MONTREAL 1993

Bonjour! A vibrant, dynamic city, and the second largest French-speaking city in the world, Montreal is the perfect location for the 50th-Anniversary Meeting of the American Musicological Society, which will be held at The Queen Elizabeth Hotel from 3–7 November 1993 in conjunction with the Sixteenth Annual Meeting of the Society for Music Theory.

Montreal, settled by French missionaries in 1642, is one of the continent's oldest and most beautiful cities. Situated on an island between the St. Lawrence River and the Rivière des Prairies, it has a long way since the fur trading days of its early history. Today, despite the recession, its two tallest buildings have just opened. Le 1000 de La Gauchetière and the IBM-Marathon Building bear witness to Montreal’s ongoing strength as a cosmopolis, world-class city. New attractions for visitors abound. Several, such as the Biocentre, were mentioned in the February 1993 Newsletter, to which should be added the Pointe-a-Callière Museum of Archeology and History as the Old Port area. Bataclan, the newness of Montreal the historical city, is expected center of conservation and restoration with its Marché Bonsecours and Musée des Beaux-Arts. It is a mixture of the old and the new, the French and the English, and European and North American culture and tradition, that lends Montreal its vibrancy and allure.

McGill University, your host, received its Charter in 1821 and since that date has remained an institution international in outlook and reputation. The University has a high research profile and is widely recognized as a center for innovative scholarship. The gates of the University may be seen from the north side of The Queen Elizabeth, and an historical walking tour of the campus is only a few minutes away. Of special interest to visitors are the McCord Museum of Canadian History and the Leduc Canadiana Collection. McGill is just one of four local universities, two professional schools, and over 100 research centers.
The Queen Elizabeth Hotel achieved international notoriety some years ago as the scene of John Lennon and Yoko Ono’s famous love-in. It was a great hotel then, and it is even better today, with its 1,000+ newly renovated rooms and splendid convention floor. From the hotel you have access to a huge underground city of boutiques and restaurants. Room rates are $115 (single); $125 (double); $135 (triple). Remember, these rates are in Canadian dollars! When the exchange rate is taken into account, single rooms are about the same as in Pittsburgh, whereas double rooms and triple rooms are actually less expensive. Student members will be able to share a triple for c.$125 ($US) each per night. All members are requested to return the enclosed reservation card as soon as possible and before 1 October. He prepared for Canada’s famous federal and provincial value-added taxes, the "GST/ PST" package. These are refundable to non-Canadians in many instances, and you will be provided with full information on how to obtain these refunds relative painlessly. TIP: Down-town, currency exchanges close at 2:00 or 3:00 P.M. (earlier on Saturdays) and are closed on Sundays. Deck International at Dorval Airport is open for American-dollar transactions seven days a week from 6:00 A.M. to 11:00 P.M.

The AMS Program Committee, chaired by Christopher Reynolds (University of California, Davis), and the SMT Program Committee, chaired by William Caplin (McGill University), met together in mid-March. An exciting program of scholarly papers and special sessions was the result, the details of which may be seen elsewhere in this Newsletter. Suffice it to highlight here the AMS/SMT joint sessions: "Compositional Strategies in Late Medieval Sacred Music," "Matthiae, Teleman, and the German Market," "Beethoven Studies," "Late Romanticism," "Musical Modernism in the Early Twentieth Century," and "Second Viennese School." AMS special sessions will be on the enigmatic "Look: What They’ve Done to My Song: Work, Performance, and Mean-
Society Election Results

The results of the 1993 AMS Board election are:

President-elect: Philip Goode
Secretary: Ruth Soldo
Director-at-Large: Ellen Harris
Craig Monson
Judith Dick

A total of 779 ballots were received, of which 8 could not be counted because their senders were not identified.

AMS 50 Deadline

The deadline for the 50th anniversary celebration is 15 October and not 1 October as stated in the February 1993 issue of the Newsletter.

Committee Membership

The President was pleased to hear from members of the Society who would like to volunteer for assignments to specific committees. Interested persons should write Ellen Rosand, President, AMS, Department of Music, Yale University, P.O. Box 4020, Yale Station, New Haven, CT 06520, and are asked to name the committee, enclose a curriculum vitae, and list their areas of specialization.

Address Changes

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

AMS Newsletter Address and Deadlines

For submission: 15 May and for the February issue by 1 December to:

Barbara Hatting
Editor, AMS Newsletter
410 Riverside Drive
New York, NY 10025

The AMS Newsletter is published twice a year by the American Mathematical Society, Inc., and mailed to all members. 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
209 South 34th Street
Philadelphia, PA 19104-4351


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Presidential Message

These first six months of my term of office have been extraordinary in many ways, not all of them happy. In February, one of the leading figures of our discipline was extinguished when Howard Bloom died suddenly in Venice (obituary on page 9). The loss for many of us personally, and all of us professionally, to Howard was the first AMS president I really knew, and everything I do in this office is shadowed by his presence. And as if that were not enough, our beloved and indispensable Executive Director Alvin Johnson died of a stroke in late April, while he was attending the annual meeting of the ACLS in Williamsburg. He is, however, making good progress, and I know I speak for all of us in wishing him a speedy recovery. Meanwhile, things at the AMS office are being handled with great efficiency by our Administrative Assistant Jacqueline Bruno, who replaced Belinda Marriott in May. The society has been extremely fortunate in having two such resourceful helping hands.

Less painful but also extraordinary in its way, the March meeting of the Board of Directors in Montreal coincided with what has been termed the worst snowstorm since the blizzard of '68 (that is 1868)! It was a miracle that our meeting took place. Four members of the Board of Directors were completely snowed in and never made it to Montreal, and those that did arrive couldn't leave. Fortunately, however, we were able to conduct our business, though with a strangely hermetic sense of isolation and quiet—thanks especially to the muffling effect of twenty-four inches of snow outside. That business turned out to have been rather significant, I think. We discussed, as great length, one of the most pressing issues, the proposed nondiscrimination amendment to the bylaws, and came up with what we consider to be a satisfactory solution. We voted to adopt the following statement of ethics, which will appear prominently on the first page of the AMS Directory each year.

The American Musicological Society regards as unethical discrimination against anyone on the basis of sex, race, color, religion, national origin, disability, age, sexual orientation, ideology, or field of scholarship. It was the hope of those of us who voted (the absent Board of Directors members have since concurred) that such a statement would respond to the concerns of the original proponents of the measure without requiring an actual amendment of the bylaws, having been strongly advised against going ahead with the amendment by legal counsel. We feel that the statement represents an appropriate moral stance, one that most of our fellow learned societies have already taken in their various ways. Having been assured of their support, I have asked the amendment's sponsors, Philip Boes and Lydia Hemenway, acting on behalf of the Gay and Lesbian Study Group, to withdraw it—which they are in the process of doing.

Among other results of our deliberations, and in response to a suggestion from the Committee on Cultural Diversity, was the decision to invite the Center for Black Music Research to join us for our national meeting in New York in 1991. I am pleased to report that they have accepted and that plans are already under way for that meeting. In another action designed to increase the representative nature of our meetings, we decided to recommend a consultation system for the Program Committee whereby abstracts that involved fields or methodologies not represented by any individual member of the Committee would be sent for evaluation to consultants drawn from a list prepared by the Committee on Cultural Diversity. Believe it or not, despite the seriousness of our business, we actually had a good deal of fun at that board meeting. In addition to some especially intense musical conversations, part of the fun was eating delicious French food (with a difference) and wandering around the huge underground mall-tunnel maze that underlies so much of the center of Montreal. The meeting in November promises to be a feast for the eye, ear, and tummy, as well as the mind.

—Ellen Rossen

President-Elect Philip Gossett

AMS President-Elect

Philip Gossett

Philip Gossett has been elected President of the Society for the term 1994–96. He has been a member of the faculty of the University of Chicago since 1968 and Dean of Humanities for the past four years. He previously served the Society as Vice President, as Chair of the Local Arrangement Committee for the Annual Meeting in Chicago in 1974, as Chair of the AMS 50 Campaign Committee, and as member of the Board of Directors and of the Council. His primary scholarly interest is in the area of fourteenth-century Italian opera, especially Rossini, and he has made a major contribution to the promotion of informed performances of renaissance and eighteenth-century opera through his work with theaters and singers. He is general editor of the Works of Giuseppe Verdi and of the Edizione Critica delle Opere di Gioacchino Rossini. He was co-editor (with Charles Rosen) of the facsimile series Early Romantic Opera (1979–85). His publications include a facsimile edition of La Z cannamita (1980), The Tragic Finale of Tassoerii (1977), and Alma Belona and the Artistic Maturity of Giacomo Donizetti (1984). His introduction to and facsimile edition of the autograph of Rossini's II barbero di Siviglia has just been completed.

Gossett is a Fellow of the American Academy of Arts and Sciences and an honorary member of the Accademia Filomatica di Bologna. He has been awarded the honorary degree of Doctor of Humane Letters from Amherst College and was invited to present the Gauss Seminar for 1991 at Princeton University. He is presently serving as President of the Society for the Council of Presidents.
AMS 50 Fellowship Awards

Six doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1993-94. They are Wendye Heller (Brandeis University), "Heroism and Allure: Women in the Opera of Seventeenth-Century Venice"; Berthold Hoechner (Cornell University), "Music as a Metaphor for Metaphysics"; Peter Hoyt (University of Pennsylvania), "The True Recapitulation and the Conventions of Sonata Form"; Joseph Lubin (Brandeis University), "Analytic Process in Schoenberg's Das Rheingold"; Mary Ann Smart (Cornell University), "Representations of Madness in Early Nineteenth-Century Italian Opera"; Daniel Beller-McKenna (Harvard University) is an Honorary Fellow whose stipend. His project is entitled "Brahms, the Bible, and Poor Romanians: Cultural Issues in Johann Brahms's Later Settings of Biblical Texts, 1877-1916." Formal presentations of this year's awards will be made at the Annual Meeting in Montreal.

Awards and Prizes


Robert Marvin (Boston University) was awarded a Senior Research Fellowship for 1993-94 from the J. William Fulbright Commission. She will be completing research for a study entitled "Vend the Student -- Vend the Teacher" at the National Institute of Verdi Studies in Parma. The NEH has awarded the following Publication Subventions to Society members: Lisa M. Aamot (A-R Editions, Inc.) for one volume of a three-volume anthology of Christian liturgical chant and for a comprehensive edition of Sanctus tropes and their melodies from southern Italy between 1000 and 1250; H. Robert Cohen (University of Maryland) for ten volumes in the series Repertoire International de la Prise Musicale; James Parakilas (Bates College) for Ballad Without Words: Chopin and the Tradition of the Instrumental Ballad; John Rodigeg (State University of New York, Binghamton), editor and translator, for Bernstein's Aria Symphony: A Retrapping of Its Musical Continu with Running Commentary on Performance and Literature as well by Steven Scherle, Jeffrey Kallberg (University of Pennsylvania), editor, Louis Miller: Melodramas Topique in These, edited by Giuseppe Verdi, and Rachel Wade (University of Maryland), general
editor, of the Carl Philipp Emanuel Bach Edition, Series II, Vol. 23: Sonatinas No. 4 and 5. The NEH awarded a Public Humanities Project Grant to Carol K. Baron (Bach Aria Group Association) for a series of precocious panel discussions, two seminars, and publications focusing on the genius of Johann Sebastian Bach; and Glenn Stanley (University of Connecticut) received a grant for an international conference on the life and music of Ludwig van Beethoven during his first ten years in Vienna, 1792–1803.

John Graziano (City College, City University of New York) received the 1993 Richard S. Hill Award of the Music Library Association for his article “Music in William Randolph Hearst’s New York Journal.” Notes 49(2) (December 1992), 381–424. This award is given annually for "the best article on music librarianship or of a music-bibliographic nature."

Jane Pader (University of California, San Diego) has been named a Senior Fellow at the Stanford Humanities Center, where she will be completing a book entitled The Mechanisms of Musical Life and Compositional Choice in Paris, 1889–1914.

The National Humanities Center has announced the appointment of one Society member as a Fellow for the 1993-94 academic year: James W. McKinnon (University of North Carolina, Chapel Hill), who will be completing a book entitled A Prefatory of Gregorian Chant.

James Davvile (McMaster University) has received a grant from the Social Sciences and Humanities Research Council of Canada to fund research and publications on the topic of New-German Music Criticism: History, Issues, and Resources.

Karl Krueger (University of Colorado) received the Eva Jodd O’Meara Award from the Music Library Association for his review of American Sacred Music Imprints, 1698–1830: A Bibliography, by Allen Preske, the journal, and Irving Lowenthal, completed by Richard Crawford, Notes 48(5) (September 1991), 545–58.

Robert Nason (University of North Carolina, Greensboro) received a fellowship for the 1993–94 academic year at Villa I Tatti where he will pursue a project entitled Popular and Popularizing Music in the Songs of the “Prima Quaestiones.”

Petition for an Anti-Discrimination Bylaws

Learned societies, unlike universities, appear to have avoided enacting anti-discriminatory bylaws on the kind we propose on behalf of the Gay and Lesbian Study Group on account of vulnerability to expensive legal action. It was never part of our intent to seek redress for wrongs real or imagined but rather to gain some support in our effort to clear a space for lesbian and gay studies in the field—support that we have so far felt to be forthcoming from the Board of Directors. In the unlikely event that really serious discrimination should occur in the Society, Federal laws could no doubt be invoked to deal with it. It is the sometimes uncalled and almost unconscious discrimination against members of the Society, and especially the discrimination that many lesbian and gay members of the Society experience in their academic lives, that the membership asked us to press the Society to address.

In view of the recent decision by the Board of Directors, explained elsewhere in the Newsletter, to reaffirm the annual AMS Directory of members with a strong ethical statement against discrimination of any kind in our field, we wish to rescind our proposal and withdraw our petition. In order for that to happen we need permission from those who signed the petition. If you did so, please would you write as promptly as possible to either of us. We are glad to support the Board of Directors and anxious to remove any obstacle to the implementation of their solution as soon as possible. Philip Biren, Department of Music, University of California, Riverside, CA 92521 or Lydia Hamersley, Department of Music, Hamilton College, 198 College Hill Road, Clinton, NY 13323.
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<th>Deadlines and Addresses:</th>
<th>News Briefs</th>
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<td><strong>AMS Awards</strong></td>
<td>The Group for Early Modern Cultural Studies (GEMCS) has announced the inaugural conference of a new organization for the study of culture from the Renaissance to the mid-nineteenth century. The aim is to explore non-hierarchical forms of self-governance and non-panymial forms for conference organization, encouraging alternative methods of dispensing information—workshops, discussions, book-reading sessions, and group editing of papers-in-progress—to maximize the interaction of the participants. For future information on the organization contact: Leonard Davis, Department of English, SUNY Binghamton, Binghamton, NY 13902; on the conference, contact: Cindy Jolls or Shannon Smith, Conference Services, College of Continuing Education, University of Oklahoma, 1700 Asp Ave., Norman, OK 73097-0001; (405) 325-7772, ext. 7378; fax: 405-325-7194. The National Register of Scholars on CD-ROM is a directory containing full vitae of all scholars in all disciplines. NBS covers 200,000 affiliated with colleges, universities, and research institutions, as well as those working independently. The only restriction is the publication of at least one book-length work in the past 10 years. The NRS will offer a full resume of each scholar, including a complete list of book-length publications as well as journal articles, theses, honors, academic and research positions held, and personal data. A supplementary biographical section will provide access to the entries by subjects and disciplines, and an index of all publications, listed by subject and discipline, will help identify the most active scholars in any particular field and also the evolution of scholarly trends. The first edition of the National Register of Scholars on CD-ROM will be available in 1994 and revised yearly thereafter. For further information please write to: National Register of Scholars, P.O. Box 519, Baldwin Place, NY 10599, re-closing a self-addressed stamped envelope. The Getty Center for the History of Art and the Humanities has recently acquired a large part of the personal archive of F.T. Marinetti, the founder and leader of the Italian Futurist movement, and his wife, Benedetta Mariani, also an active Futurist. The archive, supplemented by the Getty Center's extensive holdings of early published sources and documentation on this and other early twentieth-century European avant-garde movements. These materials are available for consultation by</td>
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<td><strong>AMS 50 Dissertation Fellowship Award</strong></td>
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<td>Preliminary application deadline: 15 October; final application: 15 January. FAX MATERIALS NOT ACCEPTABLE. Address: Rena Charnia Mueller, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York University, 24 Waverly Place, Room 106, New York, NY 10003.</td>
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<td><strong>Noah Greenberg Award</strong></td>
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<td><strong>Guidelines for all AMS award appear in the Directory.</strong></td>
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<td><strong>Grants and Fellowships Available</strong></td>
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<td><strong>ACLS Fellowships</strong></td>
<td>For research in the humanities. Period of tenure: summer 1994, or 6 to 12 consecutive mos. initiated between 1 July 1994 and 1 January 1995. Maximum award: $20,000 or $280,000, respectively. Deadline: 30 September 1993. Address: American Council of Learned Societies, 22 East 45th St., New York, NY 10017-3398; (212) 697-1505.</td>
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<td><strong>ACLS Fellowships for Eastern European Studies</strong></td>
<td>For at least 6 mos. of post-doctoral research on Eastern Europe pursued mainly outside of Eastern Europe. Maximum award: $35,000. Deadline: 1 December 1993. Address: same as above.</td>
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<td><strong>American Philosophical Society</strong></td>
<td>For basic post-doctoral research to subsides living expenses and travel. Maximum stipend: $5,000 ($4,000 for full professors). Deadline: 1 January, 1 March, 1 July, and 1 November for decisions by end of the month. Address: Committee on Research, American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106-3387. Telephote requests for forms cannot be honored. Written requests must include short (100 words or less) description of project and proposed budget. Forms sent to those eligible.</td>
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<td><strong>NEH Summer Stipends</strong></td>
<td>For scholars to undertake research for 2 consecutive summer months. Must be nominated by own institution. Stipend: $4,000. Deadline: 1 October 1993. Address: Summer Stipends, Room 316, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20565; (202) 606-8466.</td>
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<td><strong>NEH Interpretive Research Program</strong></td>
<td>Grants for up to 3 years of collaborative research in any field of the humanities. Deadline: 15 October 1993 for projects beginning on or after 1 June 1994. Address: Interpretive Research Program, Room 318, NEH; same as above; (202) 786-0220.</td>
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continued on page 9
appointments in the Special Collections Reading Room of the Getty Center. For further information contact: Philippa Cal- nan, Director, Public Affairs, The J. Paul Getty Trust, 410 W. Centinela Ave., Suite 900, Santa Monica, CA 90401-1455; (310) 397-0188.

The Harry Ransom Humanities Research Center at the University of Texas, Austin, has acquired the archive of Erich Walter White (1901-1984), English musicologist, author, and arts administrator. The archive is especially strong in music notes, libretti, correspondence, and ephemera reflecting post-war productions by Stravinsky, Britten, and Tippett. A small archive of designs, photographs, drawings, silhouettes, and prints by the German animator Lotte Reiniger may also be of interest. Further information regarding the contents of the archive may be obtained from Jeanne Claire van Ryan, Public Information Officer, Harry Ransom Humanities Research Center, University of Texas, Austin, P. O. Drawer 7219, Austin, TX 78712-7219.

The Plainsong and Medieval Music Society, which is over a century old, includes in its membership musicologists, as well as liturgiologists and performing musicians. Its purpose has been to edit, publish, and promote the performance of music in the field of chant and (mainly pre-1550) polyphony. The Society's journal, Plainsong and Medieval Music, is now being issued by Cambridge University Press, and the first volume in their Musica Prae- torius series, an edition of Dufay's Office Hyems, has already been published. En- quiries regarding both publications may be made to: Dr. Stephen Partee, Magdalene College, Cambridge CB3 0AG, UK.

A lost work by the American composer George Antheil (1900-1959) has been found in the Edwin A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia. The complete manuscript full score and autograph piano score, as well as the copied-out parts of Music to a World's Fair Film were discovered by staff during a reshelving project. The discovery of this work and its importance is the sub- ject of an article in the current issue of News from the Fleisher Collection, available upon request.

The Center for Black Music Research has been advancing research and scholarship in black music since 1983. To facilitate development of a new two decade, critical inquiry that includes all areas of black artistic expression, the Center has initiated its new Integrative Studies Program, a unique cross-cultural and cross-disci-
German-American Cooperative Research Grants

For post-doctoral scholars holding faculty rank at a university, college, or recognized research institution in support of collaborative research between German and American scholars in the humanities and social sciences. Support for conferences is excluded. Deadline: 3 September 1993. Address: German-American Cooperative Research, ACLS, 228 East 45th St., New York, NY 10017-3398.

Kurt Weill Foundation Research and Travel Grants

Research grants fund specific research expenses incurred in pursuit of topics related to Kurt Weill and/or Lotte Lenya. Travel grants reimburse travel expenses incurred for travel to consult primary source material. Deadline: 1 November 1993. Address: Mario R. Mercado, Director of Programs, The Kurt Weill Foundation for Music, Inc., 7 East 20th St., New York, NY 10003-1106; (212) 955-5240.

American Music Research Center Visiting Research Fellowships

Fellowships available for one to three months at the Center with a monthly stipend of $800. Send abstract of proposed research and résumé. Deadline: 1 October 1993. Address: Thomas L. Riis, Director, American Music Research Center, College of Music, University of Colorado, Campus Box 301, Boulder, Colorado 80309-0301.

University of Pennsylvania Mellon Fellowships in the Humanities

For scholars having held a Ph.D. for from 3 to 8 years by 30 September 1994. Preference for interdisciplinary proposals. Stipend: $30,000 plus a travel/research allowance. Deadline: 15 October 1993. Address: Chair, Humanities Coordinating Committee, 20th Dr., Debra M. Jersild, Program Coordinator, 16 College Hall, University of Pennsylvania, Philadelpha, PA 19104-6788.

John Simon Guggenheim Memorial Foundation Fellowships

For individuals who have demonstrated exceptional capacity for productive scholarship. Appointment from six months to one year may coincide with other awards. Amount based on need. Deadline: 1 October 1993. Address: John Simon Guggenheim Memorial Foundation, 39 Park Ave., New York, NY 10016.

Organ Historical Society Research Grants

Grants of up to $1,000 to assist with expenses of travel and manuscript research for research in the American Organ Archives, Talbott Library, Westminster Choir College, Princeton, NJ. Deadline: 1 December 1993. Address: John Oapsisian, College of Music, 215 Durgin Hall, University of Massachusetts, Lowell, MA 01854.

Hendel Institute Awards

Up to £1,000 in support of projects involving the music or life of George Frideric Handel. Deadline: 31 December 1993. Address: Professor Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK.

Report on MUSA

By the time AMS members read this notice, Volume 1 of Music of the United States of America (MUSA), the annual series of scholarly editions conceived and planned by the Society's Committee on the Publication of American Music (COPAM), with funding from the National Endowment for the Humanities, will be published. Two chamber works composed by Ruth Crawford—Music for Small Orchestr (1935) and Suite No. 2 for Four String and Piano (1939)—make up the volume, edited by Juanito Valerio and Wayne Wagoner and issued by series publisher A-R Editions of Madison, Wisconsin. Thus an enterprise more than a decade in the making has come to fruition. Before the year is out, we expect also to have in print Adolph Fried Block's edition of Amy Marcy Cheney's Quator for Strings in One Movement, Op. 89. Charles Platt's The Complete Early Songs of Irving Berlin, 1907-14, a massive collection encompassing almost 200 songs and roughly 1,000 pages of music, won't be far behind. And Karl Kroger's edition of The Collected Works of Daniel Reed, Connecticut psalmody of the eighteenth and early nineteenth centuries, should follow. While no official pump—no ribboncutting, cornett-popping, or brass fanfare—is to mark expected MUSA's incorporation in print, the Society's Board of Directors has recommended that music from Vol. 1 be sounded at the Annual Meeting in Morehead this November. Plans for a performance are under way.

It's also a pleasure to report that the NEH has renewed its financial support of MUSA's grant ($4,000 plus $40,000 in matching funds for the period 1 July 1993-30 June 1995). As we move into the next phase of MUSA's project, important changes will take place. First, headquarters will move from the music department of Brown University in Providence, Rhode Island, to the University of Michigan, Ann Arbor. Beginning 1 July 1993, the position of Executive Editor, held since 1981 by Wayne Schneider, will be filled by Jeffrey Magee. Brown's music department deserves thanks for housing the project during its beginning years. And through his faithful service to MUSA as it grew from a dream into a reality, Schneider has earned a place in the Society's history and the gratitude of its members.

Besides granting money outright to the Society for MUSA during the past two years (1991-93), the NEH also made available additional funds on a matching basis. For help in matching those contributions, COPAM is delighted to offer public thanks to the Soundex Society for
Howard Mayer Brown

(1930–1995)

What Howard Mayer Brown died in Venice on February 19, 1995, the world of musicology lost one of its towering fig- ures, and we both lost a dear friend, whose company continually delighted us and whose wise counsel and advice in- structed us for almost forty years. It seems superfluous to explain to our fellow mu- sicologists who Howard Mayer Brown was, for his contributions to our field as a scholar, teacher, administrator, and col- league were so widely known and re- spected. But his person was so less ex- traordinary than his contributions. Those of us who knew him well will never forget his generosity, his zest for living, and his concern for others. Even those who knew him only casually sensed his warmth, his enthusiasm, and his genuine interest in them.

Howard burst onto the musicological scene very early in his career with a path- breaking study of music in French secular theater of the Renaissance, a revised ver- sion of his 1954 Harvard dissertation. From then on, his career traced an ever ascendant trajectory that encompassed a series of scholarly triumphs, as he reshuffled in word, deed, and performance his wide ranging interests in music of the Renais- sance, and indeed in music of "several other periods. Nothing in "early-atomic" escaped his attention, from the fundamental bibli- ographs of printed instrumental music and music iconography to subjects such as the Meiji Wedding Music, the embel- lishment of 16th-century music, and the 17th-century chanson, of which his mag- nificent edition of Francisco Roca Rari in 1984, received the Society's Kinkeady Award in 1984.

Howard's myriad publications testify to his achievement in every aspect of our field, as scholar, bibliographer, editor, performer, teacher, and lecturer. Beyond the sheer delight he took in scholarship for its own sake, he saw musicology as a way to follow his loves how music works and what it might have been performed and to introduce it to an increasingly younger audience. In this regard, his encyclopedic knowledge served very practical ends, aimed at informing both the specialist and a broader public by means of performances with the Universi- ty of Chicago Concerts and lectures and articles that ranged from advice on a wide repertoire for the Chicago Sym- phony Orchestra to performances of obso- lete medieval instruments. Scholars mar- ved at his initial investigation of the image Musicae of some 345 Titorelli pictures depicting instrumentalists. Listed in this catalogue, for instance, are 66 examples of the double recorder, whose authentic- ity, let alone capabilities, many doubted. No one hearing Howard's traveling Phi Beta Kappa lecture will ever forget the spectacle of his discussing and showing a slide of the instrument as depcted in Sil- vione Martini's fresco at Arezzo; and then, surprisingly, fetching from below the rostr- um his specially built model of it.

Howard's modesty was legendary among his friends, but we know how much the award of Germany's Humboldt fellowship for 1964 and the establishment of a chair in honor of an honorary degree from the University of Tours meant to him. As did the award of Italy's Gallini prize, election to the American Academy of Arts and Sciences, and the degree of honoris causa by membership by our Society in 1989. Any- one who saw the uncontrollable tears courting down his cheeks when this latter was announced at our Annual Meeting in Austin would know how moved he was by this display of his colleagues' esteem and affection. Howard also rejected in giving. Several years ago, when his friends announced the establishment within the Society of an endowed fellowship fund for minorities in his name, he was pleased, characteristically, to give gener- ously to help further a cause in which he so fervently believed. He further pro- vided in his will for the donation of rare books and music to go to the Newberry Library.

When we were graduate students at Harvard in the mid-60s, our models were mainly European, as were the teaching methods and philosophies of music his- tory and theory we inherited from our teachers, men such as A. Tillman Merritt, Otto Gombosi, Stephen Tattile, Walter Paton, Randall Thompson, and later John Ward and Nino Parisotto. American music- ology was beginning to soar as the scholar- ically generation preceding ours made America's voice heard. Howard was in the forefront of the group from our genera- tion that helped American musicology attain the preeminent position it holds today. The momentum of his enormous production and his ability to carry on a discourse with people whose aesthetic, musical, or critical interests were either in tune or (unexpectedly) at odds with his own were astounding and made him a much-sought-after figure nationally and interna- tionally. At a time when "positivist" achievements such as Howard's—and the achievements of composers, interpreters, and performers among the most outstanding—were being called into question or even derided, he maintained the pace he had established and steadily continued to fol- low the path he had marked out for himself so many years ago. Just in the year before he died, he conceived and was in the process of completing more than 20 arti- cles and was moving ahead with his con- tributions to RISM. His accomplishments mimicked his vision: his legacy will be ours for years to come.

—Frank A. Dietz and H. Colin Slim

Howard Mayer Brown Fund

Prior to Howard Brown's untimely death, his students, associates, and colleagues had initiated eff- orts to establish an AML scholarship in Howard's honor to celebrate his sixty- fifth birthday in 1993. This endowment, afforded by Howard's students and friends in Pittsburgh, has now become a memorial achievement to an admired, beloved minority student. The first award under the Fund will be granted in 1995. Between now and then we hope to see the Howard Brown Fund grow to substantial size. What role its support will play in the larger context of the history of our discipline and to the benefit of the beneficiary of the Fund, we hope, will become clear in time. A committee now in formation will draft guidelines for administration of the Fund by the Society as well as criteria for the definit- ion of "minority-group" students. It is very much hoped that such groups will eventually be fully integrated into our discipline and truly enjoy equal edu- cational opportunities, to the benefit of all.

Better than any other memorial, this perennially renewing tribute will
Committee on Cultural Diversity

At its November 1992 meeting, the Society's Regional Meeting Committee, at the suggestion of several members, established an ad hoc committee on Cultural Diversity to explore ways to make the Society more inclusive of diverse cultural groups. The committee has met several times since then, and its members have proposed a number of initiatives to be considered by the Executive Committee at its next meeting. Some of these initiatives include:

- Developing a more diverse and inclusive program at the annual meetings.
- Establishing a Diversity officer position to coordinate efforts.
- Creating a Diversity Committee to advise the Executive Committee.
- Developing a diversity statement for the Society.
- Creating a Diversity Task Force to develop specific initiatives.

The committee's next meeting is scheduled for February 2013, and they will continue to work on these and other initiatives to make the Society more inclusive of diverse cultural groups.

Howard Mayer Brown Fund

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Howard Mayer Brown Fund

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pliancy approach to black music research and activity. The first public for- mula of the CIBMR Integrative Studies Program will be a Bound Table to be held in conjunction with the CIBMR's 1992 Annual Meeting. For more information, contact Mr. Brown at 1111 East 111th Street, Chicago, IL 60615.

The Brooklyn Academy of Music and the Philadelphia Orchestra are planning con- cert tours to Europe and Asia during the 1992-1993 season. A confer- ence and festival entitled "The New World" will be held in celebration of the 200th anniversary of the New World Symphony and the 150th anniversary of the death of Amy Beach. For more information, contact Mr. Brown at 1111 East 111th Street, Chicago, IL 60615.

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Call for Papers

The Society for Seventeenth-Century Music will hold its annual conference at the Eastman School of Music, University of Rochester, in Rochester, N.Y., 25-29 April 1994. The Program Committee invites proposals for individual papers or full sessions on any topic relevant to the musical culture of the period. One-page abstracts, or (in the case of full sessions) a collection of related abstracts, should be postmarked by 15 December 1993, and sent to Prof. Barbara Bailey, Director, Division of Music, Eastman School of Music, University of Rochester, Rochester, N.Y. 14627.

Ray and Pat Browne, editors, of the Encyclopedia of Baroque Culture (Garland, 1993), request entry suggestions and vol-
utors under the category of MUSIC. This is an opportunity to assist in defining the issues, terms, and vistas for the field. Please send suggestions for categories and authors and indicate areas where you might assist the editors to Peter C. Rief, Department of English, Oklahoma State University, Stillwater, OK 74074.

The 1992 Mozart-Jahrhundert marks the end of the editorship of Rudolph Augustin, Dietrich Besse, and Wolfgang Rehm. The following editors will succeed them: Dr. Wolf-Dieter Schöll (Mannheim), General Editor; and Dr. Andrea Lusin-Mayer (Salzburg), Review Editor. Contributions are warmly welcomed and should be sent to: Mozart-Jahrhundert, c/o Internationaler Mozart-Verein, Postfach 34, A-1240 Salzburg.

The American Musical Instrument Society (AMIS) will hold its annual meeting in Elkhart, Indiana, 22-28 May 1994. Pa-
per abstracts and other program proposals should be sent by 1 October 1993 to the program chair, Dr. Margaret Dunn, Ewbank, Curator, Shrine to 16th Century Music Museum, University of North Dakota, 414 East Clark Street, Valley City, ND 58072; (701) 672-5306.

The Eighth International Conference on Medievalism will be held at the University of Leeds, England, 21-23 Sep-
tember 1993. Papers or sessions on all as-
psects of medievalism from the end of the Middle Ages to the present are invited. Inquiries, abstracts, and proposals for sus-
tions should be directed to Leslie J. Wark-
man, Editor, Studies in Medievalism, De-
partment of English, Hult College, Holland, MI 49423; (269) 945-7605; fax (269) 945-7922.

The Moravian Music Foundation is spon-
soring a year-long celebration of Charles G. Varel's life and works. The Founda-

Wednesday, 3 November

7:00-10:00 - SMT Publication Awards Committee Meeting
7:00-10:00 - SMT Publications Committee Meeting
7:00-11:00 - Job Interviews
7:30-11:30 - AMS Board of Directors Meeting

Thursday, 4 November

8:00-10:00 - Job Interviews
8:30-12:00 - AMS Board of Directors Meeting
8:30-12:00 - SMT Executive Board Meeting
9:00-5:00 - Registration
11:00-12:00 - Society for Seventeenth-Century Music, Annual Business Meeting
12:00-1:00 - SMT Officers Luncheon
12:00-1:00 - American Bach Society Advisory Board Luncheon
12:00-2:00 - Journals of Music Theory Editorial Board Meeting
2:00-6:00 - Exhibits

2:00-5:00 - AMS Sessions

Paris, 1770-1870
M. Elizabeth C. Bartlett (Duke University), Chair
Carol G. Manis (University of North Carolina, Greensboro): "Lutebook and Turkic Slaves: French Theatrical Choreographies from the Second Half of the Eighteenth Century"
Michael McDill (University of North Carolina, Chapel Hill): "The Concerts of Counterrevolution: Music at the Théâtre Français, 1791-1797"
Bruce Gustafson (Franklin & Marshall College): "The Saka: One of the First Patriotic Pianists: Madame Boissot"
Session Respondent: Ralph Locke (Eastman School of Music)

Constructing Venetian Opera
Margaret Murray (University of California, Irvine), Chair
Irene Alm (Bergen University): "Reconstructing the Festi di ballo in Seventeenth-Century Venetian Opera"
Wendy Heller (Brandeis University): "Arrangement Tastihoni and Bussinelli's Opera: Defending Women in the Opera of Venice"

Christopher J. Mooney (Brandeis University): "Character Portrayal in Cavalli's Giasone (1669)"

Music and Ideology
Susan McClary (McGill University), Chair
Stephen Hinson (Yale University): "Heinz Eulener and the Ideology of Modern Music"
Paul Manuelli (University of California, Los Angeles): "Paradox, Alienation, Violence: The Rhetoric of Affect in the Avant-Garde"

2:00-5:30 - AMS Short Sessions

The New German School
Thomas Grey (Stanford University), Chair
James Davile (McMaster University): "New German School, or Old Boys' Club? Gender, Genre, and Power in the 'Suggestive' Musical Press of Nineteenth-Century Germany"
E. Douglas Schmitter (Ithaca College): "Charting the Future of Zdenek Housek Wagner, Liszt, and the Wiener Orchesterschule"

2:00-3:20 - SMT Short Sessions

Pedagogy
Mary H. Wenzstrom (Indiana University), Chair
Pamela L. Podiu (Pebby Conservatory of Music): "Teaching Fugue à la Handel and Bach: Lessons for Princess Anne and Die Zurrehrenen and Gesellschaften"
Lauda K. Bodovaly (State University of New York, Buffalo): "Applications of Recent Theory to the Study of Tonal Melody in an Aural Skills Curriculum"

Scholar Transformations
Richard S. Parks (University of Western Ontario), Chair
Ramun Sanyesrendru (Yale University): "Inflated Reprition in the Music of Liszt"
Randolph Sepp (Yale University): "Large-Scale Strategies and Ambiguos Dialogue in the Music of Claude Debussy"

3:30-5:00 - AMS Short Session

Schenk Studies
Walter Poit (Columbia University), Chair
Daniel Jacobson (University of North Dakota) and Andrew Glesnering (Northeastern Illinois University): "Schenk's D. 906: A Symphonic Homage to Beethoven?"
Friday, 5 November

7:30-9:00—American Brahms Society Board of Directors, Breakfast Meeting
8:00-9:00—AMS Chapter Officers, Breakfast Meeting
8:00-9:00—AMS Committee on Cultural Diversity, Breakfast Reception for Minority Scholars and Graduate Students
8:30-9:00—SMT Committee on the Status of Women, Meeting
8:00-9:00—Student Members of the AMS Council, Breakfast Meeting
8:00-9:00—Job Interviews
9:30-11:00—AMS Special Sessions
11:00-11:00—Job Interviews
8:00-9:00—SMT Concert: S.L.R., Flute, Masa Chinti reynolds and Lucette de S. Joseph, Studio de Musique Ancienne de Montreal
9:00-10:30—AMS 50 Fellowship Committee Meeting
9:30-11:00—Student Reception
Nineteenth-Century Music
Anne C. Hall (Wilfrid Laurier University), Chair
Hilary Clark Moore (Millikin, IL): "Orchestration's Role in Brahms's Compositional Process: Development of an Analytical Method."
Jeff Nichol, (Columbia University): "The Downhill Relation as Metaphor in Schumann's 'Zickzack'."
Fondale Bussana (Mannees College): "Schott's "D.88": Gender, and Structure."
Fred E. Mass (University of Virginia): "Structure and Genre in the First Movement of theFantastic Symphony."

Music Since 1945: Europe
Jonathan W. Bemard (University of Washington), Chair
Sangui Chang (University of North Texas): "Serial Ordering and Aggregate Composition as a Means of Structural Unfolding: Pierre Boulez's First Sonata for Piano, the First Movement."
Paul E. Dworschak (University of North Texas): Lutoslawski's Derivation of Twelve-Note Harmonics from a Periodic Pitch-Class Matrix."
Arno Bauer (Yale University): "Modal Functions and the Unity of Musical Space in Ligeti's Lontano."

Moral Mediations in the Early Twentieth Century
David Bernstein (Mills College), Chair
Anu Ferenc (University of British Columbia): "Ravel"s Revealed: A Disclosure of the Composer's Synthetic Chord Technique."
Charles McKnight (Syracuse University): "Nikolai Roslavets: Music to Order."
Respondent: Pieter van den Toorn (University of California, Santa Barbara).
Josephine Straus (Queen's College and The Graduate School, City University of New York): "Ruth Crawford's Serialism."
Respondent: Larry Polansky (Dartmouth College).

Correlates of Melodic and Harmonic Closure: An Event-Related Potential Study
Sybil K. Hedges and Isabelle Peets (Université de Montpellier): "The Contribution of the Melodic and the Rhythmic Pattern to Event Recognition."
Mark L. Lochtajner (Ohio State University): "Kinesthesia and Pitch Perception in Singing."
Elizabeth West Marvin (Bowman School of Music, University of Rochester): "The Effect of Gender Differences on Recognition of Melodic Transformations."
Barbara Murphy (Michigan State University): "Chunking as a Method for Teaching Harmonic Dictation."
Richard Parncutt (McGill University): "Declarative Pitch, Perceived Pitch, and Harmonic Theory."

Computer Demonstration

12:00-1:00: Czechoslovak Music Society Meeting
12:00-1:30: JAMS Editorial Board Luncheon Meeting
12:00-2:00: AMS Committee on Career-Related Issues Open Forum
12:30-2:00: AMS Committee on Technology, Study Sessions: Computing and Curricula for Graduate Music Studies
12:30-2:00: Lecture-Recital: "The Music of Archduke Rudolph of Austria, Susan Kagan (Hinter College), pianist, and Sonya Moussoff (Cornell University), violinist."
12:30-2:00: Lecture-Recital: "Idiom and Artistic Perspective: Krzysk's Piano Sonata No. 2, No. 3, and No. 7. Kenneth Schmid (Julian University)."
1:00-4:00: 4:45: AMS/M/A Joint RISM Committee

200-5:00: AMS Session
Bah and Handel Studies
Eric T. Craik (Brandeis University), Chair.
Richard G. King (University of Calgary): "Handel's 'Rival Queens': Partitas and Canzonetti in Sattorial Opera, Literature, and Print."
Scott C. Miller (Brandein University): "French 'Galant' Influence in an Aria by J.B. Bach."
David Schultenroth (University of North Carolina, Chapel Hill): "Musical Allegro: Reconsidered: Representation and Imagination in Baroque Music."

Late Renaissance Tocques
Mary Lewis (University of Pittsburgh), Chair
Laurie Pugel (Royal Holloway and Bedford New College, University of London): "Cerqueto's Inagurium and the Mort-Corporate Madrigal: Networks and Influences."
Beth L. Miller (New York University): "New Venture: The "Vincenti/Amadino Painting Partnership."
David Crook (University of Wisconsin, Madison): "An Instance of Counter-Reformation Music Censorship."
Lester D. Brotherton (University of North Texas): "Visual Stars and Aural Signs: Emblem and Symbol in Corrado Mans's Mass for Pope Clement VIII (1594)."

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Music: Anthropologies and Music Historians
Bepiwa Borotahide Qiwenhi (University of Alberta), Chair
Ingrid Monsen (University of Chicago): "The Diminished Mirror: Jazz Discourse and Conceptualization of Cultural Process"
Morgan Davis (Indiana University of Chicago): "Rival Performances and The Serial State"
Koh Aoyama (Cornell University): "The Invention of Alaskan Rhythm"
Gary Tomlinson (University of Pennsylvania): "Post-Colonial Histories: The View from Teochewland"

Debussy
Marie Rowl (Eastman School of Music, University of Rochester), Chair
John B. Clevering (Eastman School of Music, University of Rochester): "Achille at the Conservatoire (1872-1849)"
Stephen C. Byrnes (University of Maryland): "Le Poète sans Voix: An Unknown Late Work of Claude Debussy"
David G. Wynn (University of Montana): "The Dedication of Time in Mitterlinck and Debussy's Revisions of Pégane" Jonathan P. Dwyer (University of Reading): "The Poetics of Debussy's Es Macle et son"

2:00-5:00 - SMT Eastons
Combinatorics and Formal Models
Stephan V. Poles (Washington University), Chair
Richard B. Koss (University of Western Ontario): "Schoenberg and Combinatorics: Another Perspective"
Robert Morris (Bloom School of Music, University of Rochester): "Why Weight? Pitch-Class Duplicates in Tetrachord Polyphony"
John Bouyer (University of British Columbia): "Voice Leading as Transformation"
Robert Morris (Bloom School of Music, University of Rochester) and David Clift-Mott (State University of New York, Buffalo): "Recent Diracian Theory and the Multiset calculus"

Music Since 1945: North America
Gary Wieloch (Indiana University), Chair
David H. Smyth (Louisiana State University): "A New Poetics of Americanism: Stravinsky's Third"
Steven M. Broun (University of Colorado, Boulder): "Let it Adrift: George Crumb's Parody Technique in Night of the Four Moons"
Steven Johnson (Brigham Young University): "Organic Construction in the Music of Morton Feldman"
Werner Parzany (Director of the School of Music, University of Rochester): "Modernism vs. Post-Modernism in the Music of Claude Vivaldi"

2:00-5:00 - Joint AMS/SMT Session
Beethoven Studies
Lewis Lockwood (Harvard University), Chair
Seox-Chin Ong (University of California, Berkeley): "Stingay for the Scharz of Beethoven's Archduke Trio"
Janet Schmalzfeldt (Yale University): "From the Process of Becoming: The Beethoven-Hegelian Tradition"

2:00-3:30 - AMS Short Session
Music and the Papacy in the Fifteenth Century
Richard Scherr (Smith College), Chair
Craig Wright (Yale University): "Du Fay's Nuper resurrexit floruit and King Solomon's Temple"
James Borders (University of Michigan): "The Pontifical re- manon and Roman chant in the Renaissance"

3:30-5:00 - AMS Short Session
Monroeville Studies
John Hill (University of Illinois, Urbana), Chair
Massino Ouss (University of Rochester): "Claudio Montereve's "mystere"
Suan Paris (University of Louisville): "Harmonie et Discord: An Assessment of Montereve's Relations with the Graza-
ges"

5:00-7:00 - AMS Special Session, Committee on Cultural Diversity
Integrating African-American Musics into the History Curriculum
Richard Crawford (University of Michigan), Chair: Stephen Stove (The Graduate School, City University of New York), Scott DeCesare (University of Virginia), Lucius Wray (Pratt Institute) A & M University, Pacifica. :

8:00-11:00 - SMT Special Sessions
A Generative Theory of Tonal Music: Perspectives after Ten Years
Jonas Loudias (Carleton College), Organizer: Jonathan D. Kraner (Carleton University), Chair
Fred Lerdal (Columbia University): "Towards a Theory of Functional Musical Groups"
Kay Jackendoff (Brandeis University): "Musical Grammar and Experience (Musical and Otherwise)"
Emmanuel Bigand (Université de Bourgogne), Aton Ville (Université de Bourgogne), and Fred Lerdal (Columbia University): "Two Experiment Approaches to the Components of OTTM"
beck
John Cowart (University of North Texas): "Fred Lerdal the Computer: Questions of Tonality and Composers"

Making a Place for Women IX: Women, Music, and the Nature of Research
SMT Committee on the Status of Women, Deborah Strin (New England Conservatory of Music, Chair
Elena Borkis (University of California, Los Angeles): "Rules of Our Own"
Fred E. Mann (University of Virginia): "Musical Discourse in Music Theory"
Participatory Discussion: "Research by Women and Research on Women" across the Domain of Music Scholarship"

6:00-11:00 - job Interviews
8:00-AMS/SMT Concert: S. Rachmaninov, Piano Concerto No. 3, P. I. Tchaikovsky, Symphony No. 5, "Pathétique", McGill Symphony Orchestra

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Saturday, 6 November

7:30–9:00—AMS Committee on Career-Related Issues, Breakfast Meeting
7:30–9:00—AMS Council Committee on Outreach, Brown Bag Meeting
7:30–9:00—AMS Publications Committee, Breakfast Meeting
8:00–9:00—AMS Committee on Cultural Diversity, Breakfast Meeting
8:00–9:00—AMS Committee on the Status of Women Meeting
8:00–9:00—SMT Computing Skills Meeting
8:00–9:00—SMT Representatives of the Regional Theory Societies Meeting
8:00–9:00—Beethoven Forum Editorial Board, Breakfast Meeting
8:00–9:00—Custos Advisory Panel, Breakfast Meeting
8:00–6:00—Job Interviews
8:30–5:00—Registration
8:30–6:00—Exhibits

9:00–12:00—AMS Sessions

Voices of Eighteenth-Century Operas
Marin McCreesh (University of Virginia, Chair)
Curtis Paveglio (King’s College): “A New Voice of Opera Cric mit in the Burney Circle”
Dorothy Link (Baylor University): “Se lu fedel eterno anima and the Viennese Operatic Canon”
Cathryn Addis (Princeton University): “Castroli and the Unsuspected Voice”

American Topics
Susan Cook (University of Wisconsin, Madison, Chair)
Katherine K. Frensdorff (College of William and Mary): “Staged Opera, Ballad Operas, and ‘Gents’: Opera and Operatic Music in the Antebellum United States”
Linda Tyler (Princeton, NJ): “Early Photograph and Record Advertising and the Invention of the American Luminist”
Carol K. Oja (Brooklyn College and the Graduate School, City University of New York): “George Gershwin and American Modernism in the 1920s: A Re-evaluation”
David Kilroy (Harvard University): “A Typology for Kurt Weill’s American ‘Theme Songs’”

Medieval Topics
Kenneth Levy (Princeton University, Chair)
John Boe (University of Arizona): “South Italian Mass Preface Chants in Castalian Tradition (1020–1220)”
Susan Boynton (Brandeis University): “Continental Classec Hystories in the Eleventh Century and Their Audiences”

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Romantic Opera
Philip Gossett (University of Chicago), Chair
Jose Roca (New York University): "Bellini as Dreamer"
Roberta Montemurro Marvin (National Institute of Voice Studies, Parma): "Andrea Maffei's 'Sacrifices': A Study in the Genesis of the Libretto for Verdi's I masnadari"
Alison Terrell Nikiforopolou (La Salle University): "Artigo Boiss's 'Mistério': Was Gaetano's Faint the Only Inspiration?"
Diana Hoffmann (The Graduate School, City University of New York): "The Grand Opera La Juive (1815): Jew, Catholic, and In God's Service" Envigers in Early Twentieth-Century America
Catherine Peterson Smith (University of Nevada, Reno), Chair
Marc-André Léger (Université Laval): "Ferruccio Busoni in America: The Discontents of a European Composer-Planter in the New World"
Ron W sei (Median, WI): "French Musical Epigones and New Music in the United States, 1916-1925"
Liane Curtis (Ohio State University): "Rebecca Clarke: A Context for the Instrumental Music"
James Wehby (University of California, Los Angeles): "The Genesis Project: Schoenberg and Stravinsky in Los Angeles"

Medieval Theory
Peter Jeffry (Princeton University), Chair
Jim Heilinger (Louisiana State University): "Medieval Modifications of Polyphonic Timings"
Gabriela Inschi (New York University): "Fibonacci and Æterno Rhythms in Arduo De musica"
Anna Maria Bosse Berger (University of California, Davis): "Monomelies and New Dances"
C. Matthew Balmus (DePaul University): "Por meo intento: Quotations of Canon and Civil Law in the Ars cameralis: A Predicament for Musicology?"

3:00-5:00 — SMT Invited Special Session:
Approaches to the Solo String Music of J. S. Bach
Pavlik McCready (University of Texas, Austin), Chair
Joel Lester (City College and The Graduate School, City University of New York): "Reading and Minrading Bach's Sonatas and Partitas for Solo Violin: Schuman's Accompaniments in Eighteenth-Century and Twentieth-Century Contexts"
Carl Schachter (Queens College and The Graduate School, City University of New York): "The Prelude from Ink's Suite No. 4: The Unknown Solo: The Submerged Urtext"

5:15—6:00 — SMT Business Meeting
5:30—7:00 — SMT Business Meeting
6:00—11:00 — Job Interviews
8:00—AMS/SMT Concert: The English Countenance: 400 Years of Medieval English Music, Ormby Consort
9:00—10:00 — AMS/SMT Dance
Sunday, 7 November

8:00-9:00—AMS Board of Directors, Breakfast Meeting
8:00-9:00—AMS 1993 and 1994 Local Arrangements Committees, Breakfast Meeting
8:00-9:30—SMT Joint Meeting of 1993 and 1994 Program Committees
8:00-12:00—Job Interviews
9:30-12:00—Exhibits
12:00-1:00—SMT Joint Meeting of 1993 and 1994 Local Arrangements Committees
12:30-5:00—Board of Governors Meeting, American Musical Instrument Society

9:00-12:00—AMS Sessions

Early Biographical Studies
John Nadas (University of North Carolina, Chapel Hill), Chair
Nancy Lezine (University of Chicago): "Dr. John N. Stewart, Musician: Richard of St. Victor and the Expansion of Marian Devotions at Notre Dame Cathedral"
Barbara Hughes (Catholic University, Leuven): "Piepen of Cambrai and the Cult of St. Elizabeth of Hungary"
James H. Ogle (Yale University): "Roger de Chaubessais (d. 1013), Cantor of Saint Martial de Limoges"
Patricia B. Sear (University of Nebraska): "Strange Obsessions: The Historical Uses of the Passion Supplication"

Classical Source Studies
James Webster (Cornell University), Chair
Dexter Edge (University of Wales, Cardiff): "New Sources for Handel's Early Biography"
David P. Schroeder (Duke University): "Leopold Mozart's Proposed Biography of His 'Miraculous' Son" Respondent: Neil Zuwic (Cornell University)
Pamela Fox (Miami University): "Towards a Comprehensive C.P.E. Bach Chronology: Stiftschronologie and the Issue of Bach's Late Hand"
Bruce Alan Brown (University of Southern California): "Zephyr et Flam: A 'Colom' Early Ballet by Antonio and Gluck"

Ives, Still, Cage
J. Peter Burkholder (Indiana University), Chair
Gayle Schworm (Yale University): "Questions and Versatility: Reassessing Ives Chronology"
H. Wiley Hitchcock (City University of New York): "Editing Ives's 114 Songs: Many Questions, but not Versatility"
Wayne D. Bradley (Library of Congress): "William Grant Still's And They Lived Him on a Tree"
Judy Loeb (State University of New York, Stony Brook): "Performance Practice in the Subterranean Works of John Cage"

Special Session: Hispanic Music and Its Challenges to Accepted Historiography
William John Summers (Dartmouth College, Organizer; Alejandro Planchart (University of California, Santa Barbara), Chair; Craig Russell (California Polytechnic State University, San Luis Obispo), Paul Laird (University of Denver), Alfred Lemmon (New Orleans Historica Collection), John Kogel (Claremont Graduate School), and Gary Gavron (University of Texas, Austin), Panelists

9:00-11:15—SMT Sessions

Schennertian Perspectives on Schubert and Beethoven
Edward Lauer (University of Toronto), Chair
David Beech (Eastman School of Music, University of Rochester): "Harmony and Linear Progression in Schubert's Music"
Roger Koenig (Yeshiva University, Jerusalem): "Non-Tonic Support of the First Structural Tone in Beethoven Piano Sonatas (op to 1802)"

New Paradigms
Wayne Slosson (University of California, Davis), Chair
William E. Lake (Bowdoin College): "Toward a Theory of Register"
Richard Hartman (University of New Mexico): "On 'Pre-irresolvable' Spaces and Their Interactions with Some Invariable Spaces"
William Pantale (St. John's College): "Music Theory and the Spirit of Science: Perspectives from the Vantage of the New Physics"

9:00-12:00—Joint AMS/SMT Session

Late Romanticism
Vera Miskin (University of British Columbia), Chair
Mitchel McElhill (University of California, San Diego): "Tchaikovsky's Songs and the Circuit of the Sentimental"
Jeff Gordin (Yale University): "Le triomphe de l'amour et le sort de G in Richard Strauss's Arabien Nacht"
Heather Platt (Barnard College, City University of New York): "Unrequited Love and Unrealized Dominants"
Thomas Szig (West Chester, PA): "Mabhle and the Novelization of the Symphony"

9:00-10:30—AMS Short Session

Italian Late Paracritic
Eva Linfield (Colby College), Chair
Victor Coelho (University of Calvary): "G. B. Marino's L'Adeone in a Window to Seventeenth-Century Performance Practice"
David Nutter (University of California, Davis): "Salzoni Rossi i Chironoone"

10:30-12:00—AMS Short Session

French Baroque Topics
Antonia Banducci (Kenyon College), Chair
Lionel Sawkins (Bucknell, UK): "The Long and Short of It: Timings, Tempos, and Meter in the Te Deum Settings of Lully, Lalande, and Charpentier"
James P. Casparo (Cornell University): "Reflections in a Pool: Lully's Ballet des nations and the Court of Louis XIV"
Montreal 1993 continued from page 19

ticket. You will be flying on the Dorval Air
port, which is 12 km from downtown Montréal. The easiest way to get to the host hotel in downtown Montréal is by taxi and limousine services are available. De-
pending upon your point of origin, Amtrak/VIA Rail train service, or Voi-
ageur/Greyhound bus service are other travel options. Should you choose the train, you will discover the train station connects to The Queen Elizabeth. No mat-
ter what your travel plans don’t forget your passport, or at the very least, proof of citizenship.

Montréal is one of North America’s friendliest and safest cities, so come brush up your French. Some 80 million people live within a one day drive, and all routes lead here—let’s see you in November!

—Bruce Minogna

AMS Membership and Subscriptions Statistics

As of 1 May 1993, the tally of members and subscribers on the rolls of the Society was:

**Members**

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular members</td>
<td>3,187</td>
</tr>
<tr>
<td>Spouse or adopt. m-brs</td>
<td>170</td>
</tr>
<tr>
<td>Student members</td>
<td>94</td>
</tr>
<tr>
<td>Emeritus members</td>
<td>104</td>
</tr>
<tr>
<td>Life members</td>
<td>37</td>
</tr>
<tr>
<td>Student life members</td>
<td>3</td>
</tr>
<tr>
<td>Patrons</td>
<td>3</td>
</tr>
<tr>
<td>Honorary members</td>
<td>10</td>
</tr>
<tr>
<td>Corresponding members</td>
<td>12</td>
</tr>
<tr>
<td>Complimentary members</td>
<td>4</td>
</tr>
</tbody>
</table>

| **Total**           | **3,917** |

**Subscribers**

<table>
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<tr>
<th>Category</th>
<th>Number</th>
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</thead>
<tbody>
<tr>
<td>Institutional subscribers</td>
<td>1,297</td>
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<tr>
<td>Individual subscribers</td>
<td>13</td>
</tr>
<tr>
<td>Complimentary subscriptions</td>
<td>18</td>
</tr>
</tbody>
</table>

| **Total**           | **1,332** |

Grand total for 1993: 5,145

Grand total for 1992: 4,891

**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 meet-
ings should be sent to Barbara Manning, Tercer, AMS Newsletter, 410 Riverside Drive, New York, NY 10025.

North American Society for the Study of Romanticism: Romanticism and the Ideologies of Genre, 26-29 August


Performing the Music of Henry Pur-
cell: Conference-Seminar, 17-20 Sep-
ber 1993, Oxford, UK, Address: Dr.
Michael Burden, New College, Oxford OX1 3BN, England.

International Debuasy Conference, 30 September-9 October 1993, London, UK, Address: Professor Marie Rolf, De-
partment of Music Theory, Eastman School of Music, University of Rochester, 26 Gibbs St., Rochester, NY 14604.

National Conference on Black Music Research, 30 September-9 October 1993, New Haven, CT, Address: Center for
Black Music Research, Yale University, 120 College St., New Haven, CT 06520.

Tschikovsky and His Contemporar-
es: An Interdisciplinary Conference on Slavonic Cultures, 7-9 October 1993, Hempstead, NY, Address: Hofstra Cul-
tural Center, Hofstra University, Hemp-
stead, NY 11550-1900.

Early Modern Culture 1492-1848: Inaugural Conference of the Group for Early Modern Cultural Studies (GEMCS), 8-10 October 1993, Norman, OK, Address: Dr. Cindy Jells, Conference Services, College of Continuing Edu-
cation, University of Oklahoma, 1700 Asp Ave., Norman, OK 73072-0001.

Topics in Seventeenth-Century and American Music: 70th Birthday Col-
lloquium for H. Wiley Hitchcock, 9
October 1993, New York, NY, Address:

College Music Society and Associa-
tion for Technology in Music Instruc-
tion: Joint Meeting, 14-17 October 1993, Minneapolis, MN, Address: College Music Society, 201 West Sibley St., Minneapolis, MN 55402.

International Symposium on Rach-
maninoff, 27-24 October 1993, London, ON, Address: Dr. Anne McLean, Faculty of Music, University of Western Ontario, London, ON, Canada N6A 3K7.


Society for Ethnomusicology, Annual Meeting, 28-31 October 1993, Oxford, MS, Address: Chris Goering, Music De-
partment, University of North Carolina at Chapel Hill, CB #8230, Hill Hall, Chapel Hill, NC 27599-1230.

Carolina Symposium on British Studies, Annual Meeting: Revisions and Retrospects: Five in British Studies, 30-31 October 1993, Morgantown, WV, Address: Dr. Jon Crawford, Department of History, West Virginia University, Morgantown, WV 26505.

Women and Music in the Sixteenth and Seventeenth Centuries, 15-20 November 1993, Tours, France, Address: Center de Musique Ancienne, BP 241, 17002 TOURS cedex - France; fax (33) 47 54 70 00.

Penderlek at 60: A Mid-Career As-
 sessment, Festival/Symposium, Decem-
ber 1993, Boca Raton, FL, Address: Dr. Stuart Glazer, Chair, Department of Mu-
ic, Schmidt College of Arts and Human-
ities, Florida Atlantic University, Boca
Raton, FL 33431.

Hearing the Moter: Conference on the Medieval and Renaissance Moter, 13-14 February 1994, St. Louis, MO, Address:
Dolores Peace, Washington Uni-
versity, Campus Box 32, St. Louis, MO 63130.


Annual Gounod Symposium, 26-27 March 1994, Pittsburgh, PA, Address: Kenneth Langervo, Director, Gounod In-
stitute, College of Fine Arts, Room 215, Carnegie Mellon University, 500 Forbes Avenue, Pittsburgh, PA 15213-3800.

American Bach Society, Biennial Meeting, 8-10 April 1994, Atlanta, GA, Address: Don O. Franklin, Department of Music, Faculty of Arts and Sciences, 110 Music Building, University of Pittsburgh, Pittsburgh, PA 15260.

Royal Musical Association, Annual Conference, 8-10 April 1994, London, UK, Address: Mrs. Hilary Brachfeld, Music Department, University of Ulster, Newtownabbey, Co. Antrim, BT37 0QF, Northern Ireland.

Society for Seventeenth-Century Mu-
ic, Annual Conference, 29 April-1 May 1994, Rochester, NY, Address: Professor Manomo Osu, 207 Todd, Univer-
sity of Rochester, Rochester, NY 14627.


Lamou Colloquium, 24-26 September
1994, Aarweng, Belgium, Address: Mu-
ic, Fluent Centre for Early Music, Postbus 45, B-3900 Peer, Belgium.

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