

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XVII, NUMBER II

AUGUST 1987

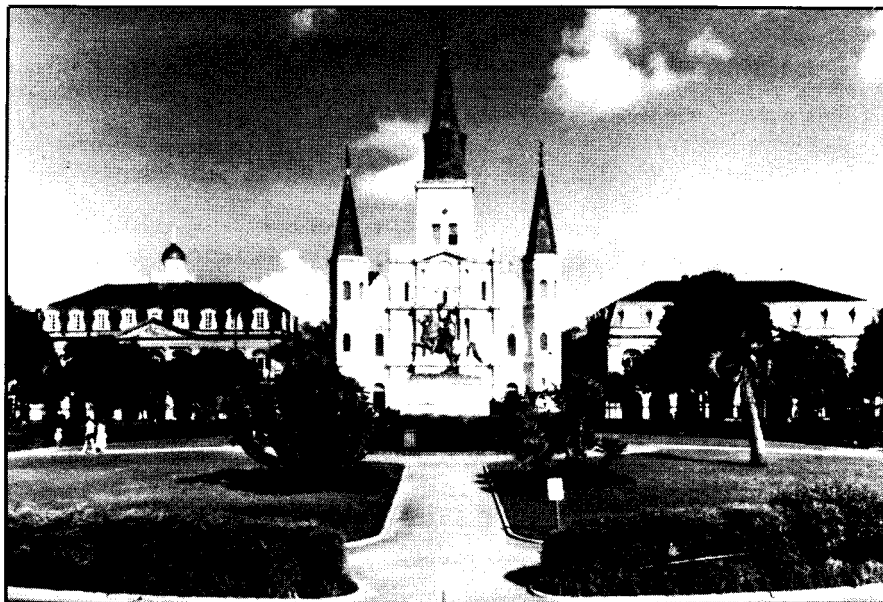
New Orleans 1987

You are invited to the 1987 Annual Meeting, 15-18 October at the new Sheraton Hotel, 500 Canal Street, New Orleans, Louisiana. The hotel is across the street from the *Vieux Carré* or French Quarter, with its many quaint stores, antique shops, book stores, modern boutiques, flea market, artists's stalls, entertainment, and coffee shops. Hundreds of restaurants in and about the two-square-mile Quarter have justly earned New Orleans the reputation as the best eating place in America. Until one eats real Creole gumbo, shrimp jambalaya, crayfish *etouffée*, and blackened red fish in the restaurants that invented them, one has not really eaten them at all. Visit Preservation Hall and many other music sites, and stroll through the 18th-century Caribbean city made famous in novels and in the movies.

Peter McLean (800/539-1869) offers assistance with air transportation and will have an information table in the hotel. New Orleans is served by nearly all major airlines, by Greyhound and Trailways busses, by AMTRAK, and by major steamship companies and Mississippi River boats. Those driving should enter the city on I-10, exit on Canal, and head downtown or riverside to the hotel, which has ample parking. Plane travelers should take a limousine to the Sheraton or a cab with at least three passengers; bus and train travelers should take a cab to the hotel. The Sheraton Hotel is fully equipped to accommodate the handicapped.

The 53rd Annual Meeting will be held jointly with the College Music Society and the Center for Black Music Research. Joint registration tables open on Wednesday, 14 October between 5 and 10 P.M., and again on Thursday at 8 A.M. An employment desk and bulletin board will be adjacent to the registration desk.

The Sheraton Hotel is five short blocks from the Mississippi River, where the famous Natchez paddle wheel steamboat awaits the first 400 registrants for an evening cruise on Friday. Dance in the state room to a traditional jazz band or meander the decks to the occasional sound of a strolling banjo player. Drinks and food can be purchased on board. No gambling! The ad-



St. Louis Cathedral, New Orleans: Explore the oldest active cathedral in America in the heart of the French Quarter

mission is \$10 (Be sure to register for this on the enclosed forms).

A number of concerts will highlight the balmy New Orleans evenings. On Thursday at 9 P.M. there will be a concert of 19th-century Creole art music, and on Friday and Saturday at 8 P.M. and on Sunday at 2 P.M. the Tulane Opera will perform Gershwin's *Girl Crazy*. On Saturday evening there will be a no-host cocktail party at the hotel featuring the Louisiana Jazz Repertory Band (whose clarinetist Fred Starr is President of Oberlin College), and later that evening the New Leviathan Oriental Fox Trot Orchestra will accompany the traditional AMS dance. The New Orleans Symphony plans concerts on Friday and Saturday featuring Tchaikovsky's *Romeo and Juliet* in the original choral version. There will be other concerts as well.

New Orleans is a family tourist city. Within easy walking distance are many museums of interest to children as well as adults, including the new Children's Museum, Science Center, Doll Museum and the various displays of the Historic New Orleans Collection and Louisiana State Museum. Visit historic Chalmette Battle-

ground (site of the last battle of the War of 1812), the Civil War Museum, and a 19th-century submarine. An all-day visit to the wonderful New Orleans Zoo in Audubon Park is arranged for Friday, with departure via paddle boat from the Canal Street Wharf at 10 A.M. and return to the hotel by 6 P.M. (\$8.30 for adults, \$4.25 for children, all inclusive—no advance registration necessary). Parents who wish baby sitters for daytime and/or evenings should answer the relevant questions on the registration form.

On Thursday there will be an all-day excursion available to two beautiful plantations, and also on Thursday afternoon between 2 and 5 P.M. there will be a guided bus tour of New Orleans (advance registration required for both tours).

Many local archives and museums will have special exhibitions in or near the hotel or in their regular locales. Some of these are geared for scholars, others for the general public. The New Orleans Museum of Art, though under renovation, will have some of its permanent collections available, including some works by local artist Edgar

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Baltimore—1988 Call for Papers

The 1988 Annual Meeting of the American Musicological Society will be held at the Omni International Hotel in Baltimore, Maryland from Thursday, 3 November to Sunday, 6 November. The Society will meet jointly with the Society for Music Theory. The Program Committee of the two Societies will meet jointly in hopes of setting up several shared sessions.

Abstracts of papers to be considered for inclusion on the program should be submitted to the Program Chair, Robert P. Morgan, Department of Music, University of Chicago, 5845 South Ellis Avenue, Chicago, IL 60637. The deadline for submission is 1 February 1988.

Individual papers should be planned to last thirty minutes or less. Abstracts should be one page in length and typed, double-spaced, on 8 1/2- by 11-inch bond paper. They should be written so that they can be incorporated directly into the published *Abstracts of Papers*. The title should appear at the top of the page, the author and institutional affiliation at the bottom. Abstracts that do not conform to the published guidelines will be returned.

For informal study sessions and panels the organizer may submit a general prospectus with summaries of the individual contributions. Proposals for reports on research in progress should describe the format envisioned for the display and report. Members may propose formal sessions devoted to a single topic, but an abstract is required for each contribution, and each will be considered separately.

The Program Committee would welcome the opportunity to schedule sessions related to the following themes:

- (1) Topics combining historical and theoretical concerns (e.g., the influence of theoretical ideas on compositional practice);
- (2) Feminist issues and the study of musicology (e.g., the influence of sexual stereotyping on historical formulations);
- (3) Musicology as a cross-cultural discipline (e.g., the contribution of anthropological or sociological perspectives to the study of music history);
- (4) Reflections on historical and methodological aspects of the musicological discipline.

Abstracts submitted for sessions on these themes will be subject to the same review as abstracts on other topics.

For its initial review, the Committee circulates blind abstracts: that is, the author's name is removed from the copies read by Committee members. In recent years the Committee has been able to accept only about a third of the abstracts sub-

mitted, and the selection process becomes especially difficult when abstracts are vague. It therefore behooves authors to make their methods and conclusions as explicit as possible. The Committee will be disinclined to schedule two appearances by an author at the same Annual Meeting, or appearance by the same author at two consecutive Annual Meetings.

Call for Performances

The Performance Committee for the 1988 Annual Meeting invites proposals for concerts and lecture recitals. Suggestions should be sent before 1 February 1988, along with a cassette tape that is representative of the performing forces and repertoire being proposed, to the Committee Chair: Laurence Dreyfus, Department of Music, Yale Station Box 4030, Yale University, New Haven, CT 06520.

Report of the Chapter Fund Committee

After sixteen years under the dedicated leadership of Paul Revitt, the Chapter Fund Committee this year has a new chairman, Peter Bergquist; its other members are Courtney Adams and Frank Kirby. The Committee this year has been able to respond to all requests for subventions; eleven chapters received funds for travel of student members of the AMS Council to the Cleveland meeting and for expenses for guest speakers at chapter meetings. The Committee has also prepared an updated (but essentially unchanged) version of its guidelines, which it hopes to have approved during the coming year.

Requests from chapters for funds should be addressed to Peter Bergquist, Chair, AMS Chapter Fund Committee, School of Music, University of Oregon, Eugene, OR 97403-1225.

New Orleans

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Degas and the famous Fabergé collection from the Russian Tsars, which is on permanent loan.

Each registrant will receive a specially-prepared walking tour guide of the French Quarter and a restaurant list with a range in tastes and budgets from Antoine's and Galatoire's to Wendy's and Burger King, all within a ten-minute walk from the Sheraton. For additional information on the city, *Fodor's New Orleans 1987* may prove useful. For tour information in and outside the city, contact the Greater New Orleans Tourist and Convention Commission, Inc., 1520 Sugar Bowl Drive, New Orleans, LA 70112.

—John Baron
Chair, Local Arrangements

AMS Membership Statistics

As of 1 May 1987, the tally of members and subscribers on the rolls of the Society was as follows:

Memberships	
Regular	2,335
Spouse or adjunct member	145
Student	735
Emeritus	217
Life	28
Sustaining	3
Patron	1
Corresponding	13
Honorary	7
Complimentary	3
	3,488
Subscriptions	
Institutional	1,221
Individual	22
Complimentary	16
	1,259
Grand total for 1987	4,747
Grand total for 1986	4,708

1988 Nominating Committee

The Board has appointed the following Nominating Committee for 1988:

Jan LaRue, Chair
Dolores Pesce
Alejandro E. Planchart

AMS Newsletter: New Address and Deadlines

Items for publication in the February issue of the *Newsletter* must be submitted by 1 December and for the August issue by 15 May to:

James L. Ladewig
Editor, *AMS Newsletter*
15 Symmes Road
Winchester, MA 01890-3014

The *AMS Newsletter* is published twice yearly by the American Musicological Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back issues should be directed to:

Alvin H. Johnson
Executive Director of the AMS
Department of Music
University of Pennsylvania
201 South 34th Street
Philadelphia, PA 19104-6313

The *AMS Newsletter* is produced by A-R Editions, Inc., 315 West Gorham Street, Madison, WI 53703.

President's Message

As the Society girds up for its Annual Meeting, this year in mid-October in the exotic world of downtown New Orleans, it is time to reflect on a larger issue that normally remains in the background of professional consciousness but is bound to surface at a massive gathering of scholars from across the country. At the New Orleans meeting, to be held jointly with the College Music Society and the Center for Black Music Research, we can expect that papers and sessions will present the usual kaleidoscopic range of topics and viewpoints; chronologically covering what a colleague of mine once called "caveman to countdown"; topically ranging from, let us say, Aaron (Pietro) to Zez (Confrey).

But a national meeting is more than the sum of its sessions, papers, concerts, and scheduled events, however carefully chosen and effectively presented. It is also a vast occasion for professional and personal reunions, a Rialto of encounters. For many of our younger members it is an important opportunity for job interviews and for professional advancement. This is the larger issue I want to address in this space, however briefly. No one doubts that it is a matter of abiding importance to the present and future of musicology as a profession.

Through the Council of the Society and its Student Representatives, it's become increasingly clear that the AMS ought to do something more than in the recent past to address the concerns of younger scholars facing a narrow and crowded academic job market. Of course the problem lies first of all with Ph.D.-granting departments across the country: above all in their awareness of the connections that bind their own curricula, ad-

vising, and methods of assisting younger scholars, to the perceived range of potential professional opportunities. But since the AMS is the central professional society for American musicologists, it ought in my view to see what it can do for its younger members—to open doors, to search for new ways in which musicologists can function professionally, and to guard against an inertial tendency to assume that the status quo must remain unchanged. Accordingly, I am working with Ruth Solie, as Secretary of the AMS Council and as Student Liaison, to bring about a special session on *Career Opportunities in Musicology*, with a panel of senior musicologists who hold different kinds of professional positions (academic and non-academic) and who will bring divergent personal perceptions to the broad issue. Clearly one short session can do only so much to sharpen awareness of the problem—but the sharpening itself may be a definite step in the right direction. The Society's Board members are well aware of our younger members's need for recognition of this issue, and for guidance in how to open up potential new sources of employment that would give more musicologists a base of support for their scholarly, musical, and intellectual development.

Some years ago the Society had a Committee on Academic and Non-Academic Employment, but it has not been active for some time. Nevertheless, under the effective leadership of Cynthia Verba, it did valuable work; and student members of the Society continue to receive Cynthia Verba's pamphlet on the Ph.D. in Musicology and on embarking on a career. At present I am appointing a new AMS Committee on Non-Academic Employment, whose charge it will be to once again focus the Society's efforts to extend the range of employment

opportunities beyond the academic. This may take a variety of directions—for example, developing and disseminating information on non-academic positions; helping to bring about contacts between younger scholars and potential employers; and serving to inform people in non-academic fields (such as publishing, performing organizations, broadcasting, and other related areas) on the pool of musicological talent they might wisely seek to exploit.

That all of this may be met with a certain skepticism I am well aware. Equally clearly, that skepticism is founded on a pervasive awareness of the gulf that normally separates the world of musicological thought from the greater world of the media, at least in American life. But in a larger sense, that is the central underlying issue—the time is more than ripe, in my view, for the professional cadre of American musical scholarship to do what it can to strengthen its influence on the communication of knowledge about music in the public media, at whatever level. Without now going into the elaborate detail that this very complex topic so richly deserves, let me put it in a nutshell by asking the readers of the *Newsletter* to consider the degree of musical and intellectual depth that they encounter when they turn on their radios to the "classical" stations and then think about the apparent quality of professional preparation revealed by the commentators whose voices dominate the airwaves. For now perhaps this sample will do; the subject is large and complex. Admittedly, improving the cultural landscape has not been a main concern of our professional life in general. But the time has arrived when I believe it should be, more than before, and that, as a Society, we should collectively take it in hand.

—Lewis Lockwood

Of Interest to Student Members

This year's Annual Meeting in New Orleans will include two initiatives taken in response to concerns the Society has been hearing from its student members. Both the Council and the Board of Directors have discussed these matters and have given their enthusiastic support.

First, two panel discussions of interest have been scheduled. *Career Opportunities in Musicology*, moderated by Lewis Lockwood, (Harvard University) President of the AMS, will focus on professional opportunities both inside and outside the acad-

emy. Expertise will be contributed by a number of panelists: Robert Freeman, (Director, Eastman School of Music); Philip Gossett, (University of Chicago); Michael Steinberg (Artistic Director, San Francisco Symphony); Judith Tick (Northeastern University; Chair, AMS Committee on the Status of Women); and Cynthia Verba (Ph.D. career advisor at Harvard University). Further, the Committee on Non-Academic Employment, chaired by Laurence Libin (Department of Musical Instruments, Metropolitan Museum of Art), will sponsor an open session with committee members.

Second, in response to many complaints about the public nature of the job interview process, a system has been set up whereby relevant appointment lists will be managed by staff at the registration desk, out of public view. I am grateful to John Baron and the Local Arrangements Committee for their willingness to add this concern to an already complex task. I and my successor in office would be very pleased to hear your reactions to this new method.

—Ruth Solie
Council Secretary and
Student Liaison

