Robert Stevenson Prize for Research in Latin American Music is offered bi-annually by the Inter-American Music Council.

H. Colin Slim, Professor Emeritus, University of California, Irvine, was born in Vancouver, Canada. He studied at the University of British Columbia (B.A. 1951), where he was also conductor of the University Symphony and Vancouver Youth Symphony Orchestras (1951–53). At that same university in 1953, he conducted and played the Canadian premieres of Igor Stravinsky’s Les Noces and the Concerto for Two Solo Pianos respectively. He was Conductor of the Concord Symphony Orchestra (1956–58) and received his M.A. (1955) and Ph.D. (1961) degrees from Harvard University. He first taught at the University of Chicago (Instructor, 1959–61; Assistant Professor, 1961–65; and Professor, 1972–73) and from 1965 until retirement in 1994 at the University of California, Irvine (Associate Professor, 1965–69; and Professor 1969–94), chairing its department until 1978. He taught at the University of California, Santa Barbara (1984–85) and at the City University of New York Graduate Center (1985–86) and lectured at the principal universities in the United States, Canada, Great Britain, France, Italy, Australia, and New Zealand.

Professor Slim has received a wide variety of academic honors. He was a Fellow at the Villa i Tatti (1968–69), a Fellow of the American Council of Learned Societies (1973–74), médaille de la ville de Tours (1991), and, since 1993, a Fellow of the American Academy of Arts and Sciences. In the same year, McGill University awarded him an Honorary Doctorate of Music, and in 1999, the Journal of Musicology honored him with a “Birthday Tableau” covering the entire issue (vol. 17, no. 1). In 1989–90, Colin Slim served as President of the American Musicological Society.

Professor Slim has published extensively on Renaissance vocal and keyboard music and their relationships to the visual arts. His *A Gift of Madrigals and Motets* (Chicago, 1972) earned him the Society’s Otto Kinkeldey Award; and *Painting Music in the Sixteenth Century: Essays in Iconography* has recently been published (Aldershot, 2001). Besides sixteenth-century vocal and instrumental music, he has edited Alessandro Scarlatti’s *Massimo Pappiano* (Cambridge, Massachusetts, 1979) and Gioachino Rossini’s *La donna del lago* (Pesaro, 1990). He is currently working on Stravinsky in wartime Los Angeles and is preparing a catalogue of musical inscriptions in Medieval and Renaissance works of art.

**Corresponding Members**

According to the Society’s Bylaws, Corresponding Members are citizens of countries other than Canada or the U.S. “who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor.” In 2001 the Council nominated and the Board of Directors elected Giulio Cattin and Wulf Arlt as corresponding Members, bringing the total of those elected to forty-five.

Giulio Cattin was born in Vicenza, Italy. After having earned a diploma as a church organist, he was ordained a priest in 1951 and earned a *Laurea* at the Catholic University of Milan in 1959. He subsequently taught Latin and Greek at the Episcopal Seminary in Vicenza and in 1974 became lecturer at the University of Padua. For six years he directed the newly established Department of Visual Arts and Music.

Professor Cattin has served as vice-president of the Italian Society of Musicology (1982–88) and as a member of the Direttorium of the International Musicological Society. He is the co-founder and co-editor of the Rassegna veneta di studi musicali and co-editor of *Musica italiana liturgica e Musica e storia*. In 1988 he was invited to coordinate the scholarly activities of the prestigious Fondazione Ugo e Olga Levi per gli studi musicali in Venice.

Giulio Cattin’s research has focused primarily on Medieval and Renaissance music, in particular the monophonic and polyphonic lauda, the frottola, and monophonic liturgical repertoire. More recently, on the basis of his study of local Italian repertoires and rites, he has been able to trace polyphonic execution of Gregorian chant in periods and forms of which no evidence had thus far existed. Professor Cattin is the author of the well-known *Music in the Middle Ages* (Turin, 1979; Engl. trans. Cambridge, 1984), which subsequently appeared in an enlarged edition as *La monodia nel medioevo* (Turin, 1991).

Wulf Arlt was born in Breslau (now Wroclaw). He studied musicology at the University of Cologne (1958–60) and subsequently under Leo Schrade at the University of Basle (Ph.D. 1966). After having maintained and expanded the Basle microfilm archives, he taught at the university, first as lecturer (1965–72), completing a *Habilitation* in 1970, then as Supernumerary Professor (1972–91),

...
and since 1991 as Professor and chair of the
department. While keeping up his commit-
ments at the university, he was also director
of the Schola Cantorum Basiliensis, the
renowned teaching and research institute for
Early Music.

Wulf Arlt’s research has centered on the
music of the Middle Ages, with additional
interests in the seventeenth and eighteenth
centuries. He has been particularly con-
cerned with the integration of approaches in
the tradition of Jacques Handschin and Leo
Schrade (two of Professor Arlt’s predeces-
sors in Basle) and newer methodologies and
tories. In pursuit of this goal, he initiated
and organized numerous conferences, includ-
ing those on Medieval Music (Berlin, 1974;
and Basle, 1975), tropes in Italy (Venice,
1992–95), and Hildegard von Bingen (Bingen,
1998). In addition, Wulf Arlt has advo-
cated an interpretative approach that medi-
ates between musicology and performance,
evident in his involvement with the Schola
Cantorum, the collaboration with Dominique
Vellard, and his editorship of the Basler Jah-
buch für historische Musikpraxis (1977–78).

Professor Arlt’s interests in questions of
genre, analysis, notation, and the relation-
ship between music and text have led to a
long list of books, articles, and editions,
among them Italien als produktive Erfahrung
fränko-flämischer Musiker im 15. Jahrhundert
(Basle, 1993), the recent facsimile edition
(with Susan Rankin) of Stiftsarchiv, Sankt
Gallen Codices 484 & 381 (Winterthur, 1996),
and his editorship of Palaeographie der Musik
(1973–79). Forthcoming publications include
studies of the New Year’s Office at Le Puy,
tropes in Northern Italy, the motet of the
thirteenth century, and Haydn and Mozart.

Awards, Prizes, and Honors
The Otto Kinkeldey Award is presented
annually by the Society to honor the most
distinguished musicological publication of
the preceding year. Two winners were recog-
nized at the Atlanta meeting: Christoph
Wolff (Harvard University) for Johann Sebas-
tian Bach: The Learned Musician (New York:
W. W. Norton & Co., 2000), and Laurel E.
Fay (New York, New York) for Shostakovich:
a Life (New York: Oxford University Press,
2000).

The 2001 Alfred Einstein Award, given
annually for the most outstanding musicolo-
gical article by a scholar in the early stages
of his or her career was awarded to Amy
Beal (University of California, Santa Cruz)
for her article “Negotiating Cultural Allies:
American Music in Darmstadt, 1946–56,”
which appeared in the Journal of the American

The 2001 Noah Greenberg Award, which
recognizes outstanding contributions to his-
torically aware performance and the study of
historical performing practices, was awarded
to the ensemble Talisman for their project
“Russian Women Composers of the Eight-
teenth Century.”

The Paul A. Pisk Prize, awarded annually to
a graduate student for the best scholarly
paper accepted for presentation at the
annual meeting, went to Jennifer Shaw
(State University of New York, Stony
Brook) for her paper “New Performance
Sources and Old Modernist Productions: Die
Jakobikapelle in the Age of Mechanical Repro-
duction.”

The Philip Brett Award, sponsored by the
Gay and Lesbian Study Group of the Ameri-
can Musicological Society, for exceptional
musicological work in the field of gay, les-
bian, bisexual, and transgender/transsexual
studies, was awarded to Bruce W. Holsinger,
Assistant Professor of English at the Univer-
sity of Colorado-Boulder, for his book
Music, Body and Desire in Medieval Culture:
Hildegard of Bingen to Chaucer (Stanford Uni-

Philip Gossett (The University of Chicago)
received an NEH grant for collaborative
research to support the continuing prepara-
tion of a critical edition of the works of Giu-
seppe Verdi.

Two members of the society have been
awarded ACLS fellowships: Mary E. Frand-
sen (University of Notre Dame) for her pro-
ject “Crossing Confessional Boundaries:
The Patronage of Italian Sacred Music in
Seventeenth-Century Dresden” and Simon
A. Morrison (Princeton University) for “The
Relationship between Music and Dance in
Five Ballets Russes Productions.”

J. Peter Burkholder (Indiana University) was
awarded an ASCAP-Deems Taylor Award
for his article “The Twentieth Century and
The Orchestra as Museum,” which appeared
in The Orchestral Origins and Transformations,
edited by Joan Peyser (Watson-Guptill Pub-
lcations, 2000).

The 2001 Hollace Anne Schafer Memorial
Award has been presented jointly to Monika
Hennemann, Johannes Gutenberg-Universität
Mainz, and to Evan Scooler, Brandeis Uni-
versity. The award, which includes a cash
prize, is given for the best scholarly paper
read by a graduate student at a meeting of
the New England chapter of the AMS dur-
ing the previous academic year. Monika
Hennemann’s paper, “The Phantom of Men-
Howard Mayer Brown Fellowship

The Howard Mayer Brown Fellowship was established by friends of the late Howard Mayer Brown on the occasion of his sixty-fifth birthday. Intended to increase the presence of minority scholars and teachers in musicology, the fellowship is awarded annually to support one year of graduate work for a member of a group historically underrepresented in the discipline. Applicants must have completed at least one year of graduate-level academic work in music scholarship and must be presently continuing studies with the intention of completing a Ph.D. in musicology, music theory, or ethnomusicology. Nominations may come from a faculty member (e.g., an advisor or departmental chair), from a member of the AMS at another institution, or, most typically, directly from the student.

All application materials must be received by 1 April 2002. The award, which carries a twelve-month stipend of $13,000, will be announced in the August AMS Newsletter. Applications should include a personal statement not to exceed five pages; a curriculum vitae; three letters of recommendation; and one writing sample (typically, a seminar paper or section of a thesis chapter; the sample should not exceed thirty pages). Inquiries and applications should be addressed to the chair of the committee, Ellen T. Harris, Department of Music, Massachusetts Institute of Technology, 14N-112, 77 Massachusetts Ave., Boston, MA 02139-4301; <charris@mit.edu>.

Changes to AHJ-AMS 50 Guidelines

At the Atlanta Meeting, the Board of the AMS approved changes to the guidelines for application for the AHJ-AMS 50 Fellowship. These changes, instituted in an attempt to standardize the materials read by the Selection Committee, involve (1) the form and length of the dissertation prospectus and bibliography that are submitted with each application, and (2) the creation of a new Application Form and Recommendation Cover Sheet. For details on these changes, see the “Awards, Grants, and Fellowships” page of the AMS Web site <www.ams-net.org/awards.html>.

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 p. 2 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.

About the New Editor of the AMS Newsletter

After receiving degrees in Musicology (University of Zurich) and piano (Winterthur Conservatory), Andreas Giger attended Indiana University, where he earned a Ph.D. in musicology in 1999. He served as Associate Director of the Center for the History of Music Theory and Literature from 1998 to 2000; in 2000 he was appointed Assistant Professor of Musicology at Louisiana State University.

Seventeenth Congress of the IMS, Leuven, 1–7 August 2002
Call for Support

The Directory of the International Musicological Society has launched an international appeal for donations to a fund in order to provide cafeteria meals and dormitory lodging for up to eighty speakers who reside in countries with currency restrictions or other disadvantages with respect to the new Euro. Contributions, to be acknowledged in the Congress program book, may be sent to the IMS in care of the American Musicological Society, 201 South 34th Street, Philadelphia, PA 19104-6313, made out to AMS/IMS and marked “IMS 2002 Euro Assistance Fund.” The deadline for receipt is 29 March 2002. The complete text of the appeal in English, French, and German may be read on the IMS Web site <www.ims-online.ch/>.

Calls for Papers

The Mozart Society of America will hold its second biennial conference at Cornell University in Ithaca, New York, 28–30 March 2003. Mozart and the Keyboard will be the conference theme, with presentations, performances, and exhibitions that focus on issues of repertoire, idiom, style, and form. The conference will feature individual chapters or portions of D.M.A. theses and dissertations, with presentations, papers, and recitals by students and faculty. Professors are invited to submit proposals for papers on any aspect of Mozart's keyboard music. Proposals should include a title, a 250-word abstract, and a brief biography of the author. Deadline for receipt is 1 July 2002. Final papers will be due 1 April 2003. Authors should submit papers in Times, 12-point font, double-spaced. The complete program and call for papers will appear in a special issue of The Journal of the American Liszt Society. Address inquiries to Rena Charnin Mueller, Editorial Office, JALS, New York University, Faculty of Arts and Science, 24 Waverly Place, Room 268, New York, New York 10003.

Mahagonny.com—75 Years of The Rise and Fall of the City of Mahagonny. The International Brecht Society announces its seventeenth interdisciplinary symposium, which will take place 26–29 June 2003 at the Humboldt University in Berlin. Asian, African, and Latin American participants will join to consider what Mahagonny offers us today textually, artistically, historically, theoretically, and figuratively. The deadline for abstracts of no more than 250 words is 1 July 2002. For more information, address below, and should be prepared to accompany submissions. Address inquiries and submissions to: Editors, The Journal of Musicological Research, School of Music, University of Minnesota, Minneapolis, Minnesota 55455. Information about the course content, contact Allen Forte, Yale Departmen of Music. This five-week college credit course was offered for the first time in 2001, in collaboration with the Arnold Schoenberg Center, the major repository of the Schoenberg sketches and manuscripts, as well as other manuscripts of signal importance to his creative life. Inexpensive student housing, arranged by the Center, is available in Moedling—sixteen minutes by fast train from Vienna—or in Vienna. During June there will be several important Schoenberg events, including a performance of the Piano Concerto by pianist Mari Kodama, with Kent Nagano conducting the Vienna Symphony Orchestra. The modern facilities of the Arnold Schoenberg Center are available to the students, and the Center obtains concert tickets and provides other assistance. It is expected that this course, like its predecessor, will be a significant and worthwhile educational-cultural experience in what is historically one of the most important musical settings in Europe.

News Briefs

The Institute of Musicology at the University of Leupzig is in the process of preparing, as a project of the Deutsche Forschungsgemeinschaft, the complete critical edition of all existing and accessible letters Felix Mendelssohn Bartholdy either wrote or received. In order to be as comprehensive as possible, the editors are asking for photographs, institutions, libraries, and archives for information regarding letters that should be included in the edition. Any information will be treated confidentially. The edition will be published by Breitkopf & Härtel. Please contact Prof. Wilhelm Seidel or Prof. Rudolf Elvers, Universität Leupzig, Institut für Musikwissenschaft, Felix Mendelssohn Bartholdy Briefausgabe, Postfach 100920, D-04009 Leipzig; tel. (+49) 341/973046-2(3/-4); fax: (+49) 341/9730469; <mendelsohn@rz.uni-leipzig.de>.

In preparation of the scholarly edition Carl Philipp Emanuel Bach: The Collected Works, the editors are attempting to gather as much information as possible on the surviving manuscript and printed sources of Bach’s music. If you or your local library own any eighteenth-century sources, letters, or other documentary evidence, please contact the editorial offices at the address below. The editors will be especially interested to learn of prints not listed in RISM A/I and B/I and manuscripts not listed in RISM Online. They can assure you of their utmost discretion in protecting your privacy and anonymity if so desired. Paul Corneilson, Managing Editor, C. P. E. Bach: The Collected Works, The Packard Humanities Institute, 11A Mt. Auburn St., Cambridge, MA 02138; tel. 617/876-1317; fax 617/876-0074; <cpelbach@packhum.org>.

Yale Summer Programs (YSP) announces a special course, entitled “The Music of Arnold Schoenberg’s Middle Period: From Romanticism to Dodecaphony,” to be held in the Arnold Schoenberg House in Moedling, Austria, from 3 June to 5 July 2002. The instructor is Allen Forte, Yale Department of Music. This five-week college credit course was offered for the first time in 2001, in collaboration with the Arnold Schoenberg Center, the major repository of the Schoenberg sketches and manuscripts, as well as other manuscripts of signal importance to his creative life. Inexpensive student housing, arranged by the Center, is available in Moedling—sixteen minutes by fast train from Vienna—or in Vienna. During June there will be several important Schoenberg events, including a performance of the Piano Concerto by pianist Mari Kodama, with Kent Nagano conducting the Vienna Symphony Orchestra. The modern facilities of the Arnold Schoenberg Center are available to the students, and the Center obtains concert tickets and provides other assistance. It is expected that this course, like its predecessor, will be a significant and worthwhile educational-cultural experience in what is historically one of the most important musical settings in Europe.

Application forms may be obtained by calling Yale Summer Programs at 203/432-2430 or by fax at 203/432-2434. Forms may also be downloaded from the YSP Web site <www.yale.edu/summer>. For further information about the course content, contact Allen Forte <allen.forte@yale.edu>.

As his retirement project, Richard Crocker, Professor Emeritus of Music at the University of California, Berkeley, is recording the complete Gregorian Mass Proper chants. Singing the chants himself, he records and edits them in his home studio, then has them mastered to compact disc by a local audio engineer.
The project will require between twenty and thirty CDs. Each will be provided with its own booklet containing the Latin words, English translation, and liturgical, musical, and repertorial sources of the chants. The CDs with their booklets will be offered for sale individually as they are completed. The series, entitled “A Gregorian Archive,” is published by Crocker’s family company, Emeritus Press.

Crocker’s purpose is twofold. He wants to provide an historical study edition of the complete Gregorian Mass Propers as codified in the Carolingian archetypal, without later additions. And, using the Graduale triplex, he wants to offer his own interpretation of the “signs of nuance,” now increasingly the object of scholarly attention. The first five CDs of the project, containing the Graduals, will soon become available by mail order.

### American Musicological Society

#### AMS Studies in Music

Call for Manuscripts

The American Musicological Society, in collaboration with Oxford University Press, is pleased to sponsor the AMS Studies in Music. Like its predecessor, the AMS Monographs Series, the AMS Studies in Music seeks to foster and support outstanding and innovative scholarship touching on music across the widest range of disciplinary and interdisciplinary arenas of inquiry. The series welcomes submissions of any length exploring and transsecting 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:

American Musicological Society
201 South 34th Street
Philadelphia, PA 19104-6313

The position of General Editor of the Series is currently open. A job description appears on page 20 of this issue of the Newsletter.

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### Forthcoming Meetings and Conferences

#### Music and Keyboard Instruments in the Moravian Communities

Joint annual meeting of the Midwestern and Southeastern Historical Keyboard Societies at the Moravian College in Bethlehem, Pennsylvania, 7–9 March 2002. Papers will explore topics such as keyboard music in Bethlehem, Moravian keyboard music, early keyboard making in the USA, as well as topics relating to the clavichord, harpsichord, fortepiano, or historic organ and their repertoires. As an integral part of the conference, the semi-final and final rounds of the 2002 Mae and Irving Jurow International Harpsichord Competition will be held; and the conference will feature instrument exhibits by some of North America’s finest builders of harpsichords, clavichords, and fortepianos. For further information or to obtain registration materials: Dr. Martha Folts, 17925 Old US 12, Chelsea, Michigan 48118; tel. 734/433-0408.

#### Exploring the Renaissance

Saint Louis University, St. Louis, Missouri, 4–6 April 2002. The Center for Medieval and Renaissance Studies at Saint Louis University hosts a conference on all facets of Renaissance scholarship. For more information: David Murphy, Center for Medieval and Renaissance Studies, Saint Louis University, St. Louis, MO 63103; tel. 314/977-7180; <www.stedwards.edu/hum/klawitter/src/scrc.html>.

#### The Courtesan’s Arts

Franke Institute for the Humanities of The University of Chicago and Center for Renaissance Studies at The Newberry Library, 5–7 April 2002. The conference will promote cross-cultural collaboration among scholars working on courtesan cultures in different times and places including Ancient Greece, the Far East, South Asia, modern Japan, and Renaissance Italy. For more information: Meredith Ray <mkray@midway.uchicago.edu>; <music.uchicago.edu/courtesan/>.

#### Narrative: An International Conference

Michigan State University, 11–14 April 2002. Sponsored by the Society for the Study of Narrative Literature, the Narrative Conference is an interdisciplinary forum addressing all aspects of narrative theory and practice. For more information: Judith Stoddart at <stoddart@msu.edu> or Sheila Teahan at <teahan@msu.edu>; <www.cal.msu.edu/narrcon>.

#### Musical Improvisation, Description, Notation, 1570–1620

The British Academy, 10 Carlton House Terrace, London SW1Y 5AH, 19–21 April 2002. An international conference, sponsored by the Royal Musical Association, the British Academy, and the University of Southampton/University of Texas at Austin Early Music Exchange. For more information: Jeannice Brooks <jbrooks@uottawa.ca>; <www.uottawa.ca/cofa/music/soton>.

#### The Modernisms of the 1960s in Czechoslovakia, Hungary, and Poland

University of Bristol, 27 April 2002. The focus of the symposium will be on the response by Czechoslovakia, Hungary, and Poland to Western concepts and practices, and the particular understanding of Modernism that emerges from the music of these countries. For more information: Rachel Beckles Willson, Department of Music, Victoria Rooms, Queen’s Road, Bristol BS8 1SA, UK. Tel. (+44) (0)117/954-5045; fax. (+44) (0)117/954-5027; <R.BecklesWillson@bris.ac.uk>.

The University of Sheffield is hosting a conference on Olivier Messiaen on 20–23 June 2002 to commemorate the tenth anniversary of the composer's death. For more information: Christopher Dingle, Department of Music, University of Sheffield, Sheffield S10 2TN, UK; <Messiaen@sheffield.ac.uk>.

#### Art, Mind, and Cognitive Science

NEH Summer Institute), University of Maryland, 24 June–2 August 2002. Interdisciplinary conference exploring the relevance of frameworks and results in the cognitive sciences for problems in aesthetics and the understanding of art. Applications are invited from philosophers and from scholars of the arts in all areas of the humanities. A background of research or teaching in philosophical aesthetics, philosophy of mind, or cognitive science is not required; but applicants should plan either to conduct research that will benefit in demonstrable ways the project or to use the conference to plan such research.
Grants and Fellowships Available
Given the increased availability of electronic communication and access to the World Wide Web, and in the interest of saving space in the Newsletter, the amount of information formerly provided in this column is being reduced. Programs included in this issue have application deadlines in the spring and summer; for programs with deadlines in fall and winter, see the August issue. Persons interested in the suitability of a particular program for their needs should check directly with that program for current information on awards, eligibility, deadlines, and application procedures.

American Council of Learned Societies
Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; 212/697-1505; fax 212/949-8058; <grants@acls.org>; <www.acls.org>.

American Philosophical Society Research Programs
American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19106-3387; <www.amphilsoc.org>. For questions on eligibility of a project: 215/440-3429; <eroach@amphilsoc.org> (include postal address). The Sabbatical Fellowship in the Humanities and Social Sciences now requires specific forms; details are available on the Web site.

Dena Epstein Award
Grants for research in archives or libraries internationally on any aspect of American music. Address: Peter Munstedt, Massachusetts Institute of Technology, Lewis Music Library, 14E-109, 77 Massachusetts Avenue, Cambridge, MA 02139-4307; <pmunsted@mit.edu>; tel. 617/253-5636. For complete information: <www.musiclibraryassoc.org/awards/aw_epst.htm>.

Fulbright Awards for U.S. Faculty and Professionals

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

Humboldt Research Fellowships for Foreign Scholars/Humboldt Research Prizes
Address: Alexander von Humboldt Foundation, U.S. Liaison Office, 1012 14th St., N.W., Suite 301, Washington, DC 20005; tel. 202/783-1907; fax 202/783-1908; <avhaa@bellatlantic.net>; <www.humboldt-foundation.de/en/>. For more information: IGEB Business Office, Doris Schweinzer, Leonhardstrasse 15, A-8010 Graz, Austria; <doris.schweinzer@kug.ac.at>; <www.kug.ac.at/igeb>.

International Research & Exchanges Board Grants
Address: IREX, 1616 H Street NW, Washington, DC 20006; tel. 202/628-8188; fax 202/628-8189; <IREX@irex.org>; <www.irex.org>.

Liguria Study Center for the Arts and Humanities
Address: The Bogliasco Foundation, 885 Second Avenue, Room 3100, New York, NY, 10017; <bogfound@mindspring.com>; <www.liguriastudycenter.org>.

NEH Fellowships for University Teachers/NEH Fellowships for College Teachers and Independent Scholars
Public Information Office, NEH, Room 402, 1100 Pennsylvania Ave. NW, Washington, DC 20506; tel. 202/606-8200; <research@neh.gov>; <www.neh.gov>.

Newberry Library Fellowships
Address: Research and Education, The Newberry Library, 60 West Walton Street, Chicago, IL 60610-3305; tel. 312/255-3666; fax 312/255-3513; <research@newberry.org>; <www.newberry.org>.

Newberry Library Center for Renaissance Studies
Address and Web site above; tel. 312/255-3514; fax 312/255-3502; <renaissance@newberry.org>.

Conferences continued from page 11
ways from the Institute or to develop new course materials drawing on philosophy of mind and cognitive science to teach the arts. Participants in the institute receive a stipend of $3750. The deadline for applications is 1 March 2002. Detailed information and application materials are available at <www.philosophy.ubc.ca/art-mind>.

The ninth International Medieval Congress (IMC) will take place in Leeds from 8–11 July 2002. The International Medieval Congress aims to provide a forum for interdisciplinary discussion of all aspects of the European Middle Ages, 400–1500. For the year 2002, the IMC will dedicate a special thematic strand, comprising twenty-four sessions, to “Exile.” For more information: International Medieval Congress and International Medieval Institute, Parkinson Building Room 1.03, University of Leeds, Leeds LS2 9JT UK; tel. (+44) 113/233-3614; fax (+44) 113/233-3616; <imc@leeds.ac.uk>.

The fifteenth conference of the International Society for the Investigation and Promotion of Wind Music (IGEB) will take place in Lana, South Tyrol, Italy, 4–9 July 2002. For more information: IGEB Business Office, Doris Schweinzer, Leonhardstrasse 15, A-8010 Graz, Austria; <doris.schweinzer@kug.ac.at>; <www.kug.ac.at/igeb>.

Twelfth International Conference on Nineteenth-Century Music, Bretton Hall Campus, University of Leeds, 4–7 July 2002. For more information: Stephen Muir Department of Music, Bretton Hall, West Bretton, Wakefield, WF4 4LG, UK; <smuir@bretton.ac.uk>; fax (+44) (0)192/483-2117; <www.personal.leeds.ac.uk/~mussm/19conf/>. For more information: Stephen Muir Department of Music, Bretton Hall, West Bretton, Wakefield, WF4 4LG, UK; <smuir@bretton.ac.uk>; fax (+44) (0)192/483-2117; <www.personal.leeds.ac.uk/~mussm/19conf/>. For more information: Stephen Muir Department of Music, Bretton Hall, West Bretton, Wakefield, WF4 4LG, UK; <smuir@bretton.ac.uk>; fax (+44) (0)192/483-2117; <www.personal.leeds.ac.uk/~mussm/19conf/>. For more information: Stephen Muir Department of Music, Bretton Hall, West Bretton, Wakefield, WF4 4LG, UK; <smuir@bretton.ac.uk>; fax (+44) (0)192/483-2117; <www.personal.leeds.ac.uk/~mussm/19conf/>.

Tenth Biennial Conference on Baroque Music, Music Department, La Roja University, Spain, 17–21 July 2002. For more information: Miguel Angel Marín, Universidad de La Rioja, Edificio Rectorado, Avenida de la Paz, 93, Logroño 26004; tel. (+34) 941 299107; fax (+34) 941 299120; <baroqueconference.2002@dea.unirioja.es>.

Medieval and Renaissance Music Conference, University of Bristol, 18–21 July 2002. The full program will be announced in late spring 2002, and details will appear on the conference Web site <www.bris.ac.uk/Depts/Music/>. For more information: Miguel Angel Marín, Universidad de La Rioja, Edificio Rectorado, Avenida de la Paz, 93, Logroño 26004; tel. (+34) 941 299107; fax (+34) 941 299120; <baroqueconference.2002@dea.unirioja.es>.

Committee Reports continued from page 5

couple commuting between Ann Arbor, Michigan, and New York City spoke of the issues one should think about in such a relationship. All the speakers had insightful tips from their experiences to share with the younger audience.

The Interview Workshop started with role-plays in two interview scenarios: examples of a good and a bad interview, peppered with humor. The interview workshop was designed by CSW member Mary Lewis and her colleague Deane Root. A lively question-and-answer session followed the scenarios with much good advice, including input from senior faculty members in the audience. The evening ended with a reception hosted by Scarecrow Press.

The achievements of the committee this past year include the writing of a short history of the committee (by member Claire Fontijn-Harris) and a mission statement. The mission statement was approved by the Board this past year. Both documents are available on the CSW Web site <www.ams-net.org/csw/CWSHist.htm>.

The committee also submitted a plan for a mentoring program to the board this past year. Since other committees within the AMS also wanted to establish mentoring programs, the president asked the chairs of these committees (CSW, Cultural Diversity, Career-Related Issues, and Outreach) and board member Jennifer Bloxam to meet in Atlanta to flesh out their ideas. The group agreed that a central mentoring program would be most effective with the establishment of a mentoring committee to oversee the implementation of the program. Bloxam brought the group’s recommendations to the Board at its meeting Sunday 18 November 2001.

The committee agreed that a joint meeting with the CSW of SMT will be desirable during the Columbus meeting. The chair will pursue this plan with the SMT CSW chair. The members also agreed on next year’s program: making connections with women’s studies departments. Other future programs may include issues about part-time and adjunct instructors and unions.

Incoming committee member Daniel Beller-McKenna will be the new Web manager for the CSW page. Members suggested making a link to the SMT CSW page’s list of forbidden interview questions as well as their syllabi page.

There have been some membership changes: Mary Lewis and James Deaville completed their terms of office at the end of the Atlanta meeting, and student member Olivia Bloechl will complete her degree this spring. The committee has two new members, Heather Hadlock and Daniel Beller-McKenna. Continuing members are: Judy Tsou (chair), Karen Ahlquist, Claire Fontijn-Harris, Stephen Lindeman, Margaret Notley, and Sanna Pederson.

—Judy Tsou, Chair

New York Public Library Center for Scholars and Writers
Address: Center for Scholars and Writers, The New York Public Library, Fifth Avenue and 42nd Street, New York, NY 10018-2788; <csw@nypl.org>; <www.nyp.org>.

The Organ Library
Small research grants for using the resources of the Library. Address: Joseph Dyer, Chairman of the Organ Library Committee, 73 Wade Street, Newton Highlands, MA 02461-1714; tel. 617/5277-6403; <joseph.dyer@umb.edu>.

Schomburg Center for Research in Black Culture

Wilk Book Prize for Research in Polish Music
Polish Music Center, Thornton School of Music, University of Southern California, 840 West 34th St., Los Angeles, CA 90089-0851; tel. 213/740-9369; <polmusic@usc.edu>; <www.usc.edu/ge/polish_music/wilprizes/wprizes.html>. Deadline: 30 June 2002.

Committee on the Publication of American Music
I am pleased to report that MUSA Volume 11, Writing Native American Music: Historic Transcriptions, Notations, and Arrangements, edited by Victoria Lindsay Levine, should be in print by the time you read this issue of the Newsletter. From more than 8,000 musical documents dating as far back as the 1500s, Professor Levine has chosen a total of 116. Each is reproduced in facsimile with commentary on its date, provenance, significance, and the reasons for its selection. Four categories are represented: (1) Native American melodies transcribed by missionaries, travelers, ethnologists, and ethnomusicologists; (2) Native notations and transcriptions devised by Indian music makers; (3) arrangements, including Indian songs adapted for educational use; and (4) composer arrangements, including settings by such composers as John Philip Sousa, Charles Wakefield Cadman, and Arthur Farwell. Levine’s introduction surveys the enterprise of representing tribal music in notation, and her story, among other things, illuminates the history of ethnomusicology.

The Society’s Committee on the Publication of American Music (COPAM) can also report progress on a number of other projects, including chamber music by the modernist composer Leo Ornstein (edited by Michael Broyles, Denise Von Glahn, and Severo Ornstein), choral works by nineteenth-century organist-composer Dudley Buck (Lee Orr), and transcribed piano solos of jazz pianist Earl Hines (Jeffrey Taylor).

Our longtime hope of publishing H. Wiley Hitchcock’s critical edition of 129 Songs by Charles Ives, and three extended works of the 1930s by Duke Ellington, edited by Gunther Schuller, now seem justified, as negotiations with the copyright holders near completion.

Finally, with MUSA Executive Editor Mark Clague now on a leave of absence to complete his doctoral dissertation, the Society has been fortunate to secure the services of Marcello Piras as his interim replacement. An Italian citizen who has held a fellowship at the Center for Black Music Research in Chicago, studying worldwide manifestations of the African musical diaspora, Piras brings to the job a knowledge of American music that is both broad and deep. For ideas or questions about the MUSA project, Piras may be contacted at the University of Michigan, tel. 734/647-4580; fax: 734/647-1897; <musa-info@umich.edu>; <www.umich.edu/~musausa/>.

—Richard Crawford, Chair

Publications Committee
The second volume of AMS Studies is now in production. Conceptualizing Music: Cognitive Structure, Theory, and Analysis by Lawrence Zbikowski, edited by Lawrence Bernstein (Series Editor until November 2000), is due to appear from Oxford University Press in the fall of 2002. Two further volumes, under contract with OUP, are projected for the series over the subsequent two years, The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music by Charles Atkinson; and Marco Fasano and Opera Production in Mid-Seventeenth-Century Venice, by Beth and Jonathan Glixon.

AMS subventions for book projects are available to both individuals and publishers. The next deadlines for submission of applications from individuals are 15 March and 15 September 2002. For guidelines, please visit the AMS Web site at <www.ams-net.org/subvention.html>.

—Walter Frisch, Chair

Ad Hoc Committee on the Annual Meeting Program
During the summer of 2000, President Ruth Solie and President-Elect Jessie Ann Owens, acting on an idea of former president James Webster as well as deliberations and resolutions of the Council, charged me with chairing an ad hoc committee to study the makeup of the annual meeting program in all
its particulars. Meeting for the first time in Toronto, the committee, consisting also of Scott Burnham as a former Program Chair and Georgia Cowart and Jonathan Glixon as members of the Council, divided the principal areas of concern into three categories:

(1) the selection process, including anonymity of abstracts (should the program committee ever see the names?), validity of the 250-word abstract format, evaluation of panels as separate papers, selection of chairs, and the representation of different career stages on the program (loosely defined as graduate student, recent Ph.D. [within 5 years], mid-career, and senior scholar);

(2) the shape of the program, including length of papers and slots (20 minute papers in 45 minute slot), sessions outside the statutory A.M./P.M. slots, the total number of papers presented (in recent years, 120), and the possibility of keynote addresses and plenary sessions; and finally

(3) the program committee itself and its degree of autonomy, responsibility to published guidelines (should there be any?), and representative nature.

The committee entered a “listening” phase, which began with questionnaires sent to all former Program Chairs from 1981 on and data garnered both from sister societies and past meetings with respect to fields/periods and ranks of the presenters. The Committee continued to listen in Atlanta, with an open meeting, a report to the Council, and a report to the Business Meeting. About seventy people came to the open meeting, where a lively discussion and many good suggestions emerged. The Council similarly offered thought-provoking perspectives on the issues raised by the Committee. Among the topics that garnered the most spirited responses were increasing the number of papers at the meeting, addressing the small number of senior scholars presenting papers, addressing the dissatisfaction of members whose abstracts are not accepted, and evaluating the length of papers in relation to the length of discussion.

The numbers I presented in my reports were striking, even when allowing for a certain softness in the boundary between “mid-career” and “senior scholar.” For 2001, the presenters included 44 graduate students, 36 recent Ph.D.s, 26 mid-careers, 7 senior; for 2000, 42 recent, 35 mid, and 5 senior; for 1999, 40 recent, 30 mid, and 7 senior; for both 1998 and 1997, 35 mid, and 10 senior. Highly provisional data from 1991 show 31 grad, 28 mid, and 10 senior; and from 1989 31 grad, 28 recent, 12 mid, and 12 senior, and from 1998 31 grad, 28 recent, 34 mid, and 10 senior. A report to the Business Meeting in 1997 showed 22 grad, 43 mid, and 10 senior. Highly provisional data for 1998, 39 grad, 45 recent, 34 mid, and 10 senior. For 2001, the Committee decided to discontinue collecting data on the career stage of the presenters.

François Lesure (1923–2001)

François Lesure, the erudite and genial French musicologist who was for two generations of music scholars our primary anchor in Paris, died suddenly of a heart attack at his home in the rue d’Assas at the age of 78. Lesure had been a Corresponding Member of the American Musicological Society since 1979. At his death François Lesure was donor of the Legion of Honor and the National Order of Merit, commander of the Order of Arts and Letters, honorary music librarian of the Bibliothèque Nationale de France, and still serving as director of studies, since 1973, at the Ecole Pratique des Hautes Études.

He earned degrees in history and archival studies from the Sorbonne, the École Pratique des Hautes Études, and the École des Chartes (1946, 1948, 1950) before following a course of study at the Conservatoire. He took employment in 1950 as a librarian in the music division of the Bibliothèque Nationale, serving as its chief, 1970–88. He was professor of musicology at the Free University of Brussels, 1965–77, longtime general secretary of the Répertoire International des Sources Musicales (RISM), 1953–67, and twice president of the Société Française de Musicologie, 1971–74 and 1988–91. The spectrum of Lesure’s interests ran from the sixteenth century to the music of his country-house neighbor Pierre Boulez: he was a pillar of Debussy and Berlioz studies and the history of published music collections in France and elsewhere. His expertise at music bibliography and scholarly edition in general was unsurpassed, placing him in the company of the most influential musicologists in the history of the profession. His published bibliography runs to several dozen articles and well over a dozen books and major editions, including any number consulted routinely today by musicians around the world: his Anthologie de la chanson parisienne au XVIe siècle (Monaco, 1953), for instance, or his now-standard work on Debussy—the Catalogue … (Geneva, 1977), anthologies of essays and letters (1971 ff.), and critical biography (Paris, 1994)—or the Dictionnaire des éditeurs de musique français he published with Anik Devriès, 1979–88. His most recent major work was a Dictionnaire musical des villes de province (Paris, 1999). Lesure organized major exhibitions at the Bibliothèque Nationale and Opéra (Mozart, 1956; Debussy, 1962; Berlioz, 1969; Two Centuries of French Opera, 1972) and more recently the lovely Debussy and Symbolism at the Villa Medici in Rome (1984); additionally he was editor of Le Pupitre, Heugel’s series of early-music editions, and since 1983 of the Complete Works of Claude Debussy published by Durand. In these enterprises, François Lesure’s name appears on the title page. In countless other epochal turns of French musicology he was an equally driving force: the establishment of the Debussy center in St. Germain-en-Laye, the rescue of the archives of the Société des Concerts du Conservatoire (and thus the great majority of Berlioz’s performance material), the claiming of hundreds of artifacts of French musical patrimony—notably the autograph of Gounod’s Faust (and, with it, the composer’s baton)—for the national library. He continued to sit, often as not encircled by the smoke of his Havana cigars, on numerous high commissions and, vivaciously, to the end of the long dinner parties that inevitably followed. His wisdom and guidance helped, for instance, mold the work of the Berlioz 2003 International Commission, nearly every member of which is, one way or another, his protégé.

The funeral was celebrated on 25 June 2001 at the Église St.-Thomas-d’Aquin, the parish church where Lesure had been baptized, with inhumation at the Cimetière Montparnasse. Lesure is survived by his wife, the musicologist Anik Devriès-Lesure, 66 rue d’Assas, 75006 Paris.

—D. Kern Holoman

Policy on Obituaries

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

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 named below, will select the author of the obituary and edit the text for publication.

4. A committee has been appointed to oversee and evaluate this policy, to commission or write additional obituaries as necessary, and to report to the Board of Directors. The committee comprises the Executive Director (Chair), the Secretary of the Council, and one other member.
Papers Read at Chapter Meetings, 2000–2001

Allegheny Chapter
28 October 2000
California University of Pennsylvania

Irving Gold (Indiana University of Pennsylvania), “The Manuscript Economy”
Theodore Albrecht (Kent State University), “Mozart’s—and Beethoven’s—Magic Flutist: Anton Dreyssig, ca. 1753–1820”

Pedro Apanis (University of Pittsburgh), “La cantata criolla: Nationalism or Musical Transculturalization?”

7 April 2001
Kent State University

Je-Yeon Byoun (Kent State University), “Isang Yun’s Haupnton Technique”
Elizabeth Rasch (Indiana University of Pennsylvania), “Le sacre du printempo: Mapping the Manuscripts before the Premiere”
Irving Gold (Indiana University of Pennsylvania), “A Martines Family Update”
Janet Guida (Kent State University), “Anna Maria von Hartmann von Revertera: Dilettante and Salon Performer”

Alan Krench (California University of Pennsylvania), “A Tale of Two Lenores—or is it Three?”

Capital Chapter
23 September 2000
University of Maryland, College Park

(in conjunction with the festival and conference “Aaron Copland and American Identity”)

Felix Coci (Indiana University), “Paul Whiteman’s Educational Agenda as Reflected in His Composer Commissions”
Susan Key (Stanford University), “The Simplest Possible Terms: Aaron Copland and the Radio”
Michael O’Connor (Silver Spring, Maryland), “The Big Utterance: A Reception History of David Diamond’s Symphonies”
Ryan Bunch (University of Maryland), “Keeping America Pure: Anticommunism, National Identity, and the Politics of Place in Copland’s The Tender Land”

Jennifer DeLapp (University of Maryland), “Commentary on Excerpts from the Film The North Star, with Music by Copland”
Tom C. Owens (George Mason University), “Rage—in and Out of Character: An Instance from the Ives Correspondence”
James M. Duering (Randolph-Macon College), “Entering the Lion’s Den: John Barbirolli and the New York Situation, 1936–41”
Scott Schwartz (National Museum of American History, Smithsonian Institution), “Women Talk the Talk, But They Can’t Walk the Walk: Gender Roles and Coding in a Kentucky Holiness Church”

27 January 2001
Catholic University of America

Grayson Wagstaff (Catholic University of America), “Josquin’s Five-Part Salve Regina and Marian Devotions in Spain”
Laura Yown (George Washington University), “Crecquillon and Paris”
Mara Parker ( Widener University), “The String Quartet as Musical Conversation”
Denise P. Gallo (Catholic University of America), “The Music of Verdi on Mechanical Boxes”
John O. Purcell ( United States Air Force Band, Bolling A.F.B.), “The Use of Trumpets in the Operas of Alessandro Scarlatti”
Jessica Sternfield (Princeton University/Delaware Valley College), “What’s the Buzz?: The Controversies Surrounding Broadway’s Jesus Christ Superstar”

31 March 2001
Virginia State University, Petersburg

Jarl Hulbert (University of Maryland, College Park), “A Forgotten Masterpiece: The Historical Significance of Hummel’s Septet Op. 74”
Matthew Bengston ( Peabody Conservatory), “The Mazurkas of Karol Szymanowski”
Deborah Justice (College of William and Mary), “The Place of Music in the Old Order Amish Community of Lancaster, Pennsylvania: An Ethnography under the Technological Restrictions of the Plain People”
Margaret Butler ( University of Virginia), “Due opere . . . di buona poesia, e di buona musica!: Innovation in Opera at Turin”
Simon Summer (University of Maryland, College Park), “In Defense of a Victory: Ludwig van Beethoven’s Opus 91”

Jennifer DeLapp (University of Maryland, College Park), “Dangerous Dialogues, Borrowed Techniques: How Copland Made Serialism His Own”

Greater New York Chapter
14 October 2000
Barnard College

Susanne Dunlap (Brooklyn, New York), “When Just Reason Animates the Song: Elizabeth Tollet and the Libretto of Handel’s Susanna”

Catherine Cappola (Hunter and Manhattanville Colleges), “Affinities between Busoni’s Music and the Native American Sources for His Indian Fantasy”
Michael Van Der Lann (Cranston, New Jersey), “Jonny, Madagonny, and the Music of Tin Pan Alley”

Syra Aris (Drew University), “The Perils of Biography, the Pleasures of Primary Documents”
Michael Musgrave (New York, New York), “Perspectives on Brahms Reception”

27 January 2001
Rutgers University

(“The Meanings of Tchaikovsky: An Inter-Disciplinary Symposium,” co-presented by the Greater New York Chapter of the American Musicological Society, the Faculty of Arts and Sciences at Rutgers University, Newark, and the New Jersey Symphony)

Michael Pizzi (Vassar College), “Another Look at Genius and Society: Tchaikovsky and Ken Russell’s The Music Lovers”
Simon Morrison (Princeton University), “Tchaikovsky and Romeo and Juliet”
Carol Emerson (Princeton University), “Tchaikovsky, Russianness, and the West”

21 April 2001
Princeton University

Gail Welldon (Trinity College), “Vincent D’Indy and Notions of the Divine”
Efthokia Papantonakou (Boston University), “Mahler’s Eighth Symphony as Fin-de-Siècle Mass”
Tina Frenebauf (Folkwang-Hochschule Essen/Columbia University), “ORGANIZED! The Invention of a Modern Liturgical Jewish Music”

Georgia Mentzas (Princeton University), “The Second Motet Collection (Venice 1566) of Francesco Lordinari detto ‘il Greco’”

Henry Wyatt (Kean University), “The ‘Quoniam’ of J. S. Bach’s Mass in B Minor as a Sublime Concerto”

L. Michael Griffeld (Hunter College, City University of New York), “The Case of the Reluctant Sonata Form: The ‘Moderato’ of Schubert’s Piano Sonata in A Minor D. 845”
Scott Barnham (Princeton University), “Schubert’s Imaginary Landscapes”

Midwest Chapter
23–24 September 2000
National-Louis University, Chicago

Jennifer Thomas (University of Cincinnati), “The Formation of an International Motet Repertory (1480–1560)”

Jonathan Taylor (Wheaton College), “Bia-gio Marini’s Affetti musicali (1617) and the Early Trio Sonata”

Susan Yoness (University of Notre Dame), “Ego, Ebringen, and the Lied: Schubert’s Pyrker Songs”

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Julie McQuinn (Northwestern University), “Blitus Remembers: The Erotic, the Exotic, and the Musical Time Warp”

Keith Clifton (University of Central Arkansas), “Anarchy at the Opéra-Comique: Hysteria and Gender Politics in Ravel’s L’heure espagnole”

Christina Baade (University of Wisconsin, Madison), “Victory through Harmony: Dance Music for Workers in Wartime Britain”

Mark Margulis (Macalester College), “A Day in the Life of a Creep: Radiohead, the Beatles, and the Politics of Authenticity”

C. Matthew Balazsela (DePauw University), “The Borrower Is Servant to the Lender: Examples of Uncited Borrowings between Anonymous Theoretical Treatises”

Edward Kottick (University of Iowa), “Once Again: Expressive Devices on Eighteenth-Century Harpsichords”


Richard Dowell (Plainfield, Indiana), “Historical Research in the Style, Notation, and Compositional Process of George Crumb”

New England Chapter

23 September 2000 Massachusetts Institute of Technology


Emanuel Rubin (University of Massachusetts, Amherst), “David Nowakowsky: A Legacy that Survived the Holocaust”

Steve Swayne (Dartmouth College), “Music for the Theatre, the Young Copland, and the Younger Sondheim”

Robert Shag (Longy School of Music), “An Unknown Purcell Suite at Yale”


3 February 2001 Providence College, Providence

Fr. Donal Lannin, A.A. (Assumption College), “Claude Le Jeune and His Psalm Settings”

Larry Hamorlin (Brandeis University), “Red Hot Verdi: European Allusions in the Music of Jelly Roll Morton and Louis Armstrong”

Evan Snider (Brandeis University), “Bach’s Advent Organ Hymnal: Discovering the Function of Bach’s ‘Great Eighteen’ Chorales”


Teresa Neff (Massachusetts Institute of Technology), “Wenn Gott ist für uns’: Mozart’s Arrangement of Handel’s Messiah”


31 March 2001 Boston College, Chestnut Hill

Julian Onderdonk (Williams College), “Hymn Tunes from Folk Songs: Vaughan Williams and English Hymnody”

Julie Hedges Brown (Tufts University), “Re-/De-flecting the Past: Sonata Form and Arabesques in the Finale of Schumann’s Piano Quartet Op. 47”

James Lue (Fitchburg State College), “Sex, Power, and Comedy in Nineteenth-Century Opera: The Musical Gender Gap in Verdi and Boito’s Falstaff”

Jeffrey Gail (Montclair State University), “Declamatory Elements of Italian Vocal Embellishment: Ornamenting the Italian Arias of Handel and His Contemporaries”

Chris Dempsey (Boston University), “Official Nationality and the Russian Folk Song Tradition”

Monika Henne mann (Johannes Gutenberg-Universität Mainz), “The Phantom of Mendelssohn’s Opera: Fictional Accounts and Posthumous Propaganda”

New York State–St Lawrence Chapter

McGill University


Elizabeth Wells (Eastman School of Music), “You Want to Live in This Lousy World?: West Side Story Then and Now”


Jürgen Thym (Eastman School of Music), “A Cycle in Flux: Schumann’s Eichendorff Liederkreis”

J. Drew Stephen (University of Toronto), “Opposing ‘Other’: Hunters as ‘Us’ in Nineteenth-Century Opera”

Alexis Lako (McGill University), “Mass-Model Relationships in Ockeghem’s Missa Mi-mi”

Mary Ann Parker (University of Toronto), “The Choruses in Italianate Oratorios: A Problem in Eighteenth-Century Historiography”

Rebekah Yule (McGill University), “The Use of Liturgical Texts in New Music”

Ralph P. Locke (Eastman School of Music), “Historians, Musicologists, Composers, and the Musically Exotic”

Martin Seiberger (Eastman School of Music), “Hearing Unfinished Truths in Times of Inequality: Africa, Musicology, and the Postcolonial Predicament”

Northern California Chapter

21 October 2000 University of California, Berkeley

Joseph Kerman (University of California, Berkeley), “Op. 131 and the Uncanny”

Michelle Fillion (Mills College), “Beethoven as Model and Metaphor in the Fiction and Critical Essays of E. M. Forster”

Jane Alden (University of North Carolina, Chapel Hill), “Redating the Loire Valley Songbooks: The Sources as Evidence”

Heather Madlock (Stanford University), “Long-Distance Calls: Voice-Off Duets in Italian Romantic Opera”

10 February 2000 University of San Francisco, Lone Mountain

Catherine Parsons Smith (University of Nevada, Reno), “William Grant Still in Ohio (1911–19)”

Robert Falloon (University of California, Berkeley), “Tristan’s Garden and the Language of Messiah’s Birds”

Clifford (Kip) Cramm (San Francisco Opera), “The Blindness of Strangers: A Closer Look at André Previn’s Opera A Streetcar Named Desire”

Alexandra Amat-Campesi (University of San Francisco), “Transgressing the Boundaries of Decent Discourse: Sex in the Early Madrigal”

Pacific Northwest Chapter

30 March–1 April 2000 University of Calgary


Bret Lee (University of British Columbia), “Authenticity Revisited: The Documentary Representation of Musical Context”

William Jordan (The University of Calgary), “Temporal/Spatial Perspectives on Eighteenth-Century Tonal Theory”

John Cox (University ofOregon), “I ym My Bed Agayne: Revisiting the Westron Wynde Masses”

Jamie Weaver (University of Oregon), “Flame and Ice: Formality and Freedom through Rhetoric in Monteverdi’s Lamento della ninfa”

Mary Terry-Smith (University of Western Washington), “The Use of the Contrabass Violine in Late Seventeenth-Century Trio Sonatas by Corelli and Biber: A Reexamination Based on Recently Published Studies”

Brian Black (University of Lethbridge), “Memory in the Transitional Process of Schubert’s Sonatas”

Annabelle Partch (University of Western Ontario), “Félix Godefroid’s École chantante du piano and the ‘Ancient Italian School of Singing’: Articulation in Chopin’s Sonatas”

Charles Madlen (University of Oregon), “Towards the Symphonic Lieb: Franz Liszt’s Transscriptions of Schubert Lieder”
Pacific Southwest Chapter

26 February 2000
University of San Diego
(concurrent with the Society for Ethnomusicology, Southern California Chapter)

Beverly Stein (California State University, Los Angeles), “Music as Persuasion: Affect Expression in the Works of Carissimi”

John Youell (Los Angeles), “In Pursuit of Americanism: Dvořák and Delius as We Ought to Know Him”

Maria Ciśmię (University of California, Los Angeles), “Prokofiev and the Double Bind of Soviet Aesthetics”

Cecilia Sun (University of California, Los Angeles), “Analyzing the Unanalyzable: LaMonte Young and the Erotics of Experimental Music”

Gradyon Beeks (Pomona College), “A Neglected Volume of Cantatas: Ariosti’s Swan Song?”

Rogerio Badarz (University of Southern California), “Des Cannibales: Music and Culture Contact in Colonial Brazil”


Naser Al-Taw (Los Angeles), “Two Hundred Years of Orientalism: Construction of the Orient in Wieland’s, Wranitzky’s, Weber’s, and Burgess’s Oberon”

Pacific Southwestern and Northern California Chapters

28–29 April 2001
California State University, Los Angeles


Jane Stevens (University of California, San Diego), “Staging Don Giovanni: Implications for Meaning”

Bevly Revin (California State University, Los Angeles), “Carissimi’s Oratorio and Jephte’s Daughter: A Female Jesuit Hero?”

William Mahrt (Stanford University), “Sacred Space and Sacred Time in the Processions of the Sarum Rite”

John Youell (Los Angeles, California), “The Muse in a Vise: Fascist Italy”

Kenneth Marcus (California State Polytechnic University, Pomona), “Dance Orchestras in the Early Twentieth Century”

Tobias Piekbüh (Stanford University), “Inspired by Bach: Parody Scoring for Films”

Kate Bartel (University of California, Los Angeles), “Sacred Structure, Scriptural Sense: Josquin’s Ave me sederunt”

Robert Fallon (University of California, Santa Barbara), “The Two Speeds of Joy in Messiah’s First Birds”


Rocky Mountain Chapter

9–10 March 2001
Brigham Young University

Hendrik van der Werf (Tucson, Arizona), “The Prehistory of Western Music”

Jeremy Smith (University of Colorado, Boulder), “Print Culture and the Elizabethan Composer”

Douglas L. Ipson (Brigham Young University), “Corona di dodici sonetti: Content, Context, and Other Preliminary Considerations”

Michael Hicks (Brigham Young University), “The Mono Mix of Sgt. Pepper”

Marian Robertson Wilson (Salt Lake City, Utah), “Composer Leroy Robertson and His Use of Ute Indian Melodies”


John J. Sheinbaum (University of Denver), “Adorno’s Mahler and the Timbral Outsider”

Christopher Shults (University of New Mexico), “Intentionally Misunderstood: John Cage at Darmstadt 1958”

South-Central Chapter

6–7 April 2001
Clayton College and State University

Tedrin Blair Lindsay (University of Kentucky), “Making an American Opera: Tradition and Innovation in The Tender Land”

Jean Christensen (University of Louisville), “Ej hetl tet lys (Not Just for Pleasure): Notes on Danish Opera”

David Haas (University of Georgia), “Boris Asafyev’s Russian Operatic Aesthetic”

Sout Warfield (Centre College), “What’s in a Name?: Defining the ‘Rock Musical’”


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

James S. Mackay (Loyola University, New Orleans), “Recomposing Beethoven: The Classical Fortepiano, Registral Limitations and Musical Frustration”

Charles Freeman (Florida State University), “Dvořák and Chadwick: The American Quartet and an American Quartet”

Tracie Scarchang (University of Kentucky), “Building The Tower of Babel from The Minstrel’s Catch: Self-Borrowing in the Music of A. P. Heinrich”

Mary Carter (University of Memphis), “Angels into Heaven: The Childhood Death Songs of Stephen Foster”

J. Peter Burkholder (Indiana University), “Uniformity and Diversity in the History of Musical Style”

David Z. Kaufer (University of Florida), “Cultural Diversity in the Music of William Grant Still”

Bonnie Cutsforth-Huber (University of Kentucky), “Silent Mission—The Effects of Gender Stereotyping on the Career of Baroness Carolina Olpham Unnire of Scotland”

Robert L. Weyer (Louisville, Kentucky), “The Riccosi Collection and Its Place in the History of Tuscan Music of the Eighteenth and Nineteenth Centuries”

AIlson Deadman (East Tennessee State University), “The Renowned Weidemann, a German and a Genuine Man: Handel’s Flutist, William Hogarth’s Marriage à la Mode, and the London Homosexual”

Southeast Chapter

30 September 2000
Christopher Newport University

William T. Dargan (St. Augustine’s College), “Temporal Qualities and Lyric Moments in James Baldwin’s Go Tell It on the Mountain”

James R. Hines (Christopher Newport University), “The Legend of Kaiturera: An Unusual Bridging of the Gap between Classical and Folk Traditions in the Caribbean”

Emily Lawrence (University of North Carolina, Chapel Hill), “Musical Depictions of Street Vendors in Late Nineteenth Century Paris”


Thomas Warburton (University of North Carolina, Chapel Hill), “The Character Dies irae in Penderecki’s Black Mask”

H. Wiley Hitchcock (City University of New York), “Toward a Typology of Charles Ives’s Songs”
American Musicological Society, Inc.

Statement of Activities for the Fiscal Year Ending
June 30, 2001

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Current operations</th>
<th>Publications</th>
<th>Fellowships &amp; Awards</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dues &amp; subscriptions</td>
<td>$212,307</td>
<td></td>
<td>$212,307</td>
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<tr>
<td>Annual meeting</td>
<td>$417,159</td>
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<td>$417,159</td>
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<tr>
<td>Sales/Royalties</td>
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<td>Government grants</td>
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<tr>
<td>Contributions</td>
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<td>Investment income</td>
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<td>$36,059</td>
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<tr>
<td><strong>Total revenue</strong></td>
<td>$658,822</td>
<td>$91,767</td>
<td>$163,747</td>
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</table>

| Expenses                                      |                     |              |                      |        |
| Salaries & benefits                           | $60,951             |              | $60,951              |        |
| Fellowships & awards                          | $2,490              | $65,000      | $67,490              |        |
| Dues & subscriptions                          | $105,126            | $80,916      | $186,042             |        |
| Professional fees                             | $89,463             |              | $89,463              |        |
| Annual meeting                                | $354,663            | $10,923      | $365,586             |        |
| Chapters                                      | $5,766              |              | $5,766               |        |
| Office expense                                | $25,960             | $1,246       | $27,206              |        |
| Unrealized loss on investment                 | $48,195             | $5,225       | $53,420              |        |
| **Total expenses**                            | $645,418            | $130,357     | $82,549              | $858,323|

| Change in Net Assets                         | $11,405             | $(38,590)    | $51,188              | $54,013|

Statement of Financial Position
June 30, 2001

<table>
<thead>
<tr>
<th>Assets</th>
<th>Current operations</th>
<th>Publications</th>
<th>Fellowships &amp; Awards</th>
<th>TOTALS</th>
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</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$8,137</td>
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<td>$8,137</td>
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<tr>
<td>Accounts receivable</td>
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<td>$969</td>
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<tr>
<td>Investments</td>
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<td>$1,994,618</td>
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<tr>
<td>Equipment</td>
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<td>$5,789</td>
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<tr>
<td>Funds held in trust</td>
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<td></td>
<td>$7,521</td>
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<tr>
<td><strong>Total assets</strong></td>
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<td>$655,223</td>
<td>$1,227,605</td>
<td>$2,018,033</td>
</tr>
</tbody>
</table>

| Liabilities                                   |                     |              |                      |        |
| Accounts payable                              | $3,571              |              | $3,571               |        |
| Accrued expenses                              |                     |              |                      |        |
| Payroll taxes payable                         | $16,360             |              | $16,360              |        |
| Deferred Income                               | $6,789              | $7,521       | $14,310              |        |
| Funds held in trust                           |                     |              |                      |        |
| **Total Liabilities**                         | $28,720             | $7,521       | $36,241              |        |

| Net assets                                    | $108,486            | $655,223     | $1,220,064           | $1,983,793|

| Total Liabilities & Net assets                | $135,206            | $655,223     | $1,227,605           | $2,018,033|

Total Liabilities & Net Assets, June 30, 2000: $1,940,890
Position Available: Series Editor,
AMS Studies in Music

The American Musicological Society seeks an Editor for its series *AMS Studies in Music*, published by Oxford University Press.

The series’s goal is to publish the finest work in musicology, defined as broadly as possible. The criteria for inclusion in the series are quality of research, intellectual rigor, originality of methodology, importance to the discipline, and contribution to the field and its future development. The Publications Committee of the American Musicological Society serves as the Editorial Board of the Series.

Responsibilities of the Series Editor include the following:
- To work with the Editorial Board and Publisher to solicit and review authors and proposals for the Series.
- To provide initial screening of all proposals submitted and timely response to submitters.
- To select appropriate reviewers for proposals (with Editorial Board assistance).
- To identify and recommend one or two projects per year for inclusion in the Series.
- To edit developmentally the submitted manuscripts, as necessary.
- In conjunction with the author, to see the manuscript through the press.
- To write an introduction to the volume.
- To assist with other matters relating to content as necessary.

Qualifications: Established scholar with strong record of publication and broad perspective of the fields of musicology.

Term: Five years.

Application procedure: Send letter of application and CV to the Studies Editor Search Committee, AMS, 201 S. 34th Street, Philadelphia, PA 19104-6313. The names and contact information of two references should also be provided; do not send letters of reference at this time.