Houston—2003

The sixty-ninth annual meeting of the American Musicological Society will be held in Houston, Texas, from Thursday, 13 November through Sunday, 16 November 2003. November is a particularly good time to visit the country’s fourth largest city, with the season in full swing and beautiful fall weather (with temperatures averaging highs of 72 and lows of 50).

The conference will be held at the Hyatt Regency in downtown Houston. One of the largest hotels in the downtown area, the thirty-story Hyatt features close to a thousand rooms, three restaurants, an outdoor rooftop pool, and a fully-equipped fitness center. The Hyatt lies six blocks southeast of Houston’s downtown theater district, which includes Jones Hall (the home of the Houston Symphony Orchestra), the two-theater Wortham Center (home to the Houston Grand Opera, the Houston Ballet, and the Da Camera Society), the Alley Theater, the Verizon Wireless Theater, and the new Hobby Center for the Performing Arts.

The weekend of the AMS, Ars Lyrica Houston, in collaboration with others, will present the Monteverdi Vespers (continued on page 2).

Columbus—2002

Sitting over a shawirma in the splendid North Market (my kind of place) just after the conclusion of our impressive annual meeting in Columbus, I found my thoughts lingering over the remarkable energy that such an event can generate. Much of this energy, to be sure, was of an intellectual sort. We had available for our appreciation 144 papers (up from the previous 120, thanks to a decision by the AMS Board of Directors) on all manner of musicological subject matter, from chant to late twentieth-century popular music (I personally did not hear any talk of twenty-first century music, but I would not be surprised to learn that there was some of this there, too), and employing all manner of methodological methodologies, from the tried-and-true to the experimental. (One method very much in the ascendency, to judge simply from the volume of audio-visual requests, is the use of film as part of an AMS paper—and not just in sessions devoted to music in film!) Add to this the benefit of being able to sample the program of the SMT, and the result was a real feast for our musical minds. Thanks for this intellectual nourishment must go first to the individual presenters of papers for offering us the fruits of their academic labors, and second to the session chairs who ensured that the rest of us could relax and enjoy the rare company of our friends. We all need the intellectual regeneration that comes from attending stimulating papers, but our annual meeting also provides the equally important opportunity to renew friendships and to make new acquaintances within our discipline. In fulfilling both these functions, the meeting in Columbus can be judged a success.

Of course we attend our annual meetings for more than the papers. Among the notable activities outside the canonical session times must be counted the excellent concerts arranged by the AMS Performance Committee (Don O. Franklin, chair, Julie Cumming, and J. Michele Edwards) as well as the terrific all-Stravinsky concert at The Ohio State University School of Music. A standout among the various lunchtime, evening, and interest-group sessions was the AMS Presidential Forum that President Jessie Ann Owens convened to address the issue of “anonymity and identity.” The sizeable crowd heard four distinguished speakers (Richard Crawford, Margot Fassler, Philip Gossett, and Ellen T. Harris; see p. 18) consider how anonymity and identity have figured into their own work as historians of music and as members of the Society. The Forum took on special relevance in light of the deliberations of the Ad Hoc Committee on the Annual Meeting Program (see p. 10), some of which considered the role of anonymity in the work of the Program Committee.

Particular recognition must go to the Local Arrangements Committee (Charles Atkinson and Burdette Green, Co-Chairs) for their efforts on behalf of the operations of the meeting, which ensured that the rest of us could relax and enjoy the rare company of our musicological colleagues. And relax we did: an enduring memory of the meeting will be of the steps that cascaded down from the central bank of session rooms to the coffee bar, which became a favored place to meet and chat with friends. We all need the intellectual regeneration that comes from attending stimulating papers, but our annual meeting also provides the equally important opportunity to renew friendships and to make new acquaintances within our discipline. In fulfilling both these functions, the meeting in Columbus can be judged a success.

—Jeffrey Kallberg, Chair,
2002 AMS Program Committee
AMS Membership Records
Please send AMS Directory corrections and updates in a timely manner in order to avoid errors. The deadline for Directory updates is 1 December 2003. Send all corrections, updates, membership inquiries, and dues payments to the AMS, 201 S. 34th Street, Philadelphia, PA 19104-6313; 215/898-8698; toll free 888/611-4267 (“4AMS”); fax 215/573-3673; <ams@sas.upenn.edu>. See the AMS Web site for more information: <www.ams-net.org>.

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 10 November (25 November for reports) to Andreas Giger
Editor, AMS Newsletter <agiger1@lsu.edu>
School of Music
Louisiana State University
Baton Rouge, LA 70803-2504
tel. 225/344-0427
fax 225/578-3333
(Please note that e-mail submissions are preferred.)

The AMS Newsletter is published twice yearly by the American Musicological Society, Inc., 201 S. 34th Street, Philadelphia, PA 19104-6313; tel. 888/611-4267 or 215/898-8698; fax 215/573-3673; <ams@sas.upenn.edu>; <www.ams-net.org> and mailed to all members and subscribers. Requests for additional copies or current and back issues of the AMS Newsletter should be directed to the AMS Philadelphia office. Claims for missing issues must be requested within six months of publication.

Next Board Meetings
The next meeting of the Board of Directors will take place on 15 March 2003 in Houston, Texas; the fall meeting will take place on 12 November 2003, again in Houston.

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 updates, should be sent to the AMS Philadelphia office at <ams@sas.upenn.edu>.

Houston—2003 continued from page 1
performance of Morton Feldman’s Rothko Chapel at the Rothko Chapel.

Although a comfortable walk, a free downtown shuttle can take one from Hyatt to the theater district or to other downtown attractions, including Astros Field, the new basketball arena, or the downtown Historic District, the site of some popular late night clubs.

Houston is a sprawling sun-belt city with a downtown area devoted mostly to business and cultural activities, but one can easily get to other areas of the city from the Hyatt bus. About a five-minute drive south of downtown lies the Montrose, known for its restaurants, clubs, and gay bars; another five-minute drive takes one to the museum district, which includes the Museum of Fine Arts, the Contemporary Arts Museum, the Museum of Health and Medical Science, the Holocaust Museum, and, closer to the Montrose, a remarkable cluster of museums associated with the Menil family, including the Menil Collection, the Cy Twombly Gallery, and the Rothko Chapel. Serious shopping, meanwhile, goes on in the uptown Galleria area, about twenty minutes west of downtown. The NASA space center, with its excellent interactive exhibits, is about a twenty-minute drive southeast of downtown; another twenty minutes southeast is the island of Galveston.

A large cosmopolitan seaport city, Houston is famous for the excellence and diversity of its food and popular music. Local specialty cuisines include Cajun, Creole, Tex-Mex, Vietnamese, Chinese, Indian, and Southwestern cooking, and one can find good zydeco, salsa, blues, Western swing, and country-western bands throughout the city. Although downtown itself has experienced a revival in recent years, with many new restaurants opening up, much of this activity happens in areas close to downtown, such as the Montrose.

Houston has a number of colleges and universities, including the University of Houston, a public institution with over 30,000 students; Texas Southern University, a historically African-American institution; Rice University; Houston Baptist University; University of St. Thomas; and a cluster of important medical colleges, including the Baylor College of Medicine, which are associated with Houston’s medical center, one of the largest in the world. The University of Houston’s Moores School of Music and Rice University’s Shepherd School of Music feature the new Moores Opera House, with its colorful Frank Stella murals, and the elegant Student Recital Hall, respectively. Events at both sites are being planned for the AMS weekend.

Houston has two major airports, George Bush Intercontinental Airport and the smaller Hobby Airport. Bush Intercontinental is twenty-two miles north of the Hyatt and Hobby is twelve miles to the southeast. A taxi from Hobby should run around twenty-five dollars, from Bush between forty and forty-five dollars. Various shuttle services are also available. The city is also three hours east of San Antonio, three hours southeast of Austin, and four hours south of Dallas.

The 2003 Program Committee is chaired by Jann Pasler (University of California, San Diego), the Performance Committee by Julie E. Cumming (McGill University), and the Local Arrangements Committee by Howard Pollack (University of Houston). Requests by interest groups for meeting rooms should be sent no later than 1 May to the AMS Philadelphia office; tel. 888/611-4267 or 215/898-8698; <ams@sas.upenn.edu>.

—Howard Pollack

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 Wye J. Allanbrook, University of California, Department of Music, 104 Morrison Hall #1200, Berkeley, CA 94720-1201; tel. 510/642-2678; <wyeja@socrates.berkeley.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: 15 August.

Philip Brett Award
Deadline: 1 July.

Howard Mayer Brown Fellowship
Deadline: 15 January.

AMS Publication Subventions
Deadlines: 15 March, 15 September.

Call for Dues
If you have not paid your AMS dues for the calendar year 2003 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:
The American Musicological Society
201 S. 34th Street
Philadelphia, PA 19104-6313, U.S.A.
You may also renew your membership online at <www.ams-net.org>.
President's Message

My first act as President was, I suspect, a first for the Society as well: the new President missed her own installation. While you were disporting yourselves in Columbus, unavoidable medical issues kept me unhappily at home, cheated of the many conversations with friends I so rarely, the papers I had already checked off as not to be missed, and the crucial colloquies with the Board that would set my agenda for the two years to come. I am very grateful to our new Vice-President, J. Peter Burkholder, who stepped up to take my place, and I have asked him to share his impressions of the meeting with you:

“Columbus was our first joint meeting with the Society for Music Theory since the Toronto mega-meeting in 2000, and it was a pleasure to gather with them again in a more intimate setting. The AMS program was expanded from five parallel sessions to six in each morning and afternoon time slot, an innovation that will continue in coming years. Together with two or three SMT sessions and some joint AMS/SMT sessions, the added session provided for a greater number and variety of papers (and some difficult choices!). All corners of the field seemed well represented and buzzing with activity. The papers I heard, from Renaissance theory to borrowing in popular music, were all well attended and stimulated much interest and discussion.

“One of the things I noticed is the increased mutual acceptance and even collaboration among scholars working in newer and older paradigms. Not only did sessions on race, gender, sexuality, and body peacefully coexist with sessions on sketches, notation, and sources, but individual sessions often included a variety of approaches and emphases. I began to wonder whether the skirmishes over ‘the new musicology’ were over. For me, this was symbolized by the winners of this year’s Einstein and Kinkeldey awards (see p. 7 of this Newsletter), two studies that are models of traditional scholarly method yet address questions that would not have been asked two decades ago, about propaganda in film music and about Handel’s sexuality.

“Beyond the regular sessions and evening special or study sessions, the activities in the times between session slots continue to expand. Outgoing President Jessie Ann Owens hosted the first AMS Presidential Forum, with a panel of former presidents and other scholars addressing issues of ‘Anonymity and Identity’ within the Society and in music history. Numerous interest groups, study groups, and ancillary societies met during lunchtime, and receptions hosted by individual departments and publishers filled the evening hours. There was the usual rich mix of scholarship and fellowship, as we had our annual conversations with friends we see once a year or meet scholars with similar interests.

“We owe thanks to Jeffrey Kallberg and his colleagues on the AMS Program Committee for assembling a varied roster of excellent presentations; to Don O. Franklin and the Performance Committee for a rich series of concerts and lecture-recitals; and to Charles Atkinson and Burdette Green, the Local Arrangements Committee they chaired, and the many volunteers for making it all run so smoothly.”

“I would like to continue on in the thanking mode, paying tribute to people who stepped down from their posts at the Columbus meeting. There is much substantive thanking to be done. Departing Board members Jennifer Bloxam, John Daverio, and Michael Ochs have been important contributors to Board discussions; their voices will be missed. And our President and our Vice President leave behind a record of accomplishments that will have a significant impact on the nature of the Society both now and in the future. Vice-President Elaine Sisman chaired the Ad Hoc Committee on the Annual Meeting Program, which began by teaching us a few things about the current state of the Society that radically altered our perceptions of it. (Who knew that the number of graduate students and recent Ph.D.s presenting papers at the national meeting is usually well over half of the total? This is why we do research.) Under Elaine’s management the Committee moved with laudable efficiency both to make and to implement recommendations. One decision was in place in Columbus (the sixth paper session, mentioned above), and a modification to the “blind” reading rule in effect for the 2003 meeting allows program committees an element of judgment in redressing imbalances in the selection process. The Ad Hoc Committee sensibly turned itself into a Standing Committee on the Program to fine-tune over time the results of its recommendations (see Elaine Sisman’s report, p. 10). The Committee is to be congratulated; it’s the rare blue-ribbon commission that can boast such immediate results!

Elaine’s committee, appointed by former President Ruth Solie, introduced issues that became the special concern of her successor, President Jessie Ann Owens, who has presided over the Society in a period of proverbially “interesting times.” Jessie’s abiding concern that the Society be responsive to all constituencies governed many of the practices instituted under her leadership, including public calls for candidates for positions such as the Newsletter and AMS Studies Series Editors. Sensing the mood of stocktaking that has seized the Society as it faces the challenges of these dramatically changing intellectual and financial times, she invited the Board to a retreat (its first-ever) to formulate responses to this difficult future. One immediate result was the institution of the Presidential Forum, mentioned above, which I applaud and plan to continue. Another was the establishing of new committees to address more flexibly the concerns of our broadly diversified membership: a Committee on Committees (to regularize committee structures and ensure broader committee representation), another on Membership and Professional Development (to design programs and services for various segments of the Society), a third on Public Image (to further the Society’s participation in the greater public discourse), and finally a Committee on the Capital Campaign to ensure that we can afford these new initiatives. The mandates and structures of these committees are described in Jessie’s Presidential Message in the August 2002 Newsletter; their thrust is clear. The AMS is no longer a unitary, inner-directed institution. It must reach out to its membership simply in order to discover what it is. That we are undertaking this is due to the tireless efforts of retiring President Jessie Ann Owens.

I need look no further for my agenda than the set of issues defined by Jessie and the Board in its March 2002 retreat. Any one of them could occupy the energies of the next President for her entire two-year term. And the support systems taking shape will probably be called upon sooner than expected: these interesting times show no signs of abating. Stephen Greenblatt, President of the Modern Language Association, has just announced that listings for academic jobs in literature and languages have declined 20% since 2001—the first decline, surprisingly and ominously, since 1995. In order to support these new initiatives, the Society needs volunteers to serve on its various committees. You’ll find a call on p. 2. I urge you to consider serving, and I welcome your thoughts and reactions on other subjects as well at <wweijal@socrates.berkeley.edu>.

—Wendy Allanbrook
Executive Director’s Report

Welcome, new members. Over two hundred new members have joined the AMS since last fall; I would like to offer a warm welcome to you all and convey best wishes for your musicological pursuits. There is a lot happening in the AMS these days, and opportunities to become involved abound. Please enjoy J-AMS, read the Newsletter, check out the Web site now and then, and participate at our annual meetings. Many committees are eager to enlist the help of interested people. Feel free to communicate with committee chairs (see the AMS Web site) and offer suggestions.

NEH. The National Endowment for the Humanities (<www.neh.gov>) continues to support musicological activities heavily, as award reports in each issue of this Newsletter indicate. Our grant for the MUSA project continues generously for the next three years, and the project’s fruit is anticipated to be substantial, including the long-awaited edition by Past-President Wiley Hitchcock of Charles Ives’s songs. The NEH Web site is an excellent locus for identifying government resources for humanities research. I would especially draw attention to the “Edsitement” link, oriented to secondary-level education. There appears to be a healthy opportunity for musicologists to contribute ideas and suggestions here as a means of outreach. If you would like to see more musically literate undergraduates, this may be the place to begin working towards that goal.

ACLS. The American Council of Learned Societies, of which the AMS has been a constituent member for fifty-one years, continues to thrive, as those who have recently applied for fellowships well know. Their fellowship programs, too extensive to enumerate here (see their Web site at <www.acls.org> for full details), has grown significantly in the past year, part of the legacy of former President, the late John D’Arms. AMS member Klara Moricz, who received an ACLS fellowship last year, was invited to speak at the ACLS annual meeting last May and gave an impressive presentation on her research.

Annual meetings. The Columbus annual meeting held jointly with the SMT last November drew an unusually large group of scholars—over 1,800. No doubt the increased size of the program was a factor: we added an extra session room, bringing the total paper slots up from 120 to 144. Jeffrey Kallberg and the Program Committee, together with Don Franklin and the Performance Committee, put together a rich and varied program with many excellent moments. Charles Atkinson and the full complement of volunteers helped to make things flow extremely smoothly, and OSU, the largest institution of higher education in central Ohio, generously supported the meeting by subsidizing two concerts. We owe all these volunteers, over a hundred people, a very large debt of gratitude for making the meeting a special one. We also enjoyed a fine exhibit area with a wide array of publishers and other musicological vendors. The exhibit area is often a favorite gathering place of the meeting and is a great reflection of the wide range of our field. We have a link at the AMS Web site to firms who support the AMS in this way, and I would encourage members to support those who support our efforts.

The Houston meeting preparations proceed apace, under the able guidance of Howard Pollack, Local Arrangements chair; Jann Pasler, Program Committee chair; and Julie Cuming, Performance Committee chair. By the time this issue of the Newsletter reaches you, the deadlines for proposal submission will have passed (as usual, they fell in mid-January), and the committees will be working hard to refine the program. (By the way, our new online submission procedure has gone remarkably well, by all accounts.) At this year’s annual meeting we will be trying out suggestions stemming from Elaine Sisman’s Ad Hoc Committee on the Annual Meeting Program, which presented its report last November. Other Houston activities are well along in the planning stages, and our time in the balmy and beautiful city should be memorable. If you have not attended one of our meetings recently, please give serious consideration to coming to Houston: it is bound to be a rich, invigorating, and rewarding time.

A number of people have asked how our meeting venues are chosen. It is a combination of work on my part, the part of the President, and consultation with the Board of Directors. We are always eager to have suggestions and invitations for our meeting, so please let me know if this is something of interest.

Data management. Last December, the AMS office in Philadelphia mailed the renewal notices for the first time in seven years. We moved this job to the main office in order to help centralize and streamline membership services. The process has gone remarkably smoothly to date. We hope to implement an online “members only” section at the Web site, where members can check their membership status, renew membership, change mailing address, etc., by mid-summer 2003. I would be grateful for any recommendations or feedback along those lines; particularly, let me know of any glitches or problems you have experienced regarding your membership processing, and I will try to get the problems redressed.

Changes in the announcements of awards, fellowships, and prizes. This year we have a number of changes regarding fellowships and prizes. While we cannot yet offer the Stevenson Prize (see the report on p. 9 of this Newsletter), we have moved the Howard Mayer Brown Fellowship deadline to 15 January to draw it into line with the AHJ-AMS 50 Fellowship application, and we have moved the Greenberg Award deadline back to 15 August 2003. A few details in most of our calls for awards, fellowships, and prizes have been emended recently. Please see the Directory or Web site for full details.

Nearly four hundred AMS members serve in various capacities to further our stated object, the advancement of research in the various fields of music as a branch of learning and scholarship. Without their help the Society would crumble in a moment, and all who serve should feel justly proud that our organization is thriving. The Board and outgoing President Jessie Ann Owens particularly deserve our grateful commendation for their selfless contributions to the Society over the past year.

—Robert Judd

Treasurer’s Message

As we are all well aware, the stock market continued to fall to new lows during 2002. This has made the recent bear market the second worst in a century, exceeded only by the decline during the Great Depression. I am happy to inform the membership, however, that our Society has continued for a second year in a row to weather this financial storm. As I reported at the Business Meeting in Columbus, our endowments dipped only a modest six percent during the twelve-month period ending 31 October. This represents just a fraction of the S&P-500 performance down sixteen percent and the NASDAQ down twenty-two percent. We have achieved this strong relative performance by holding a conservative, diversified portfolio with an approximately equal balance of stocks and bonds. Our bonds have softened the blow of the recent bear market, and, if fortune is with us, our stocks will allow us to enjoy the next bull market, whenever it may come.

—James Ladewig

Committee Reports

Committee on Career-Related Issues

Over the past decade, the direction of the Committee on Career-Related Issues (CCRI) has changed significantly. The primary issue with which Committee members dealt in the 1990s was the precarious balance of a stagnant academic job market and a burgeoning population of unemployed members of the Society. The AMS Web site posted a message about the grim realities of the job market, and institutions that offered terminal degrees in musicology were asked to consider the ethics of encouraging students in a field with few possibilities.

While most of its efforts were still aimed at presenting annual meeting sessions that prepared students for academic careers, the
the CCRI will continue to investigate pro-
and "Musicology on the Side," featuring a
paring for an academic career (cover letters,
dissertation. Other topics will include pre-
ways to earn a living while completing the
meetings changed; while certain topics, such
prepared for an academic career, were
still presented, guest panelists were engaged
to discuss employment possibilities in fields
ranging from private industry to the federal
government. Four such sessions were held at the
recent meeting in Columbus. CCRI
student members spoke about taking advan-
tage of internships to network into profes-
ional arenas. Other Committee members
offered sessions for two previously unidenti-
ied groups in the Society: those with recent
academic appointments and those recently
tenured scholars suffering from "post-
year blues," a common phenomenon
across the academic board. Finally, recent
Ph.D.s were encouraged to seek out the
many opportunities in university and college
advancement.

Next year in Houston, the CCRI will
revise an initiative employed in Boston and
Kansas City; volunteer scholars will pair up
with students and new members for an initia-
tion into the workings of the annual meet-
ning. The CCRI student session will consider
ways to earn a living while completing the
dissertation. Other topics will include pre-
paring for an academic career (cover letters,
interview strategies, and curriculum vitae)
and "Musicology on the Side," featuring a
panel of non-academic scholars who will
share strategies for independent research.
As Carol Hess assumes the duties of chair,
the CCRI will continue to investigate pro-
essional arenas open to musicologists at the
beginning of the new century.

AMS-L is celebrating its fourth birthday as the
moderated Listserv of the AMS. AMS-L
currently has over 800 subscribers from
nearly two dozen countries. The past year's
discussions have ranged from Alkan to zoo-
musycology and have included such topics
as the science of musical perception, the
popular image of classical music, musical
terminology, the effect of a composer's life
on his or her music, music and 9/11, Gom-
brich's "Physiognomic Fallacy," movement
binding and cyclic form, the composer as
musicologist/the musicologist as performer,
songs about trains, and musical depictions
of violence. Along with the discussions,
AMS-L has become a central checkpoint for
official announcements (conferences, calls
for papers, job listings, etc.) of interest to
our Society. We value contributions to schol-
arly discourse and hope that every sub-
scriber takes away something of interest.
Those who have not already subscribed
should see the instructions on the AMS
html>. For further information contact Linda
Fairtile at <lfairtile@earthlink.net>. Please
join your colleagues in the virtual musicolog-
cal community of AMS-L.

National Recording Preservation Board

The National Recording Preservation Board
(NRPB) was created by Congress. The respon-
sibilities of the Board are to study and report
on sound recording preservation issues, spec-
ifically (1) the current state of archiving and
preservation; (2) the transition to digital
preservation of sound recordings and stan-
dards for access at the new National Audio-
Visual Conservation Center; (3) standards
for copying old sound recordings; (4) current
laws and restrictions regarding the use of
archives of sound recordings, including rec-
ommendation for changes in such laws to
enable the Library of Congress and other
nonprofit institutions to make their collec-
tions available to researchers in a digital for-
mat; and (5) copyright and other laws appli-
cable to the preservation of sound recordings.
The Librarian of Congress is charged with
implementing this comprehensive national
sound recording preservation program.

All of these issues are of importance to
the AMS, although preservation and the laws
that control access seem especially impor-
tant. I was nominated to serve as the Soci-
ety's representative for an initial four-year
term and attended the inaugural meeting on
12 March 2002.

Recording Registry. The bulk of the day's
discussion was devoted to the first charge of
the law: The Librarian of Congress shall
establish “the National Recording Registry
for the purpose of maintaining and preserv-
ing sound recordings that are culturally,
historically, or aesthetically significant.” The
Board agreed that the Registry should serve
as a vehicle to raise public consciousness
and focus attention on sound preservation.
Both “at-risk” and well-known materials should
be included; the Board recognized some of the
problems inherent in the notion of “great-
ness.”

The topic of how to solicit nominations
for the Registry (the law requires that the
general public have input) quickly led to a
discussion of genre. It was agreed that catego-
ries would be useful during the review
process but would not be made public or
used in the Registry. The final guidelines for
nomination are available on the AMS and
LC Web sites; all AMS members are encour-
aged to make nominations.

Recording Preservation Study and Report.
We easily decided that some sort of national
survey would be a fair beginning and that we
needed to know (1) the strengths and special
collections of individual archives and librar-
ies, (2) who holds and maintains various
types of older playback equipment, and (3)
how “fair use” is interpreted at various insti-
tutions.

There was a long discussion about stan-
dards for preservation. LPs are actually a
fantastic storage medium; audio tapes made
from LPs for storage are now in worse shape
than the original LPs. With the manufactur-
ers of analog reels and equipment dwindling,
the plan is to preserve digitally. The Board
will be asked to help create standards for the
LC’s new digital mass storage system (DMS).

Please be assured that the LC will con-
tinue to preserve original copies or record-
ings, but after 2005 they will be stored in the
new National Audio-Visual Conservation
Center (NAVCC) in Culpepper (about sev-
enty-five miles southwest of Washington,
D.C.). Built as a Cold War emergency facil-
it, it has multiple underground vaults where
the Library’s current 2.6 million sound record-
ings will be preserved. Public access will con-
tinue to be in Washington, using digitized
versions transmitted via fiber-optic connec-
tion; so the digitization is for both access
and preservation. Information on the LC’s
preservation program in digitization is available at
<lcweb.loc.gov/rr/mopic/avprot/avprhome.
html>.

The best news for AMS members is that
this project will also require more cataloging.
Until recently, 90% of the Library's recorded
sound collection was neither catalogued nor
inventoried. The current online catalogues,
Library of Congress Integrated Library
System (LCILS) and the Sound Online Inven-
tory and Catalog (SONIC), contain about
half of the collection (<catalog.loc.gov>).
The cataloging information related to the
new digital storage will consist of the audio
tracks and digital files of all the graphic
information from the packaging, label, and
sleeves.

All of this, however, leads to the obvious
question of access. If this information is
available digitally, why go to Washington to
hear? Heated debate about copyright fol-
lowed, with the copyright holders and users
on different sides, not surprisingly. Changes
to the existing copyright legislation were sug-
gested by some members as ways of address-
ing some of the fair use challenges presented
by sound recordings. Eventually, we broke
this down into a series of questions for mak-
ing a digital preservation copy, distributing it
internally, and distributing it externally. If
the NAVCC is to archive materials for other
institutions, as has been suggested, all of
these questions must be addressed. For the
AMS, these issues will directly affect not
only those of us who conduct research with
continued on page 10
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 2002 meeting, bringing the total number to forty-three. The two new members of this distinguished body are Richard Crocker and Kenneth Levy.

Richard L. Crocker, born in 1927 in Roxbury, Massachusetts, attended Milton Academy and Yale College (B.A., 1950), then studied music history with Leo Schrade at Yale University, receiving the Ph.D. degree in 1957 for a dissertation on the sequence in Aquitanian sources.

He taught in the Music Department at Yale University (1955–63), then at the University of California, Berkeley (1963–94), offering courses in all phases of European music history, both at introductory levels and as advanced training in musical scholarship for graduate students. He published two textbooks, A History of Musical Style (McGraw-Hill, 1966) and Listening to Music (with Ann Phillips Basart; McGraw-Hill, 1971).

Richard Crocker’s research in ancient Greek and early medieval theory of music, then in medieval chant, includes the article “The Troping Hypothesis,” for which he received the Einstein Award (1966). For his book The Early Medieval Sequence (University of California Press, 1977), he received the Kinkeldey Award. Having sung Gregorian Chant in church since student days at Yale (and continuing in Berkeley), he turned in 1978 to intensive study of chant for both Mass and Office. In 1990 appeared The Early Middle Ages, a new edition of vol. 2 of The New Oxford History of Music, which he edited with David Hiley and to which he contributed chapters on Roman chant, Frankish and medieval chant, and early polyphony in France and England.

Meanwhile he has continued to contribute to the project of Assyriologist Anne Draffkorn Kilmer on ancient Near-Eastern music (the “Song from Ugarit”) and also participated in conferences organized by Daniel Leech-Wilkinson and Jeanice Brooks, and by Christopher Page and Mark Everist, on Aquitanian polyphony.

His projects in retirement have included Introduction to Gregorian Chant (Yale University Press, 2000); studies in progress on early Christian singing (first to fifth centuries); and, finally, as a study edition exploring the use of the nuance notation of Gregorian chant, a series of CDs to include all the Gregorian settings of the Roman Mass Proper chants, which he sings and records himself. Richard Crocker lives and works in Berkeley with his wife Gloria Pihl.

Kenneth Levy, Professor Emeritus at Princeton University, was born and raised in New York City where he had his first exposure to musicology at Queens College under Curt Sachs (B.A., 1947). He subsequently attended Princeton University (Ph.D., 1955), where he received extensive training under Oliver Strunk. He taught at Princeton University (1952–54) and Brandeis University (1954–66) and then returned to Princeton, where he taught until his retirement in 1995.

During the 1950s, Kenneth Levy’s publications focused on sixteenth-century France. But already in that decade, he turned to the medieval topics that have engaged him ever since. Some publications have dealt with polyphony of the Notre Dame School and early Italian and English practices. Above all, they have dealt with plainchant, where the range has been exceptionally wide. He first investigated Byzantine and Old Slavonic repertoires but soon included the full spectrum of Latin chants. Throughout his work, he has approached prehistoric states of chant by comparing its early written states. During the 1980s and early 1990s, his research addressed archaic states of Gregorian chant and is to a large degree collected in his Gregorian Chant and the Carolingians (Princeton University Press, 1998). Recently, he has been examining the relationships between Gregorian and Old Roman chants. A Festschrift in his honor, The Study of Medieval Chant: Paths and Bridges, East and West (ed. Peter Jeffery; Boydell Press, 2001), is reflective of Kenneth Levy’s scope and methods and includes a list of his publications.

Beyond scholarly undertakings, Levy devoted considerable energy during four decades of university lecturing to introductory courses for non-musicians; a by-product was his textbook Music: A Listener’s Introduction (Harper & Row, 1983). In 1995 he received the Princeton President’s Award for Distinguished Teaching. Kenneth Levy has served the AMS on its Executive Board and the Editorial Board of its Journal. He was on the Executive Committee of The New Grove Dictionary of Music and Musicians and is on the Editorial Boards of Early Music History and the Monumenta Musicae Byzantinae. He has been honored as a Guggenheim Fellow, Senior Fellow at Dumbarton Oaks, Visiting Fellow at Cambridge University, and Fellow of the Medieval Academy of America.
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 2002 the Council nominated and the Board of Directors elected David Hiley and John Deathridge as Corresponding Members, bringing the total of those elected to forty-seven.

David Hiley was born in 1947 and read Music at Magdalen College, Oxford, from 1965 to 1968. He took up post-graduate work at King’s College, University of London, in 1973 and in 1976 was appointed lecturer at Royal Holloway College, University of London. He gained his doctorate in 1981 with the thesis “The Liturgical Music of Norman Sicily: A Study Centred on Manuscripts 288, 289, 19421 and Vitrina 20-4 of the Biblioteca Nacional, Madrid.” He became professor at the Institut für Musikwissenschaft of Regensburg University in 1986.

From 1978 until 1990 he edited the Journal of the Plainsong & Mediaeval Music Society, being Secretary of the Society from 1982 to 1986 and an Honorary Vice-President since 1996. He was chair of the study group “Cantus Planus” of the International Musico-logical Society’s Study Group “Cantus Planus.” He is married to the violone player Ann Fahri; they have two daughters.

John Deathridge was educated at Oxford University (D.Phil., 1973) where he studied with Egon Wellesz and Frederick Sternfeld and graduated with a dissertation on Wagner’s Rienzi (subsequently published by Clarendon Press in 1977). He was appointed lecturer at the University of Cambridge and a Fellow of King’s College there in 1983, and in 1996 he accepted the King Edward Chair in Music at King’s College, London, where he now teaches.

The publication of John Deathridge’s Rienzi monograph led to a grant from the Thysen Foundation in Germany, which enabled him to embark on research for the Verzeichnis der musikalischen Werke Richard Wagners und ihrer Quellen (WWV), published in 1986 in collaboration with Martin Geck and Egon Voss. In 1978 he was invited by Carl Dahlhaus, with whom he would publish the New Grove Wagner (Norton, 1984), to become an editor of the Collected Wagner Edition in Munich.

John Deathridge has published many articles on Wagner and German music in general. He edited the English-language edition of the Wagner Handbook for Harvard University Press (1992) and prepared, together with Klaus Döge, the critical edition of Lohengrin (Schott, 1996–2000). His most recent published work concerns Walter Benjamin’s concept of Trauerspiel in relation to Verdi and Wagner and essays on Richard Strauss’s idea of the Modern. He is currently working on a critical study of the idea of German Music.

In Germany and England Professor Deathridge has also pursued a parallel career as performer and broadcaster. He was musical director at St. Wolfgang (1970–78), a large Catholic Church in Munich, and has conducted and accompanied numerous concerts in Germany. In England he appears regularly on radio and television in a variety of roles related to German and Contemporry Music.

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. This year’s award was presented to Ellen T. Harris (Massachusetts Institute of Technology) for her book Handel as Orphee: Voice and Desire in the Chamber Cantatas (Harvard University Press, 2001).

The 2002 Alfred Einstein Award, given annually for the most outstanding musicological article by a scholar in the early stages of his or her career, was awarded to W. Anthony Sheppard (Williams College) for his article “An Exotic Enemy: Anti-Japanese Musical Propaganda in World War II Hollywood,” Journal of the American Musicological Society 54 (2001): 303–57.
The 2002 Noah Greenberg Award, which recognizes outstanding contributions to historically aware performance and the study of historical performing practices, was awarded to Maria I. Rose (New York University) for her “Nineteenth-Century Piano Recording Project.”

The Philip Brett Award, sponsored by the Gay and Lesbian Study Group of the American Musicological Society, for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was awarded to Sophie Fuller (University of Reading) and Lloyd Whitesell (McGill University) for their book *Queer Episodes in Music and Modern Identity* (University of Illinois Press, 2002).

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 Silvio dos Santos (Brandeis University) for his paper “Ascription of Identity: The Bild Motif and the Character of Lulu.”

ACLS Fellowships have been awarded to Mauro P. Calcagno (Harvard University) for “On the Meanings of Voice in Seventeenth-Century Italy: An Inquiry into the Permeability of Boundaries of Baroque Arts”; Richard K. Wolf (Harvard University) for “Semiotics and Process in the Ritual Drumming of South Asia”; Nancy Yunhwa Rao (Rutgers University, New Brunswick) for “Aesthetics of Cultural Synthesis: Contemporary Chinese Music”; Sean Gallagher (Harvard University) for “The Poetics of Varietas: Johannes Tintorius and the Music of the Ockeghem Generation”; Klara Moricz (Amherst College) for “Jewish Nationalism in Art Music (1900–1951)”; and Martin Scherzinger (Eastman School of Music) for “Globalization and the Making of Music History in the Twentieth Century: The Case of Africa.”

Robert Torre, a recent graduate of the University of South Carolina, has received a 2002–2003 Fulbright Scholarship to pursue his project “Johann Adolf Hasse’s Artaserse (1730): The Preparation of a Musical Edition” at the Musikwissenschaftliches Institut of the University of Tübingen.

Susan C. Cook (University of Wisconsin, Madison) has been awarded the Walt Whitman Chair in American Culture Studies in the Netherlands as part of the Fulbright Senior Distinguished Lecturer Program. She will be teaching in the American Studies program at the Catholic University of Nijmegen during spring 2003 as well as lecturing at other universities throughout the Netherlands.

Emanuele Senici (University of Oxford) has been awarded the 2002 Jerome Roche Prize of the Royal Musical Association for his article “Verdi’s Falstaff at Italy’s Fin de Siècle,” published in *The Musical Quarterly* 85 (2001): 274–310. The Roche Prize is awarded annually “to honor a distinguished article by a scholar in the early stages of his or her career.”

Emanuele Senici (University of Oxford) has been awarded the 2002 Jerome Roche Prize of the Royal Musical Association for his article “Verdi’s Falstaff at Italy’s Fin de Siècle,” published in *The Musical Quarterly* 85 (2001): 274–310. The Roche Prize is awarded annually “to honor a distinguished article by a scholar in the early stages of his or her career.”

Trevor Herbert (Open University) has received the 2002 Christopher Monk Award of the Historic Brass Society. The Christopher Monk Award is given annually to honor scholars, performers, teachers, instrument makers, curators, instrument collectors, and others who have made significant and lifelong contributions to the field of early brass music.

The American Philosophical Society has awarded M. Elizabeth C. Bartlet (Duke University) Franklin Research Grants for the summers of 2002 and 2003 in support of her project “Queen Marie Leczinska as Patron of Music: Opera and Chamber Music at the Court of Louis XV.”

Ellen Rosand (Yale University) and Barbara Haggh-Huglo (University of Maryland) have been elected Directors-at-Large of the International Musicological Society for the period 2002–2007.

Rebecca Wagner Oettinger (University of Wisconsin, Whitewater) received the Roland H. Bainton Prize of the Sixteenth-Century Studies Conference. The prize is given in three categories each year for the best book published during the previous year. Her book *Music as Propaganda in the German Reformation* (Ashgate, 2001) won the prize for Art and Music History.

The Commedia dell’Arte in Naples: A Bilingual Edition of the 176 Casamarciano Scenario (Scarecrow Press, 2001), a book co-edited by Thomas F. Heck (Ohio State University), received a 2001 Robert W. Weiss/Howard Mayer Brown Publication Subvention Award from the Newberry Library. The award supports the publication of outstanding works of scholarship that cover European civilization before 1700 in the areas of music, theater, French or Italian literature, or cultural studies.
Alejandro L. Madrid (Ohio State University) is co-winner of the Third International Samuel Claro Valdes Award (2002) for his essay “Transculturation, Performativity, and Identity in Julian Carrillo’s Symphony No. 1.” The Samuel Claro Valdes Award is given once every two years by the Universidad Católica de Chile in recognition of outstanding scholarship in the field of Latin American music. Mr. Madrid also received the 2001–2002 A-R Editions Award for best student paper presented at the Midwest Chapter of the AMS and has been awarded a Ford Foundation Fellowship to conclude his Ph.D. dissertation entitled “Writing Modernist Music in Mexico: Performativity, Transculturation, and Identity after the Revolution, 1920–30.”

Charles M. Atkinson (Ohio State University) has been awarded a Fellowship for University Teachers by the National Endowment for the Humanities. The fellowship is for the 2003–2004 academic year and was awarded to support the completion of an edition of the melodies for the Sanctus and Agnus Dei of the Roman Mass with their tropes and prosulas. The edition will appear in the series Monuments Monodia Medii Aevi, published by the Bärenreiter Verlag, Kassel.

W. Anthony Sheppard (Williams College) received an NEH Fellowship for work on his book “Extreme Exoticism: Japan in the American Musical Imagination.”

Allan Atlas (City University of New York) was elected an Honorary Member of the International Concertina Association in recognition of the work he has done in promoting the instrument in both scholarly and performance contexts. He is the first American to be so honored.

Grants and Fellowships Available

Programs included in this issue have application deadlines in 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
Various opportunities. For more information: tel. 212/697-1505; <grants@acls.org>; <www.acls.org>.

American Philosophical Society Research Programs
For questions on eligibility of a project: tel. 215/440-3429; <eroach@amphilsoc.org>; <www.amphilsoc.org>.

Dena Epstein Award
Grants for research in archives or libraries internationally on any aspect of American music. For full information, contact Vincent Pelote (<pelote@andromeda.rutgers.edu>); <www.musiclibraryassoc.org>.

Fulbright Awards for U.S. Faculty and Professionals

Guggenheim Fellowships
For full information: tel. 212/687-4470; <fellowships@gf.org>; <www.gf.org>.

Humboldt Research Fellowships for Foreign Scholars/Humboldt Research Prizes
For full information: <avh@bellatlantic.net>; tel. 202/783-1907; <www.humboldt-foundation.de/en>.

International Research & Exchanges Board Grants
For full information: tel. 202/628-8188; <irex@irex.org>; <www.irex.org>.

Liguria Study Center for the Arts and Humanities
For full information: <www.liguriastudycenter.org>.

NEH Fellowships for University Teachers/NEH Fellowships for College Teachers and Independent Scholars
For full information: tel. 202/606-8400; <research@neh.gov>; <www.neh.gov>.

Newberry Library Fellowships
For full information: tel. 312/255-3666; <research@newberry.org>; <www.newberry.org>.

Wilk Book Prize for Research in Polish Music
For full information: tel. 213/740-9369; <www.usc.edu/go/polish_music/wilkprizes/wprizes.html>; <polmusic@email.usc.edu>.

Stevenson Prize To Be Established

Through the generosity of Professor Robert Murrell Stevenson, scholar of Iberian and Latin American Music and AMS Honorary Member, the AMS is able to begin preparations for a new prize, the Stevenson Prize, to be awarded for a publication on the subject of Iberian music, inclusive of both the peninsula itself and the world-wide migration. A committee will be appointed to formulate the full guidelines. Current plans project that the first award will be given at the AMS annual meeting in Seattle, November 2004. More details will be published as they become available.

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 that explore musical issues from perspectives including, but not limited to, history, theory, cultural studies, and ethnography.

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:

Mary Hunter
Music Department
Bowdoin College
9200 College Station
Brunswick ME 04011
<mhunter@bowdoin.edu>
sound recordings, but everyone who uses sound recording for teaching or whose library distributes sound recordings to students.

—Joel Beaven, AMS Representative

The Committee on the History of the Society

The purpose of the Committee is to make it possible, one day, for a scholar as yet unidentified to write a history of the Society and therefore, to some extent, a history of our discipline in North America. Its central focus since 1996 has been an oral history project, which has undertaken to record and preserve information and reminiscences about the Society by arranging for interviews of all living Past-Presidents, Board Members, and “elder statesmen.” Under the assiduous guidance of Aubrey Garlington, who chaired the Committee from 1997 to 2001, more than twenty-six interviews were completed, including those with all but two of our Past-Presidents. We are now embarking on the next phase of the project and, since our meeting in Columbus, the Committee has initiated at least three more interviews of significant figures in the Society, with others to be pursued in the near future.

The Society’s archives are housed at the University of Pennsylvania under the able watch of Marjorie Hassen, who logs in the interview tapes as they are received. The Executive Director then arranges for the tapes to be transcribed and sends those transcripts to the interviewers for review and editing. The Committee would be happy to hear from volunteers who might like to be involved at any stage of the process. The new chair is Barbara Hanning <bhanning@ccny.cuny.edu> and its members include Mark DeVoto, Bonnie Jo Dopp, Aubrey Garlington, James Grier, Marjorie Hassen, Barbara Heyman, David Josephson, and Rena Mueller.

—Barbara R. Hanning, Chair

The Committee on the Status of Women

The Committee on the Status of Women (CSW) sponsored an open session in Columbus that centered on the topic “Making Connections with the Women’s Studies Department.” The talks of the three speakers offered different perspectives on the intersection between women’s studies and musicology. In a talk entitled “Are We There? Women’s Studies in a Professional Music Program,” Claudia Macdonald described her own experience at Oberlin College Conservatory, speaking of the “double isolation” of the topic of women and/or music from both general music courses and general women’s studies classes. She has decided that the best approach for her is to integrate her work on women into general music courses. Macdonald emphasized two other themes: “presence,” the need to raise awareness of the role of women in music history (she described various projects at Oberlin in different venues); and “interaction,” the difficulty of realizing the interdisciplinary possibilities of such a topic (outside funding for faculty workshops on redesigning courses helps).

In the second talk, “Being Inclusive: Teaching about Music and Gender,” Jane Bernstein of Tufts University described the cross-cultural and cross-historical perspectives of a forthcoming book that she has edited, *Women’s Voices and Music.* Having included essays on both popular and art music, she hopes to reach a broader audience than musicologists usually do. Placing this book in a historical context, she observed that in the 1970s scholars of women and music focused on unearthing data and in the 1980s grappled with ideology, and she noted an increasing focus on performance and performance theory. Bernstein asserted that musical literacy is entirely irrelevant to her book, making it useful for music majors and women’s studies majors alike.

In her talk “Of Feminist Waves and Music,” Marcia Citron of Rice University reflected on recent developments in feminism and feminist theory. She described a new or “third wave” of feminist thinking characteristic of the generation born between 1965 and 1979 and contrasted the new attitudes to the earlier “second wave” with which she identifies. Citron used anecdotes and observations from the classroom to characterize third-wave feminism, which emphasizes display of beauty and sexuality and in general is direct and unapologetic about sexual issues. Skeptical about or impatient with the notion that society determines sexual and gender identities, third-wave feminism celebrates the term “girl” rather than “woman.” Citron described the third wave as a reaction to the predominantly white, heterosexual, and middle-class makeup of both second-wave feminism and “post-feminism.” Discussion after her talk focused on differences between post-feminism and third-wave feminism and how these are manifested in music.

In the closed meeting of the CSW, new members Judith Peraino, Nina Treadwell, and Sindhu Revuluri were welcomed, the last as a student member. The outgoing chair, Jady Tsou, thanked outgoing members Olivia Bloechl, Claire Fontijn-Harris, and Sanna Pederson for their work within the Committee. Discussion centered on the need to obtain reliable statistics about women in our field and of the difficulty of doing so. Such statistics would make it possible to compare salaries of women professors with those of their male colleagues at the same level as well as to compare the number of women receiving doctorates with the number of women in tenure-track positions. Pamela Potter joined the meeting to talk about the need to raise awareness of the role of women in music history (she described various projects at Oberlin in different venues); and “interaction,” the difficulty of realizing the interdisciplinary possibilities of such a topic (outside funding for faculty workshops on redesigning courses helps).

After two years of work, the Ad Hoc Committee on the Annual Meeting Program (Elaine Sisman, chair; Scott Burnham, Georgi Cowart, Jonathan Gilson; and Jessie Ann Owens, ex-officio) has concluded its study with several recommendations offered to the Board (which approved them) on 31 October and then to the membership at the Business Meeting in Columbus on 2 November. The principal recommendations concern a change in the method of selecting papers and formal sessions and the establishment of a regular Committee on the Annual Meeting.

The report values and seeks to maintain: (1) the canonical six time-slots (from Thursday afternoon to Sunday morning); (2) the current forty-five-minute paper slot; (3) the principle of anonymity, up to a point; (4) the current number of papers read at the meeting (144) as begun in Columbus; and (5) the 250-word abstract.

A. The selection process. 1. Blind readings: the first reading and discussion should continue to be done “blind,” and 120 papers selected. Then the authors of all abstracts should be uncovered for the selection of the next 24 papers, which will lead to 144 accepted in total. No paper already accepted would be eliminated during this round. Rationale: the Committee does not see egregious wrongs committed in the way papers have been selected with respect to the numbers, topics, or ranks of the authors. It thus believes that the principle of fairness should continue to inform the first round—the full 120—of the selection process. More information about the submitters will strengthen the second round because it will address three related issues: (a) the tiny numbers of senior scholars presenting papers at the annual meeting; (b) the fact of papers by scholars respected in other areas of the Society’s functioning and at all stages of their careers being turned down year after year; and (c) the undeniable fact that sometimes knowing the identity of an abstract’s author enables the reader to understand how that topic fits into a particular project or life’s work. The proposal enables the Program Committee to use both criteria—fairness and informed context—to shape and balance the program. 2. Session chairs: would be discussed by the whole Committee to continue the policy already adopted of broadening the pool of potential chairs. 3. Formal sessions: papers submitted together as formal sessions should be considered as
an integral unit, with a 500-word cover sheet by the organizer as well as 250-word abstracts by the participants.  

B. Shape of the program. 1. Plenary sessions: the Presidential Forum is an excellent idea and should be a plenary session, perhaps alternating with a plenary presidential address. It is also possible that a donor might endow a lectureship at the annual meeting; this might form part of the Capital Campaign. 2. Sessions devoted to teaching: pedagogical issues would be valuable subjects for discussion, panels, papers, or sessions. The call for papers should encourage submissions on any aspect of teaching and pedagogy.  

C. The Program Committee. The Committee affirmed that the program committee should consist of a mix of senior and junior people with adequate representation of areas, eras, and methodologies.  

D. Creation of a Regular Committee on the Annual Meeting. The Committee recommends the formation of a Committee on the Annual Meeting, chaired by the Vice-President of the Society, with members to include the Program Chair, a member of the Council, and others appointed by the President, who will be an ex-officio member. This Committee will be able to (1) act as a sounding board for the membership; (2) assess and fine-tune the results of these recommendations after they take effect; (3) initiate further recommendations when necessary; and (4) assess other aspects of the annual meeting, including study sessions, panel discussions, meetings and paper-sessions of special-interest groups and other societies, and other events falling outside of the canonical time-slots.  

A final note: we believe that the annual meeting is the central event in the life of the Society and the source of a profound sense of connection to the profession we have chosen. The program of the meeting allows us to hear the best work being done in the field by scholars at all stages of their careers. While all of us have felt disappointed by some of the papers we have heard, the hard work of successive program committees has nonetheless provided us with stellar experiences. We hope that these recommendations will strengthen the annual meeting, a home, however brief, for scholarship and friendship.  

—Elaine Sisman, Chair  

Committee on Cultural Diversity  

The Committee on Cultural Diversity (CCD) has made tremendous strides in the last few years. In 2001 the CCD instituted a new and efficient application process that would provide information needed to evaluate candidates for the Minority Travel Fund awards. In this it was immeasurably aided by the diligent work of its student member, Charles Hiroshi Garrett, who created an attractive and functional Web site for the Committee.  

This year the Committee members also mandated that the co-chairs publicize the MTF Fellows program in as many other musical organizations as possible to increase the yield.  

While this was time-consuming work, it paid off, resulting in eleven MTF Fellows for 2002 attending the annual meeting in Columbus. This number is nearly twice as many as in the previous year and four times as many as in 2000. A great deal of energy has been generated with these moves, as was made clear in the MTF Fellows reception in Columbus. There is a possibility that the name of the award might be altered in the near future, since a number of current and past MTF Fellows have objected to the word “minority” in the name of the grant. Overall, though, the Committee is very pleased with the direction that this program has taken.  

This year the AMS Board approved the CCD’s request to broaden the scope of the Minority Travel Fund Fellows to include those students in terminal master’s programs, and indeed, in 2002 the Committee had one such candidate successfully apply to the program. The Board also approved the Committee’s request to waive AMS registration fees for local minority faculty members who are not currently members of the AMS to attend the annual meeting. In Columbus the Committee had no takers for this program, probably because there are very few minority music faculty in the region who are not already AMS members. The CCD will publicize this program on its Web site in the coming year as well as with the Local Arrangements Committee in Houston and anticipates a higher yield than in 2002.  

The Committee on Cultural Diversity “Alliance,” the consortium of schools who have guaranteed a fellowship of at least three years to qualifying minority applicants, has in the past numbered over twenty members as of this date. Nevertheless, the Committee was somewhat disappointed that not more representatives from these schools appeared at the MTF Fellows reception in Columbus. In 2003 the CCD plans to strengthen contacts with these schools in the hope of increasing their active participation. The CCD is heartened that the AMS will be instituting a mentoring initiative very soon and looks forward to its implementation.  

This year, the idea of establishing a Cultural Diversity Study Group is being considered by the CCD to facilitate the creation of special programs for the annual meeting of the AMS, to establish a forum for publicizing those issues directly concerning the mission of the Committee, as well as to bring together those scholars whose research interests deal with the music of groups who have been historically underrepresented in the discipline.  

With the conclusion of the Columbus meeting, Naomi Andrè replaces Richard Agee as co-chair of the Committee. His efficiency and administrative savvy served the Committee well. Richard Agee generated much of the activity surrounding the MTF Fellows. The informal forum titled “Issues in Cultural Diversity” at the 2002 conference produced lively discussion on strategies for curricular expansion, the pooling of resources through an extended online discussion list, and the question of how cultural diversity in the study of musicology and music theory might impact future paradigm changes. The Committee extends its sincere gratitude for the energetic leadership of Richard Agee.  

Bob Judj was instrumental in the success of the CCD’s programs over the past couple of years, and once again the CCD extends a sincere thanks for his facilitation of the Committee’s programs.  

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

Committee on the Publication of American Music  

The Society’s Committee on the Publication of American Music (COPAM) is pleased to report that Charles Ives’s 129 Songs, edited by H. Wiley Hitchcock, is now in press and scheduled for publication by mid-2003. This landmark volume offers the first critical editions of the songs in 114 Songs, which Ives published privately in 1922, plus another fifteen that also found their way into print without professional editing. Commissioned by the Charles Ives Society, Professor Hitchcock’s edition will appear as vol. 12 in the AMS-sponsored Music of the United States of America (MUSA) series thanks to an agreement negotiated between that society, the AMS, and the music’s copyright holders.  

Other projects nearing completion include a selection of transcribed piano solos by Earl Hines, edited by Jeffrey Taylor; choral works by Dudley Buck, edited by Lee Orr; and Leo Ornstein’s Quintette for Piano and Strings, Op. 92 (1928), edited by Denise Von Glahn and Michael Broyles. With newly commissioned editions of (1) music from a Native American Pow Wow in Los Angeles, (2) wind partitas by the Moravian composer David Moritz Michael, and (3) Eubie Blake and Noble Sissle’s Shuffle Along (1921) added to MUSA’s docket in 2002, almost three-quarters of our projected forty-volume series is now mapped out.  

Joining the Committee at the Columbus meeting were three new members: Johann Buus, Anne Dhu McLucas, and Michael V. Pisani; thanks are due to retiring Committee members Carol J. Oja and Marva Griffin Carter. For ideas or questions about the MUSA project, Executive Editor Mark Clague may be contacted at the University of Michigan through any or all of the following avenues: tel. 734/647-4580; fax 734/647-1897; <musa-info@umich.edu>; or <www.umich.edu/~musausa>.  

—Richard Crawford, Chair
Philip Brett (1937–2002)

Born in the English Midlands, Philip Brett was a choirboy at Southwell Cathedral and a chorister at Cambridge, coming under the formidable spell of Thurston Dart. He later studied at Berkeley on a traveling fellowship and joined the faculty in 1966. A stellar scholar and teacher, he was also a Grammy-nominated, Greenberg-Award-winning choral conductor and a fine player of harpsichord and viols.

Philip’s contributions to musicology began in his student days: tracking fifty-odd scattered Elizabethan manuscripts to a single documented scripatorium and attributing nine consort songs in one of them to Byrd (thus uncovering an entirely unknown Spatütil repertory of a canonical composer). His career took a decisive turn in 1977 with the publication of “Britten and Grimes,” the first scholarly article to consider the influence of a composer’s sexual identity on the music itself, adumbrated at the 1976 annual meeting. In Britten he found a major research interest and also developed influential theoretical models for the study of sexuality in culture. His many publications in this area include several pathbreaking co-authored collections: Queering the Pitch (1994), Cruising the Performative (1995), and Decomposition: Post-Disciplinary Performance (2000).

Philip did not restrict his political energies to his scholarship. He worked bravely to make sexuality an acceptable area of study within the discipline. In 1986 he startled many by announcing a gay/lesbian cocktail party, and in 1992 he chaired the first AMS session on composers and sexuality to a S.R.O. audience. 1989 saw the founding of the AMS Gay and Lesbian Study Group, which instigated the Philip Brett Award in 1999 “to honor each year the best achievements at Harvard was simply given it a thought, African-American music would have been deemed unworthy of serious study.

Eileen Jackson Southern (1920–2002)

Most people who tried to get Eileen Southern to talk about herself quickly recognized her gift for steering the conversation right back to them. Rarely has someone who commanded such great respect and admiration carried herself with such unassuming grace. She made it to the top of the musicological world the old-fashioned way, through solid scholarship and astounding contributions to the field of American music. Her landmark book, The Music of Black Americans: A History (MOBA), resembles Music in the Renaissance by her mentor Gustave Reese, in that both authors strove to write coherent histories of their fields with full scholarly apparatus. But while Reese could fall back on a century’s worth of research, Southern faced a nearly blank slate. Moreover, had anyone in the academic world of the 1950s even given it a thought, African-American music would have been deemed unworthy of serious study.

Eileen Southern changed all that, but the change did not come easily. Throughout much of her academic career, Southern was viewed with suspicion and even downright hostility by some of her colleagues because she was writing (in part) about nonclassical music, and she was an African-American woman in what was still largely the preserve of white men. Even her appointment as the first black woman ever to become tenured at Harvard was disparaged by some as a bow to political correctness. In this connection, Southern once told me in an uncharacteristically personal admission that one of her proudest achievements at Harvard was simply standing up in front of a class of students whose only prior contact with a black person had been with their “colored” maid. And she bore it all with limitless politeness, grace, charm, and good humor.

The following, revised policy on discursive obituaries in the Newsletter was approved by the Board of Directors in 2002.

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

2. Obituaries will normally not exceed 400 words 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.

Obituaries

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

- Leon Stein
  9 May 2002
- Eileen Jackson Southern
  13 October 2002
- Philip Brett
  16 October 2002
- Eugene K. Wolf
  12 December 2002

Policy on Obituaries

The following, revised policy on discursive obituaries in the Newsletter was approved by the Board of Directors in 2002.

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

2. Obituaries will normally not exceed 400 words 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.
Forthcoming Meetings

Twenty-Ninth Annual Conference of the Society for American Music, 26 February–2 March 2003, Tempe, Arizona. For more information on the program and registration, see the society’s Web site at <www.american-music.org>.

The Waltz: Re-examining and Re-interpreting a Popular Dance (A Symposium in Honor of Robert Falck), University of Toronto, Faculty of Music, 1 March 2003. This conference is sponsored by the graduate students in musicology in conjunction with the division’s Symposium Series in Musicology and Theory. For more information: Teresa Magdanz <t_magdanz@utoronto.ca> or Alex Carpenter <alex.carpenter@utoronto.ca>.

The symposium Darius Milhaud’s American Legacy will be held on 14 March 2003 at the San Francisco Conservatory of Music in conjunction with the BluePrint Festival. The BluePrint Festival, directed by Nicole Païement, is featuring a celebration of music from the twentieth and twenty-first centuries and is taking place in San Francisco from October 2002 to April 2003. For more information on the symposium program and concert schedule, please contact Faun Tiedge, Chair, Music History and Literature, San Francisco Conservatory of Music, 1201 Ortega Street, San Francisco, CA 94122; tel. 415/759-3420; <faun@tiedge.com>.

GAMMA-UT, the Graduate Association of Music and Musicians at the University of Texas (UT), announces its third annual conference, to be held 28–29 March 2003 at the University of Texas, Austin. Scholars from the areas of music theory, composition, musicology, and ethnomusicology will meet to share their research, and composers will be presenting their works in a concert to be held the evening of Friday, 28 March. For a list of papers and more information about GAMMA-UT, see their Web site at <gammaut.music.utexas.edu>. For more information, contact the conference chair, Gene K. Willet, at <gammaut@mail.music.utexas.edu>.

Music of Japan Today 2003, 4–6 April 2003, University of Maryland, Baltimore County (UMBC). UMBC will host a three-day symposium of performances, lectures, recitals, panel discussions, and paper presentations on topics that concern Japanese music from the widest possible range of disciplines and expertise. For more information: <kazuokotosaki@netscape.net> or <emrichards@umbc.edu>; <home.sprintmail.com/~emrichards/MJ/2003.html>.

The International Festival of Women in Music Today, Seoul, Korea, 8–12 April 2003. Hosted by the Korean Society for Women Composers (KSWC) in cooperation with the International Alliance for Women in Music (IAWM), this conference–festival will offer rich experiences in both Korean traditional and new music, perspectives on the life style and cultural context in Korea, and intellectually stimulating discussions about women from around the world in music today. For musicians, arts organizations, educators, and students, the conference will feature internationally recognized artists and scholars. The conference, which will present a variety of new musical styles, is closely tied to the KSWC’s mission of supporting Asian artistic and cultural expressions that integrate new music into the fabric of traditional and contemporary life styles. Performances will cover a broad range of areas: new orchestral music, contemporary music for Korean traditional orchestra, chamber music, cross cultural music, music technology, and theatrical works. For detailed information: <www.composer.or.kr> or Chan-hae Lee at <chhlee@yonsei.ac.kr>.


Thirty-Eighth International Congress on Medieval Studies, Kalamazoo, Michigan, 8–11 May 2003. For more information: Cynthia Cyrus, 541 Holt Valley Road, Nashville, TN 37221; tel. 615/662-8514; <cynthia.cyrus@vanderbilt.edu>; <people.cs.uchicago.edu/~elias/MEDEIVAL>.

Fourth international conference of the International Association for Word and Music Studies (WMA), 18–22 June 2003, Free University of Berlin, Germany. The conference will focus on two themes: (1) “Music and the Spoken Word,” encompassing any aspect of a vast spectrum of possible topics, ranging from the melodrama of antiquity to contemporary rap music and beyond; and (2) “Surveying the Field,” a regular feature at WMA conferences, covering theoretical and methodological questions innate to the study of the relationship of words and music. For more information, contact Walter Bernhart at <walter.bernhart@uni-graz.at> or Albrecht Riethmüller at <a@lrieth@zedat.fu-berlin.de>.

Royal Musical Association Annual Conference 2003, Music Historiography, Department of Music, Cardiff University, 12–14 September 2003. Topics will include, among others: multidisciplinarity in medieval music studies, lesbian historiography, music theory and historiography in the nineteenth century, historicizing popular music. For more information: Charles Wilson, RMA Historiography 2003, Department of Music, Cardiff University, 31 Corbett Road, Cardiff, CF10 3EB, England; <WilsonC@cardiff.ac.uk>.

Music in Art: Music Iconography as a Source for Music History, Ninth Conference of the Research Center for Music Iconography, City University of New York, co-sponsored by the Department of Musical Instruments of the Metropolitan Museum of Art, New York, 6–8 November 2003. The conference will commemorate Emanuel Winternitz (1898–1983), the Honorary President of the Répertoire International d’Iconographie Musicale, long-time curator of the Department of Musical Instruments at the Metropolitan Museum of Art, and co-director of the Research Center for Music Iconography. For more information: Zdravko Blaze kovic, Research Center for Music Iconography, City University of New York Graduate School, 365 Fifth Avenue, New York, NY 10016-4309; tel. 212/817-1992; <zblazekovic@gc.cuny.edu>; <web.gc.cuny.edu/rcmi>.

Calls for Papers and Manuscripts

A joint meeting of the Rocky Mountain Chapters of the American Musicalological Society, the Society for Music Theory, and the Society for Ethnomusicology will be held in Tucson at the University of Arizona 11–12 April 2003. Paper abstracts of not more than 250 words for the AMS portion of the meeting should be submitted to John T. Brobeck, President of the Rocky Mountain Chapter of the AMS, School of Music and Dance, University of Arizona, Tucson, AZ 85721. Abstracts can also be sent by e-mail to <brobeck@u.arizona.edu>. The deadline for submission of abstracts is 23 February 2003.

continued on page 14

Fall Meetings of AMS and “Sister” Societies

2003
AMS: 13–16 November, Houston, Texas
SMT: 5–8 November, Madison, Wisconsin
SEM/CMS: 1–5 October, Miami, Florida
AMS: 13–16 November, Seattle, Washington
SEM: Tucson, Arizona
AMS: 27–30 October, Washington, DC
AMS: 2–5 November, Los Angeles, California
Calls for Papers and Manuscripts

continued from page 13

The Mozart Society of America, which will again hold its annual meeting in conjunction with the AMS meeting in Houston, solicits proposals for presentations at the study session on the topic “Did Mozart Succeed as a Composer in Vienna? Issues of Performance, Audience, Dissemination.” Abstracts of no more than 250 words should be sent by 1 June 2003 to Jane R. Stevens, either by conventional mail at 3084 Cranbrook Ct., La Jolla, CA 92037 or by e-mail at <jrstevens@ucsd.edu>.

Cambridge University Press is pleased to announce a new journal, Eighteenth-Century Music, edited by W. Dean Sutcliffe (St. Catherine's College, Cambridge) and Cliff Eisen (King's College, London). The reviews editor is Simon Keefe (Queen's University, Belfast).

The journal is intended as a forum for all eighteenth-century music research, thus attempting to overcome the divisions so characteristic not only of the historiography of the long eighteenth century (1670–1830) but also of the scholarly methodologies normally associated with it. To this end, the editors welcome not only traditional sources, analytical, historical, and performance practice studies but also interdisciplinary contributions, tapping into the institutional strengths of many other areas of eighteenth-century research. In addition to standard journal-length articles and book reviews, Eighteenth-Century Music will also include a number of less common features such as shorter articles (based on the model of the “Kleine Beiträge” in some German journals).

The first issue will be published in early 2004, and the editors would be delighted to receive submissions (four copies please) as well as offers to review books, editions, recordings, and eighteenth-century conferences at the following address: Editorial Office, Eighteenth-Century Music, Department of Music, King's College London, Strand, London WC2R 2LS, England; <18music@kcl.ac.uk>.

The Journal of Musicological Research invites the submission of original articles on all aspects of the discipline of music: historical musicology, style and repertory studies, music theory, ethnomusicology, music education, organology, and interdisciplinary studies. Because contemporary music scholarship addresses critical and analytical issues from a multiplicity of viewpoints, the Journal of Musicological Research seeks to present studies from all perspectives, using the full spectrum of methodologies. This variety makes the Journal of Musicological Research a place where scholarly approaches can coexist, in all their harmony and occasional discord, and one that is not allied with any particular school or viewpoint.

Now published by Routledge, the Journal of Musicological Research is a peer-reviewed, quarterly publication with an international circulation. Readership includes professionals, academics, and students of musicology as well as composers, historians, musicians, and individuals interested in music scholarship.

Submissions should include three copies of the proposed article and clear copies of musical examples. Inquiries should be directed to: Deborah Kaufman and Jonathan Bellman, Journal of Musicological Research, School of Music, University of Northern Colorado, Fraser Hall, Campus Box 28, Greeley, CO 80639; <jmr@arts.unco.edu>.

News Briefs

Current Musicology is pleased to announce the publication of a commemorative Festschrift issue for Professor Mark Tucker (1954–2000) on the topic of jazz studies. The page issue will feature historical, cultural, and analytical studies, perspectives on jazz studies, and reviews of recent jazz-related publications by many of the leading jazz scholars including Jeffrey Magee, Sherrie Tucker, Scott DeVeaux, George Lewis, and Krin Gabbard. For ordering information, please visit the Current Musicology Web site at <music.columbia.edu/~cjm/issue.cfm> or contact the editor at <current-musicology@columbia.edu>.

The Mannes Institute is a privately supported, nonprofit musical think-tank dedicated to communal inquiry at the highest level of scholarship. It offers a unique opportunity for professional music academicians around the world to convene outside of the conventional conference format to teach and learn from one another in a sustained, interactive, and interdisciplinary way. Instead of traditional paper presentations, the work of the Institute is conducted through an intensive series of participatory workshops, roundtable discussions, plenary sessions, and informal gatherings, all addressing a single subject under the guidance of rotating faculties of distinguished experts drawn from the international musical community. Prior preparation and assigned reading are required. Outstanding scholars are invited to join their peers and share in this innovative and transformative experience in collaborative learning.

This year the Mannes Institute will convene its third annual gathering at Mannes College of Music in New York City from 21 to 24 June 2003 on the topic of Transformational Theory and Analysis, one of the most important developments in our field during the last quarter century. The faculty includes David Lewin, Richard Cohn, Joseph Straus, Robert Morris, Henry Klumpenhouwer, John Roeder, and Edward Gollin. Detailed information is posted on the Web site at <www.mannes.edu/mi> and periodically announced over the AMS List. The deadline for applications is 1 March 2003. Inquiries should be addressed to Wayne Alpern, Director, Mannes Institute, 150 West 85th Street, New York, NY 10024, USA, tel. 212/877-8350; <mannesinstitute@oao.com>.

On 15 July 2002 access to the Répertoire International des Sources Musicales (RISM) Web site and the “RISM Online” electronic resource at Harvard University <www.rism.harvard.edu>rism/DB.html was discontinued. The removal of this resource coincided with the commercial publication of the majority of the RISM data on the National Information Services Corporation’s (NISC) online Bibliolite Internet search-and-retrieval service.

The NISC interface provides access to RISM Series A/II: Music Manuscripts after 1600. It also provides access to three related databases (Composer, Library Sigla, and Bibliographic Citations) that can be searched from hyperlinks in the Music Manuscripts database or directly from a database search menu. Further information is available on NISCs Web site at <www.nisc.com> or from the RISM Central Editorial Office (Zentralredaktion) in Frankfurt <RISM@StUB.uni-frankfurt.de>. For questions regarding the U.S. RISM Office at Harvard contact Sarah Adams, Director of the U.S. RISM Office at <sjadams@fas.harvard.edu>.

The School of Music at the University of Texas, Austin, announces the founding of the Center for American Music. The Center has three priorities: (1) to promote and support research in American music of all genres, eras, and styles; (2) to sponsor performance and recording of American music, particularly for use in courses on the history of American music; and (3) to facilitate the teaching of courses in American music, including popular music and Texas music, to the general UT undergraduate population. David Neumeyer has been appointed the first chair of the Center, with Elizabeth Crist as associate chair, and Gerard Béhague as senior advisor.

The Music Theory Society of the MidAtlantic will be founded at the Peabody Conservatory of Music, 4–5 April 2003. This final region of the U.S. to have its own music theory society will include Delaware, Maryland, New Jersey, Pennsylvania, Virginia, and West Virginia. Michael Rogers, author of Teaching Music Theory, will give a special presentation with time for discussion. A celebratory banquet will take place on Friday evening; see accommodation, registration form (please register before 14 March 2003), and activity information may be viewed on the MTS MA Web site <mtma.shorturl.com>.
AMS Ballot – 2003

President (vote for one)

☐ Anne Walters Robertson
☐ Elaine Sisman

Secretary

☐ Rufus Hallmark

Directors-at-Large (vote for three)

☐ Virginia Hancock
☐ Ingrid Monson
☐ Massimo Ossi
☐ Deane Root
☐ Steven Saunders
☐ Michael Tusa

During the first year of their terms of office, those elected from this ballot will serve along with officers elected in previous years whose terms continue through 2004: Peter Burkholder, President; Richard Kramer, Vice-President; James L. Ladewig, Treasurer; Scott DeVeaux, James Hepokoski, and Mary Hunter, Directors-at-Large.*

Place your ballot in a sealed envelope. Write your full name legibly in the upper left corner of the envelope so that it can be checked against the membership rolls. Every year a number of ballots are disallowed because the senders’ names are either absent or indecipherable. Mail your ballot, postmarked by April 7, 2003, to

Rufus Hallmark, Secretary, AMS
Department of Music
Mason Gross School of the Arts
Rutgers University
81 George Street
New Brunswick, NJ 08901 USA

*Recent Board action following upon Wye J. Allanbrook’s resignation as AMS President January 13, 2003 means that Peter Burkholder now takes the office of President for the period 2003–2004, and the office of Past President, 2005. Richard Kramer was appointed by the Board as Vice President January 24, 2003.
CANDIDATES FOR PRESIDENT


CANDIDATES FOR DIRECTORS-AT-LARGE


President Jessie Ann Owens, Vice-President J. Peter Burkholder, Treasurer James Ladewig, and Secretary Rufus Hallmark at the 2002 Business Meeting in Columbus, Ohio.

AMS PUBLICATIONS

Publications available directly from the AMS include the complete works of Ockeghem, the works of Dunstable, most back issues of *JAMS*, selected Annual Meeting *Abstracts* books, and other titles, including works by Joseph Kerman, Edward R. Reilly, and Edgar H. Sparks.

The AMS, together with the National Endowment for the Humanities and the University of Michigan, also supports the publication of *Music of the United States of America*, which includes works by Lou Harrison, Harry Partch, “Fats” Waller, and others. In 2003 the *MUSA* plans to publish a new edition of the songs of Charles Ives, among other works. AMS members receive a twenty-five percent discount on all publications.

See the AMS Web site for full details: <www.ams-net.org/>
Presidential Forum: Anonymity and Identity in Music(ology)


President’s Introduction
(Jessie Ann Owens, Brandeis University)

Welcome to this first Presidential Forum. For a number of years now, there has been a tradition in the AMS for the President to give a Presidential Address in his or her second year as President. The range of responses to this opportunity has been astonishingly wide. Colin Slim did a tableau vivant. Ellen Rosand and Philip Gossett—at a time when the Society very much needed it—gave inspiring speeches. I remember a wonderful evening session at the 1996 Baltimore meeting devoted to film biographies of composers that had a huge audience—and even a popcorn machine!—and functioned very much like a plenary. My hope is that this session will show the benefit of a central event on a topic of broad interest.

The topic for this forum, “Anonymity and Identity in Music(ology),” is derived in part from the ongoing discussions about the role of anonymity or blind reading in the selection process for the program of the annual meeting. But it comes as well from the larger question of how individuals create an identity for themselves both within the AMS and in the professional world, either in academia or outside of academia.

And it also comes from my own work as a Renaissance scholar on composers’ sketches. I spent a great deal of time trying to decipher some fragmentary sketches that had been scribbled into the blank staves of an early sixteenth-century chansonnier, Florence, Bibl. naz., Magl. 117, by an unknown composer. To transcribe these fragments, I had to figure out which voices went together since they turned out to be written not in score but in parts, sometimes even in choirbook format. In the end I had about forty distinct phrases, a few with partial texts but none with the opening line that might make identification easier. By the kind of serendipity that is central to scholarship, a mistake led me to a surprising discovery. I thought I recognized the hand as that of a scribe active in Florence in the 1530s, and so my first step in trying to identify the fragments was to look in the Arcadelt edition. By dumb luck I found the finished version of one of the pieces in the first place I looked, the Arcadelt Primo libro. Jane Bernstein will tell you that I telephoned her in a frenzy from Isham Library. “Jane! Don’t tell anyone!!! I have an Arcadelt autograph!” But then five minutes later I realized that the piece was not by Arcadelt even though the printer had included it in his Primo libro. “Jane! It’s a Corteccia autograph!!!” Why did it matter so much to me that I could put a name on these fragments?

I hardly need to answer that question for this audience. Knowing that these pieces were by the Florentine composer Francesco Corteccia helps us put them into the context of a composer’s life and works and into the larger context of music history in Florence in the sixteenth century. As a discipline, musicology has been intensely focused on this sort of author identification. We never went through a phase like the “New Criticism” in English literary criticism. I. A. Richards, in challenging readers to assess poems from which the author’s name had been removed, revealed how much of what was written depended on knowing the identity of the poet: “approval and admiration is being accorded not to the poetry but to an idol” (cited in an answer, “The Author’s Queer Clothes”). Of course, in its own way, musicology has also been challenging the obviously pernicious effects of the “great name” on the evaluation of music and on the writing of history.

I would rather not read these fragments “blind,” and yet that is how we have been constructing the programs of our annual meeting, at least since 1980 and possibly earlier. Individual program committee chairs have interpreted this mandate more or less stringently, but in recent years the readings have been “anonymous” from beginning to end; even the program chair has not known the identity of the authors of the abstracts. Perhaps this process has made it easier for people who had not yet established an identity within the Society to get onto the program, and that has clearly been a very good thing for the Society. But it has drawbacks as well.

As Judith Tick pointed out to me, there are two competing and perhaps irreconcilable forces at work in our current method for creating the program at the annual meeting. One is a belief in the importance of impartiality. The other is a fundamental respect for authority. The commitment to impartiality means being willing to construct a program based not on accomplishment or name recognition but simply on the perceived quality of a short abstract. The respect for authority brings us to these meetings, where we hope to hear from the most established figures within our discipline.

Given this ongoing debate about the importance of blind reading, I decided to take this opportunity to ask four of the most distinguished members of our Society to offer their own perspectives on “Anonymity and Identity.” I have asked them each to speak for no more than ten minutes. I also circulated the articles listed above to give us a common frame of reference.

It is a pleasure for me to introduce colleagues who need no introduction: Ellen Harris (Massachusetts Institute of Technology), author most recently of Handel as Orpheus, Philip Gossett (University of Chicago), former president of the AMS and editor of the Verdi and Rossini editions; Margaret Fassler (Yale University), author of the Kinkeldey-award winning book Gothic Song, and Richard Crawford (University of Michigan), also former president, dean of American music studies and editor of the extraordinary series of American music, MUSA. The presence of scholars like these four adds a special luster to an already distinguished program, and I am grateful to them for having accepted my invitation.

Author and Subject: Anonymity and Identity in Music(ology)
(Ellen T. Harris, Massachusetts Institute of Technology)

When I started working on this assignment, I did what any self-respecting student of today does—I went to Google. Searching on “anonymity identity” pulled up “about 112,000” hits in 0.52 seconds. The minute fraction of these that I opened resulted in only a few items of immediate interest. One turned out to be an article by an MIT colleague, Gary T. Marx, Professor Emeritus in Urban Studies, entitled “Identity and Anonymity: Some
Conceptual Distinctions and Issues for Research” (in *Documenting Individual Identity*, ed. J. Caplan and J. Torpey [Princeton University Press, 2001] and at <web.mit.edu/gm Marx/www/identity.html>). Marx, whose work focuses on technology, privacy, and social control, identifies seven types of identity knowledge (including legal name, ability to locate, and social categorization) and creates a paired typology of socially-sanctioned contexts of concealment and identifiability. These lists not only reveal such quotidian incongruities as unlisted phone numbers and caller-ID but also our contradictory experiences in the academy. On the one hand, quoting Marx, identity concealment is sanctioned “to increase the likelihood that judgments will be carried out according to designated standards and not personal characteristics,” but, on the other hand, “mass impersonal societies rely on name, and the records and recommendations it can be associated with, to determine personal qualities” and “to judge reputation.” How can we as scholars balance these conflicting claims? In the brief space I am allotted, I would like to consider anonymity and the problem of attitudinal shift during the past thirty years toward the subtexts we study as well as our own authorship.

When I began my dissertation work thirty years ago, I first chose to work on the choral music of C. P. E. Bach. When I told this to Edward Lowinsky, he exclaimed, “Ah, yes, Carl Bach is one of my favorite minor masters.” Two years later, my decision to change my focus to Handel was based on personal and professional reasons that had nothing to do with Lowinsky’s comment. Or did it? This was a period when the study of “great men” still dominated musicology and much other historical work. Outside the field of medieval and, to a lesser extent, Renaissance Studies, historians were taught to think of the historical past as evidence of human nature, rather than a result of social and cultural context. The submersion of the historian’s authorship in the choral work of C. P. E. Bach is an example of how the author’s identity can be obscured. The goal of the scholar was not to write “objective history” but rather a part of the historical flow and a reflection of his or her individual social categorization (“gender, ethnicity, religion, age, class, education, region, sexual orientation,” etc.). As a woman scholar, I have frequently been asked to teach classes and pursue research in women’s studies. And I have, for example, deliberately added a woman composer to every weekly lesson when I lecture in MIT’s Introduction to Western Music in order to overcome their absence in our text. None of my male colleagues has followed my lead, so this remains my own personal undertaking. I do not, however, revel in this unique identity. It strikes me that it is a very short distance from “only women should do women’s studies” (and this is an attitude of women as well as men) to “women should only do women’s studies.” When I was at the Bunting Institute at Radcliffe in 1996, I delighted in an academy established to encourage and assist women scholars. With the absorption of Radcliffe into Harvard, however, the Bunting has lost both its name and direction. Now part of the Radcliffe Institute for Advanced Study and open to men as well as women, it is said in various publicity materials sent to me that the Institute has retained its original purpose by supporting women’s studies. But, please, women’s studies and women scholars are not the same.

As I have learned from the publication of my most recent book, *Handel as Orpheus*, this identification of the scholar with a social categorization exists equally in gay and lesbian studies. My goal in writing this study was a thorough analysis of Handel’s cantatas. Drawn by their musical values, I examined their texts, chronology, and context. My investigations led me to argue for the importance of text and context in the evolution of the cantatas and of the importance of the cantatas to Handel’s stylistic development. That the context for the cantatas, quite aside from any knowledge about Handel’s own actions, included homosexual identity has led to some reaction specifically based on perceptions of Handel’s identity and my own. Interestingly enough, the critics most opposed to the reading of Handel within a cultural and historical context seem also to be those who are most interested in reading the details of my life. Curiously, the argument (or acknowledgment) that a historian’s identity might affect or color his or her work offers (it seems to me) a validation of the very contextual studies these critics decry.

As soon as the book was announced by Harvard University Press, and before there was any opportunity of reading it, an article appeared in *The Sunday Telegraph* (21 October 2001) with the headline “Handel was gay—his music proves it, claims academic.” One remarkable feature of this article, aside from its misrepresentation of my argument, is that after I am correctly identified as Ellen T. Harris, I am thereafter named Dr. Ellis. A fascinating contravention of my name, it also seems to bear a subliminal reference to Dr. Havelock Ellis, the pioneering sexologist
from the beginning of the twentieth century. The misinformation in this article, including the use of the name Dr. Ellis, was then uncritically repeated in a handful of additional articles, and the conjunction of my full name with the “Ellis” contractions did leave some reporters puzzled. One apparently drew the conclusion that it was a typographical error and changed the name to Dr. Ellen, which, of course, has connotations of its own. Readers were also confused. I received one e-mail with the question: “Please clear up one confusing point arising from your given name—are you Ms. or Mr.?” In some of these early press articles I was specifically identified as an American academic—as in “Handel was gay says American academic,” giving full negative weight to that identity. I have been accused of overlooking a homosexual theme onto my study of the cantatas simply in order to enhance its market value, and it has also been assumed that I am pursuing a personal gay agenda.

I have never felt as anonymous as I have since my identity has been so contested. Carr is certainly correct that the identity of the author is important to our readings, but he was no advocate of mindless essentialism. American scholars cannot be defined (or dismissed) as a homogeneous group, and it is no more possible to become great (or male for that matter—and these are not the same thing!) by studying great men than it is to become gay by writing gay history. Further, a Whig historian can write convincingly or poorly about Whig or Liberal history, just as a man or woman (gay or straight) can write convincingly or poorly about gender and sexuality. Historians ultimately must not be judged on the relation (or lack thereof!) of their personal identity to the subject at hand, nor on whether the composer being studied is considered a great or minor master. The essentialist association of an author to his or her topic allows and may encourage the evolution of subject above independent judgment—as has happened in the earlier (and continuing?) preference for great men and, more recently, in the thoughtless acceptance or dismissal of various research fields or methodologies. Conflating the identity of an author with his or her topic obscures actual scholarly achievement or failure, while at the same time imposing on the author, regardless of whether he or she uses first person singular, an enforced anonymity.

Anonymous (Philip Gossett, University of Chicago)

Anonymous has fascinated and plagued me for my entire academic career. We either treat him/her with no regard or with special regard. (In the 1960s I would have assumed “him,” but—as has become clear in the intervening years—“Anonymous is often a woman.”) We sometimes exercise ourselves mightily to prove that Anonymous is really someone else, and we are prepared to spend years in dusty archives or libraries to that end. Sometimes we care so much that we threaten moral or even bodily harm to those who staunchly support Anonymous’s rights. The meaning of a musical composition and, more poignantly, its commercial value, can hang in the balance.

My first publication, now blessedly superseded by a host of more sophisticated studies, was a 1946 JAMS article in 1966 on mass pairs and cycles that grew out of an Oliver Strunk seminar at Princeton. Bologna Q15 had been studied by many, but their attention focused primarily on compositions attributed in the manuscript to such illustrious names as Guillaume Dufay, Hugo de Lantins, or Johannes de Lymburgia. Yet it turned out that a fascinating story was to be told about the only mass pair in the manuscript by Anonymous, and I was fortunate enough to be able to do the telling. Not that I respected Anonymous’s attributes: I kept doggedly trying to compare her compositional skills with all those other names. After all, I had nothing against which to measure this particular Anonymous, and I wasn’t about to pull a Coussemaker: he hit pay-dirt at IV, and I didn’t know how high I’d have had to count.

But this relationship to an early-fifteenth-century Anonymous quickly receded as I encountered all the wonderful nineteenth-century Anonymous whose authorship was being challenged in the name of one Gioachino Rossini. Here are three very different tales.

1) During the 1950s a collection of performing parts for overtures was found in a Danish archive in Odense, almost all of them by Anonymous. On one, however, someone had scrawled the name “Rossini.” Imagine the headlines: “New Rossini Overture Discovered in Odense.” The Fondazione Rossini published the piece in its Quaderni; it was performed, even recorded. Did the piece change after our judgment? Not at all: it was without interest before, and it was without interest after.

2) In the mid 1980s, Christie’s in London issued an auction catalogue that featured the autograph manuscript of a “Wedding Cantata” by one Gioachino Rossini. It didn’t take someone who had devoted far too much of his life to this composer to know in an instant that the hand was not and had never been Rossini’s. I immediately shot off a letter to Christie’s to inform them of their error. Not only was this not Rossini’s hand, I continued, but it was certainly a composer’s score (as the nature of the internal corrections made clear): their “Wedding Cantata,” in short, was not written by Rossini and was not the copy of a prior work by him. The dear folks at Christie’s never responded (this happened before they went to jail on price-fixing). Ah well, said I, Anonymous loses again.

But the story didn’t end there. An Italian music lover purchased this manuscript at the auction, and he soon came scumpering to Pesaro to show off his treasure and to obtain the imprimatur of the Fondazione Rossini. As gently as I could (although I am not usually renowned for my gentleness), I broke the news to him: the manuscript was not and never had been written by Rossini. He tried to get Christie’s to give him back his money, but the fine print said: “caveat emptor.” And so the next summer he returned to Pesaro and physically threatened me and Bruno Cagli, artistic director of the Fondazione. How dare we! He had invested in a Rossini manuscript, and we had the audacity to say that it was written by Anonymous, whose Standard and Poor’s value on the street was “junk.” Ultimately we had to request police protection to keep him at bay. Did the piece change after our judgment? Not at all: it was without interest before, and it was without interest after.

3) A similar story occurred last year—without the physically threatening behavior—when the Associate Principal Bassoonist of the San Francisco Symphony, a kind man and a fine musician, Steven Dibner, came across references to a Bassoon Concerto by Rossini. He soon contacted me, and we spent several months in a spin of e-mails and phone calls. His motivation was to “pursue my goal of introducing this work to the world.” As he explained: “I think this is a wonderful piece that enhances many times over the limited concerto repertoire for my instrument.”

This bassoon concerto exists in one source, a manuscript in the small Italian town of Ostiglia, where a local priest made quite a wonderful collection of music. And on the cover the good father wrote that it is an autograph manuscript by Rossini. A photocopy soon revealed, however, that the hand was certainly not that of Rossini. Furthermore, the basic musical text was “critiqued” in the same manuscript by a later hand (also not
Rossini’s), which took exception to some of the orchestration and suggested structural changes (“add measures” here; “move this section” there)! Leave aside that the piece, stylistically, belongs to another universe.

Steve was crestfallen but not defeated. He really liked the concerto (with good reason), and he was determined to program it. A happy ending, you would say, a victory for Anonymous, a judgment on the inherent quality of her art. Yes and no. It turned out that no symphonic organization would program the piece, with Steve as the happy soloist, unless he called it a “Bassoon Concerto by Rossini.” And so a compromise was reached: it became a “Bassoon Concerto Perhaps by Rossini.”

Our President’s Forum on anonymity and identity in music comes at a time when our colleagues in literature have left firmly behind the notion that—in our culture, at least—the author is dead. Rather, with Jerry McGann and David Greetham, we understand better the complexity of texts and the ways in which they are socially produced. And, despite the best efforts of Barthes, Foucault, and Fish, the reader has not replaced the author, although our texts have been opened to interpretation in ways that constantly shift the balance between those functions in intellectually and artistically constructive ways. Yet we continue to care who has written something because it provides one important framework (by no means the only one) for developing our response. In two essays shared with our panel by Jessie Ann Owens, the literary scholar Susan Lanser used Danny Santiago’s 1983 Famous All over Town as an example. The revelation that the book, far from being a stunning, authentic memoir by a Chicano adolescent, was actually written by an elderly white social worker changed profoundly the way we read the text.

Much the same is true in our scholarly production. As we write, we construct both our argument and our persona. In a community as small as our musicalological one, there are few people working within a particular specialization who cannot differentiate the persona of one scholar from another when faced with a completed article or book. Of course, the quality of a study (in the eye of a particular reader) should not and cannot be correlated with an identity. Homer (read senior scholar) can nod, just as Anonymous (read junior scholar) can crackle with life. Having a context, though, is one element in making judgments in scholarship, in music, in life. How much more dubious are our judgments as we descend from a completed piece of work to a twenty-minute paper to a 150-word abstract to a title. The absence of context is ever more strongly felt.

Let us sing the praises of anonymity, when those praises are deserved; let us not imagine that identity assures quality. But let us find realistic ways to negotiate those categories.

On Identity
(Margot Fassler, Yale University)

Questions of identity and their importance have been the central work of chant scholars and students of early polyphony in recent decades, and their studies have changed our understanding of medieval repertories and those who made them in fundamental ways. Using the identity of human persons as a way to organize our work, we have uncovered new information about religious aspirations, political turmoils, personal relationships and sexual proclivities, and about the times and places musicians did their work. Medieval music, at least that of the later periods from the late ninth through the fourteenth centuries, no longer needs to be understood or taught as a solid slab of anonymously provoked style changes; there are now almost enough working composers and musicians to suggest deconstruction of the authorial voice box, an exercise in which we surely could not have engaged at any other time in the history of our field.

We have identified the hand of Notker, studied the musical dreams of the monks of Glastonbury, and watched the responsibilities of Fulbert of Chartres turn to glass; we are figuring out the names and musical ideals behind the Cluniac customaries; we can answer the whens, wheres, and whys of several late sequence composers whose identities once seemed hopelessly confused; we have pondered the religious and sexual life of Leonin, transcribed the few surviving chants of Abelard and studied his hymn texts, learned the occasions and circumstances of Machaut’s great mass, identified the characters who parade through the Roman de Fauvel, and pushed the real Philippe de Vitry trembling to his feet. Apologies to all the scholars whose many contributions are not listed here: there is a time limit, but no limit to the praise I offer my colleagues and their inabilities to understand them, even rudimentarily. Take the case of the monk Guibert of Glembloux, who became her secretary in 1176 and who was puzzled by her identity from the very start of their relationship, which began in 1175 with his first letter to her. This document, written by a younger man to a famous woman aged 77 at the time, opens with a paragraph based on the Song of Songs—with the first allusion being to her “breasts as better than wine”—and ends with reference to the Gospel of John in which Jesus speaks to a mother with “rivers of living water flowing from her belly.” It is a great way to start a relationship and, perhaps, to try to get a job. In fact, Guibert had listened to Hildegard closely, for he has chosen the very passages of scripture she used most vividly in her songs written in honor of female saints (and for widows and virgins to sing, as I argue in a paper written for a forthcoming volume edited by Jane Bernstein). In another letter, Guibert describes her efforts as a composer in some detail, in what is the best short overview we have of her musical work. He relates her work as a musician to the process of writing theology, claiming that both depend upon a divinely revealed product. Guibert explains to Hildegard how he explained her identity as a composer to others, and his words are an excellent rebuttal to those scholars who claim her works were not written to be sung in liturgical contexts: Moreover, returning to ordinary life from the melody of that internal concert, she frequently takes delight in causing those sweet melodies she learns and remembers in that spiritual harmony to reverberate with the sound of voices,

—21—
and, remembering God, she makes a feast day from what she remembers of that spiritual music. Furthermore, she composes hymns in praise of God and in honor of the saints and has those melodies, far more pleasing than ordinary human music, publicly sung in church. When ever she has such things said about any other woman—

Guibert and Hildegard, working in concert, offer abundant understanding of what they both know about Hildegard’s identity as a composer. But it is nearly impossible for at least some of those they know to understand the message. The initial exchange found in Guibert’s letters disintegrates in an astonishing way, although the personal relationship, we know, did not. Once Hildegard had responded to a long list of questions from Guibert about the “compositional process,” giving us a view of how she worked and the powers of her inspiration, Guibert and the monks he represents assaulted the seer with a second list of inquiries. The questions are not about her at all or about the treatises or monks he represents assaulted the seer with a second list of inquiries. The questions are not about her at all or about the treatises or compositions or music she made; they have nothing to do with the complex and unique ecclesiology she lays out in her works. Rather, they are thirty-five comodras from the inkly world of monastic and cathedral schools and from the kinds of questions Heloise sent to Abelard in which he might have delighted. But Hildegard is no Abelard, no “schoolman,” and she tells us so repeatedly. She clearly wanted to try to help, perhaps feeling the sting of pride that the men were coming to her with their textbook questions, and she really would have to work to get up some responses. So she—old, tired, sick, and running a huge monastic enterprise—spent her final years struggling with questions such as “what are the tongues of angels?” or “did Enoch and Elijah have need for food and clothing after they were taken up bodily into paradise?” It is frustrating to someone who knows Hildegard well that she would be given this list of inquiries, when there would have been wonderfully relevant questions to ask about her life and work, questions that would have inspired her brilliance because they were based on an understanding of her identity and her music and writings. Yet, even her reported efforts to compose answers tell us much about her character, at its root pedagogical. It is clear that the monks who issued these questions, and Guibert, who becomes their nattering advocate in getting answers, do not understand Hildegard or her works. Clearly, they lacked both the skills to know her and even the primary materials. A case in point of the former is offered by the words of a listener to Guibert to translate from Latin into his vernacular so that she can understand, as he does not speak the language into which Guibert is translating.

This vignette takes me, in conclusion, back to my colleagues, the ones who have been studying medieval music for all their professional lives, and back to the importance of their contributions to the history of music and to history through music. Although no music historian alive today is a citizen of the twelfth century Rhineland, and although we are ever in danger of not understanding context because of this, we can know more about Hildegard of Bingen than most of her contemporaries did because we have worked so hard to gather evidence and to make it available. If we were given the chance to make a list of thirty-five questions for Hildegard, they could be far more sophisticated, far more relevant to her work than the questions offered by the monks of Gembloux. Even those contemporaries who produced the great Responsorium did not have our knowledge; but we have it, and Dendermons, too, in facsimile in any major research library. We have letters no single person had, and we have access to all her major treatises in critical editions. I can say this confidently about Hildegard and even before we have the much needed critical edition of her compositions. In the case of composers from later periods, sophisticated knowledge is even more common, as our meetings and discussions at our meetings demonstrate. We have critical editions of music, compilations of facsimile materials, and the work of scholars in our sister disciplines on subjects that relate to musical repertory, brought to the table by musicologists who are ever more aware of the importance of knowing the period in which the music they study was made. Because the academy has encouraged us to specialize upon particular composers or groups of composers in ways no scholarly community ever has before, we are, each of us who has chosen this path, towers of refined and profound understanding.

Our work is not that of the amateur, but of the solidly trained professional living in a society that has, for over four generations now, supported the scholarly study of music history. We have not only our own work, but libraries filled with the work of our predecessors to help us, as I was recently reminded by the fascinating investigation of a friend into the life and works of the great medievalist Yvonne Rokseth. So we also have a tradition that upholds and deepens understanding. Of course, then, our greatest practitioners know more, not less, than has ever before been possible to know. The chance to ask thirty-five questions of a contemporary musicologist who has spent his or her life studying a composer is a unique opportunity to learn something, and the chance to do so comes only while that individual is alive and can respond, teach, and push the conversation in directions we might not imagine. Every generation has different questions to ask, too, so the encounter of old and new approaches provides yet another way to learn. Our Society needs to ensure that future generations get to hear the most prominent senior scholars of their day, just as we benefited from hearing Howard Mayer Brown, Claude Palisca, and Philip Brett in the past, for they knew things nobody else knows, and the people of younger generations will ask them questions they might not have considered. Whatever our Society does, it should embrace all of our learnings, and, most importantly, it should mix them up in intriguing and productive ways, encouraging rivers to flow from our bellies, milk and honey beneath those musicological tongues.

**On American Identities in Musicology**

(Richard Crawford, University of Michigan)

The first AMS meeting I ever attended—Washington, D.C., 1964—challenged head-on my right to consider myself a musicologist: my identity as a scholar, in other words, if I had known then what identity meant. The jolt came from a paper called “A Profile for American Musicology,” delivered by Joseph Kerman and later published in *JAMS*. Recommending that his colleagues start devoting more energy to critical interpretation and less to fact-finding, Professor Kerman declared in passing that research on earlier American composers was not the kind of thing he had in mind. He nailed down that point with these hard-to-forget words: “Francis Hopkinson, Lowell Mason, Theodore Chanler! Man, they are dead!”

This proclamation was hardly an encouragement to a budding music historian soon to finish a dissertation on an eighteenth-century American psalmist—well known than the musicians on Professor Kerman’s obituary list. Yet, feeling around to assess the damage from the harpoon that had just hit me, I decided that my aspirations had received a flesh wound, not a fatal blow. Professor Kerman was right that the likes of song composers Hopkinson and Chanler were too small to inspire much scholarly effort. But even as a respectful, though shaken, whippersnapper, I knew then, and still believe today, that his report of Lowell Mason’s “death” was greatly exaggerated.

Michel Foucault’s article “What Is an Author?” ends with the question, “What [does it] matter who’s speaking?” At this moment, if it does matter, the person speaking to you is one who finds Lowell Mason not only a live musicological subject but one linked more closely to our scholarly identity than we might realize or care to remember.

In case you don’t already know it, Mason was born in a small Massachusetts town in 1792, and he lived until 1872. Three achievements make the case for his importance. First, as a prolific composer of hymn tunes, Mason wrote some that were widely accepted and a few that are still sung today. Second, as a working musician—conductor, tunebook compiler, teacher, and teacher of teachers as well as a composer and arranger—Mason invented, so to speak, the infrastructure of children’s singing on which music in American public schools has been based ever since. Third, as an advocate for music, Mason showed a perfect—perhaps understanding of the society he lived in. He based his advocacy on the notion of music as an edifying art—not art with a capital A, honoring patron
or state or probing the mysteries of existence, but art in the service of instruction and improvement, practiced as a branch of moral and religious knowledge.

Lowell Mason’s legacy—Protestant hymn tunes, school music programs, and music as edification—could support more study than musicologists have given it. On the first count, the evolution of the hymn tune in the U.S., with its ties to religious thought, geography and demographics, orality and writing, social class, and the stylistic parameters of melody, harmony, rhythm, and texture is a subject worthy of a talented scholar or even a scholarly team. On the second count, pedagogy, so far we have achieved only sketchy knowledge of how musical learning has spread in this country—through informal exchange, singing schools, public schools, self-instruction, private instruction, advanced training, and the rest—and how processes of learning have influenced the music that Americans have performed and composed. Third, as for music as an art marinated in edification, here is the key historical issue that Lowell Mason’s career raises. We certainly have good reason to view the need to edify as a restriction on music and our thinking about it. Indeed, Joe Kernan’s harpoon was aimed at restrictions in the first place, if not specifically at this one. It was thrown in the name of a scholarly agenda that aspires to a particular American identity. The profile sketched in his 1964 talk and 1965 article, fleshed out in his 1985 book, *Contemplating Music,* and elaborated and argued about since then by a host of scholars is one of cosmopolitan intellectuals engaged with the art of music in the Western world, in all its complexity, ambiguity, and power: music as an art free from the need to demonstrate social usefulness. Measured by that yardstick, Lowell Mason’s legacy of hymn tunes, teaching, and edification may seem an episode of past history that can safely be forgotten.

But forgetting Mason’s legacy will not make it go away. Nor would we want it to, completely, since our livelihood as teachers is grounded in an institutional framework whose key elements he introduced in this country. I take the subject of today’s forum as a reminder that identity can have a long memory and that it owes something to inheritance as well as to choice. What does it mean to be an American musician? That question about identity—certainly the central question of our music historiography—was being wrestled with long before the 1880s, when the first histories of the subject were written. I know of no individual who, at any time in history, read the American musical scene more astutely or with more impact on its structure than did Lowell Mason.

Seeing Mason as one of our ancestors, I am going to deliver the rest of these remarks in the voice of Mason himself, concocted as if he were a time traveler who could see into the present:

Mason here: Christian believer, store-keeper and bank clerk, and American musician whose training with a German-born music master broadened my horizons. In the 1820s and early 30s, I devoted myself to sacred music, reconciling hymn-book harmonies with figured-bass practice, composing new tunes that congregations could sing, bringing out tunebooks aimed at many different groups of buyers and, as president of the Boston Handel and Haydn Society, promoting oratorio performances. But my epiphany came in the early 1830s. Americans, I realized, were hungry for social recreation, and I knew that few activities were more enjoyable than group singing. But sacred group singing fostered a pious atmosphere that seemed to put enjoyment off limits. What if *secular* singing were organized, formalized, even taught? What if people sang together not only in the name of God but for some other worthy purpose? In fact, what if that instruction began with children, starting a process that promoted wholesome, morally improving recreation and the learning of skills that gave access to any kind of music? In the 1830s, only a concept that seemed fresh, high-minded, and useful could justify my secularizing move. Edification filled the bill, so under its banner I introduced my scheme in Boston’s public schools and, over the next couple of decades, it helped to transform our music making—sometimes in ways I didn’t approve of and couldn’t begin to control. Music took off on a huge scale: not just in schools but in homes with pianos and sheet music, in theaters and concert halls, and then there were all these bands. I made a fortune from tunebooks and what they’re now calling workshops. But I think my main achievement was an idea: the idea that, in a democracy like ours, operating in the name of art will win you a lot less territory than operating in the name of edification. When the public feels that music is being taught for the betterment of society, they’re ready to cut artists and the musical art they practice quite a bit of slack. Colleges today rely on that slack, even to the point of employing people who write the *history* of music. I understand these folks call themselves musicologists, though I notice that they teach for a living. It’s really quite a story—how the idea of edification, since my time, has changed and prospered and freed up space for musical activity of all descriptions. I hope that some day one of those musicologists decides to write that story.

### Membership Dues 2003

(for the calendar year)

<table>
<thead>
<tr>
<th>Category</th>
<th>Dues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular member</td>
<td>$80</td>
</tr>
<tr>
<td>Salary less than $30K</td>
<td>$40</td>
</tr>
<tr>
<td>Student member</td>
<td>$30</td>
</tr>
<tr>
<td>Joint member</td>
<td>$30</td>
</tr>
<tr>
<td>Sustaining Member</td>
<td>$150</td>
</tr>
<tr>
<td>Lifetime Member</td>
<td>$1,250</td>
</tr>
</tbody>
</table>

Papers Read at Chapter Meetings, 2001–2002

**Allegheny Chapter**

13 October 2001
Geneva College, Beaver Falls, Pennsylvania

*Dane Heinchemer (Kenyon College), “Le bon vieux temps: Medievalism in Eighteenth-Century *Opéra comique*”*

*Jason B. Grant (University of Pittsburgh), “The Interplay of Allegory, Style, and Genre in Telemann’s Late Liturgical Passions”*

*Theodore Albrecht (Kent State University), “The Paumemeness at the Pfarrkirchenkirche: Speculations about the Orchestral Personnel at Haydn’s 1796 Premiere”*


*Mark Peters (University of Pittsburgh), “Speech and Silence in Bach’s Cantatas on Texts by Christiana Marianna von Zieglar”*

*Alan Knecht (California University of Pennsylvania), Felix Draeseke’s *Jugendsinfonie: A Matter of Facts*”*

20 April 2002
University of Pittsburgh

*Jeffrey Watson (Barat College), “Pre-History of the Gregorian Gradual, Part One: Liturgical Order, Music, and the Number of Bible Readings in the Ancient, Medieval, and Modern Mass”*


*Theodore Albrecht (Kent State University), “Beethoven’s Bones: Viennese Trombonists in the First Performances of Beethoven’s Works from *Chrstus am Ölberge* to the Ninth Symphony”*

*Kathryn English (University of Pittsburgh), “A Musical Response to the Reformation: Choirbooks 31, 32, 33, and 40 from the Hofkapelle of Ulrich von Württemberg”*


*Susan Filler (Chicago, Illinois), “Gustav Mahler and the *Veni Creator Spiritus*”*

*Irving Godt (Indiana University of Pennsylvania), “Polyphony under Analysis: Wrong Assumptions”*

*Mary Filer (West Virginia University), “Haydn and Mozart: Taste and a Profound Knowledge of Composition”*

**Capital Chapter**

31 March 2001
Virginia State University, Petersburg

*Jarl Halbritter (University of Maryland), “A Forgotten Masterpiece: The Historical Significance of Hummel’s Septet, Op. 74”*
Richard Reed (University of Maryland), “British History, MS Harley 2951: Re-examining Our Understanding of Hymn Cycles”

Robert Waters (University of Maryland), “Centrifugal Forces: Anti-Centralization, Regional Identity, and the Schola Cantorum”

Cristina Magaldi (Towson University), “Foreign Music as National Symbol: Carlos Gómez’s Opera Il Guarany (1870) as an Icon of Brazilians”

Ruth Stein (Catholic University of America), “Chants on Text from the Book of Judith”

John Gingerich (Towson University), “Schubert’s Pattern of TeleScoping and Excision in the Texts of His Latin Masses”

Greater New York Chapter

13 October 2001

New York University


Antonios Bittmann (Rutgers University, New Brunswick), “A Modernist’s ‘Heroic’ Battle with Tradition: Brahms, Strauss, and Reger’s ‘Zoological Sonata’”


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

Elliott Hurwitt (City University of New York, New York), “Abbe Niles among the Jazz Critics”

William Bauer (Rutgers University, Newark), “On Revolution, Evolution, and Progress in Jazz History: The Case of Lionel Hampton and Belbo”

Mark Berry (State University of New York, Stony Brook), “The Uses of African Musical Quotation in Jazz Fusion: Black Power Nationalism in the United States and Herbie Hancock’s ‘Watermelon Man’”


9 February 2002

Rutgers University, New Brunswick

Laura Lahman (DePauw University), “Beyond Captivity and the ‘Ala Turca’ Style: Gender Roles and Multi-Media Turkomania”

Daniel Chiarelli (Columbia University), “Beethoven’s Violin Concerto and the Burden of ‘A Real Violin Piece’”

Mark Burford (Columbia University), “Music as Monument: The ‘Classical’ Ideal in Vormärz Musical Culture”

Michelle Duncan (Cornell University), “Malady, Apparition, Fetish: Staging Schoenberg’s Erwartung at the Wiener Festwochen”

Lynette Miller Gottlieb (State University of New York, Buffalo), “Show and Tell: The Narrativity of Les Mariés de la Tour Eiffel”

Jessica Sternfeld (Princeton University), “I Could Look at Her Forever: Gender and Relationships in Sondheim’s Sunday in the Park with George”

Carol K. Baron (State University of New York, Stony Brook), “Biography and Compositional Process in Charles Ives’s First Symphony: Lessons Learned; Mastery Gained”

Charles F. Frantz (Conservatory of Music, Lawrenceville, New Jersey), “Images as Heard: The Magical World of Childhood in Debussy’s Children’s Corner”

20 April 2002

State University of New York, Stony Brook


Woo Shingkwan (Rutgers University, New Brunswick), “A Doubtful Note in Schubert’s B-flat Sonata”


Mary Wolinski (University of Western Kentucky), “Medieval Paired-Breve Notation: The Proper and Frisky Ways Revealed”

David Kühler (Oakland University), “Zarlin’s Biography of Willaert”

Dean F. Smith (State University of New York, Stony Brook), “Showcasing Suppression: Pierre Boulez and Technology in Repson”

Stefan Hyman (State University of New York, Stony Brook), “Fighting the Power?: The MP3 Phenomenon and Cyberlibertarianism”

Midwest Chapter

29–30 September 2001

National-Louis University, Chicago


Hans Tischler (Indiana University), “On Transcribing Two-Part Conductus”


Dawn De Rycke (University of Chicago), “A Gift of Song: Perisone Cambio’s Fourteen Voice Madrigals and the Hidden Aesthetics of Solo Performance”

Christina Faibrnach (Ashland University), “Sechs treffen, sieben äffen‘: Seven Versions of Der Freischütz in London, 1824”

Naoami Andre (University of Michigan), “Meyerbeer and Balzac: Listening to the Castrato in the Early Nineteenth Century”

Frank E. Kirby (Lake Forest College), “Wagner and the Pastoral”

Billee Bonzi (Columbus, Ohio), “Musorgsky’s Boris Godunov as Inversion of the Tragic Rise and Fall”


Olya Haldey (Ohio State University), “Savva Mamontov, the Moscow Private Opera, and the Transition from Realism to Modernism on the Russian Operatic Stage”

Sarah Hamilton (Olathe, Kansas), “Mario de Andrade, Music, and Modernism in Brazil, 1920–45”

Alejandro L. Madrid (Columbus, Ohio), “Aspects of Ideology and Identity in the Avant-Garde Music of Carlos Chavez”

13–14 April 2002
Indiana University, Indianapolis

K Marie Stolba (Indiana University–Purdue University, Fort Wayne; and Colorado Christian University, Lakewood), “Ancient Music Prior to the Greeks—Unlocking Ancient Egyptian Music Notation”

Annett Richter (University of Minnesota), “An Intimate View of Queen Elizabeth I as a Musician: Sources in Context”

Jonas M. Westover (University of Minnesota), “‘Love’s God is a Boy’: The English Lute Song in the Context of the Children’s Acting Companies of London”


William S. Ezerett (University of Missouri, Kansas City), “‘The Desert Song’ (1926) and American Orientalism”

Stephanie Heriger (University of Michigan), “Surface and Subtext: Handel’s Susanna and the Pastoral Tradition”

Stefano Mengozzi (University of Michigan), “The Subject Restrained: On the Meaning of the Folia in the Slow Movement of Beethoven’s Fifth Symphony”

Julie Hedges Brown (Oberlin College), “Real-De-flecting the Past: Schumann’s 1842 Slant on Sonata Form and Arabesque”

Michael Strasser (Baldwin-Wallace College), “La Société Nationale c’est nous!: D’Indy and the Franckists Stage a Coup”

New England Chapter

29 September 2001
University of New Hampshire


Paul Carlson (Boston University), “Where Artistry Meets Ambiguity: Early Recordings of La Cathédrale engloutie”


2 February 2002
Smith College, Northampton

Steve Swaney (Dartmouth College), “Sondheim’s ‘Hindemith Phase’”


Michael Hamad (Brandeis University), “Vagabond Harmonies: Representations of Ambiguity in Two Versions of Liez’ Die Loreley”

Silvio dos Santos (Brandeis University), “Berg, Alva, and the Dialectics of Love”

James Lere (Fitchburg State College), “Alessandro Stradella’s Milo, Pollione, and Trespolo: The Evolution of the Basso Buffo Role during the Seventeenth Century”

Melissa Mann (University of Connecticut), “Changing Modes of Criticism: Reception of Beethoven’s Late Piano Sonatas during His Lifetime”

23 March 2002
Boston Public Library

Jason Grant (University of Pittsburgh), “The Interplay of Allegory, Style, and Genre in Telemann’s Late Liturgical Passions”

Alain Frohley (University of Connecticut), “Vaughan Williams, Nazi Cultural Propaganda, and the Hamburg Shakespeare Prize”

Ami Ingoldson (Harvard University), “This Music Belongs to Us!: Scandinavian Music and ‘Nordic’ Ideology in the Third Reich”

Ira Brown (The Hartt School), “Brahms’s Tristan Syndrome”

Kevin Barnes (University of Idaho), “A Lost Compositional Machine in William Bathe’s ‘A Briefe Introduction to the Skill of Song’ (ca. 1596)”

Joan Daverio (Boston University), “Material Content, ‘Truth Content,’ and ‘Mythic Images’ in Schumann Biography”

New York State–St. Lawrence

6–7 April 2002
State University of New York, Geneseo

Ellen Burns (College of St. Rose), “A Peircian Aesthetic for Arthur Honegger’s Pacific 231”

Rob Haskins (Eastman School of Music), “Toward a Critical Description of John Cage’s Musical Composition”

Alan Dudow (University of Western Ontario), “Remapping the Generative Trajectory: Performance Analysis in Musical Semiotics”

Francesca Brittan (Cornell University), “Musical Picture and the Eighteenth-Century Murder Ballad: Settings of Gottfried Bürger’s Leonce”

Stephen Meyer (Syracuse University), “Beyond Samiel: Supernatural Evil and Art Religion in Early Nineteenth-Century Opera”

James Davis (State University of New York, Fredonia), “More Work than Play: Insights from the Letters of J. Herbert George, Civil War Musician”

Edward Kannara (State University of New York, Potsdam), “The Twelve-Measure Blues: A Reconsideration of Its Origins and towards a Reaffirmation of Blues-ness”

Jay Hodgson (McMaster University), “The Experience of Time, Space, and the Body through Post-production Practices: Miles Davis’s Nefertiti and Bitches Brew”


Albrecht Gaub (Hamburg, Germany), “Two Soviet Glinkas”

Northern California Chapter

23 February 2002
University of San Francisco

David M. Powers (Oakland, California), “Blacks in Opera: The Long Tradition”


Susan Ericsson (Davis, California), “Élisabeth Jacquet de la Guerre’s Sonatas of 1707: A Feminist Perspective”

27–28 April 2002
Stanford University

(Join Meeting with the Pacific Southwest Chapter)

Luise Nardin (University of California, Santa Barbara), “Prosulas for Graduals and Tracts: An Italian Feature?”

Ilias Chrisochoidis (Stanford University), “The Doomed Challenger: John Brown’s Reform of Handelian Oratorio”

David Powers (Oakland, California), “Shaping the Concept of the Other: A Cultural Political Campaign and Its Musical Significance”

Susan Harvey (Stanford University), “Strangers on Parnassus: Representations of La Parodie and La Critique in Two Opéra-comiques from Eighteenth-Century France, and Implications for an Understanding of Opera Parody”

David Mulvihill (University of California, Santa Barbara), “Brahms’s Double Concerto and the Scene of Forgiveness”

Benjamin Carson (University of California, San Diego), “Developing Variation as a Bodily Encounter: Representation and Crisis in Das BUCH der hängenden Gärten”

—25—
Robert Stevenson (University of California, Los Angeles), “John Cage’s Salad Years on the Pacific Rim”

Marie-Raymond Lajoie Loglauer (Sunnyvale, California), “The Narrativity Support and Its Dislocation at the Internationale Ferienkurse für Neue Musik, Darmstadt, until the Presence of György Ligeti”

Kerry McCarthy (Stanford University), “Self-fashioning in Byrd’s Graduandus Prefaces”

Peter Schneider (University of California, Berkeley), “The Man Who Was Forbidden to Eat Chocolate: Edison Denison’s Son of the Inari and Unofficial Music in the Soviet Union, ca. 1965”

Eric Smigel (University of Southern California), “David Tudor: Alchemist of the Avant-Garde”

Pacific Southwest Chapter

5–6 April 2002

Eugene, Oregon

Charles Maden (University of Oregon), “Songs without Words: Text and Interpretations in Selections from Franz Liszt’s Transcriptions of Schubert’s Lieder”

Kevin Pih (University of Washington), “The Harlem Connection of George Gershwin”


Eugenie Cazton Cramer (University of Calgary), “The Holy Week Music of M. Ioanice (Gardano, 1551)”

Jamie Weaver and Christopher Randall (University of Oregon), “Arnold Schoenberg’s Musical ‘Idea’ Revealed in Der Wanderer, Op. 6, No. 8”

Barbara Redl (University of Victoria), “Footnotes—From the Travel Diaries of International Organ Recitalist Graham Steed (1913–1999)”

Brian Black (University of Lethbridge), “The Problem of the Recapitulation in Schubert’s Sonata Forms”

George-Julius Papadopoulos (University of Washington), “From Pathos to Bathos (and Back up Again): A New Exegesis for the Scherzo of Brahms’s Fourth Symphony”

Scott Unruin (University of Oregon), “Bernard Hermann’s Vertigo: Theme and Psychology in the Filmic Narrative”

Alessandra Muschetti-Wizhart (Ontario, Oregon), “The Role of Music Culture in the Oral Tradition within the Art Music of the Twentieth Century”

J. E. Brand (University of Calgary), “La Chaise maur et the Musical Mainstream in Late Nineteenth-Century Paris”

Peter Bergquist (University of Oregon), “The Two Editions of Lasso’s Selectissimae Cantiones, 1568 and 1579”

Bertil van Beer (Western Washington University), “The Case of the Parloined Symphonies: Misattribution and Recovery of ‘lost’ Symphonies by Joseph Martin Kraus”


Mekala Padmanabhan (University of Nottingham), “Compositional Aesthetics in the Late Eighteenth-Century Lied”

Jamie Weaver (University of Oregon), “Rhetorical Questions: Classical Rhetoric and Monody in Seventeenth-Century Italy”

Sus Neimeyer (University of Washington), “The Tune’s the Thing: A New Look at Form in Gershwin’s Rhapsody in Blue”

Harald Krebs (University of Victoria), “Josepne Lang’s Munich Circle”

Pacific Southwest Chapter

16 February 2002

University of California, Los Angeles

Hirono Tominaga (Mission Viejo, California), “Johannes Tintorius on the Invention of the Spanish Plucked Viola”

Sara Geis (University of California, Los Angeles), “Transcendence through Song in Monteverdi’s Mentre vaga angioletta”

Valeria Wendtsoth (University of Hawaii, Manoa), “Inventing and Reinventing the Exotic: The Persian and Tahitian Performances of Hahn’s L’Te de rite”


Cecilia Sun (University of California, Los Angeles), “Performing History: Terry Riley’s In C”

Maja Trzciniczky (University of Southern California), “From Circles to Nets: On the Signification of Spatial Sound Imagery in New Music”

Erik Leidal (University of California, Los Angeles), “Because I Have Loved So Deeply: Mapping the Interior through Late 1950s Sentimental Jazz/Pop Ballads”

William Thompson (University of Southern California), “The Golden Age of Jazz in L.A.: South Central Avenue to Hermosa Beach”

Rocky Mountain Chapter

19–20 April 2002

University of Colorado, Boulder

Steven Broun (University of Colorado, Boulder), “Sound and Symbol in the Music of George Crumb: Some Cross-Cultural Questions”

Dale Monton (Brigham Young University), “Gestur and Drama in Porgesiðs Ópera serí”

Harrison Pooley (Brigham Young University), “Daphne: An Operatic Transformation”


Lisa M. Cook (University of Colorado, Boulder), “‘Bitter’ and ‘Sensate’ Connections between Nô Drama and Messiaen’s Saint François d’Assise”

L. Christine Amos (University of Texas, Austin), “Pygmalion’s Domestication of the Hollywood Musical”

Joseph Nelson (University of Colorado, Boulder), “Scheidler’s Sonate No. 2 in C Major for Guitar: Comments on Form, Style, and Performance Practice”

Thomas L. Ritt (University of Colorado, Boulder), “Form and Invention in Charles Ives’s Fourth Violin Sonata”

Bennie Ashby (Brigham Young University), “My Subject is War: Musical Commentary in Benjamin Britten’s War Requiem”


Crystal Young (Brigham Young University), “The Complex of Periodicities between Rhythmic and Melodic Prolongation in John Cage’s String Quartet in Four Parts”

Brian Moon (University of Colorado, Boulder), “Metaphor or Delusion: Cognitive Dissonance in Schubert’s Laste Hoffnung”

Janice Dickensheets (University of Northern Colorado), “Brahms and Poetics: A Reading of the Piano Sonata No. 2 in F-sharp Minor”

Jonathan Belman (University of Northern Colorado), “Chopin’s Pêlégine Ballade”


Daniel Brigham (University of Colorado, Boulder), “Landscapes as Regeneration: Schubert’s Winter Journey”


Deborah Kauffman (University of Northern Colorado), “Fauxbourdon in Eighteenth-Century France”


Suzanne Moullon-Gertig (University of Denver), “Insanity, Caricature, and Stereotype: The Musicologist in Literary Fiction”

South-Central Chapter

5–6 April 2002

University of Louisville

Cathy Mullins (University of Kentucky), “The Music of Cinderella”

Bennie Catsouth-Huber (University of Kentucky), “Pride and Perseverance: The Operas of William Grant Still”

David B. Beverly (University of Louisville), “The Portrayal of the Israeli and Palestinian Conflict in John Adam’s Opera The Death of Klinghoffer”
Johanna Frymoyer (Vanderbilt University),
“A New Approach to the Rhythm of Organum duplex”

Julia W. Shinmick (University of Louisville),
“A Newly Recognized Polyphonic Christmas Gospel, Liber generationis: Another Look at the Polyphony of Assisi 695”

Kevin Holt-Hudson (University of Kentucky), “Your Guitar, It Sound So Sweet and Clear: Semiosis in Two Versions of ‘Superstar’”

John Schuster-Craig (Grand Valley State University), “Palindromes”

William Kinderman (University of Illinois, Urbana-Champaign), Keynote Address: “The Genesis and Structure of Beethoven’s Final Sonata Trilogy”

Kenneth Kreimer (University of Memphis), “The Warhorses of Juan de Urcede”

James S. MacKay (Loyola University, New Orleans), “Haydn’s Sonata in G Minor: A Rejected Work from the 173 Esterhazy Sonatas?”

James K. Pagé (University of Memphis), “Hymns for Women Young and Old: An Eighteenth-Century Devotional Book from the Viennese Convent of St. Jacob”

dian Concert Life”

Southeast Chapter

29 September 2001
East Carolina University

Andrew Oster (Davidson College), “Revolutionary Opera buffa: Hans Werner Henze’s Der Junge Lord (1965) as Harbinger of Ger-
manship”

Rose Theresa (University of Carolina, Greensboro), “Je voudrais être Mar-
guerite’ or Identifying with Gounod’s Faust”

Rashkin Cooper (Davidson College), “From Miniature to Masterpiece: A Schubert Waltz Evolves into Schumann’s Carnaval”


Susan Beynton (Columbia University), “Medieval Women and Women’s Song”

Stewart Carter (Wake Forest University), “Benedetto da Maiano’s Coronation Group for Alfonso II: Musical Instruments in Stone”


Ivan Raykoff (University of South Carolina), “Bahr’s ‘Konzert’: Towards an Iconography of the ‘Romantic’ Pianist in Holly-
wood Films”

Antony John (Duke University), “Pre-
scribing Utopia: Ideology and the Title Song in the Early Movie Musical”

16 February 2002
University of North Carolina, Chapel Hill

Matt Hafer (Winston-Salem State University), “The Trombone Shout Band: A Caro-
line Tradition”

Timothy Dickey (Duke University), “The Craft of Modal Counterpoint: The Interac-
tion of Modal Coherence and Imitative Technique in the Motetti Missales of Gaspar van Weerbeke”

Reyes Schobstaal (Wake Forest University, Salem College), “Lisa’s Tasse: A Musical Actualization of Genius”

Tom Carter (University of North Caro-
lina, Chapel Hill), “A Monteverdian Prob-
lem, Its Solution(s), and Why It Matters”


Christina Gier (Duke University), “In the Search of the Musical Aphorism: Berg’s Altenberg and the Metaphysics of the Femi-
nine in Op. 4”

Southern Chapter

1–2 February 2002
Florida State University, Tallahassee

Alice Clark (Loyola University), “Liturgi-
cal Symbolism in the Late Thirteenth
da Century Motet”

Charles Mudder (Florida State University), “The Greatest Fake-Book of the Seven-
teenth Century: Nicola Matteis and The False Consonances of Music”

Rebecca Borkart (Monticello, Florida), “John Chetham’s A Book of Psalmody”

Dennis Hutchinson (Florida State University), “The Nazification of a Musical Institu-
tion: Der Allgemeine Deutsche Musikver-
erin”

David Kazber (Florida University), “Religious Ambiguity in the Life and Music of Ernest Bloch”

Thomas Camarati (Florida State University), “Beethoven’s ‘Vier Arien und ein Duett,’ Op. 82: Profitable Hopes? . . . or Six Pounds of Bread?”

Siegward Reichwald (Palm Beach Atlantic College), “Two Days in the Workroom of a Composer: Schubert’s C Major Symphony, Mendelssohn’s ‘Ruy Blas’, and the Development of the Romantic Symphony”

Marion Wilson Kimber (University of Southern Mississippi), “Victorian Fairies and Felix Mendelssohn’s A Midsummer Night’s Dream in England”

Gregory Harwood (Georgia Southern University), “Issues of Genre and Title in Clara Wieck’s Romanze Op. 11, No. 3”

William Horne (Loyola University), “Recy-
cing Uhlard: Karl G. P. Gräden and Johannes Brahms”

Jennifer Oates (Florida State University), “Hamish MacCunn’s Jeannie Deans”

14 February 2002
University of Texas, Arlington

Ira Surratt (University of Texas, Arlington), “Wagner’s Fairy-Tale: The Use of Refrain as Dramatic Catalyst in Act II of Wagner’s Siegfried”

Jeffrey Kallberg (University of Pennsylvania), Keynote Address: “Chopin’s Errors”

Michael Dods (Southern Methodist University), “Classifying and Representing the Twentieth-Century: An Epistemological Quan-
dary for Seicento Music Theorists”

Kerin A. Saljen (University of North Texas), “Op. 130 and the More Appropriate Finale: Criteria for Unity and Our Need for Beethoven the Hero”

20 April 2002
University of Houston

Muriel Siebert (Hardin-Simmons University), “Jupiter: A Memorial for Leopold?”

Honey Moon (Rice University), “Scritti and Scholars: Another View of the Habs-
burg-Burgundian Court Manuscripts”

Alicia Doyle (University of Texas, El Paso), “The Sanctus of Tropes in Paris, Bib-
liothèque Nationale Fonds Latin 1118: A Comparative Study of Tenth-Century Aqui-
tanian Concordances and Transmission”

Paul Bertagnolli (University of Houston), “Heavenly Proclamation: The Wiener Män-
ergessangverein and a Newly Found Konzep-
Zert-Brief”

American Musicological Society, Inc.

Statement of Activities for the Fiscal Year Ending
30. June 2002

<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>$237,976</td>
<td>$237,976</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annual meeting</td>
<td>$99,940</td>
<td></td>
<td></td>
<td>$99,940</td>
</tr>
<tr>
<td>Sales/Royalties</td>
<td>$25,873</td>
<td>$7,352</td>
<td></td>
<td>$33,225</td>
</tr>
<tr>
<td>Government grants</td>
<td></td>
<td>$63,988</td>
<td></td>
<td>$63,988</td>
</tr>
<tr>
<td>Contributions</td>
<td>$10,542</td>
<td>$335</td>
<td>$14,965</td>
<td>$25,842</td>
</tr>
<tr>
<td>Investment income</td>
<td>$1,959</td>
<td>$16,833</td>
<td>$115,421</td>
<td>$134,213</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td><strong>$376,290</strong></td>
<td><strong>$88,508</strong></td>
<td><strong>$130,386</strong></td>
<td><strong>$595,184</strong></td>
</tr>
</tbody>
</table>

| Expenses         |                   |              |                      |          |
| Salaries & benefits | $60,987           |              |                      | $60,987  |
| Fellowships & awards | $34,248           | $49,338      |                      | $83,586  |
| Dues & subscriptions | $2,990            |              |                      | $2,990   |
| Publications     | $81,879            | $88,627      |                      | $170,506 |
| Professional fees | $93,641            |              |                      | $93,641  |
| Annual meeting   | $59,562            | $8,565       |                      | $68,127  |
| Chapters         | $5,118             |              |                      | $5,118   |
| Office expense   | $34,939            | $185         | $1,530               | $36,654  |
| Unrealized loss on investment | $61,538          | $95,399      |                      | $156,937 |
| **Total expenses**| **$373,364**       | **$150,350** | **$154,832**         | **$678,545** |

| Change in Net Assets |                   |              |                      |          |
| $2,926              | $(61,842)          | $(24,446)    |                      | $(83,361) |

Statement of Financial Position
30. June 2002

<table>
<thead>
<tr>
<th>Assets</th>
<th>Current operations</th>
<th>Publications</th>
<th>Fellowships &amp; Awards</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$(1,646)</td>
<td></td>
<td>$(1,646)</td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>$1,568</td>
<td></td>
<td>$1,568</td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>$106,408</td>
<td>$601,496</td>
<td>$1,182,573</td>
<td>$1,890,477</td>
</tr>
<tr>
<td>Equipment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funds held in trust</td>
<td>$17,516</td>
<td>$6,374</td>
<td>$23,890</td>
<td></td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$123,846</strong></td>
<td><strong>$601,496</strong></td>
<td><strong>$1,188,947</strong></td>
<td><strong>$1,914,289</strong></td>
</tr>
</tbody>
</table>

| Liabilities     |                   |              |                      |          |
| Accounts payable | $5,747            |              | $5,747               |          |
| Accrued expenses | $25               |              |                      |          |
| Payroll taxes payable | $17,355    |              |                      |          |
| Deferred Income  | $17,516           | $6,374       | $23,890              |          |
| **Total Liabilities**| **$40,643**       | **$6,374**   | **$47,017**          |          |

| Net assets      |                   |              |                      |          |
| $83,203         | $601,496           | $1,182,573   | $1,867,272           |          |

| Total Liabilities & Net assets |                   |              |                      |          |
| $123,846         | $601,496           | $1,188,947   | $1,914,289           |          |

| Total Liabilities & Net Assets, June 30, 2001: | $2,018,033 |