

AMS NEWSLETTER

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Seattle—2004

The American Musicological Society and Society of Music Theory will hold their 2004 national meeting in Emerald City. Thus Seattle residents name their idyllic city, which floats like an archipelago amidst lakes, bays, and ocean sound. Ringed by the Cascade and Olympic ranges, dominated by the glacial majesty of Mount Rainier, Seattle combines urban sophistication with stunning natural beauty. Despite a reputation for rain, the city enjoyed a remarkably clear, sunny fall this year. November brought mostly crisp blue days, flaming leaves, and a shimmering halo around the skyline and mountain peaks.

The meeting will take place 11–14 November in the Sheraton Hotel, in the heart of downtown Seattle. Members can stroll to the famed Pike Place Market, the Seattle Art Museum, or Benaroya Symphony Hall. On a sunny day, nothing beats a ferry ride through the Puget Sound islands. A quick monorail ride leads to the Experience Music Project (EMP), where members can admire Frank O. Gehry's bold architecture and explore the leading interactive museum of American popular music.

Superb restaurants abound within easy walking distance. The waterfront provides fresh seafood and, of course, Seattle's famous salmon. Try Wild Ginger for spicy pan-Asian and the Dahlia Lounge for more eclectic delicacies. Or hike a few blocks to Capitol Hill and explore the used bookstores,

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Houston—2003

Our sixty-ninth annual meeting in Houston was rich and abundant in people, papers, and performances. The gathering itself was international. From among 492 submitted abstracts, 27 of the 144 accepted (in anonymous judging) were by scholars from outside the United States. Not counting those from Italy, Poland, Mexico, and Japan with jobs at American and British institutions, eleven presenters hailed from the U.K., eight from Canada, three from Hong Kong, and one each from Ireland, New Zealand, Austria, Germany, and Switzerland. Evening panels included participants from Spain and Canada. Perspectives from outside American musicology—opera direction, art curatorship, and Jungian psychology—also enhanced the meeting.

Many people remarked on the high quality of the papers, perhaps not surprising given the competition. Offered for our consideration were new theories (on *l'homme armé* and the octatonic scale), new sources (for Beethoven and *Oklahoma!*), forgotten genres (coon songs), and unusual influences (whale songs). In some sessions, especially the short ones on Roman chant, *quattrocento* songs, and Berlioz's *Roméo et Juliette*, scholars juxtaposed their perspectives and methodologies on individual works and traditions. In others, they explored interdisciplinary approaches and intermedia, politics and national identity in music, and, most of all, music in the United States. Some of this year's papers incorporated live performance, most notably Philip Gossett's, with the audience joining the speaker in a rendition of a discarded chorus from *La forza del destino*. Many appreciated the connections that emerged within sessions (such as Print Cultures in Early Modern Europe; Perception and Rhetoric in Classical Music; or Instrument, Gesture, and Body in Performance) and topics, such as Jean de la Fontaine's role in music, that linked one session to another. In organizing some sessions according to issues and questions rather than composers and periods, the idea was to break us out of habitual modes of thinking and interaction. If this caused some people to move around from session to session more than usual, it also encouraged us to

hear papers outside our research area. I'm grateful to the session chairs for the sometimes challenging work of drawing connections, the scholars who contributed penetrating questions and helpful comments to the discussions, and especially the other members of the Program Committee (Susan Boynton, Elizabeth Hudson, Jeffrey Kallberg, Robert Kendrick, and Michael Tusa) for their hard work, careful consideration in reviewing the abstracts, and harmonious collaboration.

We are also indebted to J. Peter Burkholder for organizing the inspiring Presidential Forum on the symbiosis between teaching and research (with H. Wiley Hitchcock, Susan McClary, and Kay Kaufman Shelemay) and to Kay for sharing her ethnographic research on the topic. The Performance Committee (Julie Cumming, chair, Don O. Franklin, and Neal Zaslaw) selected a variety of excellent daytime concerts and lecture-recitals, and AMS Committees and interest groups sponsored helpful workshops and discussion sessions on issues important to our membership. New AMS members were grateful for the inauguration of the "conference buddy" program (organized by Darwin Scott) that paired them with established scholars having similar interests.

Last but not least, we all must thank Howard Pollack and the Local Arrangements Committee. Many of us had not realized that Houston has become the fourth-largest city in the U.S. Drawing on its famed musical institutions and collections of modern art, Howard and his Committee arranged many stimulating events, as enjoyable as they were pertinent to our research. For example, the Houston Symphony Orchestra offered a stunning performance of Benjamin Britten's *War Requiem*, and at the Menil Galleries, we were treated to a moving rendition of Morton Feldman's *Rotbko Chapel* amidst the paintings and architectural space for which the choral work was written. There were also beautiful performances of rarely performed baroque masterpieces, Handel's *Giulio Cesare* by the Houston Grand Opera, Monteverdi's *Vespers* of 1610 by a consortium of early music

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AMS Membership Records

To send AMS mailings in a safe and timely manner, the AMS must receive notice of changes of address at least two weeks prior to each mailing. For correct information to be included in the *AMS Directory*, the AMS must receive changes prior to 15 December each year. Your membership record is maintained online at <www.theams.us>. You may update your record online at any time; when changes occur, please update your own record or let us know via U.S. Mail, telephone, fax, or e-mail. AMS contact information is as follows: 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 to

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

The *AMS Newsletter* is published twice yearly by the American Musicological Society, Inc. and mailed to all members and subscribers. Requests for additional copies of 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 20 March 2004 in Seattle, Washington; the fall meeting will take place on 10 November 2004, again in Seattle.

Call for Dues

If you have not paid your AMS dues for the calendar year 2004 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: see the AMS Web site for further information.

Seattle—2004 *continued from page 1*

hipster culture, and iridescent nightlife. Beer enthusiasts will find a plethora of exotic choices in the land of microbrews.

This year's special entertainment spotlights Seattle's early-music scene. The Early Music Guild will host Andrew Manze and the English Concert, who perform instrumental works of the Italian Baroque. Gallery Concerts and Seattle Early Dance will present a program of French Baroque ballet, accompanied by Janet See, Margriet Tindemans, and Jillon Stoppels Dupree. Rounding out the genres, Seattle's Tudor Choir will combine with Portland's Cappella Romana to present an "East-West" program of vocal polyphony, balancing Byzantine chant, English Renaissance motets, and the work of Canadian-Greek composer Christos Hatzis. More modern tastes may prefer the Seattle Chamber Players' program of works by George Crumb, John Cage, and Earle Brown. And the Seattle Symphony, conducted by Gerard Schwarz, offers an evening of Viennese Romanticism, featuring Brahms's Second Symphony, Beethoven's *Egmont* overture, and Karl Goldmark's Violin Concerto. In recognition of Seattle's reputation as the capital of alternative rock, an excursion to the EMP will feature a special performance by the rising Seattle band Visqueen.

The 2004 Program Committee is chaired by Robert Kendrick (University of Chicago), the Performance Committee by Neal Zaslaw (Cornell University), and the Local Arrangements Committee by Stephen Rumph (University of Washington). Our SMT Liaisons are Jonathan Bernard (University of Washington) and James Denman (Seattle Pacific University).

The meeting Web site, <www.ams-net.org/seattle>, is taking shape and will continue to grow between now and the meeting. Keep an eye out for information on travel, registration, the roommate service, student activities, concert ticket purchase—in short, all the information you need to enjoy the meeting.

Space for special interest groups is limited, so please send your requests as soon as possible (no later than 1 June) to the AMS Philadelphia office.

—Stephen Rumph

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*

ensembles in a new hall at the University of Houston (with a ceiling decorated by Stella), and eighteenth-century Spanish music by the Orchestra of New Spain. The Hyatt Regency provided us with excellent facilities and luxurious central spaces, which we had (almost) to ourselves. This made it easy to find one another, whether to deepen friendships or to explore new connections—two of the greatest pleasures we associate with the AMS meeting year after year.

—Jann Pasler, 2003 Houston
Program Committee Chair



AMS Fellowships, Awards, and Prizes

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

**Alvin H. Johnson AMS 50
Dissertation Fellowship Awards**
Deadline: 15 January.

Otto Kinkeldey Award
No specific deadline.

Alfred Einstein Award
Deadline: 1 June.

Paul A. Pisk Prize
Deadline: 1 October.

Noah Greenberg Award
Deadline: 15 August.

Philip Brett Award
Deadline: 1 July.

Howard Mayer Brown Fellowship
Deadline: 15 January.

Minority Travel Fund
Deadline: 1 October

Stevenson Award
Deadline: 1 May

Wolf Travel Grant
Deadline: 1 March

AMS Publication Subventions
Deadlines: 15 March, 15 September.

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 J. Peter Burkholder, Indiana University, School of Music, Bloomington, IN 47405; <burkhold@indiana.edu> and are asked to enclose a curriculum vitae and identify their area(s) of interest.

President's Message

The high point of the year for the AMS is always our fall annual meeting. Our gathering in Houston seemed particularly buoyant. The new program design with six rather than five parallel sessions meant more papers to choose from and more variety in the offerings. Most fields seemed well represented, and many good discussions that started during the question periods continued in the halls. Thanks are due to the Program Committee, chaired by Jann Pasler, for a first-class roster of presentations. Thanks also to the Performance Committee, chaired by Julie Cumming, who put together an excellent group of concerts and lecture-recitals. The Local Arrangements Committee and its chair Howard Pollack made it all run smoothly, and we owe them and the many volunteers thanks as well.

I am especially grateful to the Board members and officers who finished their terms at Houston for their service to the Society. Lenore Coral, Timothy McGee, and Pamela Potter made many valuable contributions to Board discussions and to successful beginnings for the new committees (about which more below). Lois Rosow served four years as an exemplary Council Secretary, helping the Council and particularly its student members to get more deeply involved in the work of the Society. My deepest personal thanks go to Past President Jessie Ann Owens, who has served as a mentor, helping me to learn what to do and how to do it.

For the last two or three years, the Board, Council, numerous committees, and membership have been engaged in a

conversation about the goals and aspirations of the AMS. That conversation continued in Houston, centering around two very large questions:

What is the AMS for?

And how do we all participate in it?

Clearly the central goal of the AMS is to promote the creation and dissemination of excellent scholarship on music. As we affirm in our By-laws, "The object of the Society shall be the advancement of research in the various fields of music as a branch of learning and scholarship." We do this through our annual meeting, chapter meetings, *JAMS*, AMS Studies, publication subventions, awards, and in many other ways. These activities are all thriving. The move of *JAMS* to a new publisher is proceeding smoothly, submissions for AMS Studies and applications for publication subventions are both up dramatically in the last year, and through the generosity of members, there are two new awards, the Robert M. Stevenson Award and the Eugene K. Wolf Travel Fund (see p. 9 of this *Newsletter*). Among the most important things we do is simply to put members in touch with each other, face-to-face or by letters and e-mails, so that we can collaborate and assist one another in our research.

But increasingly we are seeing part of the purpose of the AMS to be of service to its members throughout their careers. We cannot support the cause without supporting the people who do the work. We are doing this in a growing number of ways. The Committee on Membership and Professional Development is undertaking several new initiatives in this area, looking to see what the needs of the membership are and committing time and money to meet them. One striking initiative is a pilot travel grant program to assist those without insti-

tutional resources to attend the annual meeting in order to give a paper, chair a session, or participate in a committee. Many other committees and groups are working on these issues as well, including the Committees on Career-Related Issues, Cultural Diversity, Graduate Education, and the Status of Women.

The question of how we all participate in the AMS is also being addressed in various ways throughout the Society. For example, the Committee on Committees is at work on an Administrative Handbook for the Society, begun under the leadership of our late friend and colleague John Daverio. We hope that sometime this year a preliminary draft will be ready to be posted on the AMS Web site. Making this available to the membership at large will make the structure of the AMS and how its committees work much more transparent.

Other initiatives are underway as well. The Committee on Communications is exploring ways to communicate about music and musical scholarship to the wider public and possible changes to the ways we keep our membership informed. The Committee on the Annual Meeting is evaluating the recent changes to our annual meetings and considering further ideas. And to make all this possible, the Committee on Development is planning a fundraising campaign to enable the Society to fulfill its widening vision.

It is an exciting time for the AMS, full of fresh ideas and new energy. Thank you all for your many contributions to our Society. As always, I welcome your thoughts: <burkhold@indiana.edu>.

—J. Peter Burkholder

Treasurer's Message

Over the last three years since I became Treasurer, I feel as though I have become an expert in trying to make good news out of what was really nothing but bad news in the investment world. In both 2001 and 2002, I reported that while the stock market had declined 20% that year, we were doing fantastically because we had been down only 5%.

I am happy to inform the membership that regarding 2003 I have nothing but good news to bring you. When I prepared my report for the annual meeting in Houston, I

could not believe my eyes when I saw that each and every one of our stock and bond mutual fund accounts had a plus sign in front of it, which had not occurred since the three-year period 1996–98. Our stock funds were up mostly 15–20%, and one was up 42%. Our bonds, which saved us during 2000–2002, reverted to their more normal historic returns in the low-to-mid single-digits. In total, our endowment portfolio increased during 2003 by a quarter-million dollars, which is a rise of 15.5%.

I would like to report to you some special good news about a few of our individual

endowments. Since late 2002, the Philip Brett endowment has received almost \$7,900 in new donations, which has increased the size of this fund by 80%. I am very pleased with the growth of our two newest funds, the Eugene K. Wolf and the Robert M. Stevenson endowments. I invested a good bit of these new gifts at the market's low in the first half of 2003, and in just the portion of the year since then these endowments have enjoyed a return of over 12%, helping to put both on a very solid financial footing.

—James Ladewig

Executive Director's Report

Welcome, new members. Well 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 *JAMS*, read the *AMS 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 p. 14 of this issue or the Web site) and offer suggestions.

JAMS. The move from the University of Chicago Press to the University of California Press continues smoothly. The first Cal Press issue (57/1, Spring 2004) is on schedule to mail by the end of April. Many people have worked hard to ensure a seamless transition; the AMS is grateful in particular to Rebekah Darksmith at Cal and Kate Duff at Chicago as well as Joseph Auner, Catherine Gjerdingen, and the members of the AMS Publications Committee. A significant innovation for this issue will be online publication. Final details are being worked out as the *Newsletter* goes to press; you will gain access to the online edition via the members-only AMS Web site at <www.theams.us>. Check the AMS Web site for full details closer to the time of publication. Along similar lines, the entire back run of *JAMS* is now published online at <www.jstor.org> as part of their new music collection (thirty-two titles in all). Societies whose journals have been included in JSTOR's work have generally benefited from increased visibility, and Web access has meant a larger and broader readership. We anticipate nothing but good to come from making these materials more generally available to Web users.

Elsewhere in this issue, you may read that the AMS is seeking a half-time Managing Editor for *JAMS*. We have been most fortunate to have Catherine Gjerdingen tend this important and challenging position for over ten years since she began on the Spring 1993 issue. It has been quite an impressive piece of work, and the Society owes Catherine an enormous debt of gratitude. She will formally step down at the conclusion of the current volume, but her replacement will gradually take the reins, with both people working on this year's third issue.

The AMS Philadelphia office will be handling member requests for replacement of issues lost in transit. See the Web site, or send us an e-mail, if you need a replacement or would like to purchase back issues.

Emeritus Members. At its November meeting, the Board voted to offer Emeritus AMS members who were in good standing in 2002 two years of complimentary membership in acknowledgment of its mistake last year. Those affected were sent letters in

December 2003 outlining the offer. If you were affected but did not receive the letter, please let the AMS office know. The Emeritus dues category is now firmly re-established, per the By-laws!

Awards. Two new AMS award guidelines are included in this issue of the *Newsletter*: the Wolf Travel Grant and the Stevenson Award. We are excited to offer these resources to the scholarly community and would like to encourage qualified candidates to consider seriously applying for them. Please read the guidelines carefully and pass the word on to those who may be eligible.

NEH. The National Endowment for the Humanities (<www.neh.gov>) has received a significant funding increase this budget year in support of its *We the People* initiative, which was launched in 2002. The first awards under this initiative were announced last June, when forty-one projects received funding totaling \$1.5 million. NEH Chairman Bruce Cole has strongly supported the initiative: "These projects mark the beginning of the Endowment's long-term commitment to encouraging the teaching, learning, and understanding of American history and culture through the Endowment's grant programs." *We the People* is naturally good news for those working on American music topics, but those in other areas of music research should also be glad, as the budget boost relieves strain on other constituencies, freeing funding for a broad range of research in the humanities. The NEH continues to support musicological activities heavily, as *AMS Newsletter* award reports in each issue indicate. Our grant for the MUSA project continues generously for the next two years, and the project's fruit is anticipated to be substantial, including the long-awaited edition by Past President H. Wiley Hitchcock of Charles Ives's songs, due to be released about the time you read this report. The NEH Web site is an excellent locus for identifying federal resources for humanities research.

ACLS. The American Council of Learned Societies, of which the AMS has been a part for fifty-two years, continues to thrive, as those who have recently applied for fellowships well know. Their fellowship program, too extensive to enumerate here (see the Web site at <www.acls.org> for full details), continues to support music research extensively. We are looking forward to ACLS President Pauline Yu's visiting our Seattle meeting this year, the first visit of an ACLS President in many years.

Annual meetings. The Houston annual meeting went very smoothly last November, thanks to the diligent work of committee chairs Jann Pasler (Program), Julie Cummings (Performance), and Howard Pollack (Local Arrangements). Special events such as the Monteverdi *Vespers* at the Moores School of Music, University of Houston, a trip to

the Menil Collection and Rothko Chapel, performances of Handel's *Giulio Cesare*, and Britten's *War Requiem* made 2003's meeting particularly memorable. Many members contributed to the planning and implementation of the meeting, and their assistance is very much appreciated.

The exhibit area is often the 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 encourage you to support those who support our efforts.

The Seattle annual meeting preparations are well underway, under the able guidance of Stephen Rumph, Local Arrangements chair, Robert Kendrick, Program Committee chair, and Neal Zaslaw, Performance Committee chair. By the time this report 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. The new Board Annual Meeting Committee, chaired by Richard Kramer, has been working to ensure a balanced and well-planned organization for our meetings. If you have not attended one of our meetings recently, please give serious consideration to coming to Seattle: it is bound to be a rich, invigorating, and rewarding time. I would like to stress that if you are coordinating a small meeting or alumni reception, please communicate your needs as soon as possible to the AMS office. When over 1,500 people are trying to coordinate their movements, advance planning is critical.

Data management. In 2002 we moved the handling of membership back to Philadelphia and hired a full-time staff person to manage membership affairs. This has gone well, by and large. In August 2003 we went live with our members-only Web site, <www.theams.us>, and improved the process for updating member information such as mailing addresses. We also moved to a dedicated merchant account service, an improvement over the previous online payment method. While none of these kinds of changes ever happens without glitches, we have been fortunate in that our share of them was small, and most were quickly remedied. Please let us know when aspects of your membership need attention; this is one of the primary jobs of the Philadelphia office, and we try to solve the problems quickly and amicably.

Over three 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.

—Robert Judd

Committee Reports

The Committee on the Status of Women (CSW)

The Committee on the Status of Women sponsored an open session in Houston titled "Obstacles to Gender Parity in Musicology," featuring a panel of four speakers: Professors Walter Frisch (Columbia University), Susan McClary (University of California, Los Angeles), Honey Meconi (Rice University), and Jessie Ann Owens (Brandeis University). The speakers offered a variety of anecdotal and statistical information concerning barriers to career advancement in musicology for women. Each panelist presented brief remarks, followed by lively discussion among the panelists and individuals in the audience, moderated by Professor Deanna Bush of the University of North Texas.

Speaking first, Susan McClary began by noting a disconcerting statistic: the number of women musicologists in senior faculty positions had been higher in the 1960s than in the 1990s. At the same time, the "resentment level" against women had intensified because of a misperception, common even among junior women musicologists, that women are given preferential treatment in job searches. McClary then recounted a discussion in a graduate seminar of a book about seventeenth-century women musicians written by a man. Her students acknowledged that they would have been less receptive to the book if the author had been a woman because they would have considered it to be an instance of "special pleading." This, she pointed out, is a basic attitude that must change before the work of men and women can be evaluated according to the same standards. Finally, she observed that the attrition rate of female faculty is much higher because women tend to place family concerns over career goals and to be intimidated into not expressing their professional needs.

Walter Frisch, the next speaker, provided statistics from a Columbia University Provost's report, "Where are the Leaks in the Pipeline for Women?" Most telling was the fact that in the humanities at Columbia, 60% of all students (graduate and undergraduate) are women, whereas women make up only 17% of tenured faculty. Furthermore, this study found that the higher the academic rank, the lower was the percentage of women within it. Part of the problem, according to the study, is that the overall number of faculty positions in the humanities is shrinking. Thus, fewer faculty members are being hired, which makes it more difficult to correct a gender imbalance, especially at senior faculty levels. A suggested solution was to hire more women into tenured positions.

Honey Meconi began her talk by rebutting the notion that women today should sacrifice their personal lives so that later generations can enjoy professional parity

with men. Citing the example of Cristle Collins and Robert Judd (with full awareness of the pitfalls of focusing on exceptional cases), Meconi argued that even now women in musicology should expect to have a personal life and simultaneously be able to advance in their careers. She stated further that we should always ask ourselves if we are overvaluing men and undervaluing women, since this tends often to be the case. One source of strength for her has been the abundance of senior women colleagues as role models. Meconi advocated greater efforts in mentoring female students and in networking among women.

Reflecting on her years as a dean, Jessie Ann Owens reiterated how difficult it is to conduct a search that will necessarily lead to the hiring of a woman. Although she was able to make three "target of opportunity" hires, she pointed out that the forces leading to diminished numbers of senior women are subtle and pervasive and extend beyond academia. She enumerated several key factors in this regard. First, she cited general socialization factors: women tend to be less adamant in expressing their needs and to be more apologetic and self-doubting about those needs than men. Owens also brought up the matter of reproductive realities and suggested that the six-year tenure model may not be feasible for women. Finally, she invoked the "old-boy network," which, she maintained, is alive and thriving. To address this phenomenon, she has formed a "Gang of Five" with other senior women musicologists in the Boston area who meet regularly to discuss problems facing women in our field. This informal group, she hoped, might serve as a model for the sort of networking mentioned by other panelists.

In the closed meeting of the CSW, new members Dorothea Link, Honey Meconi, and James Parakilas were welcomed. The chair, Margaret Notley, thanked outgoing members Steve Lindeman and Judy Tsou, the previous chair, for their work on the Committee and reported on the newly formed Membership and Professional Development Committee. Subsequently, the CSW arrived at a possible topic for next year's open session: "Getting Published." Further discussion concerned statistics on women in musicology. Outgoing member Karen Ahlquist, who could not attend the Houston meeting, had prepared a handout that summarized her efforts to find existing data. Daniel Beller-McKenna and Honey Meconi volunteered to explore the problem of how to proceed with gathering our own statistics.

—Daniel Beller-McKenna, Margaret Notley,
and Nina Treadwell

Committee on Cultural Diversity (CCD)

With the lively support of the Society, the Committee on Cultural Diversity continues to make important strides in helping ensure the vitality and diversity of musicology through the participation of cultural and ethnic groups historically underrepresented in

the discipline (African Americans, Asian Americans, Hispanic Americans, Native Americans, and others). The two core activities of the CCD have been the travel fund that brings underrepresented students to the annual meeting and the Alliance, the consortium of schools that places special emphasis on encouraging and supporting minority students in their doctoral programs. A new third activity is the move to establish a Cultural Diversity Study Group that provides a forum for scholars whose research interests engage issues directly concerning the mission of the Committee and the interdisciplinarity of the music from groups who have been historically underrepresented in the discipline.

Travel Fund. Now in its eighth year, the travel fund that supports attendance for selected underrepresented undergraduates and graduate students in terminal master's degrees brought seven young scholars to the annual meeting in Houston. The seven travel award recipients who came to Houston were: Henry Aragón (Louisiana State University, undergraduate); Sara Jane Baldwin (State University of New York, Stony Brook, terminal M.A. candidate); Sofia Becerra-Licha (Agnes Scott College, undergraduate); May Lynn Castillo (University of California, Los Angeles, undergraduate); Hyun Kyong Chang (Cornell University, undergraduate); Chenny Quan Gan (University of North Carolina, Greensboro, terminal M.A. candidate); and Pooja Rangan (Oberlin Conservatory, undergraduate).

CCD Alliance Schools. The Alliance consortium is a group of schools with graduate programs that have pledged to take a proactive stance in recruiting, funding, and nurturing culturally and ethnically underrepresented students in musicology. Typically, Alliance schools are able to provide full support (tuition and stipend) for at least three years of full-time study. Support is provided directly by the institution in accordance with each member institution's internal guidelines and procedures.

At present, the Alliance consists of twenty member institutions as follows: Brandeis University; Columbia University; Cornell University; City University of New York, Graduate Center; Duke University; Harvard University; Ohio State University; Princeton University; Tufts University; four schools in the University of California system (Berkeley, Davis, Los Angeles, and San Diego); University of Chicago; University of Colorado, Boulder; University of Michigan, Ann Arbor; University of Pennsylvania; University of Pittsburgh; University of Virginia; and the University of Wisconsin, Madison. A number of other institutions are in the process of joining the Alliance.

The annual meeting provides an opportunity for the Alliance schools and travel award recipients to get to know each other (in recent years this has been at a reception

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Robert L. Marshall
Honorary Member



Howard E. Smither
Honorary Member



Silke Leopold
Corresponding Member

Honorary Members

The AMS By-laws 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 2003 meeting, bringing the total number to forty-five. The two new members of this distinguished body are Robert L. Marshall and Howard E. Smither.

Robert L. Marshall was born in New York City in 1939. Following his undergraduate and graduate training at Columbia University (B.A., 1960) and Princeton University (M.F.A., 1962; Ph.D., 1968), Professor Marshall spent three years in Germany (1962–65), studying the musical manuscripts of Johann Sebastian Bach. From 1966 to 1983 he taught at the University of Chicago. From 1983 until his retirement in 2000 he was a member of the faculty of Brandeis University, where he was the Louis, Frances, and Jeffrey Sachar Professor of Music. He has also been a Visiting Professor at Columbia and Princeton Universities. Marshall was an early Chairman of the American Bach Society (1974–77; Honorary Member since 1987) and the first to serve as the Harold Spivacke Consultant to the Music Division of the Library of Congress (1984–85).

A specialist on Bach and Mozart, Professor Marshall received the Society’s Otto Kinkeldey Award in 1974 for his study *The Compositional Process of J. S. Bach* (Princeton University Press, 1972). His essay collection *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* (Schirmer, 1989) received the 1990 ASCAP–Deems Taylor

Award. His *Mozart Speaks: Views on Music, Musicians, and the World* (Schirmer, 1991) was described by a reviewer as “one of the few useful contributions to the Mozart bicentenary.”

Professor Marshall has contributed numerous articles to scholarly journals on the lives and the music of Johann Sebastian Bach and Wolfgang Amadeus Mozart. He edited a volume of cantatas for the complete critical edition of Bach’s music, the *Neue Bach-Ausgabe*. He is also the editor of a volume of scholarly essays entitled *Eighteenth-Century Keyboard Music* (Schirmer, 1994; 2d ed., 2003).

Robert Marshall has served the American Musicological Society as Vice President (1984–86) and as Review Editor of *JAMS* (1986–89). He has also been a member of the Council (1973–75), the Board of Directors (1974–75), the Editorial Board of *JAMS* (1975–81), the Otto Kinkeldey Prize Committee (1976–79), and the Publications Committee (1990–94; chair, 1992–94).

Howard E. Smither is the James Gordon Hanes Professor Emeritus at the University of North Carolina. Born and raised in Kansas, he holds degrees from Hamline University in St. Paul, Minnesota (A.B., 1950) and Cornell University (M.A., 1952; Ph.D., 1960) and for one year studied musicology with Rudolf von Ficker at the University of Munich (1953–54). Professor Smither has taught at the Oberlin College and Conservatory of Music (1955–60), the University of Kansas (1960–63), Tulane University (1963–68), the University of North Carolina, Chapel Hill (1968–91), and Cardiff University, where he was the John Bird Professor (1993–95).

After completing his dissertation with William Austin on the theory of rhythm and

after publishing articles on that subject, he turned to historical musicology and concentrated mainly on the sacred dialogue and oratorio of the seventeenth and eighteenth centuries. His oratorio studies culminated in the four-volume work *A History of the Oratorio* (University of North Carolina Press, 1977–2000). The first two volumes of this study, on the oratorio in the Baroque period, received the ASCAP–Deems Taylor Award. In the series *Concentus musicus*, he published modern editions of forty Latin and Italian sacred dialogues under the title *Antecedents of the Oratorio: Sacred Dramatic Dialogues, 1600–1630* (Laaber, 1985). He contributed the article “Oratorio” as well as other articles to the first and second editions of *The New Grove Dictionary* and collaborated with Joyce L. Johnson in preparing the thirty-one-volume facsimile series produced by Garland Publishing, *The Italian Oratorio, 1650–1800: Works in a Central Baroque and Classic Tradition* (Garland, 1986–87).

Professor Smither’s research has been supported by two Fulbright grants, two fellowships from the National Endowment for the Humanities (1972–73), and a Guggenheim Fellowship (1984–85). He served the AMS as Chairman of the Southeast Chapter (1969–71), member of the Council (1969–71, 1975–77), Member of the Board of Directors (1977–79), President (1980–82), and AMS Delegate to the American Council of Learned Societies (1984–88).

Since his retirement at the end of 1991, in addition to completing volume 4 of *A History of the Oratorio*, he has returned to his first love, jazz performance and jazz history. He currently plays with several jazz bands in the Chapel Hill area and has organized the AMS open jazz jam sessions at annual meetings beginning with the Kansas City meeting of 1999.



Anne W. Robertson
Kinkeldey Award Winner



Richard Leppert
Kinkeldey Award Finalist



Elisabeth Le Guin
Einstein Award Winner

Corresponding Member

According to the Society's By-laws, Corresponding Members are citizens of countries other than Canada or the U.S. "who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." In 2003 the Council nominated and the Board of Directors elected Silke Leopold as Corresponding Member, bringing the total of those elected to forty-eight.

Silke Leopold was born in Hamburg in 1948. She studied voice and flute at the Hamburg Conservatory (1969–72) and musicology at the University of Hamburg, graduating with a dissertation on Stefano Landi and his music (1975). During the following three years, she was a research fellow at the German Historical Institute in Rome and then taught as Carl Dahlhaus's assistant at the Technical University of Berlin (1980–91), interrupted by visiting professorships at Harvard University (1985–86) and, after the completion of the *Habilitation* in 1987, at the University of Regensburg (1988). In 1991 she was appointed Professor of Musicology at the University of Paderborn and the affiliated Hochschule für Musik in Detmold, and in 1996 she became Professor and chair of Musicology at the University of Heidelberg, where in 2001 she was appointed Vice Rector for Academic Affairs.

Professor Leopold's publications cover a wide spectrum of music history ranging from the fifteenth to the twentieth century, with a focus on Italian music of the seventeenth and eighteenth centuries. Her major studies in this field include *Claudio Monteverdi und seine Zeit* (Laaber, 1982; rev. 1993)—translated into English as *Monteverdi: Music in Transition* (Clarendon Press, 1991)—and her *Habilitationsschrift* titled *Al modo d'Orfeo: Dich-*

tung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts (Laaber, 1995). The most recent book publications include *Who's who in der Oper* (together with Robert Maschka; Bärenreiter, 1997) and an *Oratorien-Führer* (conceived by Professor Leopold and edited together with Ullrich Scheideler; Metzler, 1999). She has also edited the congress reports *Claudio Monteverdi und die Folgen* (with Joachim Steinheuer; Bärenreiter, 1998) and *Abbé Vogler: Ein Mannheimer im europäischen Kontext* (with Thomas Betzwieser; in press). She is currently working on a handbook of seventeenth-century opera.

Silke Leopold has held numerous prestigious offices. From 1993 to 2001 she served as Vice President of the Gesellschaft für Musikforschung, and since 2002 she has been chairing the Forschungsstelle "Mannheimer Hofkapelle" of the Heidelberg Academy of Sciences. In addition, she is a member of the Zentralinstitut für Mozartforschung of the Stiftung Mozarteum Salzburg and of the Heidelberg Academy of Sciences. In 1986 Professor Leopold received the Dent Medal of the Royal Musical Association.

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 Winner is Anne Walters Robertson (University of Chicago) for her book *Guillaume de Machaut and Reims: Context and Meaning in His Musical Works* (Cambridge University Press, 2002); Kinkeldey Finalist is Richard Leppert (University of Minnesota) for his book *Essays on Music (Theodor W. Adorno): Selected with Introduction, Commentary, and Notes* (University of California Press, 2002).

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 Elisabeth Le Guin (University of California, Los Angeles) for "One Says that One Weeps, but One Does Not Weep": *Sensible, Grotesque, and Mechanical Embodiments in Boccherini's Chamber Music*," *JAMS* 55, no. 2 (Summer 2002): 207–54.

The 2002 Noah Greenberg Award, which recognizes outstanding contributions to historically aware performance and the study of historical performing practices, was awarded to Christopher Stemberge (Pfitsch, Italy) for the Complete Edition of the Keyboard Works of Girolamo Frescobaldi.

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 Boden Sandstrom (University of Maryland) for her work as coproducer of *Radical Harmonies*, a documentary on women's music.

The Paul A. Pisk Prize, awarded annually to a graduate student for the best scholarly paper accepted for presentation at the annual meeting, was awarded to Ted Dumitrescu (Princeton, New Jersey) for his paper "A Flemish-Italian Gift to the Tudors."

Karol Berger (Stanford University) has received an ACLS Fellowship for "Time's Arrow and the Advent of Musical Modernity."

Volker Schier (Arizona Center for Medieval and Renaissance Studies) has been awarded a National Endowment for the Humanities Collaborative Grant for his work on the



Photo: Deborah Jenkins

Boden Sandstrom
Brett Award Winner



Christopher Stembridge
Greenberg Award Winner



Ted Dumitrescu
Pisk Prize Winner

project “Opening the Geese Book,” which focuses on the music, images, texts, and meanings of the sixteenth-century gradual Morgan M. 905 and employs digital Media.

The following individuals have received ASCAP–Deems Taylor Awards: Austin Clarkson (York University) for his article (co-authored with David Holzman) “Stefan Wolpe: Compositions for Piano,” issued by Bridge Records, Inc.; Charles M. Joseph (Skidmore College) for *Stravinsky and Balanchine: A Journey of Invention* (Yale University Press, 2002); Ralph Locke (Eastman School of Music) for “What Chopin (and Mozart and Others) Heard: Folk, Popular, ‘Functional’ and Non-Western Musics in the Classic-Romantic Survey Course,” in *Teaching Music History*, ed. Mary Natvig (London: Ashgate, 2002), 25–42; and Thomas J. Mathiesen (Indiana University) and Andreas Giger (Louisiana State University) for their work as editors of *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century* (University of Nebraska Press, 2002).

Melvin P. Unger (Baldwin Wallace College) received the 2003 James P. Barry Ohioana Award for Editorial Excellence as editor of *BACH: Journal of the Riemenschneider Bach Institute*.

Amy Lynn Wlodarski (Eastman School of Music) has been granted a Fulbright Award to conduct dissertation research at the Freie Universität and the Akademie der Künste in Berlin for the 2003–2004 academic year. Her dissertation examines the musical responses of German composers to the Holocaust between 1947 and 1967.

Georgia Cowart (Case Western Reserve University) has been awarded the 2002–2003 James Clifford Prize of the American Soci-

ety for Eighteenth-Century Studies for her article “Watteau’s *Pilgrimage to Cythera* and the Subversive Utopia of the Opera-Ballet,” *Art Bulletin* 83 (Fall 2001): 461–78. The Clifford Prize is awarded for the best article on an eighteenth-century topic published in the previous year.

Ellen T. Harris (Massachusetts Institute of Technology) has been awarded the 2002–2003 Louis Gottschalk Prize of the American Society for Eighteenth-Century Studies for her book *Handel as Orpheus: Voice and Desire in the Chamber Cantatas* (Harvard University Press, 2001). The Gottschalk Prize is awarded for the best book on an eighteenth-century topic in the previous year.

John Rink (Royal Holloway College, University of London) has been awarded the Stefan and Wanda Wilk Book Prize for Research in Polish Music for his book *Chopin: The Piano Concertos* (Cambridge University Press, 1997).

Kathryn Lowerre (Michigan State University) has been named one of the Harvard Houghton Library visiting fellows for 2003–2004 and awarded the W. Jackson Bate/Douglas W. Bryant/American Society for Eighteenth-Century Studies Fellowship for her project “Music and Musicians on the London Stage at the Turn of the Eighteenth Century.”

Catherine Parsons Smith (University of Nevada, Reno) is co-winner of the MLA’s Dena Epstein Award for Archival and Library Research in American Music. The award will support her work on a biography of William Grant Still to be published by the University of Illinois Press.

The 2003 Kurt Weill Prize has been awarded to W. Anthony Sheppard (Williams College) for his book *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music*

(University of California Press, 2001). The Kurt Weill Prize is awarded biennially for distinguished scholarship on twentieth-century musical theater.

Mary Simonson (University of Virginia) has been selected the winner of the Lowens Student Paper Competition for her paper “Reinterpreting Female Body and ‘Voice’ in Auber’s *La Muette de Portici*,” read at the spring meeting of the AMS Capital Chapter in Washington, District of Columbia.

Michael Hamad (Brandeis University) and Robert Lagueur (Yale University) received the 2003 Hollace Anne Schafer Memorial Award for the best scholarly paper read by a graduate student at a meeting of the New England chapter of the AMS during the previous academic year. Mr. Hamad’s paper “Liszt’s ‘Wanderer Dream’ and the Act of Transposition” and Mr. Lagueur’s paper “The Feast of St. John the Evangelist at Laon” were read during the 2002–2003 year.

Guidelines for Announcements of Awards and Prizes

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

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>

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.

Dena Epstein Award

Grants for research in archives or libraries on any aspect of American music. For full information: Brad Short at <short@library.wustl.edu>; <www.musiclibraryassoc.org>.

Deutscher Akademischer Austausch Dienst

For full information, contact the DAAD New York Office: tel. 212/758-3223; <daadny@daad.org>.

Fulbright Awards for U.S. Faculty and Professionals

For full information, contact the CIES (Council for International Exchange of Scholars); tel. 202/686-4000; <www.cies.org>.

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: <humboldt-fellow.select@avh.de>; <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: <www.usc.edu/go/polish_music/wilkprizes/wprizes.html>; <polmusic@email.usc.edu>.

New Awards Established

Major contributions from members have enabled the Board of Directors to establish two new awards: the Robert M. Stevenson Award for publications in Iberian music and the Eugene K. Wolf Travel Fund to enable dissertation students to do research in Europe.

The Robert M. Stevenson Award

Thanks to a generous gift from Professor Robert M. Stevenson, an Honorary Member of the Society, the Board of Directors of the AMS has established the Robert M. Stevenson Award to recognize outstanding scholarship in Iberian music. The designation "Iberian music" is here meant to include music composed, performed, created, collected, belonging to, or descended from the musical cultures of Spain, Portugal, and all Latin American areas in which Spanish and Portuguese are spoken. The prize will be awarded annually to a book, monograph, edition, or journal article by a member of the AMS. The publication must be written in English and must have been published during the preceding three calendar years.

The award will consist of a monetary prize and a certificate. The winner will be selected by a committee of three scholars

appointed by the President of the Society. The award will be conferred at the Annual Business Meeting and Awards Presentation of the Society.

The award committee will entertain nominations from individuals, including eligible authors, who are encouraged to nominate their own publications. The award committee may select the winner from among all publications that meet the guidelines, whether or not they have been specifically nominated. Nominations and submissions should be sent, in three copies, to the AMS office, 201 South 34th Street, Philadelphia, PA 19104-6313, and must be received on or before 1 May.

Eugene K. Wolf Travel Fund for European Research

The Eugene K. Wolf Travel Fund is a new fund established in memory of the late Eugene K. Wolf by his family and friends. The fund is intended to encourage and assist Ph.D. candidates in all fields of musical scholarship to travel to Europe to carry out the necessary work for their dissertation on a topic in European music. Primary source research in European institutions was the basis for both the training and the musicological products of Wolf's life. He always emphasized to his students the

importance of seeing the sources, meeting the European musicologists and librarians, and making contact with even the local historians, church archivists, or town genealogists, making this travel fund a fitting memorial.

Each year the fund will award one or more travel grants of between \$500 and \$1,000 to students attending North American universities who have completed all requirements except the dissertation for the Ph.D. in any field of musical scholarship and who need to undertake research in Europe toward the dissertation.

The application should be in the form of a letter, about three pages in length, that describes the dissertation topic, research plan, projected itinerary, and institutions where research would occur and that provides a budget for travel and lodging. The application should be supplemented by letters of support from the dissertation advisor and one other scholar. All materials should be sent, in three copies, to the AMS office, 201 South 34th Street, Philadelphia, PA 19104-6313 and must be received on or before 1 March. The winner or winners will be selected by a committee of three scholars appointed by the President of the Society. Awards will be announced by 1 May.

Committee Reports *continued from page 5*

on Friday at noon). Schools that have been consistent in their participation in the Alliance are showing success in nurturing scholars from underrepresented cultural and ethnic groups. Given their active history with the Alliance, it is no coincidence that Cornell, Penn, Pittsburgh, and UCLA were seen as especially attractive schools to this year's travel award recipients; the CCD offers a special thanks to the Alliance contacts at these four institutions. Active membership in the Alliance leads to success in nurturing scholars of color. Schools that wish to participate in the Alliance should contact Prof. Naomi André at <nandre@umich.edu>.

We are entering an exciting time in AMS history with a greater number of underrepresented scholars active in the discipline than ever before. The diversity of the cultural profile of the Society is expanding at all levels from those in graduate programs to the newly minted Ph.D.s, post-doctoral fellows, and tenure-track faculty. In addition, the past few years have seen increasing numbers of recently tenured minority scholars in musicology, ethnomusicology, and music theory.

As the co-chairs of the Committee on Cultural Diversity, we wish to express our gratitude to the Society for its continued support and extend a sincere thanks to Bob Judd for all his care and efforts. Thanks also to the membership for nominating such strong candidates for the travel awards, and please keep the names coming! The deadline for the Seattle meeting is 1 October 2004; directions and application forms are available on the CCD link through the AMS Web site.

—Naomi André and Johann Buis, Co-Chairs

AMS-L

The AMS-L successfully completed its migration to a new server at the University of Pennsylvania in early September. The migration also included a change in list software, which is currently Listproc. We wish to thank the University of Virginia for having hosted the AMS-L and for the technical help we received during the move.

Subscription and unsubscription requests should be sent to: <listproc@ccat.sas.upenn.edu>. The body of the message should read: subscribe ams-l [your first and last name]. For example:

subscribe ams-l Giulio Ongaro

Please remember that Listproc is a computer program and will not be able to respond to questions from subscribers.

The moderating team has been receiving a fairly large number of complaints from members who were unable to post and had their messages rejected by the server. In virtually all cases this was due to a change in the subscriber's e-mail address. Please remember to change your subscription to the AMS-L when your e-mail address changes. For example, if an e-mail address were to change from <smith@usc.edu> to <smith@almaak.

usc.edu> or <jms@usc.edu>, it would be impossible for the list server to recognize the new address as belonging to the same subscriber. If you have problems, please contact the moderator (Giulio Ongaro) at <ongaro@verizon.net> or the assistant moderator (James Parsons) at <jap614f@smsu.edu>.

Regarding the policy on commercial posts: the moderating team would like to remind the membership that while commercial advertising is expressly prohibited by list rules, announcements that give information relevant to the membership are encouraged. The Committee made a slight change in its policy in order to clarify its position on this issue. The relevant section now reads: "Subscribers may send brief announcements concerning new publications, recordings, and products relevant to musicology." The official guidelines of the AMS-L can be accessed on-line at <www.ams-net.org/listguidelines.html>.

Finally, the members of the Committee wish to thank Alice V. Clark and Maureen Buja, who have completed their term of service on the Committee, for their work on behalf of the Society. Their contributions to the development of the AMS-L are very much appreciated.

—Giulio Ongaro, Chair

Committee on the Publication of American Music (COPAM)

As these words are written, H. Wiley Hitchcock's edition of *Charles Ives: 129 Songs*, volume 12 in the Society's Music of the United States (MUSA) series, is in press. Its publication, expected by March 2004, will mark the first appearance in print of this body of song mediated by professional editing. As many readers of this notice will already know, in 1922 Ives, America's quintessential musical amateur, had a volume entitled *114 Songs* privately printed by G. Schirmer. Over the years, some of these songs have taken their place in the standard repertory of singers. They have done so in Ives's original versions which, on closer look and in varying degrees, show ambiguities and inconsistencies that Schirmer's editors would surely have caught had the company, rather than the composer, been the publisher. Commissioned by the Charles Ives Society to square Ives's inventions and (often multiple) revisions with standard editorial practice, Professor Hitchcock has produced a volume that COPAM and series publisher A-R Editions of Madison, Wisconsin, consider a landmark achievement.

Although the complexity of the Ives volume has slowed MUSA's pace of publication, we have not been idle on other fronts. Indeed, the next two volumes in the series are almost ready to go to press. We think it likely that one if not both will appear in print before the end of 2004: Jeffrey Taylor's collection of transcribed solos by jazz pianist Earl Hines and Lee Orr's selection of choral works by the Victorian American composer Dudley Buck, whose anthems, as it happens, influenced the sacred music of Ives.

The MUSA project depends for its day-to-day operation on an executive editor who keeps in touch with volume editors, runs the MUSA office, and does the lion's share of the pre-publication editing. Since 1997, Mark Clague has performed admirably in that role, earning the gratitude of individuals who have worked with him and of the Society as a whole. Last summer, Mark resigned his post to take a position as assistant professor of musicology at the University of Michigan. His successor, James Wierzbicki, comes to us from a background that includes, as well as musicology and teaching music history and theory, work as a composer, performer, software specialist, and, for nearly two decades, a music critic. While thanking Professor Clague for his services—since the door of his new office is less than ten feet from that of MUSA, no farewell ceremony has been staged—I am happy to welcome Dr. Wierzbicki, who will be glad to be in touch with any or all who might be contemplating an editorial project in the field of American music. For ideas or questions about MUSA, James Wierzbicki may be contacted at the University of Michigan through the following avenues: tel. 734/647-4580; fax 734/647-1897; <musa-info@umich.edu>; or <www.umich.edu/~musausa>.

—Richard Cranford, Chair

AMS-MLA Joint Committee on RISM

The AMS-MLA Joint Committee on RISM is the national U.S. RISM Committee, and as such it has a dual purpose, namely to act as a liaison between the two societies and RISM and to oversee the U.S. RISM Office, which is currently maintained at Harvard University under the direction of Sarah Adams, the Keeper of the Isham Memorial Library at Harvard. Over the last three years the Joint Committee has worked with the two societies as they have overhauled committee structures, creating along the way a working document that brings up to date the Committee's mission statement, membership structure, history, and plan for the future. We have initiated contact with RISM representatives in several countries about how they handle issues of ownership, access, and delivery of the valuable bibliographic data they are generating, especially with regard to the question of how we might create free access to the U.S. data—in particular the A/II data concerning music manuscripts from 1600 to about 1850 that are held in North American collections. In response, a new U.S. RISM Web site is under construction at Harvard. Most recently, at the AMS meeting in Houston in November, the Joint Committee agreed to accept a proposal from the Center for Computer Assisted Research in the Humanities at Stanford (CCARH) to use the U.S. data in a pilot project exploring alternative methods of access to some of the data's music and text fields.

Society members interested in the Joint Committee's activities are invited to contact

its outgoing AMS chair, Peter Lefferts (<plefferts1@unl.edu>), or its incoming MLA chair, John Shepard of the New York Public Library (<jshepard@nypl.org>).

—Peter M. Lefferts, *Chair*

Committee on Membership and Professional Development (CMPD)

As one of her final acts as president, Jessie Ann Owens proposed the formation of a Committee on Membership and Professional Development, and at the business meeting in Houston the CMPD was ceremoniously inaugurated. The inspiration for its formation, however, had come from numerous AMS members who, over the years, expressed their concerns that changes in the academic job market were dramatically altering the professional needs and expectations of scholars in our field. During the board retreat in 2002, our discussions made it even more apparent that recent professional, economic, and demographic changes had radically transformed the composition of the AMS. A planning committee was then formed, and a mere two weeks before the Houston meeting, this dedicated group of individuals representing a wide variety of membership categories convened in Madison, Wisconsin, to think about who makes up the AMS membership today, what the Society has done thus far for those who do not fit the traditional professional profile, and what more could be done for them in the future. We expanded the Committee's provisional charge to allow it to (1) develop programs and resources appropriate to various segments of the Society at all stages of members' careers; (2) gather information in order to respond to the needs of the AMS membership; (3) serve as an umbrella organization for committees that currently address issues of certain membership groups (such as the Committees on Career-Related Issues, Status of Women, Cultural Diversity,

and similar committees that may arise in the future); (4) monitor and address the effects of professional, economic, and demographic changes on the composition of the Society's membership; and (5) explore mentoring initiatives for multiple constituencies.

We then compiled a list of tasks, recognizing that the Committee's first responsibility should be to address the needs of those Society members for whom virtually no AMS programs currently exist, i.e., members who are no longer eligible for student fellowships and grants and who otherwise lack access to institutional support, either in the form of financial assistance or professional guidance. We then set up subcommittees to explore, in the long term, ways in which the Society and the Committee might (1) provide library privileges and health insurance to members who need them, (2) devise workshops on professional services to be conducted within and beyond the annual meeting, (3) work with the newly launched AMS Development Committee to secure funding for travel and research grants, and (4) periodically conduct membership surveys to gauge the changing composition of the membership and its needs.

In the short term, however, the Committee is already in the process of implementing three very exciting initiatives in the coming weeks and months. First, the board authorized the use of funds to launch a pilot program to support travel to the annual meeting for members who are beyond the student membership category and have no other funding resources. At least ten grants of up to \$500 each will be available to members who are not affiliated with institutions that could otherwise provide such support; eligible applicants will include those presenting papers, chairing sessions, or serving on AMS committees that will meet during the annual meeting. The CMPD will administer this program on an experimental basis for

2004 and, depending on the response, will seek ways in the future to secure funding for similar ongoing travel and research grants. Further information and application instructions will be forthcoming on the AMS Web site.

Second, the Committee is in the process of developing a Web site to provide practical information on employment in musicology; guides to grant opportunities; basic information for new members on the structure and operation of the Society; links to organizations that currently offer health insurance, library privileges, and other resources and opportunities for scholars lacking access to institutional support; and a "suggestion box" in which members can anonymously submit their ideas and concerns to the Committee members. Finally, a special session at the Seattle meeting dedicated to issues addressed by the CMPD is currently in the planning stages.

As outgoing chair of this committee, I wish to express my sincerest thanks to those who attended the retreat and agreed to serve on the new committee: Judy Tsou (incoming chair), Naomi André, Susan Cook, Andrew Dell'Antonio, Carol Hess, Mary Hunter, Margaret Notley, Rebecca Oettinger, Elinor Olin, Paul Ranzini, and Lois Rosow. Contributing to these initiatives has been a very rewarding experience for all of us, and we are grateful to those who laid the Committee's foundations (Jessie Ann Owens, J. Peter Burkholder, Jennifer Bloxam, and past and present members of the Board) and to all those members who offered valuable suggestions with their individual appeals and during the various listening sessions conducted at the 2002 and 2003 annual meetings. We are all very excited to be part of a process that we hope will allow the Society to become a welcoming place for all members at all stages of their careers and lives.

—Pamela Potter, *Chair*

Recent Recipients of AMS Subventions

Natalie J. Kreutzer, *Zimbabwe Children's Singing Games*, University of Idaho Press, 2003.

This DVD includes twenty singing games and dances in the Shona language for children from three to ten years of age. It is based on field tapes of children from the Nharira Communal Lands in central Zimbabwe.

Michael Spitzer, *Metaphor and Musical Thought*, University of Chicago Press, 2003.

"Spitzer's book gives an insightful history of our relationship with music—the first ever book-length study of musical metaphor in any language... A guide to both the philosophy of musical thought and the history of musical analysis from the seventeenth century to the present day." (*from the publisher's description*)

Erika Reiman, *Schumann's Piano Cycles and the Novels of Jean Paul*, University of Rochester Press, 2004.

"Schumann imitated Jean Paul's prose style in his own fiction and music criticism, and said that he learned 'more counterpoint from Jean Paul than from (his) music teacher.' Erika Reiman explores at length the ramifications of this relationship for Schumann's music: the author provides a comparative study of Jean Paul's five major novels and Schumann's piano cycles of the 1830s." (*from the publisher's description*)

Call for Nominations: Session Chairs, Seattle 2004

Nominations are requested for Session Chairs at the AMS/SMT annual meeting in Seattle, 11–14 November 2004. Please send nominations via mail, fax, or e-mail to the Philadelphia office of the AMS, including name, contact information, and area of expertise. Deadline: 15 March 2004.

Fall Meetings of AMS and "Sister" Societies

- | | |
|------|--|
| 2004 | AMS/SMT: 11–14 November,
Seattle, Washington
SEM: Tucson, Arizona |
| 2005 | AMS: 27–30 October, Wash-
ington, District of Columbia
SEM: Atlanta, Georgia |
| 2006 | AMS/SMT: 2–5 November, Los
Angeles, California |
| 2007 | AMS: 1–4 November, Quebec
City, Quebec |

Ellen D. Lerner (1950–2003)

Ellen Lerner was a musician and musicologist who died in April 2003 after a long illness. Born in 1950, she received a B.A. from Yale, an M.M. from the University of Massachusetts, Amherst, and an M.Phil. in Musicology from Columbia University, where she served on the editorial board of *Current Musicology*. She authored the articles on Daria Semegen for the *New Grove Dictionary of Music and Musicians* and on Rebecca Clarke for the *New Grove Dictionary of American Music*. She was involved in the project “Women Composers: Music through the Ages,” writing on Maddalena Casulana, and worked on the composer Meredith Monk. Her last scholarly work, a transcription of interviews she conducted with Rebecca Clarke in 1978, is forthcoming in *A Rebecca Clarke Reader*, edited by Liane Curtis (Indiana University Press). Most recently she had worked as Administrative Assistant to the New York Branch Director of the Screen Actor’s Guild.

In one of the very first pages of Richard Taruskin’s massive work on Stravinsky, we find the following words: “Know then, Ellen Lerner, that it was your passing remark at that long-forgotten meeting that gave me the nudge. I won’t say that without you I would never have found my way to Stravinsky. But you were an effectual if unwitting catalyst, and you have my cordial thanks.” In the end, I do not think it was a coincidence that it was Ellen who stirred the Stravinsky pot. Although she was a modest and honest scholar, she tended to see through things to their essences. This is evident in her own writing and remembered clearly by those who knew her. We deeply mourn her passing even as we remember with great pleasure her vitality, depth, and intellect.

—Michael Beckerman

Harvey Olnick (1917–2003)

Harvey Joel Olnick passed away in Toronto on 30 October 2003, in his eighty-sixth year. He was one of the first musicologists in Canada and to a large extent responsible for the growth of the discipline in Canadian universities. His area of academic concentration was the seventeenth through the nineteenth centuries, but his interests were even broader, encompassing the whole of the western tradition. From his position as chair of the Graduate Department at the University of Toronto (1954–73), he devoted his energies to building an excellent music library, assisting in the establishment of an electronic music studio, and enlarging the graduate faculty and student body. There is hardly a school of music in Canada that does not have one or more teachers who would credit Harvey Olnick as a major influence on their career. His former students occupy leading positions in university schools of music throughout the western world.

Originally from New York, Olnick attended the Institute of Musical Art (later the Juilliard School) in his youth, acquired a B.Sc. from New York University in physics and mathematics (1940), and changed to music history for graduate work at Columbia University. His studies were interrupted by World War II, while he served in the United States Air Force as a meteorologist; he returned to complete his M.A. at Columbia in 1948. His teaching career began at Vassar College, and in 1954 he moved to the University of Toronto where he spent the remainder of his career, retiring in 1983. He was involved with the Marlboro Music Festival for over forty years, serving as Administrative Director in 1956 and 1957 and then as a Trustee.

Olnick was highly regarded as an educator, and in 1981 was awarded the prestigious teaching award by the Ontario Confederation of University Faculty Associations. He was a demanding teacher, constantly urging his students to stretch their minds and produce better work. Behind an often gruff exterior was a warm heart and genuine concern to assist students and fellow faculty to excel. He dismissed those who would not put forth their best efforts, but the reward for those who measured up to his rigid standards was unhesitating encouragement, support, and friendship. His broad interests in art, science, politics, and languages informed his lectures. He was a fine chef and a wine connoisseur. After retirement he devoted his time to attending concerts, keeping up with developments in the field of musicology, and following with great pride the careers of his former students and associates. A long-time member of the AMS, Olnick was local host for the 1970 Annual Conference—the first meeting outside the U.S.—and was interviewed by the Committee on the History of the Society.

—Timothy McGee

Obituaries

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

Jill McAllister
20 February 2003

James L. Whitlow
8 July 2003

Hilde Heubner Junkermann
7 October 2003

James Bastian
12 October 2003

Harvey Olnick
30 October 2003

Kurt von Fischer
27 November 2003

Wiley L. Housewright
13 December 2003

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.

POSITION AVAILABLE
(beginning August 2004)

EDITOR, AMS NEWSLETTER

The American Musicological Society seeks an Editor for the *AMS Newsletter*, a publication issued semiannually (February and August) to all members and subscribers. Qualifications for the position include:

- experience as a scholar in one or more fields of musical research
- ability to work to deadline
- editorial and/or publishing experience
- membership in and familiarity with the American Musicological Society

We are seeking an individual who is also willing to help rethink the content and purpose of the *Newsletter*.

- Term of appointment: August 2004 to December 2007 (responsible for issues of 2005–2007)
- Honorarium: \$1,500 per year
- Application deadline: 15 May 2004, or until the position is filled

Please send a statement of interest and curriculum vitae to Robert Judd, Executive Director, AMS, 201 S. 34th Street, Philadelphia, PA 19104-6313. Applications will be reviewed by a search committee and the appointment made by the President of the AMS in consultation with the Board of Directors.

Forthcoming Conferences

The International Council for Traditional Music Colloquium and Radcliffe Advanced Seminar **Local Theory/Local Practice: Musical Culture in South Asia and Beyond** will be held at the Harvard University Music Department, Paine Hall, 27 February 2004. The goal of this seminar is to broaden the discourse among scholars of South Asian music and to forge new connections with allied disciplines and areas. For more information: Richard K. Wolf at <rwolf@fas.harvard.edu>.

Thirtieth annual conference of the **Society for American Music**, Cleveland, 10–14 March 2004, jointly with the Association for Recorded Sound Collections. For more information: Liane Curtis <Lcurtis@brandeis.edu> or <www.american-music.org>.

Second International Orpheus Academy for Music Theory, 14–18 April 2004, Orpheus Institute, Korte Meer 12, 9000 Ghent, Belgium. The theme of the Orpheus Academy 2004 is **Music and Theory between 1650 and 1750**, with special focus on the national schools of Italy, France, and Germany. For more information: <www.orpheusinstituut.be> or <info@orpheusinstituut.be>.

Beyond the Soundtrack: Representing Music in Cinema, 22–24 April 2004, University of Minnesota, Minneapolis. The conference intends to treat music as a primary rather than a secondary element of cinema, both as a phenomenon within the fictional worlds of film and as a technical and ideological means for constructing those worlds. For further information: <www.cla.umn.edu/filmmusic>.

The Society for Eighteenth-Century Music will hold its 2004 conference at Georgetown University, 30 April to 2 May. The conference, titled **Music in Eighteenth-Century Life: Cities, Courts, Churches**, will feature papers regarding music in various cultural settings in the eighteenth century as well as reports of ongoing projects and a roundtable discussion “Teaching Eighteenth-Century Music.” For more information: <www.secm.org>.

Thirty-Ninth **International Congress on Medieval Studies**, Kalamazoo, Michigan, 6–9 May 2004. For more information: <people.cs.uchicago.edu/~elias/MEDIEVAL>.

Music Theatre and Performance (Analysis): Perception, Temporality, and Rhythm in Music Theatre, St. Petersburg, Russia, 22–27 May 2004. For more information: Clemens Risi at <risi@zedat.fu-berlin.de>; <www.firt-iftr.org>.

From Fin de Siècle to Fascism: Music in Italian Culture, 1900–1950, St John’s College, University of Oxford, 28–29 June 2004. For more information: Ben Earle at <benjamin.earle@sjc.ox.ac.uk> or Alexandra Wilson at <alexandra.wilson@music.ox.ac.uk>.

The thirteenth biennial international conference on **Nineteenth-Century Music** will be held 6–9 July 2004 at St Chad’s College and the School of Music of the University of Durham. For more information: Bennett Zon at <Bennett.Zon@durham.ac.uk>.

Sixteenth biennial conference of the International Society for the Investigation and Promotion of Wind Music (IGEB), **Wind Music—Museum: Heritage and Inspiration for the Present and the Future**, Austrian Wind Music Museum in Oberwölz, Austria, 8–13 July 2004. For more information: <www.kug.ac.at/igeb>.

The 2004 **Symposium of the International Musicological Society (SIMS)** will be held in Melbourne, 11–16 July 2004, co-hosted by the International Musicological Society, the Musicological Society of Australia, the International Council for Traditional Music, and the International Association for the Study of Popular Music. For more information: <www.arts.monash.edu.au/music/SIMS2004>.

The Eleventh Biennial International Conference on **Baroque Music** will be hosted jointly by the Royal Northern College of Music and the University of Manchester Department of Music, 14–18 July 2004. For more information, see <www.rncm.ac.uk/conf/11baroque.asp>.

Fourteenth **Nordic Musicological Congress** at the Sibelius Academy, Helsinki, 11–14 August 2004. For more information: <www.siba.fi/NMK2004>.

The 2004 Bard Festival, **Shostakovich and His World**, will take place at the new Richard B. Fisher Performing Arts Center at Bard College, 13–15 and 20–22 August. For further information: Christopher H. Gibbs at <gibbs@bard.edu>.

Twelfth Conference of the **IMS Study Group Cantus Planus**, 23–28 August 2004, Lillafured, Hungary. The scope of research presented at Cantus Planus meetings covers all of the different families of chant, including those in living, oral traditions. For more information: Gergely Hajdu <gergelyh@zti.hu>.

Petrarch and the Arts, 1300–1700, Johns Hopkins University, 22–23 October 2004. For more information: Susan Weiss at <sweiss@peabody.jhu.edu>.

The American Music Research Center and College of Music, University of Colorado, Boulder, will host an international symposium and concert series: **Nadia Boulanger and American Music**, 7–9 October 2004. For more information: Trudi Wright at <amrc@colorado.edu>; <www-libraries.colorado.edu/amrc>.

Calls for Papers

Inaugural Conference of the North American British Music Studies Association **Britannia (Re-)Sounding: Music in the Arts, Politics, and Culture of Great Britain**, 18–19 June 2004, Oberlin College Conservatory

of Music. The program committee welcomes papers examining music and musical life in all time periods and geographical regions of Great Britain. 250-word abstracts should be sent by 1 March 2004 to Deborah Heckert, Department of Music, 3304 Staller Center, SUNY Stony Brook, Stony Brook, NY 11794-5475. For more information: <qcpages.qc.edu/~jloates/NABMSA.html>.

The **Mozart Society of America**, which will again hold its annual meeting in conjunction with the AMS meeting in Seattle, seeks proposals for presentations at the study session. We welcome abstracts dealing with any aspect of Mozart’s life and work (or with the later-eighteenth-century context that can illuminate that work) and seek reports of studies either completed or in progress. Send abstracts by 10 June 2004 to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037, or e-mail to <jrstevens@ucsd.edu>.

News Briefs

The staff at **Ellis Island Immigration Museum** has been putting together a discography of the thousands of early commercial sound recordings from the 1890s through the 1930s that describe ethnic life in America. Today the Museum has almost 6,000 entries comprising some 6,500 pages of data.

One segment of the collection deals with recordings performed by immigrants for immigrants, depicting, often humorously, the struggles, misunderstandings, and joys the immigrants experienced. It is unfortunately becoming more and more difficult for the staff to find volunteers who are familiar with an immigrant language and at the same time have the necessary proficiency with computers. Any suggestion about how to find people or funding would be greatly appreciated and should be directed to Eric Byron, Statue of Liberty National Monument, Liberty Island, New York, NY 10004, tel. 212/363-3206; <Eric_Byron@nps.gov>.

The new **Schubert Society of the USA (SSUSA)** is a collaborative effort by scholars and academics, teachers, students, performers, and serious listeners. The Society has just published the first issue of the *SSUSA Newsletter* and plans to produce a biennial scholarly journal of Schubert studies. It welcomes submissions to build up an articles bank of author-copyrighted original material such as scholarly articles and essays; articles of general interest to the membership and other readers; reports of Schubert events; book, CD, and performance announcements and reviews; related news items; and miscellany. Planned activities of SSUSA include membership meetings, lectures, Society-sponsored performances, and a national Schubert Study Day. Please visit the Society’s temporary Web site at <classicalmus.hispeed.com/ssusa> or contact the founder and Executive Director, Janet Wasserman, at <mae08ben02@aol.com>.

continued on page 20

Presidential Forum: The Symbiosis of Teaching and Research

The first Presidential Forum was hosted by President Jessie Ann Owens at the 2002 annual meeting in Columbus. With the second Presidential Forum at the 2003 annual meeting in Houston, this venue for discussing current issues has become an annual event. President J. Peter Burkholder and three invited speakers—H. Wiley Hitchcock, Susan McClary, and Kay Kaufman Shelemay—spoke on the topic “The Symbiosis of Teaching and Research.” The presentations were followed by contributions from the audience.

J. Peter Burkholder (Indiana University) introduced the topic, noting that although teaching and research often compete for our time and attention, they also support each other. For him, publishing a book or article is like teaching in a larger classroom. He recalled the excitement of graduate school seminars with teachers who shared their research in progress, when he and his fellow students were like apprentices working alongside master researchers in their workshop. As a teacher, he has found that ideas generated for class lectures often turn into articles. Once an article is in print, rather than lecturing, he often asks his students to read the article and discuss it in class. He acknowledged that this runs the risk of arrogance but argued that it gives students a chance to engage, challenge, and disagree with the ideas, creating a more active learning environment. Knowing that his students may read his publications forces him to write as clearly as he can. He concluded that as a student, as a teacher, and as a researcher, he has gained when teaching and research have been part of a single enterprise.

AMS Past President H. Wiley Hitchcock (City University of New York) first reminded the audience of symbiosis as “a close association between two different organisms, especially when mutually beneficial” (*American Heritage Dictionary*, 4th edition). He described the different relations of research to his own academic and non-academic teaching. In teaching undergraduate students, he sought to revise his courses with new research each time he taught them. Teaching graduate students, he went beyond this, trying to involve them in his own research. What he termed his non-academic teaching—activities such as reviews of books, concerts, and recordings; program notes for concerts and record liner notes; pre-concert talks; and dictionary and encyclopedia editing and entry-writing—belongs to a species of teaching that involves non-academic audiences and as such requires “research” of a special sort: a search—*una ricerca*, as the Italians would say—for appropriate language. This point led to his last consideration, communication of research, based on a conviction that research of any kind without adequate communication of its results is of no use to anybody. He concluded with tales of his experience of a few master scholars who as

academics were superb, dramatic communicators to their students. He closed by saying “symbiosis is what research and teaching should be all about!”

Susan McClary (University of California, Los Angeles) began her comments by contrasting two dimensions of teaching: imparting information and guiding the mutual exploration of ideas. The former set of tasks rightly privileges the instructor, who usually has greater knowledge, while the latter leaves responses open to exchange within the classroom. McClary explained that she conducts her classes—even those of five hundred students—as discussions. She assumes that students bring with them sophisticated listening skills honed over the course of many years, and she tries to draw upon their perceptions in on-going dialogue. Because the people involved in courses change year by year, the discussions are always different, always new. She credits students with sparking many of her research projects. Inasmuch as her work focuses on the power of music and on understanding why it changes through history, she depends upon reactions and unexpected questions from students to stimulate new directions in her research. McClary mentioned several areas of her work she owes to class discussions, including temporality in seventeenth-century French music, gendered aspects of music, and eighteenth-century tonality as a cultural phenomenon. Most striking was her account of how students pulled her into the serious study of popular music when she had managed to fend it off for forty years. Before closing, she acknowledged that sometimes student responses are simply wrong, and she has to correct them. Yet even wrong answers from intelligent people can be informative. McClary concluded her remarks by stating: “If I don’t learn something from a class session, I feel that nothing happened. If I stop learning from my students, I’ll know it’s time to retire.”

Kay Kaufman Shelemay (Harvard University) carried out a “virtual ethnography” as background for her presentation at the Presidential Forum. She provided a verbal summary and a handout detailing the results of a short questionnaire she sent to one hundred names from the most recent AMS Directory and posted on the Society for Ethnomusicology e-mail list. The nearly seventy responses indicated that a large majority of colleagues believe there to be a symbiotic relationship between teaching and research and that most have taught courses that in some way relate to their major research area. Three top factors have shaped philosophy and practice toward teaching among the individuals who participated in the survey: the impact of mentors, institutional variables, and personal factors. Many other insights emerged from the answers, including the multiple ways in which teaching and research can and do interact and reinforce each other. A central concern for many is what makes “good practice,” and many individuals documented their own symbiotic practices in

detail. Shelemay concluded the presentation with brief comments about her own experience over the course of her career and the myriad ways in which teaching and research had interacted and transformed each other. She noted that her entry into the classroom twenty-five years ago marked her awakening as an ethnomusicologist to the rich musical life around her in North America, planting seeds for her textbook *Soundscapes*. One of the most stimulating unions of teaching and research in her experience was a team ethnography carried out collaboratively by Harvard faculty colleagues and students, both graduate and undergraduate, with musicians in the Boston early music community. In closing, she suggested that we use a musical metaphor—that of an on-going dance—to describe the relationship between teaching and research.



Interested in AMS Committees?

New committee volunteers are always welcome. Here is a list of our committees and their chairs. Talk with them about various activities if you can, or communicate with them via e-mail.

- Publications Committee: *Ruth A. Solie*
Committee on the Publication of American Music: *Richard Crawford*
AMS-MLA Joint RISM Committee: *John Shepard*
Chapter Fund Committee: *Amy Holbrook*
Committee on Career-Related Issues: *Carol Hess*
Committee on Cultural Diversity: *Jobann Buis and Naomi André*
Committee on the History of the Society: *Barbara Hanning*
AMS-L Discussion List Committee: *Giulio Ongaro*
Committee on Membership and Professional Development: *Judy Tsou*
Committee on the Status of Women: *Margaret Notley*

Membership Dues 2004

(for the calendar year)

Regular member	\$80
Salary less than \$30K	\$40
Student member	\$30
Emeritus member	\$40
Joint member	\$30
Sustaining Member	\$150
Lifetime Member	\$1,250

Canadians, please add 7% GST; overseas, please see the Web site for details regarding air mail options.

American Musicological Society, Inc.
Statement of Activities for the Fiscal Year Ending
June 30, 200

Revenue	<i>Current operations</i>	<i>Publications</i>	<i>Fellowships & Awards</i>	TOTALS
<i>Dues & subscriptions</i>	\$ 294,074			\$ 294,074
<i>Annual meeting</i>	\$ 148,223			\$ 148,223
<i>Sales/Royalties</i>	\$ 22,902	\$ 7,323		\$ 30,225
<i>Government grants</i>		\$ 32,075		\$ 32,075
<i>Contributions</i>	\$ 4,808	\$ 260	\$ 58,455	\$ 63,523
<i>Investment income</i>	\$ 1,335	\$ 12,337	\$ 44,863	\$ 58,535
Total revenue	\$ 471,341	\$ 51,995	\$ 103,318	\$ 626,654
Expenses				
<i>Salaries & benefits</i>	\$ 91,151			\$ 91,151
<i>Fellowships & awards</i>	\$ 74,000		\$ 56,000	\$ 130,000
<i>Dues & subscriptions</i>	\$ 2,490			\$ 2,490
<i>Publications</i>	\$ 86,619	\$ 68,285		\$ 154,904
<i>Professional fees</i>	\$ 75,716			\$ 75,716
<i>Annual meeting</i>	\$ 89,649		\$ 8,028	\$ 97,677
<i>Chapters</i>	\$ 5,013			\$ 5,013
<i>Office expense</i>	\$ 39,467	\$ 1,509	\$ 1,506	\$ 42,482
<i>Unrealized loss on investment</i>		\$ 3,095	\$ 2,946	\$ 6,041
Total expenses	\$ 464,105	\$ 72,889	\$ 68,480	\$ 605,473
Change in Net Assets	\$ 7,236	\$ (20,894)	34,838	\$ 21,180

June 30, 2003

Assets	<i>Current Operations</i>	<i>Publications</i>	<i>Fellowships & Awards</i>	TOTALS
<i>Cash</i>	\$ (3,979)			\$ (3,979)
<i>Accounts receivable</i>	\$ 3,448			\$ 3,448
<i>Investments</i>	\$ 148,845	\$ 596,463	\$ 1,256,112	\$ 2,001,419
<i>Equipment</i>		\$ 1,697		
<i>Funds held in trust</i>	\$ 14,913		\$ 6,804	\$ 21,717
Total assets	\$ 163,226	\$ 598,160	\$ 1,262,915	\$ 2,024,302
Liabilities				
<i>Accounts payable</i>	\$ 3,863			\$ 3,863
<i>Accrued expenses</i>	\$ 233			\$ 233
<i>Payroll taxes payable</i>				
<i>Deferred Income</i>	\$ 21,065			\$ 21,065
<i>Funds held in trust</i>	\$ 545		\$ 6,804	\$ 7,349
Total Liabilities	\$ 25,706		\$ 6,804	\$ 32,509
Net assets	\$ 137,521	\$ 598,160	\$ 1,256,112	\$ 1,991,792
Total Liabilities & Net assets	\$ 163,226	\$ 598,160	\$ 1,262,915	\$ 2,024,302
Total Liabilities & Net Assets, June 30, 2002:				\$ 1,914,289

Papers Read at Chapter Meetings, 2002–2003

Allegheny Chapter

19 October 2002

Franciscan University, Steubenville

Travis D. Stimeling (West Virginia University), “‘Delicate, Pleasant, Wind Musick’: Sixteenth- and Seventeenth-Century Instrumental Treatises and the Popularization of the Cornett”

Camille Peters (University of Pittsburgh), “‘Bohemian Rhapsody’? Dvořák’s Seventh Symphony and Musicological Nationalism”

Irving Godt (Indiana University of Pennsylvania), “‘Last Summer in Slovakia’: More on Marianna [Martines]”

Mary Wagner (University of Michigan, Flint), “Gustav Mahler’s Only Visit to Pittsburgh and the Fall of the Pittsburgh Orchestra”

Vicki Stroeber (Marshall University), “Identity in Benjamin Britten’s Michelangelo Sonnets: The Evidence of the Sketches for Sonetto XXXII (‘S’un casto amor’)”

Alan Krueck (California University of Pennsylvania), “Opera and Joachim Raff: The Case of ‘Benedetto Marcello’”

Jennifer Ronyak (University of Akron), “Countertenors and Castrati: Contradictions and Convergences”

22 March 2003

Indiana University of Pennsylvania

Franco Sciannameo (Carnegie Mellon University), “Filippo Trajetta (1777–1848): An Italian Musician in America”

Irving Godt (Indiana University of Pennsylvania), “The World of Ole Bull”

Travis Stimeling (West Virginia University), “Clarifying the National Instinct: European Song in Modern American Musical Thought”

Theodore Albrecht (Kent State University), “Beethoven’s *Consecration of the House* and the Orchestra of Vienna’s Theater in der Josephstadt”

Capital Chapter

12 October 2002

Randolph-Macon College, Ashland

Mark Katz (Peabody Conservatory of Music), “From ‘Take Y’ Praise’ to ‘Praise You’: A Case Study in the Ethics and Aesthetics of Digital Sampling”

James Doering (Randolph-Macon College), “Show Them What Bad Music Is: The American Premiere of Schoenberg’s Chamber Symphony No. 1, Op. 9”

Thomas Dunn (Silver Spring, Maryland), “Biago Marini’s *Madrigali et Symfonie*, Op. 2: A Neglected Younger Sibling Revisited”

Ann Riesbeck DiClemente (University of Maryland), “In Pursuit of Authenticity: Controversy in Mozart’s KV 593”

25 January 2003

Peabody Conservatory of Music

Stuart Cbeney (University of Maryland), “‘Hear Me Moanin’ and Groanin’”: The Transatlantic Transformation of a Chicago Blues Song”

Barbara Hagg (University of Maryland), “Aurelian’s Chapter 8 and the Carolingian Court”

Elizabeth Tolbert (Peabody Conservatory of Music), “Theorizing the Musically Abject: Music, Language, and Becoming Human”

John M. Gingerich (Peabody Conservatory of Music), “A Larger Context for Schubert’s So-Called ‘Years of Crisis’ and the *Unfinished* Symphony”

Christina Taylor (University of Maryland), “Creating a Legacy: William Grant Still’s *Afro-American Symphony* and Its Publics (1930–50)”

29 March 2003

The Library of Congress

Rathai Anandanadesan (George Washington University), “The Women’s String Symphony Orchestra of Baltimore (1936–40): A Multi-Layered Partnership”

Katherine McDonough (Johns Hopkins University), “An Analysis of Jean-Baptiste Leclerc’s Musical Philosophy”

Mary Simonson (University of Virginia), “Reinterpreting Female Body and ‘Voice’ in Auber’s *La Muette de Portici*”

Robynn Stillwell (Georgetown University), “Donkey Serenade: Abject Expression and Adolescent Girls’ Voices in Recent Cinema”

Blake Wilson (Dickinson College), “A New Witness to Musical Events in Laurentian Florence: The Correspondence of Ambrogio Angeni, ca. 1487–92”

Deborah Lawrence (George Washington University), “The Spanish Vihuela Prints as Commonplace Books”

Greater New York Chapter

26 October 2002

Columbia University

Chadwick Jenkins (Columbia University), “Old Testament Despair and New Testament Consolation: A Rhetorical/Dialectical Analysis of Rachel’s Lament in the Fleury Playbook’s *Interfectio Puerorum*”

Susanne Dunlap (Connecticut Opera), “The Nightingale and the Nun: Nature, Power, and Gender in *L’Allegro, Il Penseroso ed Il Moderato*”

Sharon Mirchandani (Westminster Choir College), “A History of the Earth Mass (or *Missa Gaia*)”

Mai Kawabata (State University of New York, Stony Brook), “The Concerto that Wasn’t: Paganini, Berlioz, and Urhan”

Jess Tyre (Crane School of Music), “Jean-Christophe and the French Critique of German Music”

Styra Avins (Drew University), “Brahms’s Orchestras, More or Less”

12 April 2003

City University of New York,
Graduate Center

Studies in Renaissance Music and the History of Theory in Honor of Leeman Perkins and Ian Bent

Ruth DeFord (Hunter College, City University of New York), “Mode and Tonal Type in a Treatise Attributed to Orazio Vecchi”

Adam Knight Gilbert (Case Western Reserve University), “Remnants of Musical *Débats* in the Unica of the Manuscript Bologna, Q16”

Eric Rice (Brandeis University), “Spanish Identity in Sixteenth-Century Rome and Victoria’s ‘Spanish Manner.’”

Alexander Blachly (University of Notre Dame), “Primitive Polyphony in Dutch Sources of the Renaissance”

Richard Kramer (City University of New York, Graduate Center), “*Probestück*”

Janna Saslaw (Loyola University, New Orleans), “C. F. Weitzmann’s Theory of Suspensions”

Wayne Alpern (The Institute for Advanced Studies in Music Theory), “Thinking Like a Lawyer: Legal Footprints in Schenker’s Musical Thought”

Joel Lester (Mannes College of Music), “The History of the History of Theory: Retrospective and Prospective”

Midwest Chapter

28–29 September 2002

National-Louis University, Chicago

Hans Tischler (Indiana University), “A New Source of Early Trouvère Songs”

Jennifer L. King (Indiana University), “De Monte, Monteverdi, and the Process of Dialogue in Poetry and Music in Sixteenth-Century Italy”

Beth Ann Zamzow (Kirkwood Community College), “Modal Mingling and Liturgical Quotation: A Fresh Look at the Fifteenth-Century English Carols”

Edgardo Raul Salinas (Bowling Green State University), “The Problem of Form in Schoenberg’s *Verklärte Nacht*: Toward an Epistemology of the Creative Process”

Mark Clague (University of Michigan), “The Institutional Muse: Music, Commerce, and Community in Chicago’s Auditorium Theater, 1889–94”

Maria Cristina Fava (Bowling Green State University), “Marc Blitzstein’s *Sacco and Vanzetti* and the Rhetoric of McCarthyism”

Phil Ford (University of Minnesota), “Jazz Exotica and the Naked City”

Tina Spencer Dreisbach (Hiram College), “Who Blew Out the Flame? Rediscovering the Great Mildred Bailey Songbook”

Ryan Minor (University of Chicago), “Occasions, Nations, and Disseminations in Brahms’s *Fest- und Gedenksprüche*”

William Kinderman (University of Illinois, Urbana-Champaign), “Wagner’s *Parsifal*: Compositional Genesis and Dramatic Psychology”

Katherine Syer (University of Illinois, Urbana-Champaign), "Staging Wagner's *Parsifal*: Who Gets to Die?"

James L. Zychowicz (Madison, Wisconsin), "Reinventing the *Gesamtkunstwerk*: Gustav Mahler and Alfred Roller's 1903 Production of *Tristan und Isolde*"

22–23 March 2003

Washington University, St. Louis

Danielle Pacha (Washington University), "Tracing *Veritatem*: From Plainchant to Motet Family"

Tim S. Pack (Indiana University), "Costanzo Festa's *Deus venerunt gentes*: A Sixteenth-Century Axial-Tenor Motet?"

Kurt Markstrom (University of Manitoba), "Music Criticism in Italy during the Second Half of the Eighteenth Century *ossia* Too Many Ornaments, Too Many Instruments, and Too Many Notes"

Roberta M. Marvin (University of Iowa), "Verdi's Italian Music: Nationalism and Music Education in *Secondo Ottocento* Italy"

Cathryn Wilkinson (Concordia University-River Forest), "Haydn: A Nature Boy?"

Cathrine Blom (University of Illinois, Urbana-Champaign), "Halfdan Kjerulf and the Emergence of the Norwegian Art Song"

Gregory Halbe (Ohio State University), "Standing 'On His Own Feet': Rimsky-Korsakov's *Snegurochka* in the Eyes of His Contemporaries"

Olga Haldey (University of Missouri-Columbia), "On the Crossroads: Repertoire and Politics at Mamontov's Enterprise"

Peter Schimpf (Indiana University), "Henry Cowell's *Ongaku* and a Transethnic Basis for the Tone Cluster"

Craig B. Parker (Kansas State University), "An Impudent American in Paris: John Vincent and Nadia Boulanger, 1935–37"

Gabriel Solis (University of Illinois, Urbana-Champaign), "Sidney Bechet, Jazz, and the Historiography of Race"

Roxanne R. Reed (Miami University), "Singing a New Song: The Influence of Gospel Music in Shaping a Model for Black Women's Preaching"

New England Chapter

28 September 2002

Mount Holyoke College

Nona Monahin (Five College Early Music Program), "Reading (into?) Renaissance Dance: *Misura* in the Service of Dramaturgy"

Marjorie Hirsch (Williams College), "Songs-within-Songs, Romantic Self-Consciousness, and Schubert's Transformation of the Lied"

Mark DeVoto (Tufts University), "Boris's Bells, Before and After"

Robert Laguenex (Yale University), "The Feast of St. John the Evangelist at Laon"

Silvio Dos Santos (Brandeis University), "Ascription of Identity: The *Bild* Motif and the Character of Lulu"

Ronald Broude (The Broude Trust for the Publication of Musical Editions), "The Virtuoso Edition and the Duality of the Musical Text"

25 January 2003

Clark University, Worcester

Melissa de Graaf (Brandeis University), "Women Composers, Gender, and the New York City Composers' Forum"

Lisa Urkevich (Boston University), "The Wings of the Bourbons: The Chansonnier London, British Library, Ms. Royal 20 A. xvi Revisited"

Keith Polk (University of New Hampshire), "Martini, Isaac, and the Tricinia Repertory"

Richard Bunbury (The Boston Conservatory), "Jean-Jacques Rousseau's Revolutionary Musical Notation and the Galin-Paris-Chevé Sight-Singing School"

Sharon Prado (Boston University), "Literary Decadence and Debussy's 'Symbolist' Connections"

Stacy Moore (Middlebury College), "Symbolist Time and *La Bonne Chanson*: Fauré vs. Verlaine"

12 April 2003

Trinity College, Hartford

Philip Gentry (Brandeis University), "John Cage and Biography"

Lisa Scoggin (Boston University), "Interpreting Shostakovich: A Look at *From Jewish Folk Poetry*"

Harlow Robinson (Northeastern University), "Russian Music in Hollywood"

Benjamin Brand (Yale University), "Matteo da Perugia's 'Ave sancta mundi/Agnus Dei': A Case of Artistic Collaboration in the Early Fifteenth Century"

Michael Hamad (Brandeis University), "Liszt's 'Wanderer Dream' and the Act of Transcription"

Paul-André Bempéchat (Harvard University), "Towards a Breton Musical Patrimony: Symbiosis and Synthesis of the Folkloric, the Classical, and the Impressionistic"

New York–St. Lawrence Chapter

26–27 April 2003

McMaster University, Hamilton, Ontario

Alexander Carpenter (University of Toronto), "(Second) Viennese Waltz: Crisis, Change and the Waltz in Arnold Schoenberg's Oeuvre"

Teresa Magdanz (University of Toronto), "The Celluloid Waltz: Reveries of the American Carouse!"

Marjorie Roth (Nazareth College of Rochester), "Chromaticism in Context: A New View of Orlando di Lasso's *Prophetiae Sibillarum*"

Janette Tilley (University of Toronto), "From Personification to Meditation: Representations of the 'Faithful Soul' in Lutheran Devotional Music of the Seventeenth Century"

Elaine Keillor (Carleton University), Keynote Address: "Canadian *Compositrices* and the Other"

Brian Locke (State University of New York, Stony Brook), "Of Base and Contemptible Passions: Madness and Modernism in Jeremias's Opera *Bratri Karamazovi*"

Alexander Colpa (Kingston, Ontario), "The Role of Existentialist Theory in the Early Darmstadt Schoenberg Reception: A Study in Lateral Stylistic Transmission"

Rob Haskins (Eastman School of Music), "Beating My Head against that Wall": Cage, Harmony, and an Argument for Analysis"

Murray Dineen (University of Ottawa), "Adorno, Jazz, and Schoenberg: For the Defense"

Emily Dolan (Cornell University), "Taming Sonority with Reason: Kant, Rousseau, and the Glass Armonica"

Tom Denny (Skidmore College), "Che sono i fini di chi fa mal?—Variant Endings during *Don Giovanni*'s First Century"

Lindsay Moore (University of Toronto), "Rich Man, Poor Man: Verdi's and Wagner's Operas and the Changing Copyright and Performance Rights Laws of the Nineteenth Century"

Drew Stephen (University of Toronto), "The Hunt as *Couleur locale* in Verdi's *Don Carlos* and Wagner's *Tannhäuser*"

Andrew Hughes (University of Toronto), "Early Printed Sarum Breviaries: Manuscript and Continental Origins"

Northern California Chapter

19 October 2002

University of California, Berkeley

Mina Yang (San Francisco Conservatory of Music), "California Composers and the Construction of an Orientalist Experimental Ideology"

Nalini Gwynne (University of California, Berkeley), "Holst's 'Hinglish' Hymns: Intercultural Translation in the Anglo-Indian Colonial Encounter"

Laura Basini (University of California, Berkeley), "Verdi's *Falstaff* and Italian Revivalism"

Felicia Miyakawa (Indiana University), "Arise, You Gods!": Teaching, Preaching, and Rapping a Black Muslim Message"

8 February 2003

University of San Francisco

Stuart Burnham (Stanford University), "Czech Song and the National Awakeners of Nineteenth-Century Bohemia"

Luciano Chessa (University of California, Davis), "L'arte dei 'romori': The Influence of Leonardo Da Vinci's Musical Research in the Career of Luigi Russolo"

Ilias Chrissoschoydis (Stanford University), "Like a Dictionary to a Novel: A C.P.E. Bach Entry in Beethoven's Op. 2, No. 3?"

3–4 May 2003

California State University, Fullerton

Joint Meeting with the Pacific Southwest Chapter

Luciano Chessa (University of California, Davis), "A Futurist Looking Back: The Influence of the Occult Tradition in Russolo's Futurist Phase"

Ben Piekut (University of California, San Diego), “John Cage and the American Pastoral”

Tim Bengford (California State University, Los Angeles), “Political Dimensions in the Songs of Charles Ives”

Ray Knapp (University of California, Los Angeles), “Assassins, *Oklahoma!*, and the ‘Shifting Fringe of Dark around the Campfire’”

Alexandra Amati-Camperi (University of San Francisco), “‘On la refera, la mythologie!’: Offenbach’s *Orphée aux enfers* and Making Fun of Mythology”

Beth Anne Lee-De Amici (University of Southern California), “Will the Real Hugh Aston Please Stand Up? The Identity of a Tudor Composer Reconsidered”

Erica Scheinberg (University of California, Los Angeles), “Philippe de Vitry’s *Aman novi* Motet and the Roman de Fauvel, MS fr. 146”

Alejandro Planchart (University of California, Santa Barbara), “Notker in Aquitaine”

Jessica Payette (Stanford University), “Accessible Rigor: Programmatic Dimensions of Serialism in Vocal Works of the 1960s”

Ilias Chrissochoidis (Stanford University), “Born in the Press: The Public Mutation of *Esther* into an English Oratorio”

Jonathan Greenberg (University of California, Los Angeles), “The Generic Bifurcation of the Lied at the Fin de Siècle: Both Versions of Mahler’s *Lieder eines fahrenden Gesellen*”

Pacific Northwest Chapter

11–13 April 2003
University of Washington

Laura Berryhill (University of Oregon), “The Musical Voice of Sor Juana Inès de la Cruz”

Janet Hathaway (New York University), “Piety and Impropriety: The Censure of a Marian Villancico in Hapsburg Madrid”

Alessandra Moschetti-Wishart (Treasure Valley Community College), “Syntax, Semantic, and Roots of Arvo Pärt’s New Style *Tininnabuli*”

Mary I. Ingraham (Vancouver, Canada), “Sound Progressions: Musicology Meets Technology”

Brad Mahon (University of Calgary), “Higher Learning: Institutionalizing Rock”

Pauline Minevich (University of Regina), “Signor Shakespearelli: David Garrick’s Operatic Adaptation of *A Midsummer Night’s Dream* (1755)”

Mary Térey-Smith (Western Washington University), “The Role of the Violoncello and Contrabass in the Accompaniment of *Secco* Recitative: A Little-Known Performance Tradition during the Late Baroque and Classical Eras”

Michelle Fillion (University of Victoria), “‘Heroic’ Closure in Beethoven’s Sonata-Rondo Finales to 1803 and the Opening of a Career”

George Bozarth (University of Washington), “Parlez-vous Brahms?”

Sue Neimoyer (University of Washington), “The Kilenyi/Schoenberg Connection: New Insights into Gershwin’s Early Musical Education”

Geoffrey Wilson (University of British Columbia), “‘Un Soupir qui mire’: Words and/as Music in Debussy’s and Mallarmé’s *Soupir* (1864/1913)”

Sherry Lee (University of British Columbia), “A Florentine Tragedy, or Woman as Mirror”

Rachelle King (University of Washington), “Verdi’s Link to the Italian Industrial Revolution”

Emilia Allen (Lewis and Clark College), “‘Murder, Hope of Women’: Imagining Alma Mahler”

Harald Krebs (University of Victoria), “Josephine Lang’s *Eichthal* Cycle”

George-Julius Papadopoulos (University of Washington), “The *Academic Festival Overture* as a Lecture on the Comic in Music”

Pacific Southwest

15 February 2003
University of Southern California

Randolph Scherp (University of California, Santa Barbara), “Neoclassic Reform and Opera in Eighteenth-Century Spain”

Helen Farson (University of California, Santa Barbara), “Handel’s Opening Recitative and Aria in the Cantata *Nell’africane selve* as a Window into His Italian Sojourn”

Linda Schubert (Los Angeles), “Re-inventing the Past: Mozart’s *Requiem* in the Film *Elizabeth*”

Rodney A. Dunham (Tezukayama University, Nara, Japan; San Diego State University, Visiting Researcher), “‘That’s Not the Part We Make Music With’: Marginalization of Women Musicians through Mass Media Reporting and Marketing Techniques”

Robert Stevenson (University of California, Los Angeles), “Lexicography: Latin America’s Last Refuge”

Jason Robinson (University of California, San Diego), “Otherness and Racial Essentialism: William Grant Still’s *Afro-American Symphony*”

John Koegel (California State University, Fullerton), “Musical Life in the French Villages in Upper Louisiana in the Eighteenth Century”

Rocky Mountain Chapter

11–12 April 2003
University of Arizona

Amy Holbrook (Arizona State University), “Thematic Markers in the Late Music of Mozart”

Harrison Powley (Brigham Young University), “Performance-Related Issues of Late Eighteenth-Century Music for Multiple Timpani”

Marie Sumner Lott (University of Northern Colorado), “Beethoven’s Six String Quartets, Opus 18: A New Approach to Topic and Rhetoric”

Tim S. Pack (Indiana University), “Costanzo Festa’s *Deus venerunt gentes*: A Sixteenth-Century Axial-Tenor Motet?”

Bliss Little (Arizona State University), “Situating the Orient in Greek National Music”

Griff Rollefson (Bowling Green State University), “‘In Other Words, I Am Three’: Charles Mingus’s Third Stream”

Jonathan Bellman (University of Northern Colorado), Plenary Session (AMS, SMT, SEM): “Circled Wagons on the Plains: The View of a Music Scholar in the Southwest”

Deborah Kauffman (University of Northern Colorado), “The Bassett as *Basse continue* in French Baroque Arias: Its Associations and Affects”

Michael Melvin (University of Arizona), “Angelo Michele Bartolotti’s *Libro primo* and *Libro secondo* for Guitar and the Development of Tonal Thinking in the Seventeenth Century”

Ann Lingas (Arizona State University), “Movement and Roman Conceptions of the Violin, ca. 1700”

South-Central Chapter

7–8 March 2003
East Tennessee State University,
Johnson City

Kimberly Harris (University of Louisville), “The Bilingual Motets of the Old Corpus of the Montpellier Codex”

Janet K. Page (University of Memphis), “100 Years of Handel’s Sonata for Oboe and Continuo in C Minor, HWV 366, or The Ghost of Wilhelm Stade”

Melanie Lowe (Vanderbilt University), “The Immediacy of Structural Understanding in Late Eighteenth-Century ‘Public’ Instrumental Music”

Matthew R. Baumer (Middle Tennessee State University), “Franz Liszt’s Musical Depiction of the Eternal Feminine in the *Faust* Symphony”

Angela D. Hammond (University of Kentucky), “The ‘Pateroller Song’: Appropriation and Re-appropriation from Slave Song to Neo-Nazi Propaganda”

Stan Link (Vanderbilt University), “A Lack of Intimacy: Popular Music and the Filmmic Personality Disorder”

Jonathan Glixon (University of Kentucky), “Marvelous Mutations: The Production of Operatic Scenes and Machines in Mid-Seventeenth Century Venice”

Ben Arnold (Emory University), “Liszt and Opera”

Nasser Al-Taei (University of Tennessee, Knoxville), “Mozart’s ‘Martern aller Arten’ and the Assertion of Cultural Superiority”

Christina L. Baade (Middle Tennessee State University), “Defining ‘Enemy Music’ at the BBC, 1940–45”

William Smialek (Midway College), “Setting Bulgakov as Opera: Rainer Kunad’s *Master and Margarita*”

Jean Christensen (University of Louisville), “New Composition in Bulgaria, ca. 1990 to the Present”

Southeast Chapter

28 September 2002
Wake Forest University

Sabine K. Klaus (America's Shrine to Music Museum, University of South Dakota, Vermillion): "Hidden Carolina Treasures: Highlights from the Joe and Joella Utley Collection of Brass Instruments"

Stewart Carter (Wake Forest University): "The Salem Cornetts"

Letitia Glozer (University of North Carolina, Chapel Hill), "The First Roman Madrigal Cycle: Jacques du Pont's *Cinquanta Stanze del Bembo* (1545)"

Clyde Brockett (Christopher Newport University), "'The Romans May Come' Paraded in Rome: The Prosed *Collegerunt Pontifices* 'Per Viam'"

Wendy Heller (Princeton University), "'Amori degli dei': Arcadian Imagery in *Seicento* Opera"

Lisa Chensvold (University of North Carolina, Chapel Hill), "Reading *Ercole amante*: Hercules, Iole, and the Problem of Allegory"

Elizabeth Kramer (University of North Carolina, Chapel Hill), "Transforming Aesthetics: Interactions of *Kunstreligion* and Kirchenmusik in the Early Nineteenth Century"

James A. Grymes (University of North Carolina, Charlotte), "Three Boys from Pozsony: Franz Schmidt, Ernst von Dohnányi, and Béla Bartók"

Antony John (Duke University), "The Music-Guilt Connection in Hitchcock's *The Wrong Man* (1956)"

8 February 2003
Duke University

Bryan Proksch (University of North Carolina, Chapel Hill), "A Blizzard of Music: Valentine Snow, John Simpson, and the Transmission of Trumpet Music in Eighteenth-Century England"

Marc Faris (Duke University), "'The Guitar's Turned off, the Gas Tank's Empty': Indie Histories and the Reification of American Indie Rock as Narrative/Ideology/Genre"

Matt Meacham (University of North Carolina, Chapel Hill), "Virtuosity, Intertextuality, and the Evolution of the Bluegrass Mandolin Instrumental"

Jennifer DeLapp (University of Maryland), "Un-American Copland? Serialism, Patriotism, and the Cold War"

Amy Carr-Richardson (East Carolina University), "Musical Borrowing in Beethoven's Op. 127"

Jennifer Hambrick (University of North Carolina, Chapel Hill), "Berlioz's Hellenism: The Greek Tragic Chorus and Musical Drama in Hector Berlioz's *Roméo et Juliette* Symphony"

Lynn Hooper (University of Richmond), "'Liszt is Ours': The Hungarian Commemoration of the Liszt Centennial"

Joyce Kurpiers (Duke University), "Obscured Diegetic Boundaries in Korngold's *A Midsummer Night's Dream* (1935)"

Southern Chapter

7–8 February 2003
West Palm Beach

Sonya Gable-Wilson (University of Florida), "Black Swans, Nightingales, and Song Birds: African-American Primadonnas of the Nineteenth Century"

Sarah Meredith (Florida State University), "Bleaching the Banjo: Joel Walker Sweeney and the Invention of America's Instrument"

Laura Moore Pruett (Florida State University), "Dwight and Gottschalk: Re-contextualizing Mid-Nineteenth-Century American Musical Life"

Michael Hix (Florida State University), "The Right to Remain Silent: The Preservation of Silent Movie Music by Theater Organist Lee Erwin"

Akëhiro Taniguchi (Florida State University), "'Radiogeneric' Orchestration, or A Forgotten Technological Influence in Aaron Copland's *Music for Radio*"

David Z. Kushner (University of Florida), "John Powell: His Racial and Cultural Ideologies"

Frederick Key Smith (University of Florida), "Jewish Art Music in Twentieth-Century Scandinavia"

Meg Jackson (Florida State University), "The Poisonous Idyll: Hanns Eisler's Hollywood Songbook"

Marian Wilson Kimber (University of Southern Mississippi), "Reading Shakespeare, Hearing Mendelssohn: Concert Readings of *A Midsummer Night's Dream* in the Nineteenth Century"

Andrews Giger (Louisiana State University), "Concepts of Operatic Verismo"

Jennifer Thomas (University of Florida), "Josquin and Mouton: The Shadow Cast by the Sources of the French Royal Court"

Robert F. Fleischmann (Florida State University), "Of Muses Who Sing and Insects for Strings: Musical Symbolology and Secret Knowledge in Jean Boudouin's *Iconologie*"

Howard Irving (University of Alabama, Birmingham), "Haydn and the Consequences of Presumed Effeminacy"

Charles Mueller (Florida State University), "Expression in Heavy Metal Guitar Solos: An Investigation and Reevaluation of the Relationship between Song Texts and Virtuosity"

Southwest Chapter

12 October 2002
Southwestern Baptist Theological Seminary

Carl Leafstedt (Trinity University), "Examining the Medical Reality of Bartók's Final Illness"

Barbara Davis (Southwestern Baptist Theological Seminary; Texas Christian University), "Distant Horizons: A Gadamerian View of the Depiction of Sorrow and Death in the *Sacrae cantiones* of Carlo Gesualdo"

Leon Couch III (Texas A&M University), "Lecture Recital: 'Musical Discourse in the North German Toccata'"

Gary Feltner (University of North Texas), "Elements of Structural Unification in the Second String Quartet of Alberto Ginastera"

22 March 2003
University of Texas, Austin

Todd Rober (University of North Texas), "The March Topoi in an Early Eighteenth-Century Sinfonia"

Kyung-Young Chung (University of North Texas), "Text-Music Discrepancies in the Chamber Recitative Laments, 1600–1640"

Alberto Requejo (University of Texas, Austin), "From Epic to Opera: The Genesis of Jesús Guridi Bidaola's Opera *Amaya*"

Jean Aydelotte (University of Texas, Austin), "Spinning the Story: Subjective Narration in Chopin's First Ballade"

Sarah Reichardt (University of Texas, Austin), "The Space Between: The Modern Subject and Shostakovich's Seventh String Quartet"

Alan Houtchens (Texas A&M University), "Musical Allusions in Bernard Herrmann's Score for *Vertigo*"



AMS Membership and Subscription Statistics 2003 (2002)

Regular members	2325 (2048)
Joint members	100 (100)
Student members	740 (679)
Sustaining	10 (0)
Emeritus members	19 (356)
Life members	45 (42)
Honorary members	19 (18)
Corresponding members	19 (20)
Complimentary memberships	25 (18)
Institutional Subscriptions	1223 (1208)
Total	4525 (4489)

www.theams.us

The AMS recently inaugurated its members-only Web site, <www.theams.us>. Here members can update their contact information and handle member-related business such as year-end renewals, annual meeting registration, and annual meeting proposal submission. Other members-only pages will be coming shortly, including the return of the online directory and a new bulletin-board system.

If you have further thoughts or suggestions as to how this resource can best serve the membership, please drop the AMS a note.

The **Institute for Advanced Studies in Music Theory** will conduct from 24 to 27 June 2004 at Mannes College in New York City its fourth annual interdisciplinary summer program for musicologists and theorists on the topic of the Theory and History of Musical Form. The Institute is an exclusive, privately supported, professional think tank dedicated to collaborative learning at the very highest level of scholarship. Outstanding musicologists from around the world are invited to join their colleagues in participatory workshops with in-depth discussions under the expert guidance of a distinguished faculty of peers. Each workshop meets intensively for nine hours with prior preparation and is limited to fifteen qualified scholars. Sessions include "Form (?) in Late Twentieth-Century Music" led by Jonathan Bernard (University of Washington), "Two Nineteenth-Century Views of Form in Theory and Practice" led by Scott Burnham (Princeton University), "Exposition Structure in Beethoven's Piano Sonatas: A Form-Functional Approach" led by William Caplin (McGill University), "Sonata Theory" led by Warren Darcy (Oberlin College) and James Hepokoski (Yale University), "Continuity vs. Articulation in Nineteenth-Century Form" led by Robert Morgan (Yale University), and "Schenkerian and Processual Approaches to Form" led by Janet Schmalfeldt (Tufts University). Roundtable plenary discussions on "Situating Form in the Discipline of Music" and "Situating Form in the Classroom and Studio" are highlighted with a special presentation by Charles Rosen. There is no tuition, but selection among outstanding scholars is highly competitive. Meals, reception, and banquet are provided, and affordable housing is available. Electronic applications at the Institute's Web site at <www.mannes.edu/mi> must be submitted prior to 1 March. Inquiries may be directed to Wayne Alpern, Director, The Institute for Advanced Studies in Music Theory at <mannesinstitute@aol.com>; 212/877-8350. Musicologists are welcome!

Frederick Marvin (Professor Emeritus, Syracuse University) has recently donated his **Padre Antonio Soler** collection to the Beardsley Music Archive of the Hispanic Society in New York City. This voluminous collection includes eighteenth-century manuscript copies of piano sonatas, masses, and villancicos; Marvin's hand-written scores; his editions of Soler's piano music, villancicos, and works for solo voice; his CD and LP recordings of Soler's piano music; and his publications on the life and works of this significant Spanish composer.

Carolyn Abbate will be directing a six-week **NEH summer seminar on opera**, to be held 13 June–23 July 2004 at Princeton University. College and university faculty as well as independent scholars are eligible to apply.

Participants in the seminar receive an NEH-supported stipend and are appointed Visiting Scholars at Princeton during their residence. For information and applications, send an e-mail (<abbate@princeton.edu>) or write to: Music Department, Princeton University, Princeton, New Jersey 08544. Application deadline is 1 March 2004.



New JAMS Editor

We are pleased to announce that Bruce Alan Brown, Professor of Music History at the Thornton School of Music, University of Southern California, Los Angeles, will be the new Editor-in-Chief of *JAMS*. Professor Brown received his Ph.D. from the University of California, Berkeley, in 1986 with a dissertation on "Gluck and Opéra-Comique in Vienna, 1754–1764." A specialist on eighteenth-century opera and ballet, he has published books on *Gluck and the French Theatre in Vienna* (Oxford University Press, 1991) and *W. A. Mozart: Così fan tutte* (Cambridge University Press, 1995). He is the editor of Gluck's *Le Diable à quatre* (Bärenreiter, 1992) and (with Rebecca Harris-Warrick) *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and His World* (University of Wisconsin Press, in press); he is currently working on the critical report for Mozart's *Idomeneo* (for Bärenreiter) and the edition of Gluck's *L'Arbre enchanté* (revised version, 1775; also for Bärenreiter) for the new complete edition of the respective composers' works. Professor Brown's previous service to the Society includes membership on the Joint AMS-MLA Committee on RISM (1993–2001), the *JAMS* Editorial Board (1998–present), and the AMS Council (2001–2003). He has received a grant from the National Endowment for the Humanities, is a member of the Zentralinstitut für Mozart-Forschung in Salzburg, and serves on the editorial board of the *Gluck-Gesamtausgabe*.

JAMS Managing Editor

The American Musicological Society seeks a half-time Managing Editor for its *Journal*. The *Journal of the American Musicological Society* is the leading venue in the world today for the publication of musicological research. It is published three times a year by the University of California Press (Spring, Summer, Fall) and includes three or four articles and five or six book reviews (about 200 pages) per issue.

Job Description:

The Managing Editor works with considerable independence in consultation with the Editor-in-Chief and the Reviews Editor to produce the *Journal*. The job comprises three elements: copyediting, manuscript preparation, and proofreading, amounting to an average of twenty hours per week (thus approximately one thousand hours per year).

Copyediting. The Managing Editor corrects grammar; edits for style, conciseness, and clarity; questions apparent errors of fact (incomplete statements, obvious errors, contradictions, duplications); and ensures consistency of style and format in accordance with house style.

Manuscript preparation. The Managing Editor ensures that all elements are included and properly prepared (musical examples, tables, illustrations); prepares electronic and hard copy for the typesetter (disk files in standard format; hard copy marked for design elements); maintains correspondence with editors, authors, and the typesetter; tracks manuscripts through the editorial process and ensures that deadlines are met; and prepares copy for contents and cover pages, Contributors to This Issue page, and index (fall issue only).

Proofreading. The Managing Editor reads all stages of proof; checks format; oversees proofreading by editors and authors; enters corrections on master proof; and corresponds with the typesetter.

Qualifications:

Two years' experience in scholarly editing; highly developed editing skills; thorough knowledge of the publishing process from raw manuscript to finished product; familiarity with musical and musicological terminology; familiarity with the *Chicago Manual of Style*.

The position will begin 1 August 2004. Review of applications will begin 1 March 2004. Salary commensurate with experience and qualifications. Please send cover letter, resume, and names of three to five references to:

Robert Judd, Executive Director
American Musicological Society
201 S. 34th Street
Philadelphia, PA 19104-6313