MINNEAPOLIS 1994

The residents of Minneapolis and your hosts at the University invite you to share our legendary “quality of life” when you attend the Sixtieth Annual Meeting of the American Musicological Society, which will be held at the Hyatt Regency Hotel in downtown Minneapolis, 27-30 October 1994.

The Twin Cities of Minneapolis and Saint Paul, separated by the Mississippi River, grow up around Fort Snelling, established in 1817 as a fort of the Minnesota and Mississippi rivers, in America’s northernmost military outpost. Saint Paul, now the state capital, was originally a French village called “Pig’s Eye Landing.” It was named after Pierre “Pig’s Eye” Parrant, the colorful French-Canadian saloon owner and retired fur trader who led the first settlers to the site in 1840 after they were evicted from federal lands. The following year some semblance of re-occupancy arrived in the person of Father Lucien Gahier, who built a log chapel dedicated to St. Paul and persuaded the residents to rename the town in his honor. The west bank of the Mississippi was opened for settlement in 1853 and Minneapolis, with a polypot same that combines the Dakota word for “water” with the Greek for “city,” was founded adjacent to Saint Anthony Falls, named for the patron saint of Father Louis Hennepin, who “discovered” the Falls in 1680. This source of water power being used for sawmills and flour mills, while Saint Paul, a steamboat terminus for Mississippi travel, shipped furs and agricultural products.

From these modest beginnings the Twin Cities have grown to become the major business and cultural center of the upper Midwest. In the February Newsletter I described some of the many arts organizations, the various amusement, entertainment, and recreation activities, and even the shopping opportunities that might tempt you. To provide you with a basic orientation and acquaint you with some of the Cities’ many attractions we have scheduled a three-hour bus tour Friday morning. The tour will guide you through the downtown areas of both Minneapolis and Saint Paul and offer historic and current information as you view the Guthrie Theater, Walker Art Center, the historic mansions lining Summit Avenue, the Cathedral of St. Paul, the Mississippi River, Minneapolis’s chain of lakes, and the University of Minnesota campus. In addition, the tour will stop at the Minneapolis Sculpture Garden, which displays more than 60 sculptures on 11 acres and includes what has become a city landmark, Claes Oldenburg’s whimsical “Spoonbridge and Cherry”; Minnehaha Falls, immortalized by Longfellow in “The Song of Hiawatha” and the inspiration for Dvorak’s Violin Sonata, composed after a visit to the Falls in 1893; and the Schubert Club Museum, an extraordinary collection comprising 200 historical keyboard instruments spanning 450 years, the Rugger Collection of musical instruments from around the world, and the Galpin Orwady Collection of over 100 musical manuscripts and autograph letters (by Haydn, Beethoven, Schubert, Wagner, Debussy, and Mahler, among others), which are rotated in exhibitions at the nearby Orwady Music Theater. Even apart from the bus tour, the Museum, located in the Landmark Center, 75 W. 5th St., St. Paul, will be open 10-4. Thursdays through Saturday, and guided tours can be arranged.

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Society Election Results
The results of the 1994 election for the AMS Board of Directors are:
Vice-President: Margaret Morra
Treasurer: Rebecca Baltzer
Directors-at-Large: Thomas Baumnaum
Ralph Locke
Glenn Wheelock
A total of 750 ballots were received, of which 7 could not be counted because their senders were not identified.

Committee Membership
The President would be pleased to hear from members of the Society who would like to volunteer for assignment to specific committees. Interested persons should write Ellen Rosand, President, AMS, Department of Music, Yale University, P.O. Box 20810 Yale Station, New Haven, CT 06520, and are asked to name the committee, enclose a curriculum vitae, and identify their area(s) of specialization.

Back Issues
Back issues of the Journal will be sold at a special price for a limited time. An order form is included as a separate sheet with this issue of the Newsletter.

Address Changes
The 1995 Directory will go to press on November 15. Members who have noticed errors in their listings in the current Directory are urged to write immediately to Jacqueline Brunio at the Society's main office. Please keep in mind that e-mail addresses need to be written very carefully, with the letter "l" and the number "1" clearly distinguished. If an e-mail address is case sensitive, that should be indicated.

New York—1995 Call for Papers
The 1995 Annual Meeting of the American Musicological Society will be held in New York from Thursday, 2 November, to Sunday, 5 November, together with the Center for Black Music Research (CMBR) and the Society for Music Theory (SMT). The Program Committee welcomes proposals for papers in all scholarly areas of musical inquiry. Abstracts of papers to be considered for inclusion on the program must be submitted by 15 January 1995 to the Chair of the Program Committee, Philip Brett, Department of Music, University of California, Riverside, CA 92521-0852. Envelopes should be marked for 1995. Abstracts must not exceed 250 words and must be printed in readable typeface on one 8½-by-11-inch page (or on size A4 paper). At the bottom of the abstract, should appear the author's name, institutional affiliation or city of residence, and full return address. Seven copies on which the author is not identified should be sent along with the original. The initial evaluation of the Committee is made on the basis of the anonymous abstracts. Abstracts from authors residing within North America should also include a self-addressed, stamped postcard that can be returned as notification of the Committee's receipt of the proposal. Authors residing outside North America may use the fax number (909) 774-4612 to send only the original, from which the additional, anonymous copies will be reproduced in Riverside.

Submissions that do not conform to these guidelines will not be considered. Authors who read papers at the 1994 Annual Meeting may not submit proposals for the 1995 Meeting. Only one submission per author will be considered.

In New York (1995), as in Minneapolis (1994) and Montreal (1993), the duration of papers will be limited to 20 minutes. This shorter length is designed to leave more time for questions and discussion, not to increase the number of papers. Abstracts should reflect a talk as fully as possible: successful abstracts typically state the research findings, substantiate them, and indicate their significance. (Abstracts are confidential and may be revised for the booklet distributed at the Meeting.) Members may propose formal sessions comprised of several full-length papers devoted to a single topic, but an abstract conforming to the guidelines above is required for each talk, and each abstract is evaluated separately.

The Program Committee also invites proposals for Special Sessions devoted to issues of general interest that are amenable to an exchange of ideas in a public forum. Special Sessions may examine a central body of scholarly work or a methodological theme. Rather than formal papers, they should include brief position papers by the panelists of not more than 10 minutes and leave ample time for discussion by panelists and audience. The submission procedure differs from that for formal sessions: organizers of Special Sessions must submit the names of all panelists in a one-page prospectus that outlines the issues, clarifies the rationale behind the proposal, and explains why each panelist has been chosen. Such proposals will not be vetted anonymously. Organizers of Special Sessions may not also read a formal paper in the same year or the peeking one, but panelists may.

For other informal away sessions and panels, the organizer should submit a general prospectus with summaries of the individual contributions. Proposals for research on progress should describe the format envisioned for the display or report. Lecture-demonstrations should be proposed to the Performance Committee. See page 7.

AMS Newsletter Address and Deadlines
Items for publication in the February issue of the Newsletter must be submitted by 1 December and for the August issue by 1 May 10:
Barbara H. Huntin
Executive Editor
410 Riverside Drive
New York, NY 10025
The AMS Newsletter is published twice yearly by the American Musicological Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back issues should be directed to:
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Presidential Message

Looking at this, my fourth and final Presidential Message, as the begin-
ing of the home stretch, it pleases me to report that most of the me-
techanical and psychological bumps created by Alvin Johnson's retire-
ment have smoothed over. Things in the office are proceeding well (very
well, actually) and by the time this goes to press I have an e-mail account in
Philadelphia. Among mechanical bumps, many of you will have learned the hard way
(see below), by receiving an AMS mail-
ing—that your dues were not paid
up, either because you forgot to pay
them (unusually), were not sent a
renewal notice, or actually did pay
but weren't credited with having done so. We think this situation is
now resolved or, at least, that it won't happen next year.

Our Board meeting in March
proved unexpectedly pleasant. It ne-
tioned snow; rain. In fact, the sun shone and Minneapolis looked
prettier than usual, especially for those of us from the east coast who had endured
some fitter than snowstorms this
winter. (There were two more to
come after Minneapolis!) Discussions
on two major essays, the budget and the
Cincinnati meeting in 1996 (see below),
proved to be less difficult than we expected with this Newsletter. For those of you
who'd rather not read all the small print, the short answer is that the
Society is still hoping to meet in Cin-
cinnati in 1996, despite a nasty anti-
gay measure passed in November
(1995), which, we have every reason to expect, will be declared uncon-
stitutional in federal court by the
time this Newsletter arrives in your
mailbox. Both the budgetary and disbursement discussions were im-
pressed with the wiggle room in our collections experience of this par-
cular Board, which, in addition to several depart-
ment chairmen, boasts at least two Graduate Deans and a Provost. I've
often wondered what it is about the musicologists that makes them so
sought-after in the upper administrative echelons. (Offhand I can think of
more than a dozen of us in major university administrative positions.)
Could it be that we're particularly reasonable as a group? Or tired of
doing our own work? Or simply too polite to say no? Whatever the rea-
son, it was quite helpful to be able to draw upon the Board's administrativa-
expertise in financial matters.

Although, as I explained in the Aug-
ast Newsletter, the Society's ex-
ever increased significantly over the
past year, we feel certain that
our new dues structure will cover the
increase adequately. Nonetheless, we are considering other ways of raising
our revenues. Anyone need a new AMS tee-shirt? (Among other topics
in our meeting, several involved the is-
tue of technology. We adopted a
statement regarding technology in the
graduate curriculum, the text of which appears on p. 6 of this News-
letter. In addition, we discussed a pro-
posal for on-line dissemination of
Doctoral Dissertations in Musicology,
which is being worked out at the mo-
ment with the help of the suddenly-
very-busy Committee on Technol-
ogy. And there is also the question
still pending of electronic dissemina-
tion of the JOURNAL. As for the recal-
culation of e-mail data on the working
improving it, or at least finding a mechanism for it. As for the
other committee business— in par-
tsicular, from the Committee on
Cultural Diversity, Committee on Career-Related Issues, and the newly
formed Committee to Draft a Statement of Professional Ethics (CD-
SPE)—you can read about it in in-
dividual reports elsewhere in this Newsletter.

It might seem from these remarks that our Board meetings are quite
dull and deal with rather mundane issues. In fact many of our semi-
annually cut-and-dried decisions are ar-
risen at after energetic debate involv-
in basic questions about the aims of our Society. Certainly our
financial decisions are always based on the premise that the Society should be
able to implement its programs, sus-
ain its publications— of the JOURNAL,
the Newsletter, Doctoral Dissertations in Musicology — and support what we
regard as worthy initiatives aimed at increasing the representative nature of
our activities— e.g., the advertis-
ing campaigns being directed toward potential musicologists at historically
black colleges and certain other urban institutions of higher learning. We
are also very concerned with the wel-
fare of our student members, many of whom work gradually and justifi-
ably becoming disillusioned by the dismal state of the job market.
This is why we have avoided raising student membership rates and have counter-
nanced de facto extension of the five-
year limit on student memberships
set forth in the by-laws. We realize, of course, that these are small mea-
ures and that we will have to find other, more substantial ways of help-
ing our students deal with the in-
creasingly hard realities of contem-
porary academic life.

As I move into the last quarter of my term (less than that by the time you read this), I sometimes feel that
nearby all of my presidential energies have been devoted to house-cleaning chores—hardly flattering to my
scholarly self-image. And yet, all of this does have a redeeming profes-
sional side. The Society may find it-
sel called upon, as were we some years ago, to take up the slack caused
by cutbacks in outside funding we had long counted on. Then, it was the gener-
fellow Graduate Fellowships, to which we responded with the AMS 50 Fel-
lowsprogram. Soon, we may have to respond to calls in NEH fund-
ing of research and in other musico-
logical activities, such as the RISM hand-
scripts and libriets projects. The So-
ciety must be in a position to meet the challenges of such a shifting and un-
relatable world. Clearly, a strong and
administrative struture is essential, as it is a more secure financial foundation.
The future of the AMS, its ability to represent the field, to advocate its values and goals, and to support
sociological study in its broadest reach, will depend increasingly on its institutional
ability to support itself.

—Ellen Rodin
AMS 50 Fellowship Awards

Five doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1994-15. They are Arved M. Ashby (Yale University), "The Development of Berg's Twelve-Tone Aesthetic as Seen in the Lyric Suite and Its Sources"; Stefano Castelvecchi (University of Chicago), "On the Third Genre in Italian Opera c. 1700-1810"; John R. Clevering (University of Rochester) "The Origins of Debussy's Style"; Gayle Clark Kirkwood (University of Pittsburgh), "Johannite Choral and Jean Chauvin de Gerson: Music, Intellect, and Devotion in Fifteenth-Century Tours"; and Benjamin Marcus Kostvedt (University of Pennsylvania), "The First Editions of Anton Bruckner's Fourth Symphony: Authorship, Production, and Reception." Formal presentations of this year's awards will be made at the Annual Meeting in Minneapolis.

Awards and Prizes

Leo Treitler (City University of New York Graduate School) and Malcolm Bilton (Cornell University) were elected Fellows of the American Academy of Arts and Sciences, and Margaret Bent (Oxford University) was elected a Foreign Honorary Member of the American Academy as well as a Fellow of the British Academy. Malcolm Bilton's election is likely the first time that the results of research in the history of music conveyed primarily through performance, rather than publication, have received this kind of recognition. The Medieval Academy of America announced the election of Kenneth Levy (Princeton University) as a Fellow of that organization.

Robert Shy (Lyon College) is co-recipient of a grant from the NEH, Division of Research Programs and Scholarly Editions, for serving as music editor for four volumes of The Collected Works of Abraham Cowley, a series being published by the University of Delaware Press that includes not only the complete poetic and prose works of Cowley but also all seventeenth-century musical settings of his work. Dolores Pesce (Washington University) received an NEH grant to complete a critical edition and translation of three treatises by Guido d'Arezzo.

Carolyn Abbate (Princeton University) is the recipient of a Guggenheim Fellowship for her project, "The Uncanny Voice in Music." The Society for Music Theory gave its first annual Wallace Berry Award for an outstanding book to Joel Lester (The City College and Graduate School, City University of New York) for his Computational Theory in the Eighteenth Century (Harvard University Press). Stuart Feder received the Sonneck Society's Irving Lowens Award for the best book on an American music topic published in 1992 for Charles Ives, "My Father's Song". A Psychosomatic Biography (Yale University Press). Robert Walter (Dartmouth College) was granted the Irving Lowens Award for the best article published in 1992 on an American music topic, his "Euphonium. Heavy Metal Appropriations of Classical Virtuosity." (Popular Music XLI). Raoul Camus (Queen's College Community College) received the Sonneck Society's Distinguished Service Citation. The American Bach Society granted the 1994 William H. Scheidt Award, presented every two years for a publication by a scholar in the early stages of his or her career, to Jeanne R. Swack (University of Wisconsin, Madison) for her article, "On the Origins of the Sacred auf Concerten," Journal of the American Musicological Society XLVI (1993), 396-414. The Alexander von Humboldt Foundation awarded a fellowship for a long-term collaborative research project in Germany to David Brodbell (University of Pittsburgh).

ACLS Travel Grants to international meetings abroad were made to the following members: Claudia Spies (Die Nachfolge Arnold Schoenbergs, Saarbrucken); Hugh Macdonald (Schenker und die Französischer Romantik, Dusseldorf); David Brodbell, Fred Mass, and James Parakhilas (International Conference on Nineteenth-Century Music, Sierra); Peter Bergquist (Lauts in der Musikgeschichte, Munich); Robert Holzer and Louise Stein (Sixth Biennial Conference on Baroque Music, Edinburgh).
Committee on Cultural Diversity

The Committee on Cultural Diversity is rapidly developing initiatives to broaden the base of minority representation and participation within musicology. At the annual meeting, we hosted two events: a breakfast gathering for minority scholars and graduate students and a panel titled "Integrating African-American Music in the History Curriculum," the latter chaired by Richard Crawford with presentations by Stephen Blass, Scott DeVeaux, and Lucinda W. Wyatt. Both were exceptionally well-attended with lively discussion sessions. In Minneapolis, we will be presenting a similar series of events. This time, the panel sessions will extend the inquiry about broadening history curricula to include discussion of black women composers (by Josephine Wright, Jep by Caroline A. Ramsey, Jr.), and available resources at the Center for Black Music Research (by Samuel A. Floyd, Jr.). In addition, the committee will sponsor a lecture-recital of piano sonatas by two African-American composers, George Walker and Adolphus Hallstock, to be performed by Vicki A. Seidlin (Prattie Vaw A & M University, with commentary by Rae Linda Brown (University of California, Irvine).

By this fall, we hope to have published a poster and brochure describing musicology as a career option. Both will be widely distributed, especially to historically underrepresented communities, with the goal of informing minority undergraduates about a field of study that they might not otherwise consider. We have also formed a group of mentors for counseling minority students. Anyone wishing to make contact with other minorities should call Carol Oja at the Institute for Studies in American Music at Brooklyn College (718-951-1565). Meanwhile, we are in the preliminary stages of drafting plans for an "Alliance for Minority Participation in Musicology," which will have at its core a major scholarship program for minority graduate students. Over the last twenty years, American musicology programs have graduated a total of some fourteen blacks; the numbers are even lower (and undocumented, at least to our knowledge) for other minority groups. We hope to devise ways to boost them substantially.

—Peter Jeffery

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Technology and the Graduate Curriculum in Musicology

The following statement was drafted up by the AMS Committee on Technology (David Crawford, Chair) and endorsed by the Board of Directors.

Technology has brought to modern musicology a new and ever-emerging attitude. From the early years of the discipline to the present, musicologists have been expected to write and speak in a manner that is familiar to the general public. Furthermore, a musicologist's educational background, technological demands were limited to things perhaps as simple as changing a bulb in a microfilm reader. Those days are gone.

Today a competitive scholar must be involved in technological resources for acquiring and managing information. Not only must those entering the field understand how to use these new tools, they should also be prepared to cope with the new tools of the future that replace the ones already known. Today's students therefore need to deal with existing resources, but a higher order of thinking is also required: students need to understand that they will be able to adapt themselvessomething new.

The AMS Committee on Technology has observed that today's musicology students differ widely in regard to computer skills. Some students are taught computer programs that provide computer resources and programming to the advantage of those resources. It also appears that students' attitudes are more fortunate know that something is happening when they are missing from their program of study. Furthermore, some students are uncomfortable about communicating the advantage of their departments. The Committee believes that this disparity is not to their advantage and jeopardizes the welfare of some departments. The following suggestions of recommendations is uninteresting in the face of encouraging more equal opportunities for graduate students in musicology.

1. Students should learn to use the local and international networked communities, and especially resources such as electronic mail, OPACs (Online Public Access Catalogs), and libraries other than their own local collections, and interactive resources such as information-gathering and the World Wide Web (WWW) or other similar resources as they become available.

2. Students should have the experience of relying upon software documentation to develop their own new programs.

3. Students should have practical experience in creating, using, and evaluating a flat file or relational database.

4. Students should be able to develop sophisticated word-processing and desktop publishing skills.
New York 1995  
Call for Performances  
The Performance Committee for the 1995 Annual Meeting invites interest in both evening concerts and noon lecture-recitals of music from all repertoires. College, university, professional and non-professional performers and ensembles are encouraged to submit program proposals. Applicants should send (1) a proposed program, listing the pieces and performers, together with an estimate of the total duration, (2) a brief explanation of the significance of the program and/or repertoire of performance, specifying whether the proposal is for a concert or a lecture-recital, and (3) two copies of a cassette tape (30 minutes maximum) representative of the performers and/or repertory being proposed. Two copies of a published compact disc recording may be sent in place of the cassette if the performers and repertory on the CD are substantially the same as those proposed for the AMS concert. Send all materials to the committee chair: Anne Heider, Roosevelt University, 435 S. Michigan Ave., 9th Floor, Chicago, IL 60605. Complete sets of materials must be received no later than 1 February 1995.

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National Humanities Center  
For post-doctoral research in residence for an academic year. Stipend: academic salary or difference between salary and other funding. Deadline: postmarked by 15 October 1994. Address: Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256; (919) 549-0661.

Columbia Society of Fellows in the Humanities  

Fujibright Scholar Awards  

Villa I Tatti fellowships  
For post-doctoral independent study in Italian Renaissance topics; in residence. Maximum award: $30,000. Deadline: 15 October 1994. Send original application to Director, Villa I Tatti, Via di Vin- rigliata 26, 50135 Florence, Italy; and a copy to Villa I Tatti Office, Harvard University, 124 Mt. Auburn St., Cambridge, MA 02138-5702. For application information, contact Harvard University, above: (617) 491-8042.

Newberry Library Short-Term Resident Fellowships  
To provide access to Newberry Library resources for people who live beyond commuting distance. Stipend: $800 per month for up to two months. Deadline: 1 March 1995. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610-2340; (312) 284-2640.

Newberry Library NEH Fellowships  
For post-doctoral research in residence in any field appropriate to the Newberry's collections from 6 to 11 months. Maximum stipend: $42,000. Deadline: 10 January 1995. Address: same as above.

Woodrow Wilson International Center for Scholars  

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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 to conduct primary source material. Deadline: 1 November 1994. Address: Mario R. Mercado, Director of Programs, The Kurt Weill Foundation for Music, Inc., 7 East 28th St., New York, NY 10003-1105; (212) 597-5540.

American Music Research Center Visiting Research Fellowships

Fellowships available for one or two months at the Center with a monthly stipend of $800. Send abstract of proposed research and resume. Deadline: 1 October 1994. Address: Thomas L. Rits, Director, American Music Research Center, College of Music, University of Colorado, Campus Box 201, Boulder, Colorado 80309-0201.

University of Pennsylvania Mellon Fellowships

For scholars having held a Ph.D. from 3 to 8 years by 10 September 1993. Preference for interdisciplinary proposals in the Humanities. Stipend: $30,000 plus a travel/research allowance. Deadline: 15 October 1994. Address: Chair, Humanities Coordinating Committee, c/o Margaret A. Viggiano, Program Coordinator, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-5778; (215) 898-8040.

John Simon Guggenheim Foundations Fellowships

For individuals who have demonstrated exceptional capacity for productive scholarship. Appointments from six months to one year may coincide with other awards. Amount based on need. Deadline: 10 October 1994. Address: John Simon Guggenheim Memorial Foundation, 60 Park Ave., New York, NY 10016.

Organ Historical Society Research Grants

Grants of up to $1,000 to assist with expenses of travel and maintenance for research in the American Organ Archives, Taliban Library, Westminster Choir College, Princeton, NJ. Deadline: 1 December 1994. Address: John Osgood, College of Music, 217 Durgin Hall, University of Massachusetts, Lowell, MA 01854.

Humboldt Research Fellowships for Foreign Scholars

For post-doctoral scholars under the age of 40 with a good command of German. Provides maximum monthly stipends of DM 3200 to DM 4000 plus possible assistance for travel expenses, accompanied married partners, language courses, etc. for a period of 6 to 12 mos. residency at a research institute in Germany. Up to 4 mos. of this period may be spent at research institutions in other European countries (or up to 6 mos. at a German research institute elsewhere in Europe). Deadline: None. Address: Sybil Ruhnke, Suite 903, 1340 Connecticut Ave. N.W., Washington, DC 20036; (202) 296-2990.

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Humboldt Research Awards for Foreign Scholars
For full/associate professors or equivalent standing with internationally recognized research record. Nominations may be made at any time by eminent German scholars. Award winners are invited to spend a research stay of 4 to 12 mos. at German institutes. Maximum award DM 120,000. Address: see above.

Handel Institute Awards
Up to $1,000 in support of projects involving the music or life of George Frideric Handel. Deadline: 1 September 1994. Address: Professor Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK.

Canadian Musical Heritage
The Canadian Musical Heritage Society was recently awarded another five-year grant by the Social Sciences and Humanities Research Council of Canada for the research and preparation of *The Canadian Musical Heritage*, a multi-volume anthology of early Canadian printed music. To date, 14 of the total 25 volumes have been released. Over the next five years, the CMHS will commit itself to the development of new sources for research on Canadian music. An electronic database, which will be known as the "Inventory of Notated Canadian Music from 1640 to 1950," will be produced in collaboration with the National Library of Canada. Also slated for publication is the *Historical Anthology of Canadian Music*, comprising a chronological selection of works by Canadian composers included in the larger *Canadian Musical Heritage* series. In addition, an anthology of sound recordings will be undertaken to provide a wider audience for Canada's early music. For further information, contact the CMHS, P.O. Box 262, Station A, Ottawa, Ont. K1N 8Y2. Tel. (613) 232-3506.

Eric Walter White Archive
The Harry Ransom Humanities Research Center at the University of Texas, Austin, has acquired the archive of Eric Walter White (1905–1954), English musicologist, author, and arts administrator. The archive is especially strong in music sources, libraries, 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 had from Jeanne Claire van Ryns, Public Information Officer, Harry Ransom Humanities Research Center, University of Texas, Austin, P. 0. Drawer 2520, Austin, TX 78713-7250.

A New New Grove
Stanley Sadie, editor of *The New Grove Dictionary of Music and Musicians*, writes to say that preparatory work is starting on a new, thoroughly revised and updated edition of the Dictionary. He is contacting individual contributors, but would always be glad to hear from scholars with suggestions for changes, corrections, new entries, etc., in their own subject areas. Address: The New Grove Dictionary, Little Essex Street, London WC2R 1LE, Great Britain.

Marinetti Archives
The Getty Center for the History of the Arts 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 Marinetti, also an active Futurist. The archive supplements 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 appointment in the Special Collections Reading Room of the Getty Center. For further information contact: Philippe Cail nan, Director, Public Affairs. The J. Paul Getty Trust, 401 Wilshire Boulevard, Suite 900, Santa Monica, CA 90401-1455. Tel. (310) 441-3038.

Medieval Music
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 have performed music in the fields 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 of their Music Practice series, an edition of Dufay's Office Hymns, has recently been published. Enquiries regarding both membership and publications may be made to: Dr. Stephen Farmer, Magdalen College, Cambridge CB3 0AG, UK.

The Sonnetek Society for American Music announced the results of its election for officers and new members of the Board of Trustees at its twentieth annual conference in Worcester, MA, on 6-9 April 1994. Dale Cockrell (College of William and Mary) is the Society’s President-elect. New members of the Board of Trustees are Rebecca T. Curness (Southern University), Homer Rudolf (University of Richmond), and Charles K. Wolfe (Middle Tennessee State University). Officers continuing their terms of office include Professor Allan Belcher (Library of Congress), Vice President William K. Kimura (University of Colorado), Secretary Paul Machlin (Colby College), and Treasurer Craig B. Parker (Kansas State University). Casper College invites proposals for the eleventh annual Democrat Lecture in the Humanities to be held in Casper, Wyoming during the spring semester of 1996. The honorarium is $1,000 plus travel expenses. The Democrat Lecture presents a keynote address around which Casper College organizes a several-day Humanities Festival featuring presentations on literature, history, anthropology, music, visual arts, and theater. The 1996 topic is "Storytelling through the Humanities." Proposals that examine storytelling and the oral tradition, storytelling through song and dance, myths and fairy tales, folktales, children's carnival or ceremony and ritual are invited. Proposals must emphasize the humanities; those showing how various peoples/ethnic groups have used storytelling through the humanities are encouraged. By 11 January 1995 applicants should submit vita, 500-word proposal, sample bibliography, and three references to: Gale Alexander, Chairperson, The Margaret Democrat Lecture Series, Casper College, 125 College Drive, Casper, WY 82601; telephone (307) 268-2666.
Frederick William Sternfeld (1914-1994)

Frederick William Sternfeld was born in Vienna in 1914 and studied with Robert Lach and Eugen Wellesz at the University of Vienna, with Edward Dent at Cambridge, and with Leo Schöffer at Yale. He taught in the United States (Wesleyan University and Dartmouth College) and was a member of the Institute for Advanced Studies at Princeton prior to taking up a lectureship at the University of Oxford in 1956, where he became Reader in the History of Music in 1972 and spent the rest of his teaching career. He died on 15 January 1994.

Fred's published work covered a remarkable range of subjects from the Middle Ages to the twentieth century, and his Gothic and Music: A List of Parodies and Gothic's Relationship to Music (1945) and Music in Shakespearean Tragedy (1956) remained classics, as does his revision (with David Silverman) of Medieval English Choral Vocal Music (1963). As an editor, he was also associated with The Renaissance Quarterly, Proceedings of the Royal Musical Association (1957-85), The New Oxford History of Music (Vol. 7, 1975), and two volumes of A History of Western Music (1971). The seventeenth essays in his Festival of the Arts (1967) tributes to his breadth of interests and the list therein of his writings extends to a remarkable 2,500 items (the initial total will be even higher).

I came to know Fred through our shared interests in music and theater in late-Renaissance Florence—a field that occupied much of his later research even after his retirement from teaching in 1976. To this, he brought an encyclopedic understanding of the period and a wealth of knowledge and research that made his essays and reviews across literature, music, and art a joy to read around the world. A champion of the arts, he was also a dedicated advocate for the preservation and education of the past, a role he filled with distinction and passion.

Frederick Neumann (1917-1994)

Frederick Neumann died in Richmond, Virginia on 21 March 1994 after a short illness. He was 78. Although he will always be intimately associated with his research and publications concerning issues related to performance practice of Baroque and Classic music, these achievements were only the capstone to a long life of often seemingly impossible difficulties over which Neumann always found the fortitude and intellectual strength to triumph. He was born in Berlin in Austrian Salzburg (now Krakow) in the Czech Republic and grew up in Prague. Although as a child he became a gifted violinist, his father insisted on more practical education and Pfitz earned a Ph.D. in political science and economics from the University of Berlin. The violin, however, continued his passion and he continued to study so as to become a perfectionist. Shortly before the outbreak of World War II he managed to come to the United States, where he became the head of the
AMS Minneapolis
Annual Meeting
26–30 October 1994
Preliminary Program

Wednesday, 26 October
7:30–11:30 — AMS Board of Directors Meeting

Thursday, 27 October
8:00–12:00 — AMS Board of Directors Meeting
12:00–5:00 — Job Interviews
9:00–10:30 — Registration
12:00–1:00 — Society for Seventeenth-Century Music, Annual Business Meeting
5:00–7:00 — Ethics Statement Committee Meeting
12:00–1:00 — Student Lounge
1:00–6:00 — Exhibits

2:00–3:00 — Sessions
Lully and Rameau
Lois A. Rosow (Ohio State University), Chair
Barbara Coeyman (West Virginia University): “Authenticity in the Marble Courtyard: Alexte as Atypical French Basso Musical Theater”
Rebecca Harris-Warrick (Cornell University): “The Metrical Structures of Lully’s Dance Music”
Victor Gavenda (University of California, Berkeley): “A New Source for the Original Version of Rameau’s Le Temple de la Gloire”

Beethovenian Contexts
Elaine Sisman (Columbia University), Chair
Stephen Bump (University of California, Berkeley): “Beethoven’s Heroic Sublime”
Willam Eindman (University of Victoria): “Beethoven, Schiller, and the Synthesis of the Rational and the Sentiment”
Richard Will (Washington University, St. Louis): “Genre and Representation in Beethoven’s Pianoforte-Sinfonie”
Vesna Mijalkat (University of British Columbia): “Romantic and Idealism: Beethoven and Berlioz Recount the ‘Love Scene’”

Romantic Pianos, Voices, Sexualities
Lawrence Kramer (Kalamazoo College), Chair
Lora Deahl (Texas Tech University): “Robert Schumann’s Kreisleriana and Double Novich Structuralism”
Jeffrey Kalberg (University of Pennsylvania): “Small Fairy Voices: Sex, History, and Meaning in Chopin”
David Krasin (Princeton University): “Chopin and the Soviets”

Quotation, Transcription, and Allusion
Mark Evans Bonds (University of North Carolina, Chapel Hill), Chair
J. Peter Burkholder (Indiana University): “Cumulative Form in Ives and Others”
Joseph Amter (State University of New York, Stony Brook): “Schönberg’s Handel Concerto: Confronting Tradition at the End of the Weimar Republic”
Robert Judd (California State University, Fresno): “Sympho-

dre in Music”
Michael William Morse (Humber College): “Sympho-
dre in Jazz: Improvisation: A Study in Musical Rhetic”

2:00–3:25 — Short Session
Notre Dame Polyphony
Janet Knap (Ohio State, Ohio), Chair
Hendrik J. van der Werf (University of Rochester): “The Chronology of Motet and Dissonant Footage and the Origins of Modal Rhythm”
Sandra Pinone (New York City): “Between Pope and Monarch: A Return to Dating Péron’s Organe quadruple”

3:35–5:00 — Short Session
Manuscripts and Musicology
Pamela F. Stall (University of Nebraska, Lincoln), Chair
Gretchen Peters (University of Illinois, Urbana-Champaign): “Professional Opportunities for Urban Musicians in South ern France during the Late Middle Ages”
John Nadas (University of North Carolina, Chapel Hill): “Italian Sources of the Early Quatorcento”

5:30–7:00 — No-host Reception
8:00 — AMS Concert: “A Light Heart’s a Jewel: English Artistic Music,” The King’s Singers
8:30–10 — AMS Committee on the Status of Women Meeting
9:00–10:30 — AMS 50 Fellowship Committee Meeting
9:30–11:00 — Student Reception

Friday, 28 October
7:30–9:00 — AMS Committee on Cultural Diversity, Breakfast Reception for Minority Scholars and Graduate Students
7:30–9:00 — American Brahms Society Board of Directors, Breakfast Meeting
8:00–9:00 — AMS Chaper Officers, Breakfast Meeting
8:00–9:00 — Student Members of AMS Council, Breakfast Meeting
8:00–9:00 — Journal of Musical Research Board, Breakfast Meeting
8:00–9:00 — Job Interviews
3:00–5:00 — Student Lounge
3:30–9:00 — Registration
3:30–6:00 — Exhibits
9:00–12:00 — Bus Tour of Minneapolis-St. Paul
9:00–12:00 — Sessions

Liturgy and Chant

Thomas F. Kelly (Harvard University), Chair

Thomas H. Connolly (University of Pennsylvania): "Traces of a Jewish-Christian Community in Early Roman Liturgy"

Fabian C. Lochner (University of Notre Dame): "Très, solius mei: Dünger des Glaubens in Mei und dem Antiphonale Dresdensine"

Joseph Duhovac (Middlefield, Connecticut): "The Serbian Melody of Consecratio mensa egena: Liturgical Considerations of Jerusalem Legacy"

Eduardo Pena (Washington University, St. Louis): "Qui unum sacrificium in corrumpere sapiens: Offertory on a Georgian Stenma"

Lasso: Palestina, Byrd

Peter Bergquist (University of Oregon, Eugene), Chair

Donna Cardamone Jackson (University of Massachusetts): "Orlando di Lasso and Pro-French Francs in Rome"

Neil O’Regan (University of Edinburgh): "The Influence of Orlando Lasso on Giovanni Pierluigi da Palestrina"

Richard Shear (Smith College): "Concerta und Incorpores in the Sixteen Choir in the Age of Palestrina"

Craig Mansion (Washington University, St. Louis): "Byrd, the Cathedrals, and the Motet: Rhetoric of Resistance"

Astronomy and Hereticals

Beth A. Sife (Smith College), Chair

Daniel E. Freeman (University of Minnesota): "Representations of Amanous and Wartons Queens in Venetian Baroque Opera"

Christine D. Smith (Five College Women’s Research Center, Mount Holyoke College): "Characterization in Context: Leonora/Isabelo in Schütz’s "Orpaz"

Mary Ann Smart (State University of New York, Stony Brook): "Verdi’s Amants"

African-American Traditions

Guthrie Ramsey (Dartmouth College), Chair


David Chevallier (City University of New York Graduate School): "Doctored Stock Arrangements from the John Rolebuck Orchestra Band Book"

Jeffrey Taylor (Brooklyn College, City University of New York): "Meet Your Friends at Dreamland: Music, Race, and Politics at a Chicago Casino"

Mark Tucker (Columbia University): "Ellington and the Cotton Club: Reviving the Workshop"

9:00–10:25 — Short Session

German Receptions of French Traditions

Michael C. Tusa (University of Texas, Austin), Chair

Monika Schwartz-Daukst (Berlin, Germany): "The Reception of French Poetics: Melodic Form in German-Speaking Countries: The Melodic Forms of Ignaz Ritter von Seyfried, E.T.A. Hoffmann, and Joseph Lindemann"

Stephen Meyer (State University of New York, Stony Brook): "Translation and Transformation: French Opera in Germany: Hugo Ball"

10:20–12:00 — Short Session

Schubert and Mendelssohn

Jon W. Fosner (University of North Carolina, Chapel Hill), Chair

Charles Fisk (Rensselaer College): "Schubert’s Divided Tonal Worlds"

Peter J. Taylor (University of California, Berkeley): "Mendelssohn’s Scottish Symphony and the Music of German Memory"

12:00–1:00 — Lunch

12:00–1:00 — Theau:en Musicum Latinum: Meeting of the Project and Editorial Committees

12:00–1:30 — AMS Editorial Board, Luncheon Meeting

12:00–2:00 — AMS Committee on Career-Related Issues: Private Sector Job Opportunities

12:00–2:00 — AMS Gay and Lesbian Study Group Meeting

12:15–1:15 — Lecture-Recital: Music of Lasso, University of Minnesota Chamber Singers, Thomas Lasseter, conductor


2:00–5:00 — Sessions

Renaissance Composition

Cristal Collins Judi (University of Pennsylvania), Chair

Steven C. Krash (St. Andrews College): "From Ockeghem to Ockeghem: A Case for the Reality of a Mode in Renaissance Polyphony"

Jesse Ann Owens (Brandeis University): "From the Workshop of Renaissance Composers: Sketches, Drafts, and Fine Copies"


Michèle Frommon (Beckley, California): "The regens in Modus Novus: Zacchini’s Theory, Willan’s Practice"

Power and Creativity in the Early Seventeenth Century

Louise K. Smith (University of Michigan), Chair

Suzanne G. Cowen (University of Virginia): "Half-Feudal Authorship and the Paradox of Female Creativity: Francesca Caccini’s Compositional Debts"

1:00–5:00 — Sessions

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Amy Wygant (Johns Hopkins University): "L’invernazione di Poppea: A New Reading"
Kelley Harnes (University of Illinois, Urbana-Champaign): "La fura (1857): A Symbolic Transfer of Power in Early Seventeenth-Century Florence"
Colleen Bearden (Brigham Young University): "Pszichic Vertigo? Notes, Music, and a comedic pratfall of 1643"

Music and Anti-Semitism
Pamela M. Potter (University of Illinois, Urbana-Champaign), Chair
Margret Fassler (Yale Institute of Sacred Music): "Anti-Jewish Themes in Medieval Prophecy Plays"
K. M. Krutel (Seton Hall University): "The Jew’s Body: Mahler and Anti-Semitism in fin-de-siècle Vienna"
Jane F. Funfle (Indiana University): "The Preparation for Violin: Anti-Semitism in French Musical Culture between the Two World Wars"
Pamela M. Potter (University of Illinois, Urbana-Champaign): "Anti-Semitism in German Musicology, 1900-1945: Theory and Practice"
Session Respondent: Richard Taruskin (University of California, Berkeley)

Jazz and Pop
Katherine Bergeron (University of California, Berkeley), Chair
Eric Cherry (University of North Carolina, Greensboro): "Aesthetics and Dialectics of Composition and Improvisation from Cemette Coleman’s Shape of Jazz to Come (1939) to John Coltrane’s Interstellar Space (1967)"
Craig H. Russell (California Polytechnic State University, San Luis Obispo): "Not Guilty: George Harrison and the ‘Lost’ Beatles Album"
Christopher Smith (Indiana University): "Broadway the Hard Way: Associative Music in the Work of Frank Zappa"
Bonnie Goodrich (University of Pennsylvania): "Singing the Silent Body: Test Aims and the Performance of Gender, Music, and Identity"

2:00-2:25 — Short Session
C.P.E. Bach: Form, Genre, Gender
David Schuberg (University of North Carolina, Chapel Hill), Chair
Doris B. Powers (University of North Carolina, Chapel Hill): "Forkel’s Theory of Sonata. His Commentary on C.P.E. Bach’s Clavier Sonatas in F Minor (1765), H. 129"
Matthew Haul (New Haven, Connecticut): "Gender and Genre in Eighteenth-Century Music: The Case of C.P.E. Bach’s Concerto in C Minor (H. 474)"

3:35-5:00 — Short Session
Bartók and Schoenberg
Michael Cherlin (University of Minnesota), Chair
Julie Brown (University of Cambridge): "The Wooden Process and the Musical Mandate: Bartók’s Third String Quartet and the Carnivalesque"
Luna Lila Poy (University of California, Berkeley): "Problems of Systemic Parity: An Analysis of Schoenberg’s String Trio, Op. 45"

8:30-10:00 — Study Sessions
Rethoricing Music
Jann Pader (University of California, San Diego), Moderator: Zehn Nastuk-Longo (University of California, Riverside), Susan McClary (University of California, Los Angeles), Jennifer Rybczynski (University of California, Berkeley), Robert Walter (University of California, Los Angeles), Robert Winter (University of California, Los Angeles), Participants
The Thessaurus Muzicorum Letinorum and Cantum
Thomas J. Mathiesen (Indiana University), Ruth Steinert (Catholic University of America), Moderators
8:00-10:00 — International Hispanic Music-Study Group Meeting
8:00 — AMS-Schubert Club Luncheon: Concerto: Fortepiano Recital, Malcolm Bilson
8:00 — Concert: Haydn, Symphony No. 102; Mahler, Das Lied von der Erde, Minnesota Orchestra, Edo de Waart, conductors, Jussi Norma, soprano, Ben Hiipkes, tenor

Saturday, 29 October
7:30-9:00 — AMS Committee on Career-Related Issues, Breakfast Meeting
7:30-9:00 — AMS Publications Committee, Breakfast Meeting
7:30-9:00 — AMS Committee on Cultural Diversity, Breakfast Meeting
8:00-9:00 — AMS Committee on the Status of Women, Breakfast Meeting
8:00-9:00 — Beethoven Forum Editorial Board, Breakfast Meeting
8:00-6:00 — Job Interviews
8:30-11:00 — Student Lounge
8:30-5:00 — Registration
8:30-6:00 — Exhibits
9:00-12:00 — Sessions
Renaissance Topics
M. Jennifer Bloxam (Williams College), Chair
Andre Kirkman (Jesus College, Oxford): "Contrast and Counterpoint in Some Mass Movements by Bicchini"
Jennifer S. Thomas (University of Cincinnati): "Modern Mythology and the Renaissance Motet"
Stephanie P. R. Schlegel (University of North Carolina, Chapel Hill): "Joquin de Peir and the Emergence of the Historical Model"
Paul Merkley (University of Ottawa) and Iora Mathews (Ottawa, Canada): "Joquin’s ‘Missing Years’ and Other Milanese Mysteries"

14
New Issues in Tchaikovsky and Mahler
Robert Bailey (New York University), Chair
Timothy L. Jackson (Connecticut College): "Homosexuality, Self-Affirmation, and Structure in Tchaikovsky's Fourth Symphony"
Karen Painter (Columbia University): "The Devaluation of Sensuality in Early Mahler Receptions"
James L. Zychowics (Madison, Wisconsin): "Mahler's Motives and Motivation in His 'Resurrection' Symphony: The Apotheosis of Haupt Rost"
Christopher Alan Williams (State University of New York, New Paltz): "Mahler's Seventh Symphony and the Emergence of a Post-Tonal Harmonic Vocabulary"

Political Appropriations
Michael P. Zninberg (Cornell University), Chair
Carol A. Hess (University of California, Davis): "Music and the Black Legend on the Eve of the Spanish Civil War"
Andrew Dell'Antonio (Bedford, Massachusetts): "Il divino Claudio: Monteverdi and Lyric Nostalgia in Faustian Italy"
Bryan Gilliam (Duke University): "The Annunciation of Anton Bruckner: Nazi Revisionism and Misappropriation"
Donald C. Meyer (University of California, Davis): "The Symphony of the Ann: McCarthyism and Toscanini's Orchestra"

Alternative Visions of American Nationalism
Rae Linda Brown (University of California, Irvine), Chair
Michael Beckerman (University of California, Santa Barbara): "Dvořák's Hlawath Opera"
Tari Browner (University of Wisconsin Center): "Breathing the Indian Spirit": Issues of Musical Borrowing in American Music
John Grancino (City College and Graduate School, CUNY): "Black Patti: The Odyssey of an African-American Singer in the Early Twentieth Century"
Catherine F试卷 (University of Nevada, Reno): Reflections on William Grant Still's Opera Carus

9:00-10:25 — Short Session

Medieval Studies
Anne Walters Robertson (University of Chicago), Chair
Virginia News (Eastman School of Music): "Patterns of Modelling in Early Fourteenth-Century Motets with Middle-Voice Tenors"
Michael McGrade (University of Chicago): "Contrapunctum, Imperial Politics, and the Feast of St. Charlemagne in Aachen, c. 1165"

10:35-12:00 — Short Session

Romantic Histories
Michael Steinberg (San Francisco Symphony), Chair
Joel A. Hiron (University of Southampton): "Connecting Performance, Interpretation, and Meaning: When is Beethoven's Fifth Fener?"

12:00—1:30 — American Bach Society Advisory Board Luncheon
12:00—2:00 — AMS Council Meeting
12:00—5:00 — AMS Committee on the Publication of American Music (COPAM) Meeting
12:15—11:5 — Lecture-Recital: "Beethoven and the Doppel Pedal: What Can the Fortepiano Teach Us?"
David Breitman

2:00—5:00 Sessions

Nineteenth-Century Opera
William Ashbrook (Indiana State University), Chair
Rebecca Kowals (Brandeis University): "Expansion and Development in the Narrative Romance of Mercadante's Reform Opera"
Harold Powers (Bryn Mawr): "Bathing the Esquire and 'the Theory of the Lyric Style'
Margaret Noddy (Katonah, New York): "Bruckner's Offenbachian and Verdi's F-Major String Quintet"
Charles Yudans (Duke University): "Richard Strauss's Der Rosenkavalier and the Dismantling of Wagnerian Musical Metaphysics"

Cross-Cultural Themes: Constituting, Recording, and Domesticating Musical Canons
James Parakalis (Bates College), Moderator and Participant, Barry Kernfeld, and Ellen Koskoff (Eastman School of Music), Participants

3:00—5:30 — Short Sessions

Renaissance Secular Music
Leeman L. Perkins (Columbia University), Chair
Honey McCom (Roanoke University): "Poliziano, Pastin, and Scipio ai: New Light on Fortuna dep%("
Ross Maurer (University of Pennsylvania): "Rewriting the History of the Cantus: Allusions and Dispositive in the Instrumental Music of Andrea and Giovanni Gabrieli"
Gender, Concert Organization, and Patronage
Linda P. Austen (University of Notre Dame), Chair
Alyson McLamore (California Polytechnic State University, San Luis Obispo): "Led by a Woman? Women Concert Organizers in Eighteenth-Century London"
3:35–5:00 — Short Sessions

Cultural Exchanges
Gary Tomlinson (University of Pennsylvania), Chair
Mark Brill (University of California, Davis): "Colonial Rediscovery: A New World Zapotec Mass"
Martha Farahal (American University, Cairo): "Monteferdi and the Moors: A Window to the Past"

Performing Political Identity
Philip V. Bohnam (University of Chicago), Chair
Robert Valzer (University of California, Los Angeles): "The Harmony of Our Spheres: Nations, Peoples, as John Philip Sousa"
Caryl Clark (University of Toronto): "Confronting the Ninth: Beethoven's 'Ode' as European Anthem"

5:30–7:00 — AMS Business Meeting and Presidential Address
8:00 — AMS Concert: The First Opera from the New World: Torrelón y Velasco's La purpura de la rosa, Ex Machina
9:00–1:00 — AMS Dance
8:00–10:00 — Study Session

Electronic Publishing and Electronic Communication Formats
Thomas Walker (Princeton University), Moderator; Fred H. Cate (Indiana University), Willis G. Regier (University of Nebraska Press), Thomas J. Mathiesen (Indiana University), and Austin Clarkson (York University), Participants

Informing the Masses
Rey M. Longyear (University of Kentucky), Chair
Elinor Olin (National-Louis University): "Festival de plein air: Cultural Nationalism in 19th-Century France"
Steven Huebner (McGill University): "Between Anarchism and the Box-Office: Gauvreau Charpentier's Louise"
Mary Ellen Poole (Millikin University): "Gauvreau Charpentier, Mimi Pinson, and French Popular Song as Social Propaganda"

Sunday, 30 October
8:00–9:00 — AMS Board of Directors, Breakfast Meeting
8:00–9:00 — AMS 1994 and 1995 Local Arrangements Committees, Breakfast Meeting
8:00–12:00 — Job Interviews
8:00–12:00 — Student Lounge
8:30–12:00 — Exhibits
8:30–12:30 — The America Musical Instrument Society Board of Governors Meeting
9:00–12:00 — Sessions

Medieval and Renaissance Readings
Louise Listerick (Mount Holyoke College), Chair
Robert Neos (Cary, North Carolina): "The Divorce of Music and Poetry"
Elizabeth Randell (University of North Carolina, Chapel Hill): "Son maintez guerres de la Table Ronde: Chivalric Identity in the Late Fourteenth-Century Chanson"
Laura Macy (Pennsylvania State University): "The Italian Madrigal and Renaissance Games"
Anne MacNeil (Chicago, Illinois): "Music in the Pastoral Landscape"

Operatic Mozart
Mary Hunter (Bates College), Chair
Jessica Waldoff (Cornell University): "Mozart's Last Heroines and the Quest for Self-Discovery"
Edmund J. Gocłowski (University of Georgia): "Despina, Cephalis, and the Pastoral Mode in Cosi fan tutte"
John Plaut (Trinity College): "Myths and Realities about Tonal Planning in Mozart's Operas"
Ronald J. Rabino (Cornell University): "New Perspectives on Mozart's Ensembles"

Modern and Postmodern Representations
Wayne D. Shirley (Library of Congress), Chair
Penny Zokaei (Columbia University): "The Commedia dell'Arte: A Catalyst for Modernism in the Operas of Busoni and Strauss"
Michael E. Lee (Norman, Oklahoma): "Bullying the Silent Young Orphée: Sergei Diaghilev's Financial Dealings with Georges Auric"
Martin Marks (Massachusetts Institute of Technology): "Style and Function in the 'Classical' Hollywood Film Score: The Maltese Falcon and Casablanca"
Robert Harkins (Eastman School of Music): "Another Look at Philip Glass: Aspects of Harmonic and Formal Structure in Einstein on the Beach"

Monteverdiana
Eva Linfield (Colby College), Chair
Tim Carter (Royal Holloway College, University of London): "A Tale of Two Luminaries: Sigismundo d'India, Dido, and Complications of Paris"
Peter Wollen (Buch-Archiv, Leipzig): "The Distribution and Reception of Monteverdi's Music in Seventeenth-Century Germany"

Handel
Lowell Lindgren (Massachusetts Institute of Technology), Chair
John T. Winkmiller (State University of New York, Stony Brook): "Handel's Borrowing and Satie's Bee: Neo-classical Aesthetics and the Composition of Acis and Galatea (1718)"
Michael Conn (University of Illinois): "Handel's Solomon: A New Intellectual Context"
In addition to their permanent collections, several art museums will be offering special exhibitions: "Japanese Art from the Burke Collection," "The Ancient Art of France," and "Art of Islam" at the Minneapolis Institute of Arts (but don't overlook a magnificent Mozart, recently acquired; "Elliott Kelly's Art and Collectibles: A Quest for Twentieth-Century Masterworks" at the Walker Art Center; and "Theological Designs of Tanya Moiseiwitsch" at the Frederick R. Weisman Art Museum on the University of Minnesota campus. Those interested in the history of recording, radio, and television may wish to visit the Ivyk Museum of Broadcasting in the adjacent suburb of St. Louis Park, open 10-6, Tuesday through Friday, and 10-3 Saturday. Mediaevalists should be reminded of the Hill Museum Manuscript Library at St. John's University in Collegeville, which contains a few twelfth-century manuscripts and microfilms of seven more than 83,000 medieval manuscripts from more than 20 libraries. Music is especially well represented, and interested scholars are encouraged to visit 9-4, Monday through Friday; call (612) 367-3146.

The body is also in need of nourishment, and to that end local gourmands Michael Steenbergen and Joeta Freese promise to provide a highly subjective, personal guide to area restaurants.

Program of course there will be plenty to do at the convention itself, thanks in large part to the hard work of the Program Committee, chaired by James Hickey, University of Minnesota. A computerized preliminary program is reproduced elsewhere in these pages I will dispense with the traditional summary of "highlights.""}

Concerts: The following concerts will be held during the convention:

- A concert by the University of Minnesota Chamber Singers under Thomas H. Long. Piano Sonata by African-American composer John Wilson and A. Walker and A. Halsworm performed by Vicky Belden with commentary by Rae Linda Brown, and "Beethoven and the Damper Pedal" explained and demonstrated by David Breslin. The fourth program, by the New International Tuba-Cambran instrumenta, Western wind instruments, and harpsichord, is scheduled for the late afternoons. It is a symbolic statement about the unity of music and cultural communication with enough variety of repertoire to keep that statement from becoming idealized and trite.

The evening concerts, if more traditional AMS fare, also promise to be of the highest quality. On Thursday night we will have King's Noyse, one of the most exciting "new" early music groups: a five-member violin band joined by sopranos and harps. Personnel include violinist-director David Douglas; soprano Ellen Harris; and tenors Paul O'Dette. On Friday night there will be a difficult choice between two equally extraordinary concerts: Malcolm Bilson will offer a recital of music for harp, piano, performed on instruments from the 18th Century Club's collection, and the Minneapolis Orchestra may be heard in Haydn's Symphony No. 102 and Mahler's Das Lied von der Erde, with soprano Jeanie Norren, tenor Ben Hopper, and conductor Edo de Waart, in his final season as the orchestra's Musé-Director. Tickets for the latter will be in very short supply; which may be an added incentive to register early. Finally, on Saturday, Ex Machina, a popular local "ancient-music" group, will stage Tonos de Tierra y Valencian La pléyade de la noix, the first opera from the New World, initially performed in October 1707 in Lima to celebrate the coming-of-age of Philip V of Spain, the grandson of Louis XIV of France. Ex Machina is much admired for its highly imaginative and entertaining historical spectacles, marked by equally impressive musical and visual values, and this production promises to uphold that tradition. Tickets for any of these concerts may be ordered by the Registration Form.

Child Care is available in several options. The Hyatt Regency recommends Jack and Jill Sitter Service, a licensed, bonded service, at a cost of $12.00 per sitter, all reference-screened, experienced adult women. Call (612) 493-2508 to make arrangements. The only drop-off service in downtown Minneapolis is Students with Children at 339 Creek Grove St. (612) 872-2971. This relatively inexpensive service, intended primarily for students and working parents, is available 7-30, Monday through Friday only, but space is limited, so you are urged to make arrangements well in advance. As a third alternative, we will maintain a register of parents willing to share child-care responsibilities. (If you wish to participate, please notify one of the number, ages, and gender of your children.) There are many sources of amusement for children, chief among them Kari's Camp Snoopy, located inside the Mall of America, the nation's largest indoor family entertainment park, with 26 rides spread over 4 acres. The Mall is easily accessible by bus from the hotel. The Minneapolis Children's Museum is a more educational option.

Interviews. Rooms will be available at the Hyatt for interviews from Thursday noon through Sunday. Please contact Donna Cardamone (612/920-8200, ext. 3205) as soon as possible, to arrange for your interview.

In conclusion, Minneapolis may be reached by car on Interstate 35 (I-35W), running north-south, or I-94, running east-west. Seco Brenda, the east-west train line from Chicago (and the East) to Seattle (and Canada). The Amtrak depot, at 730 Transfer St. in Saint Paul's Midway area is only 15 minutes by train from downtown Minneapolis (612)/664-1138 for information or tickets). If you are coming by private car, and plan to arrive by plane, we recommend that you book through Conventions in America (see enclosed flyer). Doing so benefits the Society, and in addition to receiving the lowest fare at time of booking, you become eligible to win two free round-trip tickets for future travel! Since Northwest Airlines, with their-
AMS Membership and Subscription Statistics

As of 1 May 1994, the tally of members and subscribers on the rolls of the Society was:

Membership

Regular members 2,599
Spouse or adjacent members 182
Student members 953
Emeritus members 334
Life members 37
Sustaining members 1
Patrons 0
Honorary members 9
Corresponding members 13
Complimentary memberships 4

4,042

Subscribers

Institutional subscribers 1,349
Individual subscribers 13
Complimentary subscriptions 35

1,387

Grand total for 1994 4,042
Grand total for 1993 4,002

AMS Does to Increase

You know it would have to happen.

For more than most of us can remember, Alisa Johnson largely devoted her energies as Executive Director of the Society. Now that this is no longer possible, the Society must adapt to new financial realities. Faced with a projected deficit of $30,000, the Board of Directors at its March meeting voted to institute a new dues schedule. Rather than raise all dues categories by a flat amount, the Board decided upon a graduated scale that has long been in use by other societies, such as the American Philosophical Association, the College Art Association, and the Modern Language Association. For 1995, the student dues rate of $20 will remain unchanged. For regular members, who paid $40 this year, the 1993 dues schedule will show a minimum increase of $1 and a maximum increase of $5, depending upon income level. The full dues schedule adopted for 1995 follows.

Regular membership:
$45 for annual income under $40,000
$55 for annual income from $40,000 to $59,999
$65 for annual income from $60,000 to $79,999
$75 for annual income of $80,000 or more

Other categories:
$20 for student membership
$15 for emeritus membership
$10 for spouse membership
$100 for sustaining membership
$5 for library and institutional subscribers

Your annual income is most likely known only to you and the IRS. But the IRS is not your ally, and is likely to increase your taxes. As a society, we trust that musicologists can demonstrate this fact as well as members of other scholarly societies by paying their dues at the appropriate level.

Jobless and Despondent

Unemployed Ph.D.s and A.B.D.s interested in organizing and/or meeting in Minneapolis to discuss the job situation and the need for a concerted, constructive response from the profession, may contact one of the following: Chip Whitten, 3218 Bryant Ave S. #30, Minneapolis, MN 55408; John Hulseyh, 203 Willa Ave., Port Jefferson, NY 11777; Elizabeth Kettle, 617A Amity St., Colorado Springs, CO 80905.


### ANNUAL REPORT OF THE TREASURER

**Capital Operations - FY20 June 29, 1954**

#### RECEIPTS

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<th>Item</th>
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#### EXPENDITURES

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#### BALANCE SHEET

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**Publications & Audits - FY20 June 30, 1954**

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#### EXPENDITURES

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<table>
<thead>
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<th>Asset</th>
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</tr>
</thead>
<tbody>
<tr>
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