Minneapolis—1994

The Smithies Annual Meeting of the American Musico logical Society will take place from 30 to 30 October 1994 at the Hyatt Regency in downtown Minneapolis. Society members with fond memories of the city from the 1978 meeting will no doubt be struck by its "new profile," a dramatic and imposing skyline of architecturally adventurous skyscrapers, indicative of the city's continual growth and dynamic, thriving lifestyle. Arts activities abound in the Twin Cities, making them the cultural center of the upper Midwest. The Minnesota Orchestra under Edo de Vries, the Saint Paul Chamber Orchestra under Hugh Wolff, and the VibeRber Club recital series may be the most internationally recognized of our musical organizations, but a number of others among them the Minnesota Opera, Minneapolis Composers' Forum, Philip Brunelle's Plymouth Music Series, and the Dale Warland Singers, contribute to a rich musical life. In addition, two historic downtown theaters regularly host touring Broadway, pop, jazz, and rock events. The world famous Tony-award winning Guthrie Theatre is merely the most celebrated of our many professional theater companies, which are supplemented by dozens of community theaters. Heading the list of art museums are the Minneapolis Institute of Arts, a comprehensive fine arts museum recognized as one of the finest in America, and the exciting Walker Art Center, with its adjacent Minneapolis Sculpture Garden, devoted to modern art and a highly diversified, avant-garde spirit of special exhibitions combined with music, dance, films and educational activities. The Frederick R. Weisman Art Museum, opened in November 1993 on the campus of the University of Minnesota overlooking the Mississippi River, was designed by Frank O. Gehry, and is bold, noted metal, steel, and glass facade is the most controversial structure in the area. Among the attractions of downtown Saint Paul are the Schubert Club collection of Montréal—1993

The meeting in Montréal was different. Some of that credit belongs to the unique ambience of the city, which helped attract one of the largest turnouts in recent years. Among those present was the Queen Elizabeth Hotel. Thanks to the fine-dining organizational efforts of Bruce Mintzinger and the members of his Local Arrangements Committee, the Queen Elizabeth easily managed the seven- (and sometimes eight-) simultaneous sessions needed to accommodate the joint meeting of the American Musicological Society and the Society for Music Theory. But for AMS members, the most significant change was the shorter, twenty-minute limit for papers. Since that left another twenty-five minutes for questions, many arrived in Montréal with some doubts that the new format would work. However, by Friday afternoon, it seemed that the experience was working better than the few optimists had anticipated. Numerous speakers received just two or three questions from the floor but in a few sessions, when papers in large rooms, there were six or seven questioners lined up behind the microphone, patiently waiting their turn. This means that junior as well as senior scholars had their say, that one member of the audience could respond to another, and that extended conversations occurred. For the first time in my memory, chairs did not have to intervene. "I'm sorry, we're running late; we need to move directly to the next paper." The old peremptory refrain was no more.

The expanded question period largely engenders the greater number of official responses (35) appointed by session chairs. A few of these were designated to speak about each paper, but most invited none at all, leaving maximal time for participation from the floor. Chairs generally handled their responsibilities very well, to the extent that, after getting no initial response from the floor, Eva Litfield generated a lively twenty-minute discussion with one particularly deft question at her session on "Italian Lute Practice." Two Special Sessions widened the interactive possibilities between speaker and audience: while William Souter and Alessandro Pianetti coordinated fourteen speakers and responded to the sessions on "Hispanic Music and Its Challenges to Accepted Historiography," that on "Renaissance, Performance, and Meaning" featured only three organizers, Wyt Allinbrook, Katherine Bergström, and Mary Jost. The program itself ranged broadly, both in terms of topics and methodologies. Selected by Thomas Bauman, Lawrence Deveno, Margaret Faster, Janice Hopkins, Louis Roque and myself (as well as the theory papers by William Caplin and the members of its SMT Program Committee), it reflected the diverse interests of our profession. Offerings on American topics enjoyed a bumper year, constituting all or part of seven AMS sessions. And as in Pittsburgh the year before, there was one pedagogical session, this one on "Integrating African-American Music into the History Curriculum: The European and Euro-American Models Compared," received mixed reactions, among other hands, a list from Thomas Wyant of Afro-American music available in print and recordings. They also got to the pianoforte, as was transmitted into a "pedagogical role" by theo musicology’s Walt Gates. A few of the many highlights included the performance of Richard and Sally's Second Suite for Four String Quartet at the business meeting.
New Executive Director
The Search Committee appointed by the Board of Directors, consisting of Erinn Rosand, Philip Gossert, and chairperson James Haire, is pleased to announce the appointment of Ruth Steiner of Catholic University as Executive Director of the Society.

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

Nominating Committee Chair
The Board of Directors has appointed Gary Tomlinson Chair of the 1994 Nominating Committee. Members wishing to suggest nominees for AMS offices should communicate with him at the Department of Music, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104.

Committee Membership
The President would be pleased to hear from members of the Society who would like to volunteer for as-signment to specific committees. Interested persons should write Erinn Rosand, President, AMS, Department of Music, Yale University, P.O. Box 26810 Yale Station, New Haven, CT 06520, and are asked to name the committee, enclose a curriculum vitae, and identify their areas of specialization.

Corrections
The Society's Meeting in Minneapolis—1994 will not be held jointly with the Society for Music Theory, as announced in the August Newsletter. The next joint meeting will be New York in 1995. Leta Miller will remain Chair of the Performance Committee for 1994. The call for performances in the August Newsletter reported Paul Echols as Chair.

Minneapolis—1994
(continued from page 1)

historic musical instruments in the Landmark Center, the New Minerals and Mining Museum, and the Science Museum of Minnesota with its Omnitract, which boasts the world's largest computer projector and a domed screen that is 76 feet in diameter. For outdoor recreation activities, Minne- apolis alone offers 22 lakes and 153 parks joined together by a 45-mile system of paved paths. Nightlife runs the gamut from comedy and jazz clubs to world-class restaurants and professional sports. Just twenty minutes from downtown Minneapolis one may find gambling casinos operated by tribal governments on Indian reservations or the Mall of America, the nation's largest shopping and entertainment complex. Shopping in downtown Minneapolis is concentrated along twelve blocks on Nicollet Mall. Much of the downtown area is connected by the skyway system, four miles of second- story climate-controlled walkways. Visitors should be aware that the average daily high temperature is 66 degrees in October and 41 in November. Downtown Minne- apolis is a short shuttle ride away from Minneapolis-Saint Paul International Air- port, the world's fifth safest and fifteenth busiest airport, with over 1,000 daily ar- rival- and departures on ten commercial airlines and seven regional carriers. Amtrak runs a major east-west train line from Chicago (and the Twin Cities and Port- land) to the Amtrak depot in Saint Paul's Midway area is only 15 minutes from downtown Minneapolis. Buses also arrive a daily from all parts of the country to termi- nals in downtown Minneapolis and Saint Paul. Minneapolis is located at the intersection of Interstate 35 and 94 and is thus easily accessible by car. Chair of the Program Committee is James Hoppockis (University of Michigan); Leta Miller (University of California, Santa Cruz) is Chair of the Performance Committee; David Grayson (University of Minnesota) is Chair of the Local Arrangements Com- mittee. Requests for meeting rooms for special interest groups during the confer- ence should be sent at least as possible but no later than 1 April 1994 to David Gre- son, Chair, Local Arrangements Com- mittee, University of Minnesota, School of Music, 100 Ferguson Hall, 2106 Fourth Street South, Minneapolis, MN 55455; (612) 624-4097. AMS website are suggestions for making the meeting as pleasant and efficient as possible.

David Grayson

Next Board Meeting
The next meeting of the Board of Directors is scheduled for 11-12 March 1994 in Minneapolis.

E-Mail Directory
An independent electronic mail directory of musicologists is still being as- sembled, provisionally, at the University of California, Davis. AMS members who submit their e-mail addresses may continue to receive this directory by e-mail. The printed AMS Directory will also include e-mail addresses, which should be sent directly to the Society's Office. It is expected that, during 1994, the ad- ministration of the independent electronic directory will also be trans- ferred to the Society's Office. To subscribe to this independent direc- tory, send an e-mail message to: hiteser@charles.ucdavis.edu with the following content (just on the "Subject" line): subscribe amstel [your name]. Your e-mail address is recorded automatically, so send your note from your own e-mail address.

AMS Newsletter Address and Deadlines
Items for publication in the August issue of the Newsletter must be sub- mitted by 15 May and for the Febru- ary issue by 1 December to: Barbara R. Hunning, Editor, AMS Newsletter 410 Ridge Drive New York, NY 10025

The AMS Newsletter is published twice yearly by the American Mus- icological 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: Jacqueline Bruno, Associate Executive Director of the AMS University of Pennsylvania 201 South 34th Street Philadelphia, PA 19104-6716

The AMS Newsletter is produced by A-R Editions, Inc., 801 Deming Way, Madison, WI 53777.
Presidential Message

Still warmed by the positive vibes generated at the Montreal meeting (though I was distracted to see snow on the ground when my plane landed—left over from last May’s), I started the second half of my term with a renewed sense of appreciation for and pride in our Society. Although I have never personally heard a speaker paper than I did in Montreal—the proven balm to my outlook is certain to consume virtually all of my time—I have never sensed greater enthusiasm among my colleagues for the general level of the papers and, especially, for the discussions they inspired. Clearly, the twenty-month meeting was a success—even some of the more curmudgeonly of our members felt compelled publicly to rescind their initial disapproval of the idea. Audiences seemed in agreement not only that twenty minutes was a more manageable sounding than thirty, from the point of view of concentration, but that the discussions actually allowed airing of even more material than ten additional minutes of paper would have done.

To be sure, the chairs of the various sessions had to work especially hard to ensure that there would be no awkward silences or longeurs, but, according to all reports, they managed the already hectic schedule with surprising ease. Accordingly, too, seemed to go particularly well. Added by the exceptionally congregational setting of the meeting halls in the Queen Elizabeth Hotel, Boston-Markham and London. What ensured an enormous voice of thanks for welcoming every imaginable detail, including engaging the most spectacular dance band within memory and providing the already hopped borders with regular doses of caffeine during session-breaks. (I wonder if the extra caffeine didn’t help to stimulate the discussions as well.)

The sessions themselves, thanks to the efforts of the program committee under Chris Reynolds’ persistent leadership, seemed to appeal to a wider constituency than usual, with topics ranging from astrobiology to applied music and interdisciplinary topics. I have the sense that when the “new musicology is, it’s doing it: we’ve integrated new approaches, fields, methods, all without discounting the better-woven ones.

My own major concerns at the meeting, inevitably, had more to do with the inner workings of the Society than with the outward manifestations of its health. As I mentioned in the August Newsletter, and again at the business meeting in Montreal, the nightmare feared by every AMS President for the past decade or more finally came to pass. Alvin Johnson, our Executive Director and Treasurer since time immemorial (since 1997), suffered a stroke in April that interfered with his ability to carry out his duties. With foresight and out of his intense concern for the well-being of the Society, he had prepared for such an eventuality the year before by hiring an administrative assistant, Belinda Mortensen, to whom he was in the process of revealing the various layers of job duties. She has three jobs (see below)—when he was stricken. Although Belinda’s personal circumstances made it impossible for her to continue in the AMS office, she was able, with the help of Jean Wolf, who has kept a close watch on AMS things from her perch in the Architectural Preservation Department at Penn, to train her successor, Jacqueline Bruno. Although ostensibly working only part-time, Jackie was often sighted—Alvin-like—in the AMS office on week-ends. A person of enormous commitment and organizational ability, she has taken over the management of the office with ease and grace. On December first, she assumed the full-time responsibilities of running the Society’s office. In September, one of Alvin’s three jobs, with the Interim Associate Executive Director of the Society. To cover the second of Alvin’s jobs, which involves overseeing the Society’s publications, its participation in the ACUS and National Humanities Alliance, and other matters pertaining to its identity as a scholarly organization, I am delighted to announce the appointment of Ruth Searner of Catholic University as Executive Director. To Martin Picker, who has had this post on an interim basis since August, we all owe a debt of gratitude. Finally, to fill Alvin’s third job, the executive office of Treasurer, the Board of Directors approved the appointment of Rebecca Balzer of the University of Texas, Austin, to fill out the remainder of Alvin’s term—though, as is, until next November, when a regularly elected Treasurer (one of the two names on the endorsed ballot) will take office. And just in case three people cannot handle his job, Alvin has assured us all that he will be available for consultation indefinitely—as he has been for all but a few weeks after the onset of his illness. This is, of course, crucial, since he is the essential memory bank for most of the history and workings of our Society.

As I mentioned at the business meeting in Montreal, because Alvin essentially contributed his services to the Society as a gift, the new arrangement in the office—that is, one full-time and one part-time employee—will require a considerably larger financial outlay in the present budget. It will thus be necessary to increase membership dues, effective in 1999. Although the exact amount of the increase has not yet been determined, we will try to spread it out over several years to minimize the impact on individuals and libraries, and we will make every effort to keep student dues at a minimum. You should realize, however, that even if increased by 100%, our dues would still be lower than those of most learned societies—the historically low level of our dues is concrete evidence of Alvin’s personal generosity to the Society, his willingness to donate his services. It was in recognition of his extraordinary service to the Society, both in the past and in the present, that in our history, that, at the business meeting, by acclamation, the membership honored him with the title of Honorary Executing Director Emeritus.

I, therefore, should emphasize that none of the administrative changes that have taken place during the past month would have occurred without the contribution of too many names—too many names to individually. From the Board of Directors, to the ad-hoc committee of past presidents convened for experienced advice, to the many colleagues who called in to offer their help, everyone rose to the occasion. This spirit reminded me of a unique aspect of our Society and why being President has so many rewards: it is small enough so that most of us know one another and can call upon another in times of crisis. And it is not so set in its ways that it cannot change. Political factors are relatively unimportant, and the spirit of cooperation is enormous. It’s been a rough but very encouraging year.

—Ellen Rosand
Charles Hamn and Lewis Lockwood Elected Honorary Members

The AMS Council nominated and the Board of Directors elected Charles Hamn and Lewis Lockwood as Honorary Members of the Society. The AMS By­Laws describe Honorary Members as "long­serving members of the society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." Charles Hamn, a versatile scholar best known for his studies of Renaissance music and the music of the twentieth century, including American and popular music, was President of the Society, 1971­74, and currently serves on the Editorial Board of the JOURNAL as well as on the Committee for the Publication of American Music. Lewis Lockwood, a leading scholar in the fields of Renaissance music and Beethoven studies, served as the Society's President, 1987­88, and, more recently, his Beethoven Studies in the Creative Process (Harvard University Press) was honored with an ASCAP­Deems Taylor Award.

Andrew Porter Elected Corresponding Member

The AMS Council nominated and the Board of Directors elected Andrew Porter as Corresponding Member of the Society.
International Hispanic Music Study Group Formed

During the Annual Meeting of the Society in Montréal, an International Study Group was formed to promote research on Hispanic music and to coordinate the growing interest of scholars from many parts of the world in the legacy of artistic and cultural achievements of Hispanic musicians. The Study Group will issue a Newsletter twice yearly to disseminate information relevant to the study and performance of Hispanic music. Individuals and institutions are encouraged to submit newsworthy information for inclusion. The Group will also maintain a directory of individuals who study and/or perform Hispanic music that will be made available to participants. Contact William Siemens, Coordinator, International Hispanic Music Study Group, Music Department, Dartmouth College, Hanover, NH 03755, (603) 646-3210, fax (603) 646-1531, wsimms@dartmouth.edu.

Early Music America Names New Director

The Board of Directors of Early Music America has named Beverly Simmons (Case Western Reserve University) to the position of Executive Director. A member of AMS, she was also a founding member and has served on its Board since 1996. With her appointment the organization moved its national office from Cambridge, Mass., to New York City. At the beginning of 2003, Early Music America is now located at 11415 Bellflower Road, Cleveland, OH 44106 (216) 239-1683; fax (216) 239-1688.

Book Donations to Asia

Officers of the nonprofit organization, Bridge to Asia, whose purpose is to provide donated educational materials and services to students, have made large donations to libraries in China, Taiwan, Korea, the Philippines, and other poor countries in the region continues to be acute, and any materials (such as books, journals, information-rich magazines, newsletters, conference proceedings, manuals, syllabi, reference works, textbooks, audio/video tapes, softwares, etc.) that members can continue to donate are certain to be deeply appreciated and well used. Bridge to Asia has in its main office in Oakland (1214 Webster Street, Suite F, Oakland, CA 94607-1112) but chapters are being formed elsewhere. For more information, call (510) 834-1910.

Report of the Publications Committee

The Publications Committee met three times since the last report in these pages. As promised at the 1992 business meeting of the Society, the third volume of The Collected Works of Johannes Ockeghem, edited by Richard Wexler and Dagmar Pla- nemann, appeared in December 1992. Another longstanding publication venture of the Society has just come to fruit as well: Volume 1 of the series Music in the United States of America (MUSA) has recently come off the press. Richard Crawford, Chair of the Committee on the Publication of American Music (COPAM), presents the details about that, as well as the current status of the MUSA project in general, and other work of COPAM elsewhere in this Newsletter. The other major publication enterprise sponsored by the Society and falling within the purview of the Publications Committee is the AMS Monograph Series. (See the report of the general editor of the Monograph Series, Lawrence F. Bernstein.)

The Publications Committee recommended to the Board of Directors, and the Board has approved, the award of subventions toward the publication of the following items:

Richard Kramer, Distant Cyclones: Schonberg and the Concerning of Song (University of Chicago Press).


Finally, the Committee revised the Guidelines for Applying for AMS Publications Subventions, which now read as follows:

1. The AMS Publications Committee will consider a subvention for the publication of original and significant research in any recognized field of musicology, whether in the form of a book, a monograph, or an edition. The Committee will ordinarily not recommend a subvention for a Frischkeith, a similar collaborative volume without a unifying theme, or a retrospective volume by a single author. It will consider support for conference proceedings and the like, but such volumes are likely to be uneven in quality and consequently may be difficult to recommend for support. We strongly urge that the organizers of conferences include provisions for the eventual funding of their proceedings in their budget for the conference itself. Transactions of secondary literature will not be considered for subvention.

2. The request for a subvention must come to the Publications Committee from the publisher, not the author. The publisher must have agreed to bring out the volume before an application is made.

3. Application should be made early in the publishing process, viz., as soon as readers' reports are available and a deal committed to publish has been made. The Committee expects that, with a subvention, the author and publisher will be able to make recommendations of the Committee's subvention.

4. The publisher should send a copy of the manuscript, copies of the readers' reports, and a detailed financial statement (a) breaking down the costs of publication showing format, size of printing, and projected costs, (b) indicating the amount requested from the AMS, (c) showing the impact of the subvention on the price of the book.

5. The Committee normally meets in February, May, September, and November to consider applications. Applicants should anticipate a wait of several months before a decision is reached.

—Robert L. Miller

Parcell Autograph Discovers

The London Times reported the discovery of 22 pages of Keats's handwriting in the hand of Henry Parcell by an antiquarian-musician from Devon, England. The attribution was made by Curtis Price (King's College, London), in time for inclusion in the New Parcell Edition scheduled for publication in 1993, the composer's tercentenary. The manuscript contains several previously unknown keyboard pieces by Parcell. This manuscript provides further significance in that it shows evidence of having been a "working" manuscript, with the composer's own keyboard fingerings added.

Russian Journal

The Russian musicological journal Mezhdunarodnaya akademia (formerly Sovetskaya muzika) never ceased publication and is now functioning as a quarterly. Foreign subscriptions were accidentally discontinu- ined in the confusion that followed the collapse of Soviet power. Issues that ap- peared in 1992 unfortunately cannot be back-ordered, but subscriptions can be secured or renewed through the Victor Karikin Bookstore, 4950 Bolding Brook Parkway, Rockville MD 20852 (301) 881-9973.
Awards and Prizes

The Alfred Einstein Award, which honors each year a musicological article of exceptional merit by a scholar in the early stages of his or her career, was granted this year to Massimo Osto (University of Rochester) for his article, "Claudio Monteverdi’s Orione novo, belle et postulor: The Counterpoint as Dramatic Module and Formal Archetypus," Journal of the American Musicological Society XLV (1992), 491-514.

The Ninah Greenberg Award was given this year to Richard G. King for editing and recording eighteenth-century Dutch music for viola da gamba, in keeping with its stated intention to stimulate historically aware performances and the study of historical performance practices.

The Otto Kinkeldey Award, presented annually by the Society to honor the most distinguished musicological publication(s) of the preceding year, went to two scholars this year: Eric T. Chafe (Brandeis University) for his book Monteverdi’s Tonal Language (Schirmer Books), and Lewis R. Rieff (School of Music, Indiana University) for his study of Music and Musical Thought in Early India (University of Chicago Press).

Bruno Nettl, Professor Emeritus of Music and Anthropology at the University of Illinois, Urbana-Champaign, was awarded an honorary degree, Doctor of Humane Letters, by the University of Chicago on October 20, 1993. The award was conferred at the inauguration of the new President of the University of Chicago, Paul Zauglass.

The NEH has awarded publication stipend to two members: Elisabeth Davis (New York, NY) for the revision of a directory of music repositories with print and manuscript source materials in sixteen Western European countries (Directory of Western European Music Research Libraries); and J. Peter Burkholder for his book, All Sides of Times: Charles Ives and the Lines of Musical Borrowing (Yale University Press).

Robert J. Snow (University of Texas, Austin) recently received a grant from the Centro de Documentación Musical de Andalucia to support the preparation of the six editions of the Obra completa de Rodrigo de Ceballos. The Centro is in Granada, where Ceballos, one of the leading composers of his generation, spent the last twenty years of his life as maestro capilla at the Royal Chapel. Professor Snow also received a cash prize from the Portuguese Association of Music Education for his book The Composer Fernando: Obra nova (1990).

The American Council of Learned Societies has awarded research fellowships or grants-in-aid to the following members: Camilla Cai (Yale College), "Musical Dialogue between Siblings Fanny Hensel and Felix Mendelssohn: Its Influence in Their Piano Pieces"; Daniel E. Freitman (University of Minnesota, Twin Cities), "Joseph Mydlowski in Naples"; Brian Hyer (University of Wisconsin, Madison), "Figuring Music: Rhetoric and the 'Tonal Imagination';" Frederick Neumann (Emerson, University of Richmond), "The Interpretation of Beethoven's Ornaments"; and Steven E. Saunders (Colby College), "Grass, Sword, and Lyre: Sacred Music as the Imperial Court of Ferdinand II of Hapsburg.

The following members received ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1992: Eric T. Chafe (Brandeis University), Monteverdi’s Tonal Language (Schirmer Books); Barbara R. Heyman (Brooklyn College, CUNY), Samuel Barber: The Composer and His Music (Oxford University Press); Lewis Lockwood (Harvard University), Beethoven: Studies in the Creative Process (Harvard University Press); Arthur Greco (Cornell University), Constructing Nuremberg: Typological and Proletic Communities in Die Meisteringer (Nineteenth-Century Music); Olivia Mantis (Salt Lake City, UT), "Yarbo’s Multidisciplinary Perception of Druck" (The Musical Quarterly); and Richard Taruskin (University of California, Berkeley), The Case for Rimsky-Korsakov" (Lyric Nova).

Anne Swartz (Bard College and the Graduate School, City University of New York) received a grant from the National Endowment for the Humanities, Special Opportunity for Archived Research, for
Massimo Osei
Einstein Award Recipient

John R. Cleveenger
Pfister Prize Recipient

her project, "Cajoling Music in Russia: Artists, Envoys, and Entrepreneurs, 1841-25," for which she carried out research in the archives of the Russian National Library in St. Petersburg. Miami Univ. (City College, City University of New York) was awarded a grant by the International Research and Exchanges Board for research in Estonia on the composer Vello Tormis.


The following members have won Newberry Library Short-Term Fellowships: Benjamin H. Bloom, (with Lynn Hofstad-Stevens), "A Book of Days and Seasons: Calendars and Calendar Customs"; Jon W. Finno (University of North Carolina, Chapel Hill), "Selected Songs of Harrison and Hymen"; Dan Harrin (Hebrew University), "Salomone Rossi: Jewish Music in Renaissance Musica"; and Howard Pottok (University of Houston), "John Aldrich Carpenter and the Chicago Renaissance."

The Selection Committee of the Alexander von Humboldt Foundation in Bonn, Germany, has awarded fellowships for long-term collaborative research projects to John Dauver (Boston University), Thomas Grey (Stanford University), and John Rice (University of Houston).

Guidelines for Announcements of Awards and Prizes

The Editor attempts to include NEH, ACLS, ASCAP-Denns Taylor, and Guggenheim awards. All other announcements come from individual submissions (see collophus for deadlines). The Editor does not include awards to graduate students, awards made by the recipient’s home institution, or awards to scholars who are not listed in the current Society Directory. The Editor is always grateful to individuals who report honors and awards they have received.

New AMS Monographs Series

Solicita Manuscripts

The Society announces the founding of the American Mathematical Society Monographs, a series to be published under the supervision of the Publications Committee by the University of Nebraska Press. One or two volumes will be published each year, beginning in 1994, with Terence Tao’s Patterns in Play: A Model for Text-Setting Devices in the Early Chansons of Guillaume Dufay.

The essential criteria for selection of titles will be inherent academic excellence and the balance of subjects for the series as a whole. The Publications Committee wishes to encourage the broadest possible spectrum regarding both areas of investigation and the research methodologies employed in their pursuit. Thus, submissions in criticism, ethnomusicology, historical musicology, and music theory, among other approaches and outlooks, are all welcome.

Manuscripts submitted for consideration should not exceed about 250 pages (ca. 80,000 words) in length, including footnotes, musical examples, and other illustrative and bibliographical matter. Typescripts must be double-spaced throughout in standard 8½” x 11” stock, and in a font no smaller than conventional elite type. Authors will normally learn of the Committee’s decision no more than six months. Queries concerning the series may be directed to the General Editor: Lawrence Bernstein, Department of Music, University of Pennsylvania, 215 South 34th Street, Philadelphia, PA 19104-6313.

Manuscripts should be submitted year, beginning in 1994, with a copy to the General Editor at the above address, the other to the Chair of the Publications Committee: Professor Robert Marshall, Department of Music, Brandeis University, Waltham, MA 02215-4910.

The Noah Greenberg Award

Applications are solicited for the Noah Greenberg Award of the American Musical Society. The award is intended as a grace-in-aid to stimulate active cooperation between scholars and performers by fostering outstanding contributions to historically aware performing practices. Deadline is 1 March 1994. For further information, contact Professor Thomas Kellie, Chair, Noah Greenberg Award Committee, 253 Forest Street, Oberlin, OH 44074.
Obituaries

John Merrill Knapp (1914–1993)

John Merrill Knapp was born in New York City in 1914. After a secondary education at Hotchkiss, he took an undergraduate degree in Yale and then a graduate degree in music at Columbia. He went to Princeton as an instructor and director of the University Glee Club in 1941. War intervened, and he returned there four years later and took active service as a naval officer in the Atlantic and Pacific theatres. Once back, he rose quickly to the academic rank of Associate Professor. Merrill was tall and athletic in person, courtsily in bearing in address. To those human and social friendships he added musical and theatrical gifts of unspeakable order. As an associate of undergraduates and graduates students, he inspired the generation of Princetonians into the mysteries of the musical classics. He enjoyed particular success as a lecturer in the introductory music course, which he took over in 1936 in the legendary Roy Dickinson Welch. Then too, he was an able administrator who among other things served for five years as Dean of the College.

In extra-curricular service, Merrill was for many years director of the university's Glee Club, where he regularly exhibited his conducting skills with both chorus and orchestra. The rudes of Richardson Auditorium still ring with the strains and occasions of his hand. And he continued there. In later years he exercised these skills, not once with professional European ensembles, but also with a homegrown organization dear to his heart: the Princeton Symphony Orchestra. During his undergraduate days, Milli was named a jazz pianist and as one of Yale's faithful Whiffenpoof. Many a social occasion during his student years was marked by a performance of the Whiffenpoof, the university's oldest a cappella singing group. The many small ensembles and various of vocal style that flourish today are legacies of his vision and talent.

Along with this music, he was a keen impresario and varied output of archs and books. He was specialist in the music of Wagner, and the author of a fine general introduction to the world of opera. His scholarly legacies will be most enduring in the monumental study of Handel's Italian operas, which remains authoritative that field. In connection with his devotion to Handel, Merrill was for many years a regular visitor to conferences in Eastern Germany, where during disparation of political times he was an able cultural ambassador for the West.

Over a long and distinguished career, Merrill Knapp contributed generously to the world of music at large and in Princeton's record is in that art. As a discerning former student put it, "his enthusiasm was contagious, his vast knowledge inspiring; everything he did was marked by "personal warmth, absence of affectation, and genuine of character."

—Kenneth Levy and Harold S. Powers

Denes Bartha (1908–1993)

Hungarian musicologist Denes Bartha was born on 27 September 1903, at the age of 85, near his family in Budapest, the city of his birth. After studying musicology in Berlin with Wolf, Schtuhr, Honbostel, Schering, Abert, and Blume, he received his doctorate in 1931, when he returned to Budapest. He worked there until 1954, serving first as a librarian at the music division of the National Museum (1931–42), then as Professor at Budapest University, music critic, and editor of the periodical Magyar zenet témakor (1941–44). He was also coordinator of Zenei témakor (1947–49), Zenei tudomanyok (1951–56), and Szta musikologia (1951–60). In 1951 Bartha became a lecturer, and later professor, at the Franz Liszt Academy of Music. There, together with Benicz Szabo, he founded the Department of Musicology in 1951, where several generations of successful musicologists have been trained. To this day it remains the only musicology department in Hungary.

Professor Bartha was a leading figure in the musical life of his country. A prolific writer and editor of music, he was comfortable in four languages. Among his publications are twelve books on topics ranging from Hungarian music history to Bach, Beethoven, and Haydn, including Haydn és Operakompozítorok (with László Nemeth 1966), and J. Haydon: émióco és émifelj szövegek és forozások (1965). He was also editor-in-chief of a Hungarian music dictionary (1956), and edited Hungarian folk melodies and Haydn operas. A fire character, he was extremely successful in popularizing music through public lectures and radio broadcasts.

From 1925 to 1981, Professor Bartha taught almost continuously in the United States, first at Smith College (1954), Harvard University (summer of 1956, and 1958, and Cornell University (1957–66), then at the University of Pittsburgh (1956–67, 1977–82), and finally at the University of Washington where he retired in 1981. During this period he taught seminars in Viennese Classical style and developed a structural theory of Liefer on Quasi-Modula in music of the Classical period. He was elected and re-elected several times to the LNS council from 1961 to 1977, became a corresponding member of the AMS in 1982 and of the Hungarian Academy of Sciences in 1990. He was awarded the Drexel Medal in 1985, in recognition of his Haydn research, and won the Austrian Ehrenkreis für Kunst und Wissenschaft in 1984. At the age of 73 he retired from teaching and returned to Hungary, where he lived with his wife and his three children and several grand-children. His last years were marked by an increasing loss of sight and hearing, and he died quietly in a nursing home near Budapest. His death is a great loss to all of us.

—László Szabo

Committee on the Publication of American Music

The publication of Volume 1 of the AMS-sponsored Music of the United States of America (MUSA), a national series of scholarly editions, was celebrated at the Annual Meeting in a proper way. At the behest of the Secretary's Board of Directors, an ensemble of faculty members from McGill University played some of the works on that volume—Ruth Crawford Seeger's Suite No. 1 for Four Strings and Piano (1920)—during the business meeting on 6 November. The committee on the Publication of American Music (COPAM), the publication and performance marked the climax of a long cooperative effort involving the Society's Publications Committee, Board of Directors, and Executive Director Emeritus, the National Endowment for the Humanities, the Brown University Music Division (which housed the project during the startup years), the University of Michigan School of Music (which houses it now), the Sonneck Society for American Music (which provides a COPAM representative and helped with funding), A-H Editions (the publisher), and volume editors Judith Turk and Wayne Schneider. There may be something of a Nade Goldberg quality in the notion that a complex system had to be cracked up to produce a volume of slightly less than 100 pages. But the good news is that a second volume is well along in production, and we have hope that the third item in our proposed four-volume series will appear by the time the Society meets in Minneapolis next fall. Adrienne Fried Block's edition of Amy Beach's String Quartet in Our Movement, Op. 89, now in press, is scheduled for publication in the fall; the manuscript of the Music of the Complete Early Songs of Irving Fine, 1910–1925, now also in Block's editorial process, should appear in print before the end of next year. (While the
The period recordings of Irving Berlin played by Charles Hamlin during his talk, and various investigations of music and politics (Andrew Warley), art (H. Colin Slim), philosophy (Massimo Cucchi), criticism (Carol Oja), race (Ingrid Monson), and even surgery (Carolyn Abbate). For every step in a new direction—such as the implications of mnemonic theories (Anna Maria Busse Berget)—there were exciting applications of old techniques to new repertoires, such as watermark studies to Ives (Gayle Sherwood).

But not all of the meetings took place at the Queen "E" (as it is known locally). The city's restaurants and jazz clubs offered many opportunities for escapade or diversion; indeed, their allure provided stiff competition to the extensive sessions and concerts. Conversations—sleepless and otherwise—took place in the depths of Saturday's underground speakeasy, over breakfast in a swanky downtown coffee house or on roofs through the well-heated blocks of shops. And after it was all over, those of us returning south of the border had ample time to compare impressions of the meeting in the lengthly queues at the checkposts for customs, immigration, and security in Dover airport.

I leave the last word to Leta Miller, Chair of the 1993 Performance Committee (assisted by Mary Czyz, Janicinie Harber, and Bruce Minassian), who files this report: From a particularly large and competitive pool of applicants, we selected from窘, those who would have the patience and skill to produce a first-rate program. The committee was able to recruit the talents of four distinguished women—Karen Holzman, Karen Swenson, and Isabella Rorer—to be our co-chairs. Each of these women was able to bring her own perspective to the proceedings of the meeting, and together their efforts resulted in a series of successful events. The committee was also able to secure the financial support of several organizations, including the American Musicological Society and the Association for Music in Film and Television. The meeting was a great success, and we are already planning for the 1994 meeting.

—Christopher Boyeldieu
Deadlines and Addresses:
AMS Awards

Guidelines for all AMS awards appear in the Directory.

AMS 50 Dissertation Fellowship Award

Preliminary application deadline: 15 October; final application: 15 January. FAX MATERIALS NOT ACCEPTABLE. Address: Renz Chaminuel Mayer, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York Univer-
sity, 24 Waverly Place, Room 268. New York, NY 10003.

Alfred Einstein Award

Deadline: 1 June 1994. Send three copies of article nominated. The Committee encourages nominations from any individual, including self-nominations; the latter should be accompanied by a cur-
riculum vitae. Address: Ruth DeFord, Chair, Einstein Award Committee, 118 Edgars Lane, Hastings-on-Hudson, NY 10706.

Otto Kinkeldey Award

Nominations and submissions accepted but not required. Address: Lewis Lockwood, Chair, Kinkeldey Award Committee, Music Department, Harvard University, Cambridge, MA 02138.

Paul A. Pisk Prize

Deadline: 1 August 1994. Send five copies of eligible paper together with supporting materials and affil-
iation of graduate student status. Address: Judith Schwartz, Chair, Pisk Prize Committee, 806 Chilton Lane, Wilmette, IL 60091-2533.

Grants and Fellowships Available

American Philosophical Society

For basic post-doctoral research to subserve living expenses and travel. Maximum stipend: $5,000 ($5000 for first year). Deadline: 1 January, 1 March, 1 July, and 1 November for decisions by end of April, June, December, and February respec-
tively. Address: Committee on Research, Ameri-
can Philosophical Society, 104 South Fifth St., Phil-
adelphia, PA 19106-3387. Telephone requests for forms cannot be honored. Writers requests must specify area of research and proposed use of funds in itemized budget. Forms sent to those eligible.

The International Research and Exchanges Board Grants

Short-term travel grants to the Baltic States, Cen-
tral and Eastern Europe, Mongolia, and newly in-

NEH Fellowships for University Teachers

Grants in support of faculty members of depart-
ments in universities, junior colleges, and newly in-
dependent campuses, and post-graduate professional schools. Deadline: 1 May 1994 for projects beginning after 1 January 1995. Address: Fellowships for University Teach-
ers, Room 316, NEH, 1100 Pennsylvania Avenue, N.W., Washington, DC 20004; (202) 606-8466.

1994 Summer Seminars and Institutes

The National Endowment for the Hu-
mnities will be offering several seminars for college-teachers in music and related disciplines in 1994. Walter Fisch, will conduct a seven-week seminar at the Col-
bumbia University on Music and German Literature, 1885-1919. The seminar will undertake an exploration of the first gen-
eration of modernist composers, includ-
ing Strauss, Mahler, and Schoenberg. It will focus on their cultural-historical context, and of some less-studied contemporaries like Reier, Pfitzner, and Zemlinsky. Atten-
dees will be given assignments among the arts, especially music, literature, and painting at the turn of the century. Ap-
propriations from humanities in fields other than music will be welcome. Dates: 13 June to 20 July 1994. Address: Walter Fisch, 670 Summer Session Office, 419 Lewison Hall, Columbia University, New York, NY 10027.
John Spitzer and Roswell Watters will offer a seven-week seminar at the Peabody Conservatory (John Hopkins University) on American Song and Culture in the Nine-
teenth Century. The seminar will study nineteenth-century American song as a manifestation of popular culture. Songs will be examined in the context of political and social history, the history of the entertainment industry, and nineteenth-century theories of popular culture. Par-
ticipants will work with primary sources, such as sheet music in the collections of the Baltimore-Washington area. The sem-
inar aims to attract teachers and scholars from diverse fields—historians, musicolo-
Robert Bailey and David Pinck will collaborate in teaching an eight-week seminar at New York University and Breytenberg, Germany on Richard Wagner's Festival Drama. It will concentrate on Wagner's revolution in opera and its effect on liter-
ary, social, and philosophical contexts. Dates: 15 June to 29 August 1994. Address: Robert Bailey and David Pinck, Department of Music, New York Uni-
versity, 24 Waverly Place, Room 208, New York, NY 10003.
Finally, Steven F. Scher will lead a six-
week seminar at Dickinson College on Literature and Music. That will focus pri-
marily on the literary component, but will also explore the interactions of the two arts, and study the major aesthetic, acoustic, implications, and analytical methods of comparing literature and music. Readings and discussions will maintain a balance between critical theory and interpretation and will range from the German and En-
glisb Romantists through the French Sym-
— 10 —
The Newberry Library Center for Renaissance Studies is offering supported residencies at the University of Texas at Austin, 15913–15935, directed by Daria E. Gerosa and Jay E. Sayers in Chicago, IL from 11 July to 19 August. The center will provide a thorough reorientation in the terminology and forms of medical documents, including charters, wills, registers, curia rolls, account ledgers, wills, monastic records, and title deeds. Documentary historians, palaeographers, and bibliographers will be examined. There will also be training in the recognition of forgeries and an opportunity to look at narrative sources —the deuterocanonicals and the gospels— which are rare in the British Library. The library will provide a comprehensive study of medieval and early modern society, and the role of their written, medieval record-keeping, and the survival of documents. Some knowledge of Latin is required. Full-time student researchers and librarians with administrative responsibilities in American institutions of higher learning are eligible to apply for residencies. For further details and application materials, contact the Newberry Library Center for Renaissance Studies, 5711 West Washington Boulevard, Chicago, IL 60614-7128; (312) 577-0099. Application deadline: 1 March 1994.

NEH Fellowships for College Teachers and Independent Scholars

Grants in support of faculty members in two-year, four-year, and five-year colleges and university departments, and independent scholars, to undertake full-time research. Deadline: 1 May 1994 for projects beginning after 1 January 1995. Address: Fellowships for College Teachers and Independent Scholars, Room 316 (see above).


Grants for college and university teachers. Deadline: 15 October 1993. Address: NEH Study Grants, Room 316 (see above); (202) 606-8467.

Grants for post-doctoral research and university teaching abroad from 18 months to 1 year, as well as for travel only. Deadline: 1 August 1994 for all countries for projects starting in 1995–96. Address: CHES, 3077 Tilden St., N.W., Suite 101, Bennington Hall, Washington, DC 20008–5099; (202) 686-7877.

The Newberry Library Short-Term Resident Fellowship

Provides summer research facilities for people living beyond commuting distance. Stipend: $8000 per month for up to two months. Deadline: 1 March or 15 October 1994. Address: Committee on Awards, The Newberry Library, 60 W. Walton St., Chicago, IL 60610–3306, (312) 425-0800.

German-American Cooperative Research ACTS/AAAD 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. Deadline: 1 September 1994. Address: German-American Cooperative Research, ACTS, 228 East 45th St., New York, NY 10017-3399.

Humboldt Research Fellowships for Foreign Scholars

For post-doctoral scholars under the age of 40 with a good command of German, to do research in the Federal Republic of Germany for 6 to 24 months. Provides minimum monthly stipends of DM 3,300. Deadline: Five months prior to selection-committee meetings, held in March, July, and November. Address: Dr. Alexander von Humboldt Foundation, Suite 903, 1350 Connecticut Ave., N.W., Washington, DC 20030; (202) 296-2990.

continued on page 12
For full/honorary professors or equivalent standing with internationally recognized research records, nominations may be made at any time by eminent German scholars. Award winners are invited to spend a research stay of 4 to 12 months at German institutions. Maximum award: DM 120,000. Address: see above.

An award of $1,500 is to be granted to an advanced graduate student pursuing research on Handel or related fields. Award winners are invited to speak at the biennial meeting of the American Handel Society. Applicants must currently be studying at a North American university and must submit a résumé, a description of the project (not to exceed 750 words), and a budget; two referees of recommendation should be sent directly to the Society. Deadline: 15 April 1994. Address: AHS Fellowship Committee, c/o Graydon Beek, Music Department, Pomona College, Claremont, CA 91711.

For one or two months at the Center (University of Colorado, Boulder) with a monthly stipend of $800. Send abstract of proposed research and resume. Deadline: 1 October 1994. Address: Thomas L. Rims, Director, American Music Research Center, College of Music, University of Colorado, Campus Box 301, Boulder, CO 80309-0001.

The American Handel Society will hold its biennial Meeting and Conference at the University of Maryland, College Park, MD on 4–6 November 1994 in conjunction with the Maryland Handel Festival at which the featured work will be Handel's oratorio Bilohezaza. The conference sessions will focus on Bilohezaza as well as the topic, "Handel and His Librettists." The Society welcomes proposals for papers pertaining to but not restricted to the central topics. Abstracts of no more than 500 words should be submitted in four copies, postmarked by 1 April 1994, to Dr. David Hudley, Chair, AHS Program Committee, 5514 S. Blackstone Avenue (#201), Chicago, IL 60637.

The Association for Recorded Sound Collections will hold its 28th Annual Conference at the Bruno Walter Auditorium, New York, NY on 8–11 June 1994. Written proposals for presentations should describe both the scope of the topic and the preferred methods of presentation (e.g., lecture with slides and/or audio tape, panel discussion, demonstration, interview). Contact: Holly E. Mockovik, ARSC Program Chair, Mogar Memorial Library, 772 Commonwealth Ave., Boston University, Boston, MA 02215; (617) 353-7091; Internet: mockovik@fasbu.edu.

The Westfield Center is planning a conference on Schubert's Piano Music (pending funding from the NEH, to be hosted by the Smithsonian Institution in Washington, D.C., 16–18 March 1995. The Westfield Center focuses on keyboard repertoire, historical studies, and the art of instrument building. Through conferences, publications, and concerts for the general public and its members worldwide, the Center promotes appreciation and understanding of keyboard music of all periods. For the proposed conference, papers are solicited addressing any aspect of Schubert's piano music, including historical performance practice, social contextualization, and critical and analytical perspectives. Send a one- or two-page typescript abstract by 1 April 1994 to Dr. Thomas A. Denky, Music Department, Skidmore College, Saratoga Springs, NY 12866.

Call for Papers

Current Musicology invites submissions of articles from all areas of musicology, including music theory, history, and aesthetics; ethnomusicology; and related disciplines. Articles (following the guidelines on the back page of recent issues) should be sent to Karen Painter, Editor, Department of Music, Columbia University, New York, NY 10027. Submissions will be judged anonymously within six months; accepted articles will be published during the following semester. Questions may be addressed to the Editor at (212) 854-1652 or klp3@columbia.edu.

In 1994 A-R Editions, Inc. will celebrate thirty years of publishing. Recent Reprints, its most recent series, Recent Researches, in the Oral Traditions of Music, reflects the new developments and changes in the way music is perceived, evaluated, and used. A-R remains committed to publishing engraved editions in a broad spectrum of historical cultures and seeks proposals for new editions in each of the Recent Researches series. For further information and proposal guidelines, please contact Christopher Hill, Managing Editor, A-R Editions, Inc., 801 Denning Way, Madison, WI 53717; (608) 836-9006; fax (608) 836-9200.

The journal Critica musica, co-edited by James Daane and Michael Saffle, is about to be launched. The journal, which will be published three times a year, is dedicated to the history, theory, and practice of music criticism. Contributions may be sent to Professor G. G. at the Department of Music, Virginia Tech, Blacksburg, VA 24061-4432; or Professor Daane at the Department of Music, McMaster University, Hamilton, Ontario L8S 4M2, Canada.

The A.M.S.—Concerti Ancestrali Italiani Studiosi) will hold its 7th International Congress in the Villa Vigoni, Missaggio, on Lake Como, Italy on 10–12 July 1995. The program committee invites proposals for papers on any aspect of the musical relationships between Italy and Germany in the seventeenth and eighteenth centuries (except opera, which was the subject of the last conference). A one-page abstract of the proposed paper should reach the program committee by 1 September 1994 to Dr. Andrea Luppi, A.M.S.—Concerti Ancestrali Italiani Studiosi, Via Milano 351, 22100 Como, Italy.
The University of Rochester Press is pleased to announce the inception of the European Studies in Music series. The editors are particularly interested in projects that bear upon the following: historical performance, interpretative traditions, analysis and performance, topics of ecology, speculative theory, nineteenth-century music, American music, music in its entire, beats, and the social, anthropological, aesthetic, and critical contexts that have prompted on composers current critical research and fostering in various places and times (including for example, the changes and challenges of work of other sorts that is excluded from consideration: Cz. Ralph P. Locke, the Argentine of Monteverdi, Eastman School of Music, at Ghirardi Street, Rochester, NY 14624-1890 (716) 273-1240, fax (716) 271-6759).

The new editors of the Memot-Johann, Dr. Wolf-Siegfried Siefert and Dr. Andrej Lidovay, (Editors, Editor) will contribute to this, which should be sent to: Memot-Johann Schutzbank, 60 Interquartier Siebenstern, Zürich 34, A-1024 Salzburg, Austria.

News Briefs

The NEH Invites Applications for a New Grant Program

The National Endowment for the Humanities invites applications for a new grant program, which supports projects in the recently opened archives in newly democratized countries in Eastern Europe and the former Soviet Union. Projects may address topics in any field of the humanities, but preference will be given to those that investigate documents whose physical condition or whose nature renders them imperiled, with urgent attention. Grants will provide limited support for project (up to maxima of $1,2000). living expenses (not exceed $1,200 per month), and research expenses (including duplication of materials). The proposed grant period must be three or more weeks in duration, and the total request cannot exceed $30,000. For detailed guidelines and application contact: Special Program for Archival Research (S.P.A.R), NEH Interdisciplinary Program, 1994, 1107 17th Street, N.W., Washington, D.C. 20506. (202) 682-2121 or mclanahan@govinst.gov. (Internet), or Secondary文献 (Binary, E-mail) messages should include "Archival Research" in the subject line. The deadline for receipt of applications is May 15, 1994.

The International Society for the Promotion and Investigation of Wood Music announces the establishment of the First Thelon Prize for Wind Band Research. The prize will be given for an outstanding discusssion on the wind band, wind band music, or wind instruments accepted at an American University between 1996 and 1997. The winning dissertation will be published as volume 15 of Thelon Music, the official journal of the society. Nominations (including self-nomination) accompanied by two copies of the dissertation, should be sent to Mr. Robert Coren, 3430 University of Fine Arts, Buntner University, Indianapolis (IN 46251), and must be received by September 31, 1994.

Theatre Annual: A Journal of Performance Studies, which has recently been broadened in traditional focus and the Theatre to include all performances. For a public audience, welcomes student articles from schools in music, popular culture, anthropological, dance, philosophy, history, folklore, and social theory, and to students who cross these other disciplinary lines. Performance is defined in "recent behavior," any action involving live performances that can be researched and reenacted, thus including with diverse information as interpersonal habits, wedding ceremonies, and other activities. This is specifically intended in interpretative art in the history or ethnography of performance, including investigations of the subjects between text and performance, the phenomenology of and sociological of spectators, and the historical dynamics of performance and cultural hegemony. For the issue's topic, see the final volume of Fall 1994, the Editorial Board welcomes 20-30 page articles, illustrated, for performance with the Chicago Manual of Style. Send manuscripts to: Bruce McConachie, Executive Editor, Department of Theater and Speech, Col- legiate of William and Mary, Williamsburg, VA 23185.

The Medical Arthritis Societies, an associ- ation established in Bologna in 1991, is devoted to the study and the development of medical education and of Gregorian chant in particular. Its activities include publications of bibliographical, historical, and musico- logical studies about the performance, pedagogy, and philosophy of chant, and its meetings are devoted to the study, research, and publications of chant. The Societies should be addressed to Alejandro Paoloci, Secretary, Medical Arthritis Soci- eties, Via Verdi, 4, 54170 Bologna, Italy; tel: 051-627-659.

The Società Italiana di Analisi Musicale (SIDAM), established in 1989, welcomes new members and solicits submissions from the American musical community in its quarterly journal, Analisi: Rivista di corto e pedagoga musicale (Ri). For further information and a tem- plate copy of the publication, write to: Re- decnji "Analisi," Via Bentucci 2, 22121 Milano, Italy.

The National Register of Scholars of CD- Rom is a free resource containing full biographical data of all scholars in all disciplines. NER scholars affiliate with colleges, universities, and research institutions as do members working independently. The main restrictions is the publication of at least one book-length work in the past 10 years. The NRS will offer a full membership of scholar, including a complete list of book-length publications as well as jour- nal articles, the award honoree, academic and research positions held, and personal data. A subject index to the biographical entries will provide access to the entries by subjects and disciplines, and an index of all publications, listed by subject and discipline, will help to identify the most active scholars in any particular field and also to chart 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 there- after. For further information please write to: National Register of Scholars, P.O. Box 319, Balboa Pier, San Diego 92152, en- suring a self-addressed stamped enve- llope.

The Music and Brain Institute Center (MBIC), recently established at the Univer- sity of California, Irvine, is a resource of information on music and brain and behavioral available free of cost to all interested persons. Its mission is to establish a comprehensive, abstracts, the contents of books and articles in the arts of music education, music therapy, perception and psychology of music are included in the information base, which currently has more than 10,000 entries and is updated continually. Scholars are invited to send offprints and manuscripts about to be published to Norman.M. Wombacher (Scientific Direc- tor, MBIC, Disney Center, University of California, Irvine, CA 92717-3805) for entry into the data base. Information is directly accessible via computer link. To obtain a free account, contact alex@uci.edu.

The Rockefeller Foundation announces a new round of grants to support the U.S./ Mexico Fund for Culture for initiatives in the performing arts, publishing and translation, and cultural studies (among other categories) that promote cooper- ation, collaboration, and exchange among artists and intellectuals residing in both countries. Guidelines and applications are available from the Foundation for the Col- laboration with Mexico, London, 15, P.I. Col., Mexico D.F. Tel: 510-01-42. Ext: 24377, or fax 510-01-4324-8943.
Papers Read at Chapter Meetings, 1992–93

Allegory Chapter
24 April 1993
Chatham College
Theodore Albrect (Kent State University):
"Two Centralsomen and More: The Orchestra at the Premiere of Beethoven's Fifth Symphony"
Elizabeth Way (University of Pittsburgh):
"Raphael as a Comportional Model: Luis's Speciality"
Irving Goff (Indiana University of Pennsylvania):
"The Fortunes of Artemis: Ellen Gwinh Goffin Sladek (frostburg State University):
"Some Trends in Works for String Orchestra and Piano Trio by Twentieth-Century American Women Composers"
Alan Knoke (California University of Pennsylvania):
"Heins Fiji's Die Marter: Musical Politics in Pusenian Musical Form"
Judy Taylor (University of Texas):
"Skull.etions in the Chapel: Louis IX and the Sainte-Chapelle of Paris"
25 October 1993
Frostburg State University
Irving Goff (Indiana University of Pennsylvania):
"The Dramaturgical Analysis of Opera: Offen and De Tommasi"
Theodore Albrect (Kent State University):
"Too Little, Too Late: The Gesellschaft der Musikfreunde and Its Honorary Membership Diploma for Beeethoven"
Kenneth W. Joiner (University of California Press):
"Mozart, Gounod, and French Classicism"
Alan Knoke (California University of Pennsylvania):
"Identity Claims, or the Vienna Preparliamentary Competition of 1985"
Linda Pobly (Ball State University):
"Welch Choral Music in Pennsylvania in the Nineteenth Century"
Irving Goff (Indiana University of Pennsylvania):
"Marianne in Italy: A Progress Report"
Capitol Chapter
3 October 1992
Shenandoah University
Stoner Roddy (University of Richmond):
"A Tale of 40 Cities (68 Libraries, 17 Works)"
Richard Winer (University of Maryland, College Park):
"Business and Comportational Process in the Late-Fifteenth Century"
Howard Sowar (University of Maryland, College Park):
"Brabyns and the Three Editors of Handel's Chamber Duets and Trios: A Collaboration Long Interrupted"
Elizabeth Hadian (University of Virginia):
"Beyond Narrative: Verdi's Otello and the End of a Tradition"
Charles Timbrell (Howard University):
"Walter Morse Rumiantzoff: Composer, Editor, and Debutante"
Richard L. Baker (University of Maryland, College Park):
"The Horn Signal in Horn Music of the Nineteenth and Twentieth Centuries"
10 January 1993
The American University
Todd Ridley, S. M. (Catholic University of America):
"Gilding the Lily: The Impact of Accretions to and Adaptations of a Squibled Set of Chants on the Celebration of Christmast in Paris, PH. n.s. lat. 1215, Vienna, 894; 1453, and Benevento, 05-67"5
Joseph C. Moore (University of Maryland, Baltimore):
"Thirteenth-Century Conduct in the Hands of a Fourteenth-Century Scribe"
Laura Youngs (George Washington University):
"Variations on a Theme in the Post-Joannes Chanson"
Michael Boyle (University of Maryland, Baltimore):
"Eccentric Individualism in American Music and New Directions in Musicology" (A "State-of-the-Art" Report)
James Roye, O. Carm. (Cresskill, NJ):
"Rhythms of Office Responsories Versus Style Characteristics and Musical Significance"
Deborah Lawton (University of Chicago):
"Romance and Villancico Pairs in the Consuelo musical de Palos"
3 April 1993
University of Virginia
Debra P. Callis (Catholic University of America):
"Signori Poesi . . . ammorne a te vostre parole: Semantics and the Puzzles of Le poeta del danno"
Susan Key (University of Maryland, College Park):
"Sound and Sensibility"
Dale A. Miller (Catholic University of America):
"Bononcini, Plagiarism, or Victory: A New Look at the Controversy Surrounding Antonio Lotti's Madrigal, La vita cadda"
Ronald Kiil (Purdue University):
"Thomas Jefferson as Collector and Bibliographer of Music"
E. Douglas Bomberger (Ithaca College):
"Towards a Definitive Register of Lute's American Students"
Greater New York Chapter
12 December 1992
Barnard College
Walter Frich (Columbia University):
"The New Musicology: A Roundtable"
Stephen Black (Graduate School, CUNY)
Scott Battarum (Princeton University)
Lawrence Kramer (Fordham University)
Ruth Stulle (Smith College)
Elizabeth Wad (Sarah Lawrence College)
6 March 1993
New York University
Christopher Goh (Haverford College):
"Korom, geh mir mir": Schubert's Unfinished"
Joseph Ernatz (New York City):
"Why They Stood Up and Screamed Their Delight": America's Wagner Cult and the Women's Movement of the Late Gilded Age"
3 April 1993
Barnard College
Edward A. Bein (Queensborough Community College):
"The Scott Joplin Manuscripts"
Elizabeth Wad (Sarah Lawrence College):
"Desire Unmarked in Smyth's Fantasie and Peter Grimes"
Mid-Atlantic Chapter
27 October 1992
Dickinson College
Anne Tamahl Groll (University of Delaware):
"Three & Twelve instruction pour bien apprendre la musique": Vocal Anthologies and the Musical Immunity in the Low Countries, 1590-1660"
Lesse Light (Gettysburg College):
"My Affair with Taillefer"
Sharon Gelly (SUNY, Buffalo): "Cy- dolic Forms in Debussy's 'Nuits]' Virginia Nurse (Eastman School of Music, University of Rochester): "A Cy- dolic Double Bull and Its Models"

Northern California Chapter Fall 1992 University of California, Davis

John Schertler (University of Califor- nia, Santa Cruz): "The Appearance of Euro- pean Herbs in Ecuador and Latin Amer- ica"

John Butt (University of California, Berkeley): "Historical Performance of Bach in the late-Twentieth Century: Meaningful, Desirable, or Unavoid- able?"

20 February 1993 Mills College
John Emerson (University of California, Berkeley): "Neglected Aspects of the Old- est Trope (Ps. lat. 1:40-44, 4.92-93)"
Christopher Reynolds (University of California, Davis): "Lust's Eier, Schu- mann's Vogl, and Questions of Motivic Meaning" Thomas Grey (Stanford University): "Leading Motives and Narrative Threads: Notes on the Leisfaden Metaphor and the Critical-Reflective Pre-History of the Figure of Leonora"

17-18 April 1993 California State University, San Luis Obispo

Aldonzo Blanchet (University of Cali- fornia, Santa Barbara): "Successes in the Old Roman Sources and Their Alleluias"

Pacific Northwest Chapter 15-18 April 1993 Western Washington University, Belling- ham
Jim Barlow (University of Victoria): "Prophecies Unbound: Berlin's Charac- ters in the 'Stirn' Motet" David C. Parish (University of Oregon): "Petropoulis and Scribner's Versions of Manon Lesca" Miriam Smith (University of Oregon): "Negotiations and Masked Balls at the Opera"
## ANNUAL REPORT OF THE TREASURER
### FISCAL YEAR JULY 1, 1992 to JUNE 30, 1993

### CURRENT OPERATIONS

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### CURRENT OPERATIONS: STATEMENT OF EXPENDITURES

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### PUBLICATIONS

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### EXECUTIVE REPORT

| EXECUTIVE REPORT | QUARTER | | EXECUTIVE REPORT | QUARTER |
|------------------|---------|----------------|----------|
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| EXECUTIVE        |         |             | EXECUTIVE |         |
| REPORT           |         |             | REPORT   |         |
| 1993             |         |             | 1993     |         |
| TOTAL            |         |             | TOTAL    |         |

### Excess of Expenditures over Receipts

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### Notes

- The report includes detailed financial statements for the fiscal year from July 1, 1992, to June 30, 1993, covering receipts, expenditures, and assets.
- There are sections for current operations, publications, and executive reports, each with detailed amounts and descriptions.
- The report concludes with a summary of excess of expenditures over receipts for the fiscal year.