
In 1970, as thoughts of the American Revolution’s bicentennial began to appear on the horizon, AMS President Claude Palisca appointed a Bicentennial Committee to plan the Society’s response to our nation’s 200th birthday. H. Wiley Hitchcock was named Chair, with Cynthia Adams Hoover, Eileen Southern, and I also as members. (Palisca’s successor, Charles Hamm, aided our work and joined the Committee when his presidential term ended.) After considering many bicentennial activities, the Committee settled on three: an annual meeting in Philadelphia (1976) emphasizing American topics; one 1976 issue of the Journal devoted to articles on American music; and a four-volume edition of The Complete Works of William Billings, offered to the Committee by Hans Nathan.

The first of these took place, though not quite as planned. (An earlier outbreak of the mysterious “Legionnaire’s disease” at the convention hotel forced the Society to abandon Philadelphia for Washington, D.C., where our first-ever Yankee Doodeliad took place.) The second failed. (The anticipated flood of submissions barely reached a trickle. The Committee’s excuse? Demand for fresh information had suddenly overwhelmed the sources of supply. There simply were not enough American specialists to meet public demand and prepare a whole issue of Journal articles.) The third has now reached final fruition. With the publication in April 1990 of Billings’s The Continental Harmony (Vol. IV), the first scholarly edition of the complete works of an American composer is now available for singers to sing and scholars to study.

In the volumes themselves, editors Hans Nathan and Karl Kroeger have publicly thanked their collaborators, and AMS Presidents Janet Knapp, James Haar, Margaret Bent, and H. Colin Slim have detailed the contributions of various agents. It would be redundant to pass over that ground again. However, since I served as the project’s Editorial Consultant from start to finish, I was privy to what journal-

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OAKLAND 1990

Oakland, California, is the site of the 1990 Annual Meetings of the American Musicological Society, the Society for Ethnomusicology, and the Society for Music Theory, to be held in bold combination 7–11 November and hosted by the Berkeley and Davis campuses of the University of California and by Stanford University.

With spectacular views of the Golden Gate Bridge, the city of Oakland is situated on the eastern, “bright side” of the San Francisco/Oakland Bay. The Bay is now nearly surrounded by one of the world’s most vibrant urban centers, combining great natural beauty, unsurpassed cultural and educational institutions, temperate climate, fine dining, excellent public transportation, and much more. From its very beginnings Oakland has suffered by comparison with its more illustrious suburb across the bay. (Sweet indeed—although insufficient to contradict—was last year’s World Series victory, in four-straight games, of the Athletics over the San Francisco Giants.) Established at the beginning of the Gold Rush in 1849 by three campers at the site of what is now Jack London Square and granted a charter by the State in 1852, Oakland began with a commercial focus on the wharves and docks, first built and run under an exclusive license by one of the three campers, Horace W. Carpenter. The groves of oak trees supplied shade and a name for the town, whose first houses were built mainly along Broadway, a single street running from the docks to the hills. In a deal struck with Carpenter in 1868, the physician and mayor Samuel B. Merritt acquired for the city the tidal inlet called Peralta Slough, constructed a dam, and—in part, no doubt, to keep the stray pellets of duck hunters from damaging his property nearby—arranged to have the resulting salt-water lake and its environs declared America’s first wildlife refuge. The city’s Lakeside Park was established in 1891, and the lake

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Society Election Results
The results of the last election are:
Vice-President: Bonnie Wade
Treasurer: Alvin H. Johnson
Members-at-Large of the Board: Margot Fassler, D. Kern Holoman, Gary Tomlinson

1991 Nominating Committee
Members of the Nominating Committee for 1991 include:
Richard Sherr, Chair
Thomas Bauman
Marian Green
Members wishing to suggest nominees for AMS offices should communicate with Richard Sherr, Dept. of Music, Smith College, Northampton, MA 01063.

AMS Publication Specials
The price of the IMS Report of the Twelfth Congress, Berkeley, 1977, ed. by Daniel Heartz and Bonnie Wade, 1981, has been reduced from $55.00 to $20.00. The following publications of the Society are available gratis:

A Selective List of Masters' Theses, compiled by Dominique-René de Lernna, 1970.
Send your order to the Society office at 201 South 34th St., Philadelphia, PA 19104.

Address Changes
Members are encouraged to send changes of address to the Society's Office as early as possible (and with a nine-digit zipcode, if available) to forestall interruption in the delivery of the Society's mailings.

Chicago—1991 Call for Papers
The 1991 Annual Meeting of the American Musicological Society will be held at the Palmer House in downtown Chicago, Illinois from Thursday, 7 November to Sunday, 10 November. The Program Committee welcomes proposals for papers in all scholarly areas of musical inquiry.

Abstracts of papers to be considered for inclusion on the program for Chicago must be submitted by 1 February 1991 to the Chair of the Program Committee, Margaret Murata, School of Fine Arts, University of California, Irvine, CA 92717. Abstracts must not exceed one 8½-by-11-inch page, inclusive of title and the author's name, institutional affiliation or city of residence. Seven copies on which the author is not identified should be sent along with the original. The Committee evaluates only the anonymous abstracts.

Abstracts may also be sent by fax (714 725-2450) or E-mail to MKMURATA@UCI on BITNET (received as hard copy). In such instances, the single-page abstract should be accompanied by one copy without the author's name.

Submissions that do not conform to these guidelines will not be considered.

Individual papers cannot exceed thirty minutes in length. Abstracts should represent the proposed talk to the fullest extent possible, stating the conclusions of the presentation and the grounds on which they rest, as well as indicating the materials considered. Successful abstracts state their research findings, substantiate them, and indicate their significance. (Abstracts are confidential; they may be rewritten for the publication distributed at the Meeting.) Members may propose entire formal sessions devoted to a single topic, but an abstract conforming to the guidelines above is required for each component contribution; each abstract is considered separately.

For informal study sessions and panels, the organizer should submit a general prospectus with summaries of the individual contributions. Proposals for reports on research in progress should describe the format envisioned for the display or report. Lecture-demonstrations should be submitted to the Performance Committee.

Those who read papers at AMS sessions at the 1990 Annual Meeting in Oakland may not submit proposals for the 1991 Meeting. Speakers for combined AMS/SEM/SMT sessions in Oakland may, however, submit proposals for Chicago. A single author may submit more than one proposal, but the Committee is disinclined to schedule two presentations by one author at a meeting.

Call for Performances
The Performance Committee for the 1991 Annual Meeting invites proposals for concerts and lecture-recitals. Suggestions, including a list of pieces and performers, a description of the significance of the repertoire and/or the manner of performance, and an estimate of the duration of the presentation, should be sent before 1 February 1991, along with a cassette tape that is representative of the performing forces and repertoire being proposed, to the Committee Chair: Ross Duffin, Dept. of Music, Case Western Reserve University, Cleveland, OH 44106.

Doctoral Dissertations in Musicology
Doctoral Dissertations in Musicology, Second Series, First Cumulative Edition, edited by Cecil Adkins and Alis Dickinson, published by the AMS and IMS, 1990, is now available at the Society office, 201 South 34th Street, Philadelphia, PA 19104-6313. The Price is $10.00 postpaid ($8.00 to individual members of the Society). This first cumulative edition, second series, contains listings from 1983 through 1988, including many items not entered in the interim lists published since the 1984 cumulation. Please note that the 1984 edition, copies of which are still available, is not replicated in this new 1990 publication.

AMS Newsletter Address and Deadlines
Retiring Editor:
James Ladewig
Department of Music
University of Rhode Island
Kingston, RI 02881-0801

Items for publication in the August issue of the Newsletter must be submitted by 15 May and for the February issue by 1 December to:
Marita McClymonds
Editor, AMS Newsletter
McIntire Department of Music
University of Virginia
Charlottesville, VA 22901

The AMS Newsletter is published twice yearly by the American Musicological Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back issues should be directed to:
Alvin H. Johnson
Executive Director of the AMS
University of Pennsylvania
201 South 34th Street
Philadelphia, PA 19104-6313

The AMS Newsletter is produced by A-R Editions, Inc., 801 Deming Way, Madison, WI 53717.
Presidential Message

This, my final communication to you in our Newsletter, will surely be read for what it is, a mini-message. As in my first remarks to you as President in 1989, I want again to emphasize the scholarly health of our Society, this time in the realm of its publications. Here our Society may rightly be proud of recent accomplishments. I am able to report to you on the following: the completion of the great edition of the music of William Billings by its fourth and final volume (by the way, an exceptionally handsome example of book making); the Index of our Journal appears shortly; the long-awaited third volume of the works of John Ockeghem, now in its final stages; the interim list of Doctoral Dissertations in Musicology, December 1898-November 1989 (in your hands since March); the second series of Doctoral Dissertations, now available; the establishment of our new Monograph Series, with Lawrence Bernstein named as Editor and a contract with a publisher about to be signed; continuing negotiations for a publisher of our new series, Music of the United States of America (MUSA); Richard Crawford, General Editor; and lastly, the Essays in Musicology: A Tribute to Alvin H. Johnson, promised by the end of the year.

Because no viable society (scholarly or otherwise) can afford stasis lest it quickly become obsolete, ours, too, will undoubtedly experience changes over the coming years. Yet, its aims will surely continue to reflect those which its founders so adroitly formulated, now over a half century ago. While remaining ever sensitive to present human needs and aspirations, we need to resist the blandishments of passing and fashionable "isms" and to reaffirm the purpose of our Society: "the advancement of research in the various fields of music as a branch of learning and scholarship."

I have been asked to bring to your attention a U.S. Supreme Court ruling of 20 February 1996, concerning quotations from unpublished writings, diaries, letters, and other such materials. We must be especially vigilant now lest we run afoot of this new law, which (as I understand it) forbids such quotations without the express consent of living author, or of his or her literary estate, or of the copyright holder. For further information, consult The Washington Post (21 February 1996), pp. A1-A4.

It had been fully expected that these columns would record the excitement of the Newtown music festival (including two immediate past presidents and me) at the prospect of traveling, June 2-13, to the Soviet Union to attend a seminar with Soviet and American musicologists. In the event, we all feel keen disappointment at the postponement of our trip owing to an acute shortage of hotel space in Moscow which has resulted from an unexpected advance of the Party Congress from this fall to June. Perhaps one year from now the President-Elect, H. Wesley Hitchcock, will be writing you about a rescheduled meeting in Moscow.

You can be confident that our Annual Meeting in Oakland this coming November will be an exceptional affair. Not only has Bruno Nettl, czar of the Joint Program Committee for all three Societies, put together compelling intellectual and musical fare, but Tony Newcomb, Chair of the AMS Program Committee, has assembled a stunning array of papers. Undoubtedly, many of our members will also take the opportunity to eavesdrop on papers delivered by members of the SMT and SEM. Then there are the visual and culinary delights of Oakland and the surrounding Bay Area. At the Board of Directors meeting at Oakland last March, my corner hotel room on the fourteenth floor of the Hyatt Regency afforded one morning an unimpeded and unforgettable view of the Bay Bridge, the city of San Francisco, and the campanile of the Berkeley campus, a view constantly altered by patches of fog and sunshine.

Within the easiest of walking distance of the Hyatt are some of the finest Asian restaurants I know (allowing favorable comparisons with those in San Francisco and Vancouver) and at exceptionally affordable prices.

As mentioned above, this is my last report to you. Cognizant, however, of a recently established tradition that retiring presidents deliver an address at the Business Meeting late on Saturday afternoon, I hereby beg to inform you that my "address" at Oakland ("presentation" might be more accurate) will be both brief and rather different from what you have heard from previous presidents. And, in truth, I doubt that shall ever again experience anything quite like it. Enough said, judge for yourselves. Come and along to the Business Meeting, which must be scheduled a tad later than usual in the afternoon in order to accommodate not only the Business Meetings of our two sister Societies, but also the extra preparations required for this farewell Presidential spectacle. See you there on November 10!

—H. Colin Slim

Calls for Papers

The American Antiquarian Society will hold a conference on the iconography and the history of the book in Worcester, Massachusetts, June 1991. The conference will explore the uses of visual imagery in the history of the book. How is the practice of reading represented in paintings, prints, and other kinds of art? In what kinds of settings do books appear, and how are different genres signified? How are the practices of distribution reflected in this imagery? The conference will explore these and other questions relating to the iconography of the book in America (primarily before the twentieth century). Comparative European examples are also relevant. Proposals and a curriculum vitae should be sent by 1 November 1990 to John B. Hench, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609.

Hofstra University will hold a conference entitled "Opera and the Golden West—The Past, Present, and Future of Opera in the USA," to celebrate the eightieth anniversary of the premiere of Puccini's La Fanciulla del West, 18-20 April 1991 in Hempstead, New York. The conference will deal with the history of opera in the United States, its current status, and prospects for the future. A completed paper in duplicate and a one-page abstract should be submitted by 15 October 1990 to Joseph P. Sirefman, School of Business, Hofstra University, Hempstead, NY 11550.

The Sonneck Society will hold its national meeting 3-7 April 1991 in Hampton, Virginia, and welcomes paper proposals on all topics regarding American music. Particularly welcome are proposals on the following specialized topics: Native American—Native American Interactions in American Music and Music Education," "American Musical Theater in Historical and Contemporary Perspectives," "Military Music," and lecture-demonstrations on "American Organ Music." Five copies of a two-page, double-spaced abstract plus a one-paragraph single-spaced summary should be sent by 1 October 1990 to Anne Dhu Shapiro, Music Dept., Boston College, Chestnut Hill, MA 02167.

—3—
AMS 50 Fellowship Awards

Five doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1990–91. They are Susan Jackson (City University of New York), "Music Printing in 16th-Century Nuremberg: The Firm of Berg (Montanus) and Neuber"; Ray Komow (Brandeis University), "The Genesis and Tone of Die Meistersinger von Nuremberg"; Michael Jude Schiano (Brandeis University), "Arnold Schoenberg’s Grundgestalt and Its Influence"; Amy K. Stillman (Harvard University), "Himene Tahiti: Ethno-scientific and Ethno-historical Perspectives on Protestant Hymnody and Choral Singing in the Society Islands, French Polynesia"; and Ailyn Warren (Princeton University), "Levels of Reality in Dramatic Music."

Ailey Warren’s award has been named the first Arthur and Elsa Mendel Memorial AMS 50 Fellowship. This designation will henceforth be made every other year to one of the AMS 50 Fellowship Awards. Amy K. Stillman will receive an Honorary Fellowship without a stipend as she has been offered a Ford Foundation Minority Dissertation Fellowship.

Formal presentation of this year’s awards will be made at the Annual Meeting in Oakland.

Awards and Prizes

D. Kern Holoman (University of California, Davis) was recently decorated with one of France’s highest honors; on 15 February 1990 he became Chevalier de l’Ordre des Arts et des Lettres. Alain Rriottot, Cultural Attaché of the French Consulate in San Francisco, said that Holoman was chosen in recognition of his status as one of the preeminent scholars of the music of Hector Berlioz and for the series of concerts he conducted in 1989 in California, Australia, Tahiti, and New Caledonia, in observance of the bicentennial of the French Revolution. "The French government is aware of the dedication of Professor Holoman and of his enthusiasm for French music," said Rriottot.

Three members of the Society have been awarded John Simon Guggenheim Foundation Fellowships for 1990–91: V. Kofi Agawu (Cornell University), The Rhythmic Structure of Northern Ewe Music; Thomas J. Mathiesen (Indiana University, Bloomington), A History of Ancient Greek Music and Music Theory; and Ellen Rosand (Rutgers University), Monteverdi’s Late Operas.

AMS members have received NEH Fellowships in the following categories: For University and College Teachers and Independent Scholars: Wyle J. Allanbrook (St. John’s College, Annapolis), Expression and Form in the Chamber Music of Mozart and Haydn; Geoffrey H. Block (University of Puget Sound), The American Musical from "Show Boat" to Sondheim; M. Jennifer Bloxam (Williams College), The Features of Sacred Music and the Arts in the Middle Ages; Philip V. Bohlin (University of Chicago), Music in the Central European Jewish Community from the Enlightenment until World War II; James M. Borders (University of Michigan), Roman Plainchant in the Renaissance: From Script to Print; Barbara A. Coeyman (West Virginia University), Performances of Musical-Theatrical Productions in the Court of Louis XIV, 1643–1715; Suzanne G. Cusick (State University of New York, Oswego), Opera’s First Woman Composer, Francesca Caccini; Martha Feldman (University of Chicago), Venice and the Madrigal in the High Renaissance; Lowell E. Lindgren (Massachusetts Institute of Technology), Italian Music and Musicians in London, 1660–1760; and Bell Yung (University of Pittsburgh), Chinese Narrative Songs. Summer Stipend: Honey Meconi (Rice University), A Biographical Study of Pierre de la Rue (ca. 1460–1518).

The NEH has awarded the following major Grants for Editions and Translations: Calvin M. Bower (University of Notre Dame), for an Edition of Glosses in Manuscripts of Boethius’s "De Institutione Musica"; and Philip Gossett (University of Chicago), for a Critical Edition of "The Works of Giuseppe Verdi.”

Thomas Binkley (Indiana University, Bloomington) has received a grant from the Andrew W. Mellon Foundation to establish an Archive of Early Music Recordings at Indiana University. Materials to be collected include recordings of early music performed on original instruments, printed materials accompanying such recordings, and oral history reports such as accounts by people involved in reviving early music and discussions with instrument makers.

The Music Library Association has awarded prizes to three AMS members. The Vincent H. Duckles Award, given for
the best book-length bibliography or music reference work, was shared jointly by François Lesure (Corresponding Member) for his Dictionnaire des éditeurs de musique français, vol. 2 (Editions Minkoff), and by Thomas J. Mathiesen (University of Indiana, Bloomington) for his Ancient Greek Music Theory: A Catalogue Raisonné of Manuscripts (Henle Verlag). Joshua Ritkin received the Eva Judd O'Meara Award, for the best book or score review in Notes, for his review of the facsimile publications of J. S. Bach's Messe in h-moll (Bärenreiter Verlag) and Missa h-Moll BWV 232 (Hänssler Verlag) in Notes, vol. 44, no. 4.

The following Society members have received ACLS Travel Grants in the competition of 1 March 1990: Linda Austern (University of Notre Dame); Margot Fassler (Brandeis University); Barbara Hagg (University of Maryland, Baltimore County); Lydia Hamessey (Minneapolis, MN); Paul Hawkes (Yale University); Adelyn Leveritt (University of Michigan); Elizabeth Tolbert (University of California, Los Angeles); and Paul Walker (University of Chicago).

Honey Mocon (Rice University) has received an Andrew W. Mellon Fellowship in the Humanities at the University of Pennsylvania for a study of Pierre de la Rue (ca. 1460-1528): Life, Songs, and Influence.

Michael Broyles (University of Maryland, Baltimore County) has been named a Research Associate of the American Antiquarian Society for the project From Psalmody to Symphony: How American Musical Attitudes Developed in Antichelium Boston.

News Briefs

The International Musicological Society would like to announce a discount to members of the AMS on the Bologna Proceedings 1987 (Atti del XIV Congresso della Società Internazionale di Musicologia, Bologna 1987), which has recently appeared. AMS members who mail their order before 30 September 1990 will receive the three-volume set at the discount price of $154. Please mail, fax, or telephone your order to EDT, via Alfieri 19, 10121 Torino, Italy; tel. 011 513917-51496; fax 011 545256. (See the enclosed order form.)

The Music Library Association would welcome contributions to its Index and Bibliography Series. The scope of the series is broadly-based, with bibliographies, indexes, checklists, and other types of bibliographic guides to music and music literature suitable for inclusion. Manuscripts and proposals with evidence of work in progress will be considered for publication. Style guidelines may be found in the Chicago Manual of Style (11th edition). Paper-based and digital copy (WordPerfect or ASCII text format) are preferred. Please direct inquiries and submissions to the editor: Deborah Campana, Music Library, Northwestern University, 1935 Sheridan Road, Evanston, IL 60208.

The Organ Historical Society has grant support available to underwrite the use of its extensive collection, the American Organ Archives, housed at Talbott Library of Westminster Choir College, Princeton, NJ. This is the largest collection of its type and contains literature and primary mate-

rial on American organ history, including complete runs of major nineteenth-century American music periodicals, foreign journals, the business records of numerous organ builders, drawings, photographs, and so forth. Funding, to a maximum of $1,000, will be made to offset a portion of the cost of travel to and from the collection and maintenance during the grantee's stay. Application forms, which must be received by 1 December 1990, may be obtained from John Ogasapian, College of Music, Durgin Hall, University of Lowell, Lowell, MA 01854.

M. Fletcher Reynolds, who is conducting research on trial testimony given by music experts on the issue of plagiarism, would like to hear from anyone who has participated in the development of such testimony or its presentation at trial. Address: 11129 Old Spanish Trail, New Orleans, LA 70128.

Committee on Career Options New York Seminar

On 8 December 1990 the Committee on Career Options in cooperation with the Department of Musical Instruments of The Metropolitan Museum of Art will present a seminar on non-academic employment opportunities for musicologists. Speakers will include Claire Brook (W. W. Norton & Co.), Christopher Hogwood (Academy of Ancient Music), and Susan T. Sommer (New York Public Library), among others. The seminar will take place at the Museum and is offered free of charge, but seating space is limited and admission tickets must be obtained in advance. It is hoped that this program will be a model for others to be held elsewhere. For information and tickets, write to Laurence Libin, Frederick P. Rose Curator, Dept. of Musical Instruments, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028.

—Laurence Libin, Chair

Editorial Note

With this issue of the AMS Newsletter I complete my term of office. The new editor will be Marita McClymonds of the University of Virginia, and I extend to her my best wishes as she begins her duties with the February 1991 issue. Copy should be sent to her at the address given on page 2 of this issue. I would like to thank the many members of the Society who helped me during my three-year term of office, especially Lewis Lockwood, H. Colin Slim, Alvin H. Johnson, Ruth Steiner, and Ruth A. Solie, and my wife, Jane Bernstein, for her constant help. I also give my heartfelt thanks to Donna Delaine, Mary Boss, and Deborah Nelson of A-R Editions, Inc.

—James Ladewig
### Deadlines and Addresses:

**AMS Awards**

**AMS 50 Dissertation Fellowship Award**  
Preliminary application deadline: 1 October. Final application: 15 January. Address: Rena K. Charpin, Committee Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York University, 268 Waverly Bldg., Washington Square, New York, NY 10003.

**Noah Greenberg Award**  
Deadline: 1 February 1991. Address: Sonya Monosoff, Chair, Greenberg Award Committee, Lincoln Hall, Cornell University, Ithaca, NY 14853-4107.

*Guidelines for all AMS awards appear in the Directory.*

### Grants and Fellowships Available

**ACLS Fellowships**  

**ACLS Research Fellowships for Recent Recipients of the Ph.D.**  

**ACLS Grants-in-Aid**  
To support research in progress. Maximum award: $3,000. Deadline: 15 December 1990. Address as above.

**American Philosophical Society**  
For basic post-doctoral research to subvene living expenses, travel, and some supplies. Maximum stipend: $3,500 ($2,500 for full professors). Deadline: 1 February, 1 April, 1 June, 1 October, and 1 November for decisions by end of April, June, October, December, and February respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19106.

**NEH Summer Stipends**  
For scholars to undertake research for 2 consecutive summer months. Must be nominated by own institution. Stipend: $3,750. Deadline: 1 October 1990. Address: Summer Stipends, Room 316, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506. (202) 786-0466.

**NEH Interpretive Research Program**  
Grants for up to 3 years of collaborative research in any field of the humanities. Deadline: 15 October 1990 for projects beginning on or after 1 June 1991. Address: Interpretive Research Program, Room 318, see above for address. (202) 786-0210.

**National Humanities Center**  
For post-doctoral research in-residence for an academic year. Stipend: academic salary or difference between salary and other funding. Deadline: postmarked by 15 October 1990. Ad-
As the new Chair of the Committee on the Status of Women, I feel strongly that this Committee is here to serve its constituency and as such relies on the AMS membership for direction and support. Please feel free to contact me or any of the other Committee members (Linda Austern, Cyriella Barr, Michael Beckerman, Lois Rosow, and Gary A. Tomlinson) with comments, concerns, or suggestions.

—Susan C. Cook, Chair

AMS Membership and Subscription Statistics

As of 2 May 1990, the tally of members and subscribers on the rolls of the Society was:

- Regular: 2,376
- Spouse or adjunct member: 137
- Student: 774
- Emeritus: 258
- Life: 34
- Sustaining: 5
- Corresponding: 12
- Honorary: 8
- Complimentary: 3

Subscriptions
- Institutional: 1,243
- Individual: 20
- Complimentary: 16

Grand total for 1990: 4,881
Grand total for 1989: 4,811

AMS Dues Increased

A resolution adopted by the Board of Directors on 4 March 1990 establishes the following rates for dues and Journal subscriptions effective 1 January 1991. The current rates have been in force since 1 January 1987.

- Regular member: $36.00
- Student member: $18.00
- Spouse or adjunct member: $5.00
- Emeritus member: $9.00
- Sustaining member: $72.00
- Patron: $180.00
- Life member: $720.00

- Overseas surface mail delivery surcharge: $5.00
- Journal subscription delivery surcharge: $36.00
- Overseas surface mail delivery surcharge: $5.00

The annual surcharge for overseas airmail delivery of the Newsletter packet in February and August is $5.00. Members and subscribers receive each year three issues of the Journal, two Newsletters, the Directory, and the interim list of Doctoral Dissertations in Musicology. Spouse or adjunct members receive all the above publications except the Journal.

Columbia Society of Fellows in the Humanities


Fulbright Scholar Awards


Harvard University Mellon Fellowships


Villa I Tatti Fellowship

For post-doctoral independent study in Italian Renaissance topics; in residence. Maximum award: $27,500. Deadline: 15 October 1990. Send original application to Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; and a copy to Dante Della Torza, Dept. of Romance Languages, Harvard University, Cambridge, MA 02138. For application information, contact Dante Della Torza, above.

Newberry Library Short-Term Resident Fellowships

To provide access to Newberry resources for people who live beyond commuting distance. Stipend: $750 per month for up to two months. Deadline: 15 October 1990 or 1 March 1991. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610.

Newberry Library NEH Fellowships


Woodrow Wilson Intl. Center for Scholars

Obituaries

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

Augusta Rubin, 9 June 1989
Kurt Stone, 16 June 1989
Hans Nathan, 4 August 1989
Charles E. Troy, 26 August 1989
Arnold Shaw, 26 September 1989
Benjamin F. Swalin, 27 September 1989
Konrad Wolff, 24 October 1989
Paul Amadeus Pisk, 12 January 1990
Paul J. Revitt, 26 May 1990

Paul Amadeus Pisk (1893–1990)

Paul A. Pisk, a native of Vienna, came to the United States in 1936, two years before the forced Anschluss of Austria with Hitler’s Germany. When he arrived in New York, he was forty-three years old and well known in the avant-garde music scene. He had been a student of Arnold Schoenberg, together with Alban Berg and Anton Webern, and later served as Secretary of the Schoenberg-Verein in Vienna. He also had been one of the driving forces behind the founding of the ISCM and then a member of its jury. Of the thirty-six opuses he had composed between 1920 and 1936, the String Quartet, Op. 8, received the Composition Prize of the City of Vienna in 1925, and twenty-four works were premiered in various European cities to critical acclaim; some of them had even been performed in New York under the auspices of the League of Composers.

Americans, at that time, regarded Pisk primarily as a composer. His range of musical activities, however, was much broader. His background included not only the private lessons in composition with Schoenberg and formal training at the Vienna Conservatory (Diploma, 1919), but also studies in musicology under Guido Adler at the University of Vienna, which he completed in 1916 with a doctoral dissertation on the Masses of Jacobus Handl. He was the author of various articles about contemporary music, contributed the chapter on modern German composers to Adler’s Handbuch der Musikwissenschaft (1924), and edited a set of Masses by Handl for the Denkmäler der Tonkunst in Österreich (1935). During his Vienna years, he, furthermore, was active as music critic and editor for newspapers and journals, taught music theory at the conservatory level, and administered the music section of the Volkshochschule in Vienna.

Credit for recognizing that the ideal place for such a multi-faceted immigrant would be an American college goes to the University of Redlands in Redlands, California, which in 1937 offered him a position in its Music Department. Paul Pisk accepted, and thus, in mid-life, he began his career as an American university professor that lasted thirty-five years and allowed him to share his rich experience and knowledge with more than one generation of students. In 1951, after fourteen years at Redlands, the last four of them as Head of the Music Department, he received a call from the University of Texas at Austin to build a Ph.D. program in musicology there, and he happily took on and fulfilled the new challenge. The main focus of his energies now became the education of graduate students, though he continued to compose (at Texas, Opp. 72 through 102), to perform occasionally, and to pursue his own research interests (e.g., further editions of Masses by Handl for DTO). He also wrote erudite program notes for several seasons of concerts, notes which could well have been published as a collection, had he so desired. His passion for the education of his students did not end with the conclusion of lectures or seminars, but carried over into sessions at his home, where discussion was not limited to musical topics. He became a true “doctor father,” a role which he enjoyed and carried out with the depth of his disciplined mind and boundless energy. In 1963 came the publication of his A History of Music and Musical Style, co-authored with Homer Ulrich, a textbook that fully reflects Pisk’s Adlerian approach to music historiography. In the same year he reached the age that made continuation on a full-time basis at the University of Texas impossible. Thus after twelve years of service he left Austin, which honored him with the title Professor Emeritus.

Paul A. Pisk at age seventy, however, was not ready to go to pasture. Rather he sought and found another position, this time at Washington University in St. Louis, Missouri, where he taught musicology and supervised doctoral dissertations for another nine years. Only in 1972, at age seventy-nine, did he finally, and begrudgingly, accept retirement. He moved back to California and settled in Los Angeles. He remained involved with private teaching, lecturing, and writing, and he was named an Honorary Member of the Schoenberg Institute and of the Pacific Southwest Chapter of the AMS. It was a recurring and increasingly incapacitating back ailment which finally forced him to curtail his activities. Confined to bed by the last year, Paul Amadeus Pisk died quietly in his Hollywood home on 12 January 1990 at age ninety-six. We have lost a special man, a composer, scholar, and teacher, who, especially during the decades before and after World War II, contributed much to the growth of musicology and music culture in America.

—Hanns-Berthold Dietz

Council Ad hoc Committees Formed

As part of the work of the Society’s Council, two ad hoc Council committees have been formed: a Committee on Minorities and a Committee on Outreach. Both have been active over the past year as they have explored issues pertaining to their areas of concern, and both presented reports and proposals to the Council at its annual meeting in Austin. A lively discussion ensued, and two proposals of the Outreach Committee were approved and sent on to the Board of Directors for its consideration. While the Council voted approval of the spirit of the report by the Minorities Committee, Council members suggested that further revisions and additions of the language of the proposals be made before the Committee presents them again for Council approval at the 1990 Meeting.

At its March meeting in Oakland, the Board of Directors heard the presentation of the Council proposals and gave them lengthy consideration. As a result, the Board passed a motion authorizing the President of the Society to appoint an ad hoc committee to take a broad look at issues and opportunities in the areas of musical scholarship and technology and to report annually to the Board. Any member of the Society who would like to make suggestions to either of the two Council Committees or simply to learn more about their activities should contact one of the Co-Chairs: Deane Root and Eleanor Selfridge-Field for Outreach, and Patrick Macey and Carol Oja for Minorities.

—Mary S. Lewis, Secretary

AMS Archive Reminder

The Society’s editors, officers, and committee members past and present are urged to forward all official files and documents as soon as possible to the newly established AMS Archive at the University of Pennsylvania. For the sake of the Archive’s integrity it is imperative that files not be weeded. Address: Marjorie Hassen, Otto E. Albrecht Music Library, Van Pelt Library, University of Pennsylvania, 3420 Walnut St., Philadelphia, PA 19104.

The Archive aims to include all of the Society’s publications, directories, programs, abstracts of papers read at annual meetings, annual reports, financial records, minutes of meetings of the Board of Directors, election ballots, committee and chapter reports, By-Laws, papers of presidents, official correspondence, records of all programs and activities, and related memorabilia such as photographs, citations, and so forth.
ism might call the “untold story” of how Billings got edged. Here are three vignettes that linger in my mind, each recalling a crucial moment in the project’s history.

1. It’s May 1973. A sunny afternoon in Boston. Cynthia Hoover and I, attending a Colonial Society of Massachusetts conference on early New England music, are discussing Hans Nathan’s proposal of an AMS-sponsored Billings edition. A good idea, we agree, but who’ll pay for it? Cynthia’s mind starts connecting: Boston . . . Billings . . . “Let Tyrants shake their iron Rod!” The Colonial Society. “They’re publishing papers from our conference,” she notes. “Why not Billings?” The words, images, and sounds of the Revolutionary Era, brought to the world by a venerable but non-stodgy scholarly society: truly a match made in heaven, with the AMS as marriage-broker. Inspired, Cynthia seeks a meeting that very day with Walter Muir Whitehill, the Colonial Society’s editor and genial conference president. I tag along and watch, admiring, as she makes her case. How can Whitehill resist? I ask myself. He can’t. Within a few weeks, she has engineered a deal: Billings will come out under joint auspices, the AMS meeting the cost of the music engraving and the Colonial Society paying for the rest.

2. A chilly February day in Urbana, Illinois, in the mid-1970s. The AMS Bicentennial Committee is meeting. We’ve learned that Hans Nathan, after completing one volume of the Billings edition, wants to move on to other projects. A new editor is needed. Who has the knowledge, stamina, inclination, and time to do the remaining three volumes? Solemn-faced colleagues stand in answer, eyes on each other around the table. Is the new editor right now? Charles Hamm offers a suggestion: as a student of early American music, and one already involved in the Billings edition. Crawford seems like Nathan’s logical successor. Noises of affirmation are heard. The ball’s in my court, with years of scholarly freedom hanging in the balance. (Memory here grows dim, and what I “remember” has merged with later events. So, working back from the outcome, I’ve turned the moment into a kind of Walter Mitty fantasy, in which I play the scene masterfully.)

First I thank Charles and my colleagues for their expression of confidence. It touches and humbles me that they think I’m up to the editor’s job. (Silence. My steady hand hoists the coffee cup for a sip.) But now that I’ve learned what it takes to be Editorial Consultant,” I continue, “shouldn’t I stay in that role? Shouldn’t someone else replace Hans?” (Murmurs of questioning and doubt. Another sip. I’m buying time. Then an idea hits.) “It so hap-

pens that I know a mature, productive, recent Ph.D., a specialist in American psalmody, who would be interested.” “Really?” “Sounds ideal!” “Who is it?” “He’s a musicologist, librarian, composer, and a friend of mine. I think the two of us could work well together.” (Heightened expectancy. Another sip. A pregnant silence, then the name.)

And the rest is history. Karl Kroeger, then Director of the Moravian Music Foundation in Winston-Salem, North Carolina, did agree to complete the Billings edition, and the two of us worked together closely on the last three volumes. I suspect that more than once Karl was ready to strangle me for tardy responses, the cussedness of my criticisms, and my bent for questioning in second drafts things I’d first thought were just fine. (“But Rich, last fall you said . . .”) Yet he persevered, consistently meeting project deadlines and holding his own in the running debates that have helped to shape the final product.

3. It’s 20 February 1984. The Colonial Society, having found Billings a more expensive proposition than it expected, wants to reduce its financial commitment to the last two volumes. Alvin Johnson and I, as the Society’s Treasurer and President, are meeting in Boston with Frederick S. Allis, the late Walter Whitehill’s successor, and Frederick Ballou, also representing the Colonial Society. I’m uneasy, not just because of the questions the Colonial Society is raising but because, as AMS President and Billings functionary, I don’t want to seem to be saddling the AMS with a money-losing pet project of my own. Alvin and I have arrived at the meeting from opposite directions. A storm has made me late, and we’ve missed the chance to confer on strategy as we had planned to do. I’m not sure how Alvin feels in his bones about the Billings edition, especially now that the AMS’s financial stake in it may increase. The meeting begins in a wash of cordiality. Allis and Ballou explain the Colonial Society’s position. I’m cranking myself up emotionally for a pitch on behalf of Billings. But Alvin beats me to it, plunging in and speaking fervently and well about the project’s merits and the AMS’s determination to see it finished. Watching him carry the ball, I’m filled with admiration. And I now understand, in a way I hadn’t before, his view of how the AMS, whose good name means so much to him, operates: choose your projects carefully, and support to the hilt the ones you’ve chosen. It was callow, I recognize, to think of Billings as my project. Like everything else the AMS, through its normal procedures, decides to undertake, it’s Alvin’s project too—and, by extension, the Board’s and the whole Society’s. The meeting ends with the financial differences between the two Societies resolved. Billings remains very much on both of our docket.

Moving from Memory Lane to the present brings the temptation to assume a promotional stance on behalf of the Billings edition. Of special interest to performers and scholars, I believe, will be the thirty-two-page essay on “Performance Practice in Early American Psalmody” with which Kroeger begins Vol. IV. But Billings himself offered the best means of putting such claims to test. “I am not so tenacious of my own opinion,” he wrote in 1778, “as to desire you to take my word for it, but rather advise you all to purchase a Book and satisfy yourselves in that particular, and then I make no doubt, but you will readily concur with me in this sentiment.”

—Richard Crawford

Oakland 1990

continued from page 9

renamed after its constructor. Lake Merritt is featured in the photograph accompanying this article and remains a delightful spot for bird watching, jogging, or just enjoying the sunshine. Said by one early writer to have "a great natural wealth of sand and flax" and by its faithless daughter Gertrude Stein to lack a "there there," suffering from more than its share of urban poverty, and most recently afflicted by the tragic, earthquake-induced collapse of the Nimitz Freeway, the city has much to offer. But its civic pride and determination have borne fruit in recent years: impressive new buildings, tasteful renewal of beautiful old town houses, and a growing list of good, distinctive restaurants and hotels in the downtown area.

The Meetings will take place ten blocks up Broadway from the docks at the focus of that new civic energy, the Oakland Convention Center and the Hyatt Regency Oakland, two buildings joined by an atrium. A moderate walk or short taxi ride away are Lake Merritt, the Oakland Museum, the Paramount Theatre, Oakland's burgeoning Asiatown, the fine new Bay Bridge Book Store, and Jack London's favorite hangout, Heinold's First and Last Chance Saloon. Just outside the Convention Center complex is the Oakland City Center/12th Street station of the Bay Area Rapid Transit (BART) system, which provides efficient access to San Francisco, Berkeley, and other Bay-Area cities. The free Oakland Downtown Shuttle (to be supplemented by our own buses at certain times) serves the immediate downtown Oakland area.

From the outset the Oakland 1990 Meetings have been planned with an emphasis on scholarly integration. Papers and study sessions were chosen individually by each Society under the coordination of the
AMS/SEM/SMT
Oakland Annual Meetings
7–11 November 1990
Preliminary Program

Wednesday, 7 November

8:00–2:00—SEM Pre-Conference Symposium Registration

9:00–12:00—SEM Pre-Conference Symposium, The Challenge of Change: Approaches to the Study of African American Music, Plenary Session: Barbara Hampton (Hunter College, City University of New York), Chair; Samuel A. Floyd, Jr. (Columbia College, Chicago, Center for Black Music Research); J. H. Kwabena Nketia (University of Pittsburgh); Sterling Stuckey (University of California, Riverside); Olly W. Wilson (University of California, Berkeley)

1:30–3:30—SEM Pre-Conference Symposium, Session II: The Development of African American Music Idioms in California, Stephen Martin (University of Alabama), Chair; Michael Bakan (University of California, Los Angeles); Jacqueline Cogdell DjeDje (University of California, Los Angeles); Ralph Eastman (Mt. San Antonio College); Eddie S. Meadows (San Diego State University)

4:00–6:00—SEM Pre-Conference Symposium, Session III: The Mass Media and African American Music in California, Mellonee Burnim (Indiana University, Bloomington), Chair; Lee Hildebrand (East Bay Express Newspaper); Portia Maulsby (Indiana University, Bloomington); Kwaku Person-Lynn (Compton College); Beverly Robinson (University of California, Los Angeles)

4:00–6:00—Registration

5:00–9:00—SEM Board of Directors Meeting

7:00–10:00—SMT Publications Committee Meeting

7:00–10:00—SMT Publications Award Committee Meeting

7:00–10:00—SMT Committee on the Status of Women Meeting

7:30–11:00—AMS Board of Directors Meeting

7:30—SEM Pre-Conference Symposium Concert

8:30–12:00—SMT Executive Board Meeting

9:00–2:00—SEM Board of Directors Meeting

9:30–11:30—SEM Archiving Committee: Working Session, Jennifer Post, Chair

10:00–12:00—SEM Editorial Advisory Committee Meeting, Judith McCulloh, Chair

10:00–12:00—American Chapter, International Heinrich Schütz Society Meeting, Jeffrey Kurtzman, Chair

12:00–1:30—American Bach Society, Board of Advisors Luncheon Meeting, George J. Buelow, Chair

1:00–5:00—Get Acquainted with San Francisco Bus Tour

1:00–5:00—Exhibits

2:00–5:30—SESSIONS

Dance Music (SEM)
Chair: To be announced
Thomas F. Johnston (University of Alaska): "Tlingit Traditional Dance and Sib Identity"
James W. Kimball (State University of New York, Geneseo): "The Diaries of Hod Case: A Study in Rural Dance Music"

Elliott Carter (SMT)
Leo Kraft (Queens College, City University of New York), Chair
Brenda Ravenscroft (University of British Columbia):
"Unravelling the Tapestry: Texture in Elliott Carter's A Mirror on Which to Dwell"
Giro Scotto (University of Washington): "Elliott Carter's Night Fantasies: The All-Interval Series as Regrall Phenomenon"

Music Theory and Practice (SEM)
A. Jihad Racy (University of California, Los Angeles), Chair
Scott L. Marcus (University of California, Santa Barbara):
"The Interface Between Theory and Practice: The Case of Intonation in Arab Music"
Stephen Slawek (University of Texas, Austin): "Kohu-bhed, Raga-Rasa, Interpretable Moves, and Musical Intention: Parameters of Musical Meaning in North Indian Music"
Andrew Weintraub (East-West Center, Honolulu): "The Interface Between Tenvi (Theory) and Praihek (Practice) in Sundanese Music"

2:00–5:00—SESSIONS

Byzantine and Neo-Byzantine Chant: Historical, Theoretical, and Cross-Cultural Perspectives (Combined), Organized by Jessica Suchy-Pilalis (Butler University)
Kenneth Levy (Princeton University), Chair
Peter Jeffry (University of Delaware): "The Earliest Christian Chant Repertory Recovered: The Georgian Sources of Jerusalem Chant"
Diane Touliatos (University of Missouri, St. Louis):
"Byzantine Chant Repertory Recovered: The Sources of the Athens National Library"
Thomas Mathiesen (Indiana University, Bloomington):
"Michael Psellus and Byzantine Music Theory"
Miloš Velimirović (University of Virginia): “The Evolution of Byzantine Notation in Russian Tradition”
Jessica Suchy-Pilalis: “Intrafamilial and Intermodal Relationships in Neo-Byzantine Chant Melodies”
Frank Desby (Los Angeles, California): “Melodic and Tonal Alterations in the Chrysanthide Period”
Sam Chianis (State University of New York, Binghamton): “Greek Folk Music and Its Relationship to Byzantine Chant”
Performance by Jessica Suchy-Pilalis

**Gender Roles and Ambiguity (AMS)**

Mark DeVoto (Tufts University), Chair
Gregory Salmon (University of California, Berkeley): “Schools of Reason and Folly in Così fan tutte”
Lawrence Kramer (Fordham University): “Carnaval, Cross-Dressing, and the Woman in the Mirror”
Rose Mauro (University of Pennsylvania): “Das Land der Griechen mit der Seele suchend: The Ambivalent Subject in Brahms’s Gesang der Parzen”
Fred E. Mau (University of Virginia): “Hanslick’s Animism”

**Iconography (AMS)**

Tilman Seebass (Duke University), Chair
Stan Howell (University of Chicago): “Organica Instrumenta: The Medieval Symbolism of Precisely-Tuned Instruments”
Victor Coelho (University of Calgary): “Sine Musica Scientia Nihil Est: The Lute as Instrument of Scientific Discovery”
Vladimir Ivanoff (University of Munich): “The Lute as Symbol of Oriental and Western Art and Music”
Jane L. Berdes (University of Wisconsin, Madison): “Images of Women Musicians in Venetian Iconography”

**Pretonal Music (SMT)**

Patricia Carpenter (Columbia University), Chair
Sarah Fuller (State University of New York, Stony Brook): “Directed Progressions: Aspects of Harmonic Syntax in Fourteenth-Century Music”
James Denman (University of Washington): “Temporal Displacement and Melodic Background in the Music of Guillaume de Machaut”

**Problems and Methods in Historical and Historiographical Research of Chinese Music (AMS). Organized by Bell Yung (University of Pittsburgh)**

Bell Yung, Chair
Rulan Chao Pian (Harvard University): “The Study of the Tenth-Century Duenhwang Musical Manuscript”
Joseph Sui-ching Lam (Chinese University of Hong Kong): “In Search of the Niche for State Sacrificial Music in Chinese Music Historiography”
Robert C. Provine (University of Durham): “Relying on Authority: Reading Chinese Musical Sources in Korea”
Bell Yung: “Preparing a Modern Edition of Nieheng Assassmates King Han from a Fifteenth-Century Notation for the Chinese Seven-String Zither”
Han Kuo-huang (Northern Illinois University): “Musical Thought and Institutions in Early Twentieth-Century China”

**Processes of Composition (SEM)**

Lorraine Sakata (University of Washington), Chair

Lewis Peterman (San Diego State University): “Melodic Improvisation in Balinese Gamelan Gambuh Music: An Analysis and Comparison of Different Performances of Gineman Pemungkah”
Sumarsam (Wesleyan University): “The Melodic Precedents of Gamelan Composition”
Lesley C. Gay, Jr. (Columbia University): “Strings of Knowledge, Strings of Power: Composition as Negotiation Among New York City Rock Bands”
Colin Quigley (University of California, Los Angeles): “Compositional Processes in Traditional Fiddling: A Newfoundland Example”

**Renaissance Secular Music (AMS)**

Martha Feldman (University of Chicago), Chair
Lawrence Bernstein (University of Pennsylvania): “The Chansons at the Court of Louis XII: A Reevaluation”
Jonathan Miller (University of North Carolina, Chapel Hill): “Verbal Assonance and Dissonance in a Rore Madrigal: An Approach to Declamation and Texture”
Peter Laki (Providence, Rhode Island): “Arie da Cantar Ottave: Renaissance Sources and the Living Folk Tradition”
James Haar (University of North Carolina, Chapel Hill), Respondent

**Revivals (SEM)**

Carol Babiracki (Brown University), Chair
Chris Goertzen (University of North Carolina, Chapel Hill): “Revival and Identity: The Case of the Norwegian ‘Normal’ Fiddle”
Margaret J. Kartomi (Monash University): “Revival and Feudal Musical Culture in ‘The Spice Islands’”
René T. A. Lysloff (University of Michigan): “The Reinvention of Tradition: Lènggèr Performance in Rural Java”

**Schenker (SMT)**

William Benjamin (University of British Columbia), Chair
Lori Burns (Harvard University): “J. S. Bach’s Mixolydian Chorale Harmonizations”
Steven Laity (Eastman School of Music, University of Rochester): “The Role of Nontransposable Motives in the Songs of Franz Schubert”
Richard Cohn (University of Chicago): “Three Challenges to the Schenkerian View of Motive”

**Theory (AMS)**

Claude Palisca (Yale University), Chair
Jon Solomon (University of Arizona): “Modulation in Ancient Greek Music Theory and Practice”
Thomas Christensen (University of Pennsylvania): “Chords, Scales, Keys, and Guitars: The Règle de l’octave and Baroque Harmonic Theory”
Robert Bates (Stanford University), Mark Lindley (Hong Kong), and Kimberly Marshall (Stanford University): “The New Stanford Eclectic Tunings”
Severine Neff (Columbia University): “Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre: The Seed of Schoenberg’s Theoretical Work”
Time and Music: A Cross-Cultural and Cross-Temporal Study (Combined), Organized by Margot Fassler (Brandeis University)

Pieter van den Toorn (University of Washington), Chair
Regula Qureshi (University of Alberta): “The Qawwali and the Puzzle of Time in Indian-Muslim Music”
Margot Fassler: “Time, History, and Exegesis in Later Medieval Music-Dramas”
Laurence Dreyfus (Stanford University): “Bach and the Pursuit of Contemplative Time”
David Burrows (New York University), Respondent

3:30—5:00—SESSIONS

Generative Melodic Systems (SEM)
James Cowdery (Wesleyan University), Chair
Frederick Stubbs (Wesleyan University): “The Dynamic Pedagogy of Seyir: Progression and Division in Turkish Makam”
James Cowdery: “Toward a General Theory of Melody”

Pedagogy and Computer Applications (SMT)
Jeanne Bamberger (Massachusetts Institute of Technology), Chair
Roger Graybill (University of Texas, Austin): “Teaching Gestural Rhythm in the Freshman Sight-Singing Class”
John Wm. Schaffer (University of Wisconsin, Madison): “A List-Based Prolog Data Structure for the Computer Representation and Analytical Manipulation of Musical Scores”

5:30—7:00—All-Conference Reception (No Host)

8:00—10:00—AMS Study Session: Computer Databases I, presentations by David Crawford (University of Michigan), and Paul Laird (State University of New York, Binghamton) and David Martinez (University of Michigan)

8:00—10:00—AMS Study Session: Recordings and Performance Practice, presentations by Lawrence Archbold (Carleton College) and Anatole Leikin (University of California, Santa Cruz)

8:00—11:00—SESSION

Film and Video I (SEM)
Sam Chong (San Francisco, California) for California Newsreel: “Wild Women Don’t Have the Blues”
Gei Zantzinger (Constant Spring Productions): “Susume”

8:00—11:30—SMT SPECIAL SESSIONS

Analysis and Meaning
Peter Westergaard (Princeton University), Moderator
Craig Ayrey (St. Hilda’s College, Oxford): “Diversity and Method: Some Prospects for the 1990s”
Anthony Pople (Lancaster University): “Systems and Strategies in Musical Cognition: Functions and Limits of Analysis”
Jonathan Cross (University of Sussex): “Music Theory and the Challenge of Modern Musics”
Benjamin Boretz (Bard College) and another Respondent to be announced

The Composer-Theorist in Self-Examination, Fred Lerdahl (University of Michigan), Chair; Contributors: Martin Brody (Wellesley College), Fred Lerdahl, Andrew Mead (University of Michigan), and Robert Morris (Eastman School of Music, University of Rochester)

Making a Place for Women VI—Issues Affecting Women and the Law, Guest Speaker: Mari Mayeda (Saperstein, Seligman & Mayeda); Contributors (members of the Committee on the Status of Women): Douglas Green (University of Texas, Austin), Martha Hyde (State University of New York, Buffalo), Marianne Kielan-Gilbert (Indiana University, Bloomington), Judy Lochhead (State University of New York, Stony Brook), Richard Parks (University of Western Ontario), Deborah Stein (New England Conservatory), Joseph Straus (The Graduate School and Queens College, City University of New York)

8:00—Concert: Music of Bartók, Andrew Imbrie, and Jorge Liderman, Berkeley Contemporary Chamber Players (University of California, Berkeley), John Thow, Director, and The University Symphony (University of California, Berkeley), Michael Senturia, Director

8:00—Concert: Virtuoso Solos and Duets from England and Italy, Randall Wong (Stanford University), soprano; Paul Hillier (University of California, Davis), baritone; with Elizabeth Blumenstock (University of California, Davis), Baroque violin; Sarah Freberg (University of California, Davis), Baroque ‘cello; and Linda Burman-Hall (University of California, Santa Cruz), harpsichord and organ

8:00—Concert: Raíces Musicales (Musical Roots), Five Regional Traditions of Mexico and Mexican America, featuring Santiago Jiménez, Jr. y su Conjunto playing norteño music; and Los Pregoneros de Puerto from Veracruz; and others

8:00—9:30—SEM Current Issues Committee Meeting

8:00—10:00—International Heinrich Schütz Society Study Session

8:00—10:30—AMS 50 Fellowship Committee Meeting

8:00—11:00—Association for Chinese Music Research (ACMR) Study Session

Friday, 9 November

7:30—8:45—SEM 1991 Program Committee Meeting

7:30—8:45—SEM Audio-Visual Committee Meeting, Philip Schuyler, Chair

8:00—AMS Chapter Officers’ Breakfast Meeting
Venise Berry (Huston-Tillotson College): “Feminine or Masculine: The Conflicting Nature of Female Images in Rap Music”
Larry Crook (University of Texas, Austin): “Two Musical Styles in Zabumba Music from Northeastern Brazil: The Male View on Gender and Sex”
Gage Averill (Wesleyan University): “Four Parts, No Waiting: The Ideal of Male Camaraderie in Barbershop Harmony”
Maria Virginia Johnson (University of California, Berkeley): “The World in a Jug and the Stopper in Her Hand: The Blues Roots of and Foundation for Contemporary Black Women’s Music and Literature in the 1920s and 1930s”
Thomas Vennum, Jr. (Smithsonian Institution): “Women Pioneers in the Study of American Indian Music”
Henrietta Yurchenko (City University of New York): “Women Alone: Music of the Women of Galicia, Spain”

**Historical Studies in Ethnomusicology (SEM)**

Charles Capwell (University of Illinois), Chair
Radjen Franki Suryadarma (University of Wisconsin, Madison): “Music and Theater Among the European Immigrants in Java During the British Interregnum, 1811–1816”
Kyle Heide (Indiana University, Bloomington): “Identifying with Glories Past: Tang Dynasty Music as Rhetoric in Nanguan Music Research”
Ola Kai Ledang (University of Trondheim, Norway): “Afro-American Impact on European Baroque Music?”
Thérèse Smith (Bowdoin College): “Failed Heroes Become Mythological Saints”

**Hugo Riemann’s Contributions to Musicology, Music Theory, and Ethnomusicology (Combined),** Organized by Ivan Waldbauer (Brown University)
Ivan Waldbauer, Chair
Brian Hyer (University of Wisconsin, Madison): “The Concept of Function in Riemann”
Dieter Christensen (Columbia University): “Hugo Riemann and the Shaping of Musicology, an Ethnomusicological Perspective”
Ian Bent (Columbia University): “The Aesthetics of Hugo Riemann”

**Jazz Studies (SEM)**

Paul Berliner (Northwestern University), Chair
David Brackett (Cornell University): “‘Hey Good Lookin’: A Timbral Investigation into the Music of Hank Williams”
Warren R. Pinckney, Jr. (California State University, Chico): “An Analysis of the International Cross-Cultural Jazz Idiom”
Ronald M. Radano (University of Wisconsin, Madison): “Jazz Neo-Classicism and the Mask of Consensus”
Jennifer Ryenga (Pomona College): “Spirituality and Politics in Ornette Coleman’s Theory and Practice of Improvisation”
Medieval Topics (AMS)
Sarah Fuller (State University of New York, Stony Brook), Chair
Bryan Gillingham (Carleton University): “The Goliardic Myth: Insight from the Sources”
Thomas B. Payne (University of Chicago): “Philip the Chancellor and the Creation of the Medieval Motet”
Mark Everist (King’s College, London): “Smelling a Rat: Motet Enté in the Thirteenth Century”
Julie C. Cumming (Wellesley College): “Genre and Subgenre in the Early Renaissance Motet”

Methodology (SMT)
David Lewin (Harvard University), Chair
Jay Rahn (York University): “An Advance on A Theory for All Music: At-least-as Predicates for Pitch, Time, and Loudness”
Charles Fisk (Wellesley College): “Performance, Analysis, and Sound-Image”
Craig Weston (University of Washington): “Musical Phenomenology: What Has Been and What Might Be”
Joseph Dubiel (University of Pittsburgh): “Function, Explanation, and Interpretation”

Performers and Performance (AMS)
Philip Brett (University of California, Berkeley), Chair
Richard Sherr (Smith College): “The Performance of Chant in the Renaissance and Its Interaction with Polyphony”
Keith Polk (University of New Hampshire): “Innovation in Instrumental Music in the Fifteenth Century: A Case for Courtly Patronage”
Robert Toft (University of Western Ontario): “All the Senses Satisfied: The Role of Punctuation in Early Seventeenth-Century Singing”
Leta Miller (University of California, Santa Cruz): “C. P. E. Bach and the Process of Structural Ornamentation”

Rhythm and Cognition (SMT)
Wallace Berry (University of British Columbia), Chair
Candace Brower (Northwestern University): “As Time Goes By: Memory and the Perception of Rhythm”
Peter Kaminsky (University of California, Santa Barbara): “Metrical Developments as Articulator of Form in Music of Schumann and Brahms”
David Smyth (Louisiana State University): “Balanced Interruption and the Binary Repeat”

Ritornelli, Concerto, Symphony (AMS)
Laurence Dreyfus (Stanford University), Chair
Eva Linfield (Yale University): “Form and Tonal Organization in a Seventeenth-Century Ritornello/Ripieno Structure”
Eugene K. Wolf (University of Pennsylvania): “Ritornello Structure and the Early Symphony”
Jane Stevens (University of California, San Diego): “J. S. Bach’s Harpsichord Concertos: A Question of Genre”
Thomas Hiebert (California State University, Fresno): “The Horn in Eighteenth-Century Dresden: Virtuosity and Style Development”

Theory as Text (SMT)
David Neumeyer (Indiana University, Bloomington), Chair
Marion Guck (Washington University): “Analytic Fictions”
Robert Snarrenberg (Washington University): “Myth and Theory: Stories for Ourselves”
Fred E. Maus (University of Virginia): “Self-Depiction in Writing About Music”
Lawrence Kramer (Fordham University): “Hermeneutics and Musical Analysis: Can They Mix?”

12:00–1:00—AMS Study Session: Sexuality and Musicology, an open forum sponsored by the Gay and Lesbian Study Group, Philip Brett (University of California, Berkeley), Chair

12:00–1:00—SEM Student Concerns Committee Meeting

12:00–1:00—Concert: French Piano Music—Fauré, Debussy, and Debussy, Roy Howat (London), piano

12:00–1:00—Concert: Turkish Classical and Mystical Music, EurAsian Ensemble, with Robert Labaree (New England Conservatory), Frederick Stubbs (Wesleyan University), and Feridun Özgören (Boston, Massachusetts)

12:00–1:00—Concert: Recent American Music, Beth Wiegmann (College of the Holy Cross, Worcester, Massachusetts), clarinet, and Karen Harvey (Boston University), piano

12:00–1:30—JAMS Editorial Board Luncheon Meeting

1:30–3:45—SESSIONS

Anatomy of a Song: An Exercise in Critical Analysis (Combined), Organized by John Shepherd (Carleton University, Ottawa)
John Shepherd, Position paper and Chair
Michael Cherlin (University of Minnesota), Steven Feld (University of Texas, Austin) and Susan McClary (University of Minnesota), Respondents

Applied Ethnomusicology (SEM Round Table)
Susan Auerbach (Pasadena, California), Chair
Susan Auerbach: “Applied Ethnomusicology: Roles and Dilemmas”
Amy Catlin (University of California, Los Angeles, and California Institute of Technology): “Commoditising and Communitis-ing Cambodian Music, Dance, and Culture”
Participants: Willie Rollins (Los Angeles Cultural Affairs Department), David Roche (Local Cultures Program of the Festival at the Lake), Roberta Singer (Cityloire), Richard Keeling (University of California, Los Angeles), Amy Catlin, and Susan Auerbach

Dance and Dance Music (AMS)
Ingrid Brainard (Newton, Massachusetts), Chair
Irene Alm (University of California, Los Angeles): “Theatrical Dance in the Venetian Operas of Cavalli”
Judith Schwartz (Northwestern University): “The Passacaille in Lully’s Armide: Phrase Structure in the Choreography and in the Music”
Tilden Russell (Southern Connecticut State University) with Elizabeth Aldrich (Court Dance Company of New York): “The Unconventional Dance Menuet: Mal pied’s Choreography of the Menuet d’Escaudel”

Ethnoaesthetics (SEM)
Sue Carole De Vale (University of California, Los Angeles), Chair
Michael Sam Cronk (University of Michigan): "Brother, Sister, Cousin, 'Anthro': Rethinking the Aesthetic of Kinship among Longhouse Iroquois Singing Societies"
Virginia Danielson (Harvard University): "The Voice of Egypt: The Aesthetics of Modern Arabic Song as Manifest in the Repertory Sung by Umm Kulthum"
Helen Myers (Trinity College, Hartford): "Rajoni’s Wedding: Roma (‘Weeping’) and Gulf (‘Abuse’) in Karimpur, North India"
John Myers (Simon’s Rock College): "Wen and Wu: Applying the Dialectical Aesthetic of Chinese Music"

Historical Consciousness (AMS)
Gary Tomlinson (University of Pennsylvania), Chair
Susan Jackson (Staten Island College, City University of New York): "The 1558 Edition of HAM?: The Berg and Neuber Motet Prints"
Tim Carter (Royal Holloway and Bedford New College, University of London): "The Artusi-Monterverdi Controversy Revisited: Print Culture and the Secunda pratica"
Daniel R. Melamed (Yale University): "J. S. Bach and the Altbachisches Archiv"

History of American Theory (SMT)
Chair: To be announced
Carol Baron (New York, New York): "At the Cutting Edge: Music Theory in the United States at the End of the Nineteenth Century"
Taylor Greer (Pennsylvania State University): "Charles Seeger’s Tradition and Experiment in the New Music: Compositional Regimen or Analytical Method?"

Music in Immigrant Communities I (SEM)
Anne Rasmussen (University of California, Los Angeles), Chair
Jane C. Sugarman (State University of New York, Stony Brook): "The Electronic Village: Media and the Construction of Identity among Prespa Albanian Immigrants"
Sosi Setian (Columbia University): "KEF-TIME: The Role of a la Turka Music in the Preservation of Armenian Culture"
Anne Rasmussen: "The Middle Eastern Nightclub: Resurrecting Orientalism for America"
Mark Slobin (Wesleyan University), Discussant

Non-Verbal Communication (SEM)
Judith Becker (University of Michigan), Chair
Nancy Van Deusen (California State University, Northridge): "Medieval Discussions of Literacy vs. Revelation and their Applications to Music Notation"
Catherine Ellis (University of New England, New South Wales): "False Front and Reality in South Australian Aboriginal Song Behavior"
Robert Walser (University of Minnesota): "The Body in the Music: Epistemological Challenges for Ethnomusical Semiotics"
Judith Becker: "Some Thoughts on ‘Non-Verbal’ Communication"

Philosophical Reconsiderations (SMT)
Marianne Kielian-Gilbert (Indiana University, Bloomington), Chair
Gary Don (University of Washington): "Schenker’s Sociology of Tones"

James Bennighof (Baylor University): "On the Critical Value of Circumstantial Data in Analysis"

Proportion (AMS)
Philip Gossett (University of Chicago), Chair
Anna Maria Busse Berger (University of California, Davis): "Commercial Arithmetic and Mensural Practice"
Alejandro Planchar (University of California, Santa Barbara): "Phrase Structure, Tenor Manipulation, and Numerical Proportion in Ars Antiqua Motets"
Michael Long (Columbia University): "The Teeth of the Dragon: Astronomy and Music in the Later Middle Ages"

Romantic Aesthetics (AMS)
Leon Plantinga (Yale University), Chair
Robert Riggs (University of Mississippi): "Christian Gottfried Körner and the Aesthetics of Instrumental Music in the Late Eighteenth Century"
John Daverio (Boston University): "E. T. A. Hoffmann’s Allegory of Romantic Opera"
Dolores Pesce (Washington University): "The Other Sea in Macdowell’s Sea Pieces"

Three Americans (AMS)
William Austin (Cornell University), Chair
Richard Kassel (City College and The Graduate Center, City University of New York): "The ‘Bitter Music’ of Harry Partch"
John Holzaepfel (The Graduate Center, City University of New York): "The Tudor Factor"
Roberta Lukes (Harvard University): "Music and Image in Varèse’s Poème électronique"

4:00—5:00—Plenary Lecture
Harold S. Powers (Princeton University): "Three Pragmatists in Search of a Theory"
Bruno Nettl (University of Illinois, Urbana-Champaign), Chair

5:00—6:00—AMS Committee on the Status of Women: Open Meeting, Susan Cook, Chair

8:00—10:00—SESSION

Film and Video II (SEM)
Nazir A. Jairazbhoy (University of California, Los Angeles) and Amy Catlin (University of California, Los Angeles): "Bake Restudy 1984"
Steven Friedson (University of North Texas): "Prophet Healers of Northern Malawi"

8:00—10:30—AMS Study Session: Thesaurus Musicarum Latinarum: Computer Databases II, open session on a full-text database of Latin music theory. Presentation by Thomas J. Mathiesen (Indiana University, Bloomington) and other members of the project

8:00—10:30—SEM Round Table: What is the Responsibility of the Press toward Ethnic Music? Robert D. Schick (West Chester University), Chair; Robert Browning (World Music Institute), David Gere (Oakland Tribune), Paul Hertelendy (San Jose Mercury News), Gertrude Robinson (Loyola Marymount University, Los Angeles),
Karl Signell (University of Maryland, Baltimore County), and Ricardo Trimbilos (University of Hawaii), Participants

8:00–11:00—SMT Special Session: J. K. Randall’s Writings in the 1970s, presentations: Joseph Dubiel (University of Pittsburgh), Fred E. Maus (University of Virginia), and Robert Snarrenberg (Washington University); Elaine Barkin (University of California, Los Angeles) and Benjamin Boretz (Bard College); Marjorie Perloff (Department of English, Stanford University); James K. Randall (Princeton University)

8:00–11:00—SESSIONS

Music Theory and the Cognitive Sciences (SMT Special Session)

Richard Ashley (Northwestern University), Moderator

Diana Deutsch (University of California, San Diego): “Pitch Class and Perceived Height: Some New Paradoxes and their Implications for the Representation of Pitch Structures”

David Wessel (University of California, Berkeley): “Timbre: Form-Bearing or Form-Indicating?”

Stephen Smoliar (University of Southern California): “David Lewin’s Model of Musical Perception Reflected by Artificial Intelligence”

The San Francisco/London Axis (SMT Special Session)

Robert Gauldin (Eastman School of Music, University of Rochester), Chair

Walter Everett (University of Michigan): “Harmonic Function and Ambiguity in the Music of the San Francisco Counterculture”

Graeme Boone (Harvard University): “The Grateful Dead”

Matthew Brown (Eastman School of Music, University of Rochester): “Axis: Bold as Love: Jimi Hendrix and Psychedelic Blues”

Dave Headlam (Eastman School of Music, University of Rochester): “Blues Transformations in the Music of Cream”

John Covach (University of Michigan): “Stylistic Competencies, Musical Satire, and ‘This is Spinal Tap’”

8:00—Concert: Masterworks and Discoveries, Judith Bettina (Stanford University), soprano, with James Goldsworthy (Stanford University), piano

8:00—Concert: A Concert Version of Monteverdi’s Il ritorno d’Ulisse in patria, University of California, Berkeley, Collegium musicum, Alan Curtis, Conductor

8:00—Concert: North Indian Classical Music—A Traditional Mehfil, Stephen Slawek (University of Texas, Austin), sitar; George Ruckert (University of California, Berkeley), sarod, and Swapan Chaudhuri (Ali Akbar Khan School), tabla

8:00–10:00—AMS Committee on Career Options, an open forum on non-academic employment, Laurence Libin, Chair

Saturday, 10 November

7:30–9:00—AMS Publications Committee Breakfast Meeting

7:30–9:00—SEM Editorial Board Meeting
C. Steven LaRue (University of Chicago): "Francesca Cuzzoni, Faustina Bordoni, and the Creation of Handel's Alessandro"
Daniel Heartz (University of California, Berkeley): "When Mozart Revives: The Case of Guglielmo in Così fan tutte"

The Institutionalization of Jazz Scholarship (Combined),
Organized by Lawrence Gushee (University of Illinois, Urbana-Champaign)

Lawrence Gushee, Chair
Richard Crawford (University of Michigan): "Elements of Jazz Historiography"
Thomas Turino (University of Illinois, Urbana-Champaign): "The Position of Jazz and Rock Studies Within Musicology"
Christopher A. Waterman (University of Washington): "Jazz in the Grooves of Academe: An Ethnomusicologist's View"

Janáček, Debussy, Strauss, and Spelling (SMT)

Peter Bergquist (University of Oregon), Chair
Richard Kaplan (Louisiana State University): "Tonality as Mannerism: Structure and Syntax in a Late Work of Richard Strauss"
Gary Karpinski (University of Oregon): "The Interval Cycles in the Music of Claude Debussy"
Zdenek Skounal (McGill University): "Motivic Detail as a Compositional Determinant in Two Movements from Janáček's Mladi"

Medieval Notation (AMS)

Milos Velimirovic (University of Virginia), Chair
Isobel P. Woods (University of Newcastle Upon Tyne): "The Rhetorica ad Herennium and the Notation of Western Chant"
Andrew Tomasello (The Graduate School and Baruch College, City University of New York): "The Shadow of Sound: Music in a Manuscript Culture"
Gregory Myers (University of British Columbia): "The Byzantine Legacy of Antiphonal and Responsorial Hymnody to the Cathedrals of Medieval Rus"
Natalka M. Pavlovskaya (Princeton University): "Questions of Continuity in Slavic Chant Notation"

Music and Politics (SEM)

Peter Manuel (Columbia University), Chair
Marisol Berrios-Miranda (University of California, Berkeley): "Salsa: Whose Music is It?"
Katherine Hagedorn (Brown University): "The Folklorization of Music in Cuba: Ambiguities and Contradictions"
Gayathri Rajapur Kassebaum (University of Washington): "Symbolism in Nilagaru Tradition: Folk Katha Performance of Karnataka, South India"
Brenda Romero-Hymer (University of Colorado): "Context and Meaning in the Matachines Dances of New Mexico"
R. Anderson Sutton (University of Wisconsin, Madison): "Javanese Gamelan Music and Politics in Post-Colonial Indonesia"
Joanna Lee (Columbia University): "The Rise of Pro-Democracy Popular Music in Hong Kong in Response to the Chinese Student Movement 1989"

Music as Construct of Identity (SEM)

Victoria Lindsay Levine (Colorado College), Chair
T. M. Scruggs (University of Texas, Austin): "The Marimba de Arco in La Cuna del folklore nicaraguense: The Construction of Identity in Post-Revolutionary Nicaragua"
Daniel W. Papuga (University of Oslo): "Improvisation and Identity: The Ask as Ideal in Erzurum Province, Turkey"

Narrative and Trope (SMT)

Carolyn Abbate (Princeton University), Chair
Robert Hatten (Pennsylvania State University): "The Proper Role of Metaphor in a Theory of Musical Expressive Meaning"
Michael Cherlin (University of Minnesota): "Musical Imagination and Other Fictions: Literary Trope as Musical Process"
Christopher Lewis (University of Alberta): "The Mind's Chronology: Narrative Times and Tonal Disruption in Post-Romantic Music"
Lewis Wickes (Berlin): "Schoenberg's Erwartung: Art as the Representation of Inner Events"

Popular Music (SEM)

Roderick Knight (Oberlin College), Chair
Claudia Gorbman (Indiana University, Bloomington): "A Part of Our World: Music for Network News"
Andrew Kaye (Columbia University): "Popular Music and Contemporary Genres in Modern Ghana"
Stephen H. Martin (University of Alabama): "Mbaraka Mwinshwe Mwaruka: An Analysis of His Musical Style and Social Significance in Tanzanian Popular Music"
Paul Klemperer (University of Texas, Austin): "Cultural Stereotypes and the Jazz Bossa: An Analysis of Stylistic Elements as Sign Vehicle in an American Popular Music Form"

The Second Viennese School (AMS)

Reinhold Brinkmann (Harvard University), Chair
Felix Meyer (Paul Sacher Foundation) and Robert W. Wasson (Eastman School of Music, University of Rochester): "The Evolution of Webern's Op. 8"
Anne C. Shreffler (University of Chicago): "From Words to Ideas: The Vocal Origins of Webern's Twelve-Tone Composition"
David Schroeder (Dalhousie University): "Berg's Kammerkonzert and Werfel's Spiegelmensch"
Mark Benson (Auburn University at Montgomery): "The Conservative Revolutionary at Work: Schoenberg's Critique of Modernism in Von Heute auf Morgen"

Sixteenth-Century Harmony (AMS)

Don Randel (Cornell University), Chair
Peter Urquhart (University of New Hampshire): "Continental Roots for Byrd's Canonic Practice"
Cristle Collins Judd (Fresno, California): "Modal Types and Ul Re Mi Modalities: A Theory of Tonal Coherence in Sacred Vocal Polyphony from About 1500"
Miguel A. Roig-Francoli (Ithaca College): "Modal Structure in Sixteenth-Century Spanish Instrumental Music: Theory and Practice in Antonio de Cabezón and Tomás de Santa María"
Wolfgang Freis (University of Chicago): "Palestrina's Harmonic Institutions"
Toward a Theoretical Framework for the Study of Gender and Music: A Round Table (Combined). Organized by Ellen Koskoff (Eastman School of Music, University of Rochester)

Ellen Koskoff and Ruth Solie (Smith College), Co-Chairs

Discussants: Judy Tick (Northeastern University); Judy Lochhead (State University of New York, Stony Brook); Timothy Rice (University of California, Los Angeles); Ralph P. Locke (Eastman School of Music, University of Rochester); Carol E. Robertson (University of Maryland, College Park)

12:00–1:00—AMS Council Meeting

12:00–1:00—AMS Committee on the Status of Women Meeting

12:00–2:00—SEM Council Meeting Luncheon

12:00–2:00—Society for Asian Music Luncheon Meeting

12:00–1:00—Concert: Lassus as Mannerist—Missa Sesquialtera and Other Pieces, Stanford Early Music Singers, William Mahrt, Director

12:00–1:00—Concert: An All-Bartók Program, including songs and the Sonata for Two Pianos and Percussion, George Barth (Stanford University) and Janes Goldsworth (Stanford University), pianos, with Miriam Abramowitz (Holy Names College and Mills College), mezzo-soprano

12:00–1:00—Concert: William Byrd’s Grounds and Variations—A Performance Perspective, Elaine Thornburgh (San Francisco, California), harpsichord

1:00–2:00—SMT Keynote Lecture

Eric Gans (Department of French, University of California, Los Angeles): “The Beginning and End of Aesthetic Form”

1:00–2:30—SESSION

New Technologies and Field Methods (SEM)

Nazir A. Jairazbhoy (University of California, Los Angeles), Chair


Anthony Seeger (Smithsonian Institution): “The Impact of New Technology on Ethnomusicology: Solving Some Old Problems and Starting Some New Ones”

2:00–5:00—SESSIONS

Approaches to Analysis II (SMT)

Richard Parks (University of Western Ontario), Chair

Dave Headlam (Eastman School of Music, University of Rochester) and Matthew Brown (Eastman School of Music, University of Rochester): “Schenkerian Theory and the Limits of Tonality: The Problem of #1V”

Steven Bruns (University of Colorado, Boulder): “Mahler’s Motivically Expanded Tonality: Foreground Trichordal Motivic Associations in the Adagio of the Tenth Symphony”

John Crotty (West Virginia University): “Harmonic and Textural Reciprocity in Two Beethoven Sonatas”

Timothy Koozin (University of North Dakota): “Octatonism and Large-Scale Structure in the Solo Piano Music of Toru Takemitsu”

Bartók Studies (Combined). Organized by Elliott Antokoletz (University of Texas, Austin)

Elliott Antokoletz, Chair


Ingrid Arauco (University of North Carolina, Chapel Hill): “Methods of Translation in Bartók’s Twenty Hungarian Folk Songs”

János Kárpáti (Liszt Ferenc Academy, Budapest): “Perfect and Mistuned Structures in Bartók’s Music”

Paul Wilson (University of Miami): “Function and Pitch Hierarchy in Movement II of Bartók’s Fifth Quartet”

Makulim Gillies (University of Melbourne): “Clues for the Analyst and the Performer in Bartók’s Correspondence”

Borrowings (AMS)

Louise Litterick (Mount Holyoke College), Chair

M. Jennifer Bloxam (Williams College): “Storytelling in Late Medieval Sacred Music: Multiple Cantus Firmus Masses”

JoAnn Taricani (University of Washington): “A New Cluster of Unique Parody Chansons: A Venetian Connection?”

Christopher Reynolds (University of California, Davis): “Death or Mercy from the Lamb of God: Allusive Quotations of Chansons in the Contrapuntal Voices of Fifteenth-Century Masses”

Honey Meconi (University of Pennsylvania): “Does Imitatio Exist?”

Howard Mayer Brown (University of Chicago), Respondent

Hymnody as an Expression of Culture (Combined).

Organized by Nicholas Temperley (University of Illinois, Urbana-Champaign)

Nicholas Temperley, Chair and Respondent

Robin A. Leaver (Westminster Choir College): “Secular Melodies as Hymn Tunes in the Sixteenth Century”

Emily R. Brink (Christian Reformed Church Publications): “Changes in German Hymn Tunes and the Reasons Behind Them”


Mary K. Oyer (Associated Mennonite Biblical Seminaries): “Recent Developments in East African Hymnody”

Liturgical Music (AMS)

Frank D’Accone (University of California, Los Angeles), Chair

Peter M. Lefferts (University of Nebraska): “Purgatory, Lady Chapels, and Music for Mary in Late Medieval England”


Michael Noone (University of Sydney): “The Politics of Austerity and Musical Style in Philip II’s Escorial”

Craig Monson (Washington University): “Disembodied Voices: Musical Life in the Convents of Bologna in the Aftermath of the Counter-Reformation”

Representations of Women (AMS)

Judith Tick (Northeastern University), Chair
Rufus Hallmark (Queens College and The Graduate Center, City University of New York): "Schumann's Frauenbild: An Essay in Comparative Stylistic Analysis"

Jeffrey Kallberg (University of Pennsylvania): "Genre and Gender: The Nocturne and Women's History"

Karen Pegley (University of Toronto): "Musical Characterizations of Women in Lulu: A Feminist Deconstruction"

Jane Bowers (University of Wisconsin, Milwaukee): "I Can Stand More Trouble Than Any Little Woman My Size": Images of Women and Gender Relations in the Blues of Estelle ('Mama') Yancey"

**Romantic Music (AMS)**

Joseph Kerman (University of California, Berkeley), Chair

Elizabeth Hudson (Cornell University): "Gilda Seduced: An Untold Tale"

Charles Fisk (Wellesley College): "Schubert's Last Finales"

Raymond Knapp (University of California, Los Angeles): "Allusive Webs, Generic Resonance, and the Synthesis of Tradition in Brahms's Symphonies"

Vera Miznik (University of British Columbia): "Mahler and the 'Power of Genre'"

**Twentieth-Century Music (SMT)**

Ian Bent (Columbia University), Chair

Austin Clarkson (York University): "A Comparison of Methods of Spatial Proportions in the Music of Edgard Varèse and Stefan Wolpe"

Paul Laprade (Eastman School of Music, University of Rochester): "The 'Shapes' of Boulez's Sonatina for Flute and Piano (1946)"

Richard Kassel (City College and The Graduate Center, City University of New York): "Harry Partch's 'Monophony': A System of Just Intonation"

J. Philip Lambert (Baruch College, City University of New York): "Chord Structures in Ives"

2:30-3:45—**SEM Business Meeting**

2:30-5:00—Demonstration of Current Research in Computer Technologies, Center for New Music and Audio Technologies, University of California, Berkeley; Center for Computer Research in Music and Acoustics, Stanford University; Computer and Electronic Music Studios, University of California, Davis; and Electronic Music Studio, University of California, Santa Cruz

4:00-5:00—**Charles Seeger Lecture (SEM)**

Edward T. Hall (Department of Anthropology, Northwestern University, Emeritus): "Improvisation, Play, and Culture" Anthony Seeger (Smithsonian Institution), Chair

5:00-6:00—**SMT Business Meeting**

5:45-7:00—**AMS Business Meeting**

7:15-9:00—**Chinese Banquet: The Lantern Restaurant in Oakland's Asiatown**

8:00—**Concert: Works of Josquin, Banchieri, Haydn, Bartók, and Ligeti, and Common-Meter Spirituals,** Chanticleer ("America's premiere vocal ensemble of male voices ranging from soprano to bass"), Joseph Jennings, Musical Director

8:00—**Concert: Handel's Cantata Tirsi, Clori e Fileno,** Lorraine Hunt and Lisa Saffer, sopranos, Drew Minter, countertenor, Philharmonia Baroque Orchestra, Nicholas McGegan, Director

8:00—**Concert: Computer Music from the Berkeley, Davis, and Santa Cruz Campuses of the University of California and Stanford University**

9:30-12:00—**Ball:** Waltzes and Quadrilles, University of California, Davis, Symphony Orchestra, D. Kern Holoman, Director; Contradances, Charlie Fenton, Caller, The Hillbillies from Mars; and Latin Rhythms, UCLA
t (University of California, Los Angeles), Steven Loza, Director

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**Sunday, 11 November**

7:00-9:00—**SEM Council Breakfast Meeting**

7:30-9:00—**SMT Program Committee Breakfast Meeting**

8:00-9:00—**SMT Committee on the Status of Women Meeting**

8:00-9:00—**AMS Board of Directors Breakfast Meeting**

8:00-9:00—**AMS/SMT 1990 and 1991 Local Arrangements Committees Breakfast Meeting**

8:30-12:00—**Exhibits**

9:00-4:00—**SEM Board of Directors Meeting**

9:00-10:30—**SESSION**

**Contour (SMT)**

Michael Friedmann (Yale University and Amherst College), Chair

Elizabeth W. Marvin (Eastman School of Music, University of Rochester): "A Generalization of Contour Theory to Diverse Musical Spaces"

Larry Polansky (Dartmouth College) and Richard Bassein (Mills College): "Possible and Impossible Melody: Some Formal Aspects of Contour"

9:00-12:00—**SESSIONS**

**Chant (AMS)**

Anne Walters Robertson (University of Chicago), Chair

Composers and Sexuality: Issues of Creativity (AMS).
Organized by Malcolm H. Brown (Indiana University, Bloomington)

Elizabeth Wood (Barnard College), Chair
Gary Thomas (University of Minnesota): “Was George Frideric Handel Gay? — And Why the Question Matters”
Philip Brett (University of California, Berkeley): “Musicality: Inmate Gift or Social Contract?”
Susan McClary (University of Minnesota): “Making a Difference in Music: The Relevance of Sexuality to Compositions by Laurie Anderson and Schubert”

Concepts of Harmony and System (Combined). Organized by Albrecht Riemannmüller (Johann Wolfgang Goethe University, Frankfurt) and Stephen Blum (The Graduate School, City University of New York)

Stephen Blum, Chair
Albrecht Riemannmüller: “Harmonia and Systema: On their Foundation in Ancient Greek Music Theory”
Stephen Blum: “Ethnomusical Studies of ‘Harmony’ and ‘System’: Their Implications for a General Musicology”
V. Kofi Agawu (Cornell University): “Harmonic Procedures in Northern Ewe Song”
Alexander L. Ringer (University of Illinois, Urbana-Champaign): “Fin de Siècle Harmony—Myths and Rationalizations”
Andreas Ballmann (Johann Wolfgang Goethe University, Frankfurt), Respondent

Cultural Interactions and Reactions in the World of Composition (Combined). Organized by Michael Tenzer (Yale University)

Carol Oja (The Graduate School and Brooklyn College, City University of New York), Chair
Martin Bresnick (Yale University): “Authentic Music is Synthetic Music”
David Mott (York University): “Jazz and Blues as Means for Accessing the Timbral Resources of Other Vocal Orchestral Musics”
Michael Tenzer: “Towards an Understanding of Composers and New Music in Contemporary Bali”
Robert D. Morris (Eastman School of Music, University of Rochester): “Aspects of Confluence in Western Art Music Composition and Ethnomusicology”
Jane Sugarman (State University of New York, Stony Brook), Respondent

Ethnomusicological Theory (SEM)
Daniel M. Neumeyer (University of Washington), Chair

Austin Clarkson (York University): “Myths of Meaning: An Archetypal Perspective on Ethnomusicology Paradigms”
James Porter (University of California, Los Angeles): “Ethnomusicology vs. Music Sociology: The Case of Extremadura, Spain”
Kip Lornell (Smithsonian Institution): “Cultural Geography, American Music, and the Ethnomusicologist”
Francesca Rebello-Sborgi (University of California, Berkeley): “Beijing Drumsong and Tiantian Popular Tunes: A Study in Language-Music Relationships”
Antoniet Schimmelpenninck (Leiden University, The Netherlands): “Language and Music in Folk Songs of Jiangsu Province, China”

India and China (SEM)
Edouard O. Henry (San Diego State University), Chair
Matthew Allen (Wesleyan University): “What’s in a Name ca. 1990: Perceptions of Ethnomusicoogy and Musicology in Madras”
Yoshitaka M. Terada (University of Washington): “The Impact of Urbanization and the Rallying in Periya Melam Music of South India”
Frank Kouwenhoven (Leiden, The Netherlands): “The Birth of a Folk Tune in Jiangsu Province, China”
Frederick Lau (University of Illinois, Urbana-Champaign): “Lost in Time: Early Twentieth-Century Dixi Music”

Music and Power Relations (SEM)
Henry Kingsbury (Somerville, Massachusetts), Chair
Deborah Wong (University of Michigan): “Secrecy and Authority in the Classical Ritual Music of Thailand”
J. Fran Toy (Bowling Green State University): “Music in the Ebb and Flow of Political Change: The Yellow River Concerto”
Tara Browner (University of Michigan): “A Reexamination of Pej Wai”
Ernst Heins (University of Michigan): “The Role of Archaic Gamelan in Royal Power Display in Modern Java”

Music in Immigrant Communities (II) (SEM)
J. Richard Haefer (Arizona State University), Chair
Annemarie Gallagher (York University): “From Trinidad to Toronto: Calypso in the Caribbean Diaspora”
Phong Nguyen (Kent State University): “From Boat People to New Americans: Transplanting Vietnamese Music in America”
Theodore Solis (Arizona State University): “You Shave Your Hips Too Much?: Puerto Rican Music in Hawaii”

Music in Society (AMS)
Jane Fulcher (Indiana University, Bloomington), Chair
Robert Green (Northern Illinois University): “Gender-Related Changes in French Chamber Music, ca. 1700–1750”
Antonia Banducci (Washington University): “The Reception of Campra’s Tancrède as Revealed by Dramatic Parody”
Julia Moore (Syracuse University): “Nowhere Did the Aristocracy Come Tumbling Down: Misconceptions Concerning Economics and Music in Vienna, 1780–1830”
William Weber (California State University, Long Beach), Respondent

Perspectives on Music in Film (AMS). Organized by David Neumeyer (Indiana University, Bloomington)

David Neumeyer, Chair
Alfred W. Cohrman (Kansas State University): “The City and The Cummington Story: Documentary Film Scores of Aaron Copland”
Recent Work in Cognitive Music Theory I (SMT Special "Poster Session")

Edwin Hantz (Eastman School of Music, University of Rochester): "Event-Related Activity from Musicians, Non-Musicians, and Absolute-Pitch Subjects During Discrimination Tasks Involving Musical Timbre and Melodic Interval"

Susan Piagentini (Northwestern University): "Problem-Solving in Musical Analysis"

Rosemary Killam (University of Texas, Austin) and others: "An Inexpensive and Flexible Computer-Generated System for Learning Musical Notation"

10:30—12:00—SESSION

Aesthetics and Experimental Music (SMT)

Jean-Jacques Nattiez (University of Montréal), Chair

Jonathan Bernard (University of Washington): "The Minimalist Aesthetic in the Visual Arts and in Music"

David Lobberg Code (Hobart and William Smith Colleges): "Piano as . . . Text"

Oakland 1990

continued from page 9

Joint Program Committee, chaired by Bruno Nettl (University of Illinois) and including representatives from each Society.

In this ecumenical spirit, custom is violated by ordering simultaneous sessions in the Program alphabetically by title rather than by Society. More than variety, the combined sessions on the program reflect creative approaches to problems and issues from multiple points of view. This is true, too, of many sessions offered by the individual Societies.

This year’s distinguished lecture promises to be as interdisciplinary in focus as the rest of the program. Harold S. Powers, of Princeton University, will speak at 4:00 Friday to the entire conference on “Three Pragmatists in Search of a Theory.” The SMT Keynote Lecturer will be Eric Gans, critic of French literature from the University of California, Los Angeles, speaking Saturday at 1:00 on “The Beginning and End of Aesthetic Form.” Distinguished anthropologist Edward T. Hall, professor emeritus of Northwestern University, is this year’s SEM Charles Seeger Lecturer; he will speak on “Improvisation, Play, and Culture” at 4:00 Saturday afternoon.

A variety of concerts and excursions is planned for both day and evening hours. Particularly noteworthy are a concert of virtuoso solos and duets from England and Italy by sopranist Randall Wong (Stanford University) and baritone Paul Hillier (University of California, Davis) with Baroque violinist Elizabeth Blumenstock (University of California, Davis), Baroque cellist Sarah Freiberg (University of California, Davis), and harpsichordist and organist Linda Burman-Hall (University of California, Santa Cruz); a concert of Turkish classical and mystical music with Robert Labez (New England Conservatory), Frederick Stubbs (Wesleyan University), and Feridun Ozyöregen (Boston, Massachusetts); Alan Curtis leading the University of California, Berkeley, Collegium musicum in a concert version of Monteverdi’s Il ritorno d’Ulisse in patria; soprano Judith Betchina (Stanford University) in a concert of masterworks and discoveries; and a gala evening of Indonesian gamelan, dance, and theatre, with the gamelans of the Berkeley and Santa Cruz campuses of the University of California. The San Francisco Symphony program for the week of the Meetings includes Charter’s Rieemhsonan, Beethoven’s Seventh Symphony, and Bloch’s Schelomo. Seats for individual concerts go on sale 5 September; call (415) 431-3400 after that date for further information and to purchase tickets. A number of local jazz clubs are arranging special performances which will be announced at the Meeting.

Finally at 9:30 Saturday, the traditional Ball will feature not one, not two, but three ensembles: the University of California, Davis, Symphony Orchestra, D. Kern Holloman, Conductor, playing waltzes and quadrilles; contradances with Charlie Fenn-
### ANNUAL REPORT OF THE TREASURER

**Statement of Receipts and Expenditures**

**July 1, 1989 to June 30, 1990**

#### CURRENT OPERATIONS

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#### EXPENDITURES

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| Board of Directors | 9,189.38 |
| Executive Director | 29,328.58 | 39,652.84 |
| Journal | 14,377.42 |
| Directory | 6,070.75 |
| Annual Meetings | 6,597.21 |
| Dues | 4,300.00 |
| Chapter Fund | 3,054.48 |
| Archives | 1,113.96 |
| AMS 50 | 32,278.62 |
| Transfer to AMS 50 Fund | 27,354.32 |
| Career Options Committee | 143.42 |
| Miscellaneous | 1,047.33 | 228,953.07 |
| Excess of Receipts over Expenditures | 2,631.00 |

#### PUBLICATIONS

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| Awards | 2,805.30 | |
| Administration | 3,463.69 | |
| Billings IV | 44,259.60 | |
| AMS/MLA RISIM Committee | 921.57 | |
| RISIM | 4,750.00 | |
| JAMS Index | 1,500.00 | |
| Okzeghem III | 600.00 | |
| AMS Textschrift | 3,095.98 | |
| Reserve Fund | 163.89 | |
| Transfer to Endowment Fund | 13,274.15 | 123,836.79 |
| Excess of Receipts over Expenditures | (6,944.56) | |

### STATEMENT OF ASSETS

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#### AMS 50 FUND

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June 12, 1990

Respectfully submitted,

Alvin H. Johnson, Treasurer
tieth centuries, which can also be viewed on Friday evening. Scholars intending to consult particular sources may wish to let the library know their needs in advance to avoid delays in paging from remote storage.

For all attendees, regardless of their societal affiliation, blocks of rooms at special convention rates have been reserved in seven hotels, with a range of price, quality, and proximity to the Convention Center:

- The Hyatt Regency Oakland offers rooms with the convenience of a mere elevator ride from the sessions.
- The luxurious Claremont Resort and Spa is in the Oakland hills, close to the Berkeley city limits.
- Especially recommended for students, the London Lodge is a medium-class motel/hotel four blocks from the Convention Center offering good, plain, relatively inexpensive accommodations.
- Those preferring to sojourn in Berkeley may choose the Shattuck Hotel, located five blocks from the University of California, Berkeley campus and a few steps from the Berkeley BART station (about 20 minutes by train from the Oakland Convention Center). Reservations for the Shattuck should be made directly by mail to 2086 Allston Way, Berkeley, CA 94704, or by telephone, toll-free, (800) 237-5339 [(800) 742-8825 within California].
- Seven blocks down Broadway from the Convention Center is the Thunderbird Inn, a newly renovated motel with a garden patio around a swimming pool and offering a complimentary mini-breakfast.
- Directly across the street from the Convention Center, the Washington Inn is a fine restoration of an old Oakland landmark, the Hotel Ray, built in 1913. A complimentary continental breakfast is included.
- A luxurious new hotel opening this summer on the wharf in Jack London Square, ten blocks from the Convention Center, is the Waterfront Plaza.

The enclosed Hotel Request Form gives detailed prices for the Oakland hotels, to which prevailing local taxes (now 10%) will be added. To assure special convention rates in all Oakland hotels, that form must be completed and returned to the Oakland Convention and Visitors Bureau (OCVB). Please indicate your second and third choices, because only small blocks of rooms are available at certain hotels, and your first choice may be unavailable. The OCVB will send you notice of the hotel to which you have been assigned; the hotel itself will confirm your reservation. Hotels guarantee to hold the room blocks and special convention rates only until 8 October.

Those who wish to interview applicants for positions at the Meetings are reminded that many members of our Societies consider a hotel bedroom an inappropriate location for a job interview. Suites must be reserved by calling the hotels directly: Hyatt Regency (415) 893-1234; Waterfront Plaza (415) 866-3800, or Washington Inn (415) 452-1776.

Globetrotter Travel Service of San Francisco, the designated travel agent for the Oakland Meetings, has negotiated discount fares 5% to 10% below excursion fares of 45% to 50% off regular coach fares on flights into Oakland International and San Francisco International airports with American Airlines, Continental Airlines, and USAir. Globetrotter will also make reservations at regular and excursion rates on other airlines. Call toll-free (800) 462-7512 from outside California; (415) 986-2712 within California. Because limited numbers of discount seats are available on each flight, it is important to make airline reservations as early as possible.

Ground transportation from either airport is provided by Bay Area Bus Service, (415) 444-2800, every hour on the hour to the Hyatt Regency Oakland at a cost of $7 per person. Taxi fare from the Oakland Airport to the Hyatt Regency or other nearby hotels is about $15. An inexpensive option from the Oakland Airport is the AirBART shuttle bus to the Coliseum BART stop and then the Richmond train to Oakland Convention Center/12th Street for a total cost of about $2. Travelers seeking alternate ground transportation from San Francisco Airport should consider taking the SanTrans 3B bus (days and early evenings only) to the Emeryville BART station and then the Concord or Richmond train to Oakland Convention Center/12th Street; the cost of a taxi for the 30-mile trip from the San Francisco Airport to Oakland is prohibitively high. Those coming into Oakland Airport should avoid the "Hyatt" shuttle bus; it serves the Hyatt hotel at the airport, not the downtown Hyatt Regency Oakland.

Those staying at the Shattuck Hotel in Berkeley may take the Bay Area Shuttle from the San Francisco Airport every hour on the hour for $10 per person, or from the Oakland Airport, the Bay Porter Express for $15 per person. Both of these services must be reserved in advance, either directly [Bay Area Shuttle, (415) 873-7771; Bay Porter Express, (415) 467-1800] or, for their customers, through Globetrotter Travel Service's toll-free number (800) 462-7512. Travelers may also take the airport shuttles to BART. Take the Richmond train to Berkeley (not North Berkeley).

When you register for the Meetings, please remember to mark all of your societal affiliations where indicated on the registration form. Attendees intending to bring children are asked to help us plan for appropriate child-care services by indicating their needs on their registration form and returning the form early. Members of all three Societies are invited to attend the SEM Pre-Conference Symposium on Approaches to African American Music Scholarship on Wednesday, 7 November from 9:00 to 6:00, with a concert in the evening. You may register for the symposium by writing to Eddie S. Meadows, Music Dept., San Diego State University, San Diego, CA 92182, with a check payable to "SEM Pre-Conference" for $15 prior to 1 October or $20 thereafter. Likewise, members are invited to attend a conference entitled The Organ in Music History to take place in Berkeley 11-13 November, immediately after the Annual Meetings. For further information, please contact John Butt, Music Dept., University of California, Berkeley, CA 94720.

With a wide variety of paper sessions, a rich concert bill, exciting excursions, and an opportunity to indulge in the many delights of the Bay Area, the Oakland 1990 Meetings promise to be memorable indeed. Return the enclosed registration form with your check, buy your airline ticket, and reserve your hotel room. Do it early!

—Wayne Slawson and Bonnie Wade, Co-Chairs
—Local Arrangements Committee

Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is 15 May for the August issue and 1 December for the February issue. Notices of meetings should be sent to Marita McClymonds, Editor, AMS Newsletter, McIntyre Dept. of Music, 112 Old Cabell Hall, University of Virginia, Charlottesville, VA 22901.


American Handel Society, 1–4 November 1990, College Park, MD. Address: Howard Serwer, Dept. of Music, University of Maryland, College Park, MD 20742.


Mozart, Two Hundred Years of Research and Analysis, 8–10 February 1991, Hempstead, NY. Address: Natalie Datlof, Hofstra Cultural Center, Hofstra University, Hempstead, NY 11550.


Dvořák Sesquicentennial Conference and Festival, 14–20 February 1991, New Orleans, LA. Address: Alan Houtchens, Music Program, Texas A&M University, College Station, TX 77843-4240.


Computers in Music Research, 7–10 April 1991, Belfast, Northern Ireland. Address: Alan Marsden, Dept. of Music, Queen’s University of Belfast, Belfast BT7 1NN, Northern Ireland.


Mozart and His Audience, 8–15 September 1991, Dunedin, New Zealand. Address: Dept. of Music, University of Otago, P. O. Box 56, Dunedin, New Zealand.