NEW YORK 1995

The "Big Apple" looks forward to hosting the Sixty-First Annual Meeting of the American Musicalological Society, meeting jointly this year with the Society for Music Theory and the Center for Black Music Research, at the Grand Hyatt Hotel in midtown Manhattan, 4-7 November 1995. One is told that the nickname "Big Apple" had currency among jazz musicians in the 30's and 40's, characterizing the City as a lucrative place for employment from which one could take a big bite. The City adopted it as its official nickname in 1970.

By whatever name, New York needs no introduction, so rather than rehash the usual helpful, but necessarily incomplete, information about the host city for me pass on a sampling of The New York Times's recent recommendations for books about the City. Among the oldest and best are E. B. White's How New York Is and the reissued WPA Guide to New York City on politics and city life, Robert Caro's portrait of Robert Moses, The Power Broker, Chris McNickle's To Be Mayor of New York, and Andrew Hacker's The New Yorkers: A Profile of an American Metropolis.

On the City's ethnic make-up, try Irving Howe's World of Ours Fakers on Jewry in New York; Claude Aboites's Manhattan in the Promised Land on the Black experience; Piri Thomas's Down These Mean Streets on the Hispanic neighborhoods; and on the whole "multi-cultural" element, Nathan Glazer and Daniel Moynihan's Beyond the Melting Pot. Recommended fiction includes—among recent items—John Updike's The Centaur and E. L. Doctorow's Billy Bathgate, and Jack Finney's Time and Again (to which I would add Paul Auster's The New York Trilogy). For vintage reading turn to Edith Wharton's Age of Innocence, Henry James's Washington Square, John O'Hara's Buddenbrooks, Betty Smith's A Tree Grows in Brooklyn, or any series of Dorothy Parker.

A bus tour of major New York sights is available Friday morning. For those wishing to acquaint themselves with the City ahead of time, the following general guides will serve: the McIlvaney New York City more guide, Worman's New York City Attractions (Harper), the American Heritage of Architecture Guide to New York City, and the Zagat New York City Restaurant Survey.

Concerts and exhibits. New York reigns as the artistic capital of the United States and ranks as one of the leading cultural centers of the world. Indeed, the arts are so abundant that the Society took the unusual step of sponsoring no evening concerts for this meeting. The many musical events available during the meetings, both those that are part of the regular season at traditional institutions (The Metropolitan and New York City Opera, The New York Philharmonic, etc.) as well as a number of special events, plus museums and exhibits of particular interest, are listed in a separate sheet enclosed in the reading matter. Guests must book their own tickets, and we recommend that you do so right away.

Heading the special events offered around the City that weekend is "How Gospel to Gershwin: A series of concerts and lectures presented by the Brooklyn Philharmonic, including a celebration of the centenary of William Grant Still with Gunther Schuller as featured conductor. The Bard Music Festival in New York, Leon Botstein, Director, focuses this year on "Barber and His World." The Ecumenical Philharmonic Chamber Choir will present a program of choral music in the Northern European tradition, and a number of the City's outstanding new-music groups will be featured in a fine concert of contemporary music.

A special Pattyateli exhibit will be on view at The New York Public Library at Lincoln Center, and the Pierpont Morgan Library will have on exhibit a collection of first editions of classical and popular music. The Kurt Weill-Lotte Lenya Research Center (at Manhattan) and the new Louis Armstrong Archives (at Queens College) are both open to visitors. And the CUNY Graduate Center continued on page 13.
1996 Annual Meeting
Call for Papers

To: The 1996 Annual Meeting of the American Musicological Society is currently scheduled to be held in Cincinnati, Ohio, from Thursday, 7 November, to Sunday, 10 November. The Program Committee welcomes proposals for papers in all scholarly areas and on all musical aspects.

Abstracts of papers to be considered for inclusion on the program must be submitted by 15 January 1996 to the Chair of the Program Committee, John Nádas, Department of Music, CB#3320, University of North Carolina, Chapel Hill, NC 27599-3320. Abstracts must not exceed 250 words and must be printed on a readable typeface (no smaller than 10 point) on one 8½-by-11-inch page, or on one A4 paper. At the bottom of the abstract should appear the author’s name, institutional affiliation or city of residence, and full return address, including e-mail address and/or fax number. Seven copies on which the author is not identified should be sent along with the original. The committee’s initial reading and ranking of the proposals will be made on the basis of the anonymous abstracts. Only one submission per author will be considered. Authors who read papers at the 1995 Annual Meeting may not submit proposals for the 1996 Meeting. Authors residing outside North America may use the fax number (516) 327-0710 or send an e-mail to ams@ctccul.cu.edu.

Individual Proposals. At this annual Meeting (1996), as in New York (1993) and Minneapolis (1994), the duration of papers will be limited to 20 minutes. This shorter length is designed to allow more time for discussion, not to increase the number of papers. Abstracts should represent the talk as fully as possible. Successful abstracts typically state the research findings, substantiate the thesis, and indicate the significance.

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 Philip Gosman, President, AMS, Department of Music, University of Chicago, 5845 S. Ellis Avenue, Chicago, IL 60637-1589. They are asked to name the committees, enclose a resume, and identify their areas of specialization.

Moreover, abstracts will be judged on their clearness of form and clarity of prose. The Program Committee will group the accepted individual proposals into appropriate sessions. If a submission is not in an individual proposal, the person submitting it should clearly label it in such a way as to belong to the categories discussed below. (Abstracts are confidential and may be reviewed for the booklet distributed at the Meeting.)

Formal sessions. Members may propose entire formal sessions consisting of two 20-minute papers, or half sessions of two 20-minute papers, devoted to a single topic. The organizer should set out the rationale for the session, explaining the importance of the topic, and the proposed grouping of papers, in a 250-word cover letter, and include with thin an abstract for each paper conforming to the guidelines above. However, each abstract will be evaluated individually and the Program Committee reserves the right to reconfigure the make-up of any session proposed under these guidelines as it sees fit.

Panel discussions. The Program Committee also invites proposals for more informal panel discussions devoted to issues of general interest that are amenable to an exchange of ideas in a public forum. These sessions must provide a central body of scholarly work or a methodological theme. Rather than formal papers, they should include brief position papers by the participants of not more than 10 minutes each and leave ample time for discussion by panelists and audience. (In terms of time, panel discussions are to be considered equivalents of the full/half sessions noted above.) The submission procedure differs from that for formal sessions. Organizers of panel discussions should 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 a proposal will not be voted anonymously, and the entire proposal will be considered as a group proposal (with only one submission by the Program Coordinator). Organizers of panel discussions may not also read a formal paper in the same year or the preceding year, but panelists may.

Studied sessions. In addition to the panel discussions, informal study sessions may take place in the evenings. Proposals for events on research in progress should describe the forum envisioned for the display or report. (Lectures-demonstrations should be proposed to the Performance Committee.) The organizers of such events should submit a general prospectus with summaries of the individual contributions or a description of the activities envisioned. These sessions are not to be considered replaced day sessions; full, formal papers are deemed inappropriate here. Not being originally proposed for a day session will be realigned or accepted as an evening study session. Submissions that do not conform to the guidelines outlined above will not be considered.

Society Election Results

The results of the 1995 election for AMS Officers and Board of Directors are:

- President Elect: James Webber
- Secretary: Jan Heringer
- Directors-at-Large: Carolyn Abbate
- Ralls Hallmark
- Anthony Newcomb

A total of 912 ballots were received, of which 91 could not be counted because their senders were not identified.

Address Changes

The 1996 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 Bruzio at the Society’s main office. Please keep in mind that e-mail addresses need to be written very carefully, with the letter ‘i’ and the number ‘1’ clearly distinguishable. If an e-mail address is case sensitive, that should be indicated. Corrected addresses for the Directory may also be sent via e-mail to <admin@ams.aclin.umn.edu>.

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 to:
- Barbara R. Hanning
Editor, AMS Newsletter
410 Riverside Drive
New York, NY 10014

The AMS Newsletter is published twice yearly by the American Musical 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 Bruzio
Executive Director of the AMS
University of Pennsylvania
102 South 34th Street
Philadelphia, PA 19104-6413
Tel: (215) 898-8698
Fax: (215) 573-2206
E-mail: <newsletter@ams.upenn.edu>

The AMS Newsletter is produced by A-B Editors, Inc., 81 Elmwood Way, Madison, WI 53717.
Presidential Message

Before beginning my term as President, I had a few conversations with friends and colleagues about projects I might undertake on behalf of our Society. After all, any active voice provided me, you should fol-

low the lead of so many earlier Presidents and use your office for a purpose it should not be purely ceremonial.

As it has turned out, any planning was stunningly superfluous, for the American Musicalological Society is in a period of organizational transition that is engaging fully the efforts of its Board of Directors, Executive Director, and many members. There are two structural motivations for these changes. First, the professionalization of the Society's administration, with the consequent increase in expenses, has compelled the Board of Directors to understand and to question each item in the budget. Sec-

ond, the technological resources now available to scholars through the internet can no longer be ignored by musicologists; indeed, the work of our colleagues in the Society for Music Theory, under the leadership of Lee Rothschild, is providing impressive mod-
els of what might be possible.

These structural motivations provide the context in which three basic concerns of our members must be addressed. As we approach the fiftieth anniversary of the establishment of the Journal of the American Musicalological Society, are we concerned that—in its pres-
tent form—the Journal is reaching its limits and is no longer effective? Next, to what kind of elec-

tronie services should the Society commit itself at this point? And finally, in the new technological environment, how can we best make our resources and destined dis-

semination in musicology generally available? In each of these areas, the Society is farsight-
ing in current practices and consider-

ing new initiatives.

Until now, the Journal has been pub-

lished directly by the Society at the William Byrd Press of Virginia. There has been no continuous administrative oversight, except for what has been provided by the Society's Philadelphia offices. datum and editorial offices change every three years. Financially, it has been hard for the Society to have points of comparison for its expenses, and some policies have been frankly damaging to its interests. I feel no pride when I am told that a library subscription to the Jour-

nal, for example, is far away and the best bargain in the scholarly world. We have therefore initiated conversations with a number of university presses about the pos-

sibility of bringing the Journal under their auspices. At least three major presses are highly interested. A committee under the leadership of our President-Elect, James Webster, will be examining these propos-

als—including proposals for rebranding various aspects of the Journal—and reporting to the Board of Directors.

As more and more members of the Society have access to the internet, we need to use this technology more effectively. While many of us enjoy participating in the unoffical "AMLit" being run through the courtesy of our colleagues at the University of California, Davis, this informal means of communication cannot meet all our needs. It is time for the Society to provide official information services through the internet: an up-to-date Directory, information about the Society and its programs, listings of job

noises, announcements of scholarship meet-

ings, and fellowship opportunities. In time the services could develop to include a moderated scholarly discussion list and an electronic journal (with articles and reviews). Conversations are under way with several universities about a possible home for these official information services of the Society, and we hope to be in a position to have such an operational system by 1 January 1996.

After the current financial accumula-

tion, Dandell Dissertations in Musicology will change its home and probably its format. The Society wants to thank Professor Cecil Adkins and those who have helped him faithfully with the publication over the past years. The Society's Committee on Tech-

nology, under the direction of David Craw-

ford, has been fundamental in helping us plan for the future. A committee focusing specifically on DDM, chaired by Board

member Thomas Bauman, is considering changes in the format and design of the service. In particular, we seek to make access more timely by bringing DDM on line. As of 3 April 1995, all further infor-

mation about doctoral dissertations should be addressed directly to the Society's offices in Philadelphia. While all these current and prospective changes reflect our efforts to use the Soci-

ety's resources in a more productive way, another change reflects our profound concern with political events that many mem-

bers of the American Musicalological Society find deeply upsetting, even threatening. As I write this message, we are negotiating to change the title of our 1996 meeting, some-

thing to the same time to avoid potentially damaging financial repercussions to the Society.

The decision of the U.S. Sixth Circuit Court of Appeals to lift the permanent injunction on the enforcement of laws in Cincinnati means that the city's charter now includes a provision forbidding the city to enact or enforce any law that names gays, lesbians, or bisexuals as classes in need of special civil-rights protection. A significant part of our membership feels that it cannot afford a meeting in Cincinnati under these circumstances. Whatever the individual political views any member of the Society may hold, I ask each of you for your understanding and support of our decision to attempt to move the national meeting in 1996. We cannot in good con-

science ignore the deeply held convictions of so many of our members.

Our New York meeting in collaboration with our colleagues in the Society for Music Theory and the Center for Black Music Research promises to be a most exciting occasion. I look forward to seeing many of you at that time.

—Philip Geiset

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1996 Annual Meeting

Call for Performances

The Performance Committee for the 1996 Annual Meeting has scheduled two evening concerts and noon lecture-recitals of music from all repertories. College, university, professional and non-professional performers and ensembles are encouraged to submit proposals. Applicants should send (1) a pro-

posed program, listing the pieces and per-

formers, together with an estimate of the total duration, (2) a brief explanation of the significance of the program and/or performance, specifying whether the pro-

posal is for a concert or a lecture-recital, and (3) two copies of a cassette tape (30 minutes maximum) representative of the performers and the type of 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 AME concert. Send all materials to the committee Chair: Alexander Blackly, Department of Music, University of Notre Dame, Notre Dame, IN 46556. Complete sets of materials must be received no late than 1 February 1996.
AMS President-Elect
James Webster

James Webster has been elected President of the Society for the term 1994-96. He previously served the Society as a member of the Council, the Board of Directors, and the Editorial Board of the Journal, and as Chair of the Publications Committee. He has been on the faculty of Cornell University since 1971, serving as Chair of the Department of Music, Director of Graduate Studies in Music, and Co-editor of the DMA program in historical performance. He has also held visiting appointments at Brandeis, Columbia, and Radboud Universities, and has been Scholar in Residence at the University of Wisconsin-Madison. He has received the Euphonia and Kindelsteyn Awards of the Society, a Froebel dissertation grant, and a Senior Research Fellowship from the National Endowment for the Humanities, and a Guggenheim Fellowship.

Webster’s scholarly interests lie primarily in the history, analysis, and interpretation of later eighteenth-century and nineteenth-century music, especially Haydn, Mozart’s operas, Beethoven, Schubert, and Brahms, as well as editorial practice and the iconography of music. He is the author of Haydn’s "Farewell" Symphony and the Idea of Classical Style (Through Composition and Cyclic Integration in His Instrumental Music (Cambridge University Press, 1991), and editor of Haydn Studies (Norton, 1977); weighting 6,484 (Garfield, 1981), and the forthcoming Open Book of Mozarti (Vienna: Cambridge University Press), as well as the periodical Brahms Forum. He has produced critical editions for the New Bohemian and Joseph Haydn: Here, too, is a musical climax for the first complete recording of Haydn’s symphonies on original instruments, by the Academy of Ancient Music under Christopher Hogwood (Decca/UnaVoce). Webster is a member of the governing boards of the Joseph Haydn Institute (Cologne) and of the Johnny Bilosni Grotesnauke (Mainz).

AMS 50th Fellowship Awards

Six doctoral candidates in musicology have been selected for the AMS 50th Fellowship Awards for 1995-96. They are Gregory Barnett (Princeton University), "Defining a Musical Culture of the Lost Science: The Bohemian Instrumental Repertoire"; Geoffrey Berman (Cornell University), "Violin in the Music of Western Influence at the Turn of the Nineteenth Century"; Nancy Gres (University of Pittsburgh), "Revealing: Opera and Politics in Post-1945 Taiwan"; Heather L. Hardwick (Princeton University), "Romantic Vision of Women and Music from Hoffmann’s Tales to Les Contes d’Hoffmann"; John Andrew Johnson (honorary award winner, Harvard University), "Czechoslovakia’s American Folk Opera: The Genesis, Style, and Reputation of Paje and Rus 1935-1955"; Stefano Marzocchi, University of Chicago, "Believe: Historical, Ethnological, and Scientific Thought in D’Annunzio’s Dadaist chinoiserie": Formal presentations of this year’s awardees will be made at the Annual Meeting in New York.

Awards and Prizes

The NEH Conferences Program grants awards to two members of the Society in 1994: James Webster (Cornell University) for Open Book of Mozart (Vienna, 1992-94); September 1994 in Ithaca, NY; and Mary Ann Smart (State University of New York, Stony Brook) for Representations of Gender and Sexuality in Opera, 16-17 September 1993 in Stony Brook, NY. Byer Bornstein (University of Oregon) received a three-year grant from the NEH for A New Edition of the Motets of Orlando di Lasso. Members of the Society who were awarded NEH Fellowships for College Teachers and Independent Scholars are Elizabeth G. Huntley (University of Virginia) for "Narrative and the Representation of Women in Nineteenth-Century Italian Opera"; Claudia K. Macdonald (Yale University) for "The Work of Robert Schuman and the Evolution of the Piano Concerto, 1810-1860"; Paul S. Maddin (Colby College) for "Jazz ‘Talk’ in Performance"; James Pankau (Bates College) for "Nineteenth-Century Opera as Political Drama"; and Richard A. Ullman (University of New Hampshire) for "The Sound of Music and the Relationships between Pichon’s Performers’ Accidents during the Renaissance", and Elizabeth Wood (New York, NY) for "A Biographer of Compass, Writer, and Feminist, Effie Smythe (1848-1945)".

NEH Fellowships for University Teachers were to Richard Crawford (University of Michigan) for "A History of Music in the U.S."; and to Mary L. Lewis (University of Pittsburgh) for "Antonio Cervantes: A De-
Nancy Guy
AMS 50 Fellow

Photo by Ruby Antoepit

John Andrew Johnson
Honorary AMS 50 Fellow

Geoffrey Burgess
AMS 50 Fellow

scriptive Bibliography and Historical Study. Vol. 3," Mary Lewis also received a Guggen-
heim Fellowship for her project.
Leta Miller (University of California, Santa Cruz) received an NEH grant in sup-
port of her book on composer Lou Harrison, as well as an NEH Summer Stipend for the
same project. Honey Mosconi (Rice Universi-
ty) also received an NEH Summer Stipend for
her book, "Art-Song Remaking: Aspects of Borrowing in Fifteenth- and Six-
teenth-Century Music."

Anne W. Robinson (University of Chicago)
was awarded the John Nicholas Brown Prize
of the Medieval Academy of America, which
is given for a first book or monograph on a
medieval topic, for her study, The Seinte-
the best first book (published between 1991 and
1993) was given by the Society for Spanish and Portuguese Historical Studies to
Louise K. Stein (University of Michigan) for
her book, Songs of Metal: Dialogue of the
Cantigas of Alfonso XI (Oxford University Press, 1993).

The Music Library Association presented the
Richard S. Hill Award for the best article of a
bibliographic nature published in 1991 to
John Milton (Columbia Church, Oxford Uni-
vity) for "The Noyse Music Library," in
Studying Sets of Music Books: Essays on the
British Library Collections, edited by Chris
Banks, Arthur Snell, and Malcolm Turner
awards given by the Music Library Associa-
tion were the Eva Jodl O'Meara Award to
Malcolm Hammick Brown (School of Music, Indiana University) for his book reviews of
The New Shostakovich by Ian MacDonald,
published in MLA News XLIX (March
1993), 914–61; the Walter Gorodetsky Award to
Edward Komarz (University of Minnesota, Oxford) for research on his comprehensive
"catalogue of recording sessions of Charlie
Penton and other 'jazz' artists, and the Special
Achievement Award to Leonard Coval (Corn-
lell University) in recognition of her contri-
butions toward the establishment of the Inter-
national Standard Music Number.

The Stefan and Wanda Wilk Prize for
Research in Polish Music (see Nieuwkoop)
was awarded to Maria Anna Hadley (McGill Uni-
vity) for her paper, "A Home with Pluto:
sonorology: Ingalls's 'Work of Music'
Revisited," which explores the definition of
music by Polish philosopher Roman Ingars-
den and how it applies to the works of Polish
composers and the musical world of Beetho-
ven and Chopin.

The Sonneck Society for American Music presentsthe Irving Lowens Award for the
best book on an American music topic pub-
lished in 1993 to three authors, among them
Robert Walker (University of California, Los
Angeles) for Running with the Devil: Passion.
Gender and Madness in Heavy Metal Music
(Wesleyan University Press). Judith Tick
(Northeastern University) received the Son-
neck Society’s Irving Lowens Award for the
best article on an American music topic for
"Charles Ives and Gender Ideology" which
appeared in Musicology and Difference: Gender and Sexuality in Music Scholarship, edited by
Ruth Solie (University of California Press, 1993).

The National Humanities Center has named
two members of the Society among the
1993–1994 Fellows: Mark Evan Douds
(University of North Carolina, Chapel Hill),
working on "Theories of the Symphony, 1720–1920," and Carol J. Oja (Brooklyn
College and The Graduate School, City Uni-
vity of New York), whose topic is "Experi-
naments in Modern Music: New York in the
1920s."

ACLS Travel Grants have been awarded to
Jane A. Bernstein (Tufts University) to attend a conference on concert music at
Princeton in the Sixteenth Century, in Antwerp, and to J. Michelle Edwards (Macalester College) to
teach the international College Music Soci-
ety Conference on Multicultural Perspectives
in Music, in Berlin.

McClary Receives MacArthur
Susan McClary (University of California, Los
Angeles), a sociologist who explores the
relationship between human experience and music and relates the creation of musical
works to their social context (The New York
Times, 13 June 1992), was named among the
24 new recipients of the MacArthur Foun-
dation’s "genius awards." Those chosen for
the unrestricted two-year grants are described as experts who often "push the boundaries of
their fields in path-breaking ways. Among
past winners from the Society are Peter Jef-
frey, Gary Tomlinson, and George Perle.
Guidelines for Announcements of Awards and Prizes
The Editors may not include NEH, ACLS, KSCAP-Denn, Taylor, and Guggenheim awards. All other announcements come from individual submissions (see copyright for deadlines). The Editor does not gratefully, in all accuracy, and will make claims, or award to scholars who are not listed in the current Society Directory. The Editors are grateful to individuals who report honors and awards that they have received.

AMS\!

AMSM\!

AMSI! Subscriptions
The subscription procedure for the AMS is: http://www.ams.org, an independent e-mail directory of mathematicians at the University of California, Davis, was not accepted in the February issue of the Notices. The correct procedure is as follows: Send an email to <subscriptions@ams.org>, leaving the subject line blank (as the sobriety used by your Internet access will not show this, try typing several spaces, or "x:1"). On the first line of the message, type your name, without adding punctuation, your e-mail address, or anything else. Your e-mail address will be taken from the second address of your message.

Invitation to Planting Session on Music Curriculum
Department chairs, counselors, curricula advisers and others involved in the formulation and strategic planning of undergraduate and graduate music programs are invited to participate in a planning session at the Annual Meeting in New York (Friday, November 3-4, 2007). It is intended to give an overview of the AMS's Open Forum on Music Curricula sponsored by the Committee for Career-Related Issues. To obtain or contribute to a tentative outline of important issues to be addressed and references which support positions respective to them, contact session coordinator Susan Scher, Department of Music, Rosary College, 7900 W. Division St., River Forest, IL 60305; tel. 708/544-6511; fax: 708/243-9241; scherrott@northwestern.edu.

AMS Membership and Subscription Statistics
As of 17 May 1993, the tally of members and subscribers on the AMS web site is as follows:

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AMS's Thanks Merit Donors
AMS Treasurer Rebecca Butler reports that despite the recent increase in membership cost for many members of the Society, there has been no additional tax in the AMS 2014 account, another $539 for current operations, and $225 for publications. Officers and Directors of the Society are particularly grateful for this demonstration of support at a time of tight budgets, and hope that the ongoing re-organization of the office will make it possible to meet this goal.

Minity Undergraduate Travel Fund
The Committee on Cultural Diversity urgently needs your help to establish a travel fund that will bring undergraduates from around the country to the Society's New York Meeting. Please send your tax-deductible contribution of $50 or more in the form of a check payable to the Society's office at 186 S. Jefferson St., Philadelphia, PA 19104-6314. Checks should be made out to "AMS Minority Undergraduate Travel Fund."

Paula Higgins
Editor of JAMS

Paula Higgins Named Editor of JAMS
As announced at the last Banquet of the Society in Minneapolis, Paula Higgins has been appointed Editor of JAMS, succeeding Richard Kramer. Michael Long succeeds Jeffrey Kalberg, also named Editor of the JOURNAL. Paula Higgins Associate Professor at the University of Notre Dame, earned her Ph.D. in Music at Princeton University (1987). The 1987 recipient of the Society's Alfred Einstein Award, she has published many in the JOURNAL, Asia Musicology, Early Music History, Nineteenth-Century Music, Current Musicology, and numerous anthologies and conference proceedings. She is editor of Anime Bresson: Method, Meaning and Context in Late Medieval Music (Oxford, in press). She has served on the Board of Directors of the Society, on the Program Committees for the 1988 National Meeting in Baltimore, and as a member and Chair of the Alfred Einstein Award Committee.

All articles submitted to the JOURNAL should be sent to the newly appointed editor, Paula Higgins, Department of Music, University of Notre Dame, Notre Dame, IN 46556. Books and reviewed for review only to be seen by Michael Long, Department of Music, State University of New York, Buffalo, 14th Street, Buffalo, NY 14260.
Wednesday, 1 November
2:00-5:00—AMS Board of Directors Meeting
7:00-11:00—AMS Board of Directors Meeting
7:00-11:00—SMT Publication Awards Committee Meeting
7:00-11:00—SMT Publications Committee Meeting

Thursday, 2 November
8:00-12:00—AMS Board of Directors Meeting
8:00-12:00—SMT Executive Board Meeting
9:00-5:00—Registration

NOONTIME SESSIONS
12:00-1:45—AMS Special Session
Music in the Baltics
Mimi S. Daitz (The City College, City University of New York), Chair; Rita Goltzautiene (Liberman Music Academy), Urvi Lipins (Estonian Music Academy), Valdis Mikans (University of Latvia), Toomas Sitten (Estonian Music Academy), Pantelis
12:30-1:30—SMT Special Session
David Lubeg Code (Western Michigan University), Chair
Pavel I. Predapov
Claire Boge (Miami University, Oxford, Ohio), Vgirgirna Hankock (Reed College), Robert Wason (Eastman School of Music, University of Rochester), Pantelis
12:00-1:00—SMT Officers Luncheon
12:00-1:00—Society for Seventeenth-Century Music, Annual Business Meeting
12:00-1:30—AMS Luncheon Seminar for Visiting Minority Undergraduates (Committee on Cultural Diversity)
12:00-1:45—AMS Committee on Career-Related Issues, Open Forum I: Career Opportunities in the Recording Industry

12:00-6:00—Job Interviews
1:00-6:00—Exhibits
2:00-5:00—CBMR National Advisory Board Meeting

AFTERNOON SESSIONS
2:00-5:00—AMS Sessions
Opera, Literature, and Culture
Thomas Bauman (Chicago), Chair
Jeanne Swalk (University of Wisconsin, Madison): “Anti-Semitic at the Opera: The Portrayal of Jews in the Siegfried of Reinhard Keeser (1874-1793)”
Daniel Heurt (University of California, Berkeley): “The Roger: Opera by John Gage (1725) in the Light of 18th-Century Parallel: Opera-conique au dauphin”
Michael E. McChlair (Arlington, Virginia): “Simply Savage: Music and Racial Differences in Revolutionary France”
Susan Key (University of Maryland, College Park): “‘Make Him Think It’s for Himself’: Britten Interpreters Henry James and Sinfonietta of Kendall Walton’s Philosophy of Art
Karl Berger (Stanford University), Chair
Mitchell S. Green (University of Virginia): “Make-Believe and Musical Interpretation”
Marion A. Gluck (Washington University, St. Louis): “Alternative Continuities in Distant Imaginings: On Representation in Music”
Fred Everett Marc (University of Virginia): “Imagining Emotions and Actions in Music”
Anthony Newcomb (University of California, Berkeley): “Walton’s Work—Word, or Should Musicians Believe in Make-Believe?”
Session Respondent: Kendall L. Walton (University of Michigan)
2:00-5:00—SMT Session
Pitch-Order Relations
Jonathan W. Bernard (University of Washington), Chair
Stephen V. Miles (Washington University, St. Louis): “Partial Orderings as Computational Prototypes in Schoenberg’s Twelve-Tone Music”
Mark Sallnin (Eastman School of Music, University of Rochester): “A Generalized Theory of Order-Sensitive Inclusion Relations: Connections between First and Music in Elliott Carter’s Doppler”
Tiina Kovanen (University of Michigan): “Pitch, Pitch Class, and Register in Elliott Carter’s Second String Quartet”
Roberto Moros (Eastman School of Music, University of Rochester): “The Structure of First-Species Canons in Modal, Tonal, and Anonymus”

2:00-5:00—Join AMS/SMT Session
Musical Meaning
Kevin Kerny (University of Michigan), Chair
William P. Dougherty (Duke University): “Mixture as a Sign of a Schubert Song”
Mark L. Spence (Yale University): “The Heritage of Lumi’s Funeral Music”
John R. Cleveringa (Eastman School of Music, University of Rochester): “Dvorak’s Symbolic Musicals”
Thursday, continued

2:00-5:00—Joint AMS/SMT Special Session
The New York Schools of Music and Visual Arts
Steven Johnson (Brigham Young University), Chair
Austin Clack (York University, Ontario): "The Syncretistic Jainseque Analytical Criteria Linking Picano’s Musical Grammar and Bach’s Partita for Piano by Stefan Wolpe"
Glass Matila (University of New Hampshire): "The Physical and the Abstract: Verdi and the New York School"
Session Respondent: Edward Lieber (New York City): "Styletic Constructions between the New York Schools"

2:00-3:30—AMS Short Sessions
Sesforo Repertories in Rome and Florence, 1300-1512
Frank D’Accone (University of California, Los Angeles), Chair

Max Klinger: Representing the Canon
Chair to be announced
Perry Shanahan (Colombia University): "Enacting Beethoven: Music, Modernism, and Masculinities in Fin-de-siècle Vienna"
Thomas Nevin (University of Minnesota): "Klinger’s Brahmsianism and the Cultural Politics of Absolutist Music"

3:30-5:00—AMS Short Sessions
The Fifteenth-Century Motet
Chair to be announced

Music and Film
Marvin Marks (Massachusetts Institute of Technology), Chair

5:00-8:00—AMS Ethics Statements Committee Meeting
5:45-7:15—AMS/CBMIR/SMT No-Host Reception
6:00-7:30—CBMR National Advisory Board Reception
7:30-8:30—Lecture-Demonstration: Great Conductors on Film, Charles Barber (Mountain View, California)
7:30-9:30—CBMR National Advisory Board Dinner

EVENING SESSIONS
7:30-10:00—AMS Special Session, Historic Brain Society
Performance Practice in Early Bass Music: An Examination of New Directions in Organology, Repertoire, Pedagogy, and Performance Technique
Steven Frank (Oberlin College Conservatory of Music), Chair
Stewart Cary (Wake Forest University), Foster Herbert (Open University), Douglas Kirk (McGill University), Keith Polk (University of New Hampshire), Don L. Southward (Johns Hopkins, New York), Pancella

7:30-10:00—Joint AMS/SMT Special Session
Studying Music as Performance
Nicholas Cook (University of Southampton), Moderator; José Zowen (University of Southampton), Joel Lester (The City College and Graduate School, City University of New York), Judy Lack (State University of New York, Stony Brook), Bruno Kopp (Haskins Laboratories, New Haven), Richard Taruskin (University of California, Berkeley), Robert Walter (University of California, Los Angeles), Pancella

8:00-11:00—SMT Special Sessions
John Couch (University of North Carolina, Chapel Hill), Organizer; Kim Kowalske (Eastern School of Music, University of Rochester), Moderator
Allen Forte (Yale University): "Analyzing Popular Songs"
John Couch (University of North Carolina, Chapel Hill): "Contemplating Popular Music"
Parekh: Millicent Haltzer (Princeton University), Richard Crawford (University of Maryland), Charles Harris (Thornmout College), Stephen Hinton (Stanford University)

Analysis and Meaning in Music
SMT Philosopher of Music Group, Robert Sturzenegger (Washington University, St. Louis), Organizer; Marianne Kietz-Gilbert (Indiana University), Moderator
Session Respondent: Josefine Robinson (University of Cincinnati)

8:30-10:30—AMS Committee on the Status of Women Meeting
9:00-10:30—AMS 50 Fellowship Committee Meeting
9:30-11:00—Student Reception
Friday, 3 November

7:30-9:00—SMT Committee on the Status of Women, Breakfast Meeting
7:30-9:00—American Brahms Society Board of Directors, Breakfast Meeting
8:00-9:00—AMS Chapter Officers, Breakfast Meeting
8:00-9:00—Student Members of AMS Council, Breakfast Meeting
8:00-9:00—Journal of Musicalology Research Board, Breakfast Meeting
8:45-9:00—Job Interviews
8:55-5:00—Registration
8:55-6:00—Exhibits

Morning Sessions
9:00-12:00—SMT Sessions

Art Now: Theory and Practice
Margaret Bent (Mt. Holyoke College, Oxford, Chair)
John Douglas Gray (University of Colorado, Boulder): "Aspects of Oral and Written Traditions in the Art Now Initiatives Attributed to Philippe de Vitré"
Andrew Walley (Royal Holloway College, University of London): "The Lost French Crusade of 1350-1356 and Philippe de Vitré's Dictionary"
Anne Walters Robertson (University of Chicago): "Marchant's David Fisher and the Coronation of Charles V"
Sarah Fuller (Stanford, University of New York, Stoney Brook): "Modal Discourse and Fourteenth-Century French Song"

Aspects of Art Music, 1500-1750
Rosa W. Deuff (Case Western Reserve University, Chair)
John Walter Hill (University of Illinois, Urbana-Champaign): "Early Violin Playing in Art Music: The Complimento dei Sammati of Brescia in the Seventeenth Century"
G. Yvonne Kendall (University of Houston): "The Myth of 'Signified' Dance Music"
Fion Tunenham-Tudge (San Francisco Conservatory of Music): "By Their Own Hand: The Paria Panbook and the Foundlings of Venice"
Chuan Wilner (New York Public Library and The Graduate School, University of New York): "Sequential Expansion and Baroque Phrase Rhythm"

Nineteenth-Century Music and Visuality
Lawrence Kramer (Fordham University, Chair)
Richard Leppan (University of Minnesota): "Concerning Auditory: Snapping Music in Its (Sensory) Tracks"
John Głodowski (Douglas College, New Westminster, British Columbia): "Capturing the Serpent’s Gate: Schubert, Schober, and Iconography in Adagio"
Thomas Grey (Stanford University): "Tábula rasa: Landscape, History Painting, and the Visual Imagination in Mendelssohn’s Orchestral Music"
E. Douglas Bottorff (University of Hawaii, Manoa): "Special Effects in the Fore Production of Don Pasquale"

Style and Substance in Twentieth-Century Works
Chair to be announced
Elizabeth J. Kauth (State University of New York, Stoney Brook): "Ensemble’s New Woman: Musical Modernism and Feminist Discourse"
John McGinnis (University of California, Santa Barbara): "Debussy’s Jocelyn Mouret Form or Business Form?"
David E. Snyder (University of California, Berkeley): "Expression in the Time of Objectivity: Barbirolli’s First Mano Concerto and the Hungarian Approach to Neoclassicism"
Stephen A. Sacks (The City College, City University of New York): "The Relationship between Text and Musical Setting in the Art of Heitor Villa-Lobos’s Barbian Instruiments No. 5"

Racism, Assimilation, and Documentation in American Music
Chair to be announced
Willie Sosin (Yale University): "The Concert Spiritual: Music of Cultural Assimilation"
Lisa D’Angelo (State University of New York, Stoney Brook): "Re-Visiting the Jungle in Duke Ellington’s Black and Tan Fantasy""
Scott DeWan (University of Virginia): "Mr. B’s Blues: The Billy Eckstine Band of 1944 and the Cultural Politics of Early Bop"
Judith Tick (Northeastern University): "Ruth Crawford Seeger and African-American Folk Music: The Work of a New Deal Documentary"

9:00-12:00—SMT Session
Set Theory
David Lewis (Harvard University, Chair)
Donald Sloan (Ashland University): "Funzy Set Theory, Funzy Measures, and Their Application to Relational Theories in Music"
Ian M. Quinn (The Graduate School, City University of New York): "Toward a Funzy Theory of Musical Counterpoint"
Michael Buchler (Eastman School of Music, University of Rochester): "An Alternative to the Interval-Class Vector and Its Use in Relating Abstract (PC) Sets"
Wayne Stanford (University of California, Davis): "Subaggregate Brains"

9:00-12:00—SMT Poster Session
Practical Applications: Tuning and Pedagogy
Ronald A. Hommel (New Providence, New Jersey): "How Shall I Tune My Archicembalo?"
Richard Woodman, William Pohn, and John W. White (other College) "Taktademia: A Meta-Oriented System of Rhythm Pedagogy"

9:00-10:30—CIMR Session
Black Music in New York: 1900-1955
Robert W. Stephens (Montclair State University, Chair)
Marvin Grissom Carter (Georgia State University): "Imagination and Identity in the Songs of Will Marion Cook"
M. Tucker (Columbia University): "In Search of Will’s Odyssey"
Guillermo P. Ramos, Jr. (Texas University): "In the Wake of a Renaissance: Music in Black Megalopolis, 1935-1955"
Friday, continued

9:00-10:30 — SMT Short Session
Nineteenth-Century Studies: Form
David Breach (Yasman School of Music, University of Rochester), Chair
Gordon Sly (Canter School of Music, University of Rochester): “Formal Conflict in Sinfonia:The Reconstruction of Schubert’s Incomplete Sinfonia Practice and Schubert’s Conception of Sinfonia Form”
Adriana Ponce (Brandeis University): “Formal Process in Chopin’s Ballades”
10:30-12:00 — SMT Short Session
Nineteenth-Century Studies: Rhythm and Register
Peter Kaminsky (University of Connecticut, Chair)
Zohar Eisler (Tel Aviv University): “Berlioz’s Thematization of Musical Spacethe Case of the Apocryphal”
Harold Kohn (University of Victoria): “Schumann’s Rhythmic Reps of Paganini’s Caprices”
10:30-12:00 — Join AMS/CBMR Short Session

Historiography
Richard Crawford (University of Michigan), Chair
Leo Treitler (The Graduate School, City University of New York): “Interpretation of Music in Culture, of Culture in Music?”

Neoclassic Sessions
12:00-5:00 — SMT Poster Session
Current Research in Music Cognition and Aural Training
SMT Music Cognition Group, Philip Baczek (University of North Texas, Organizer)
Mina Miller (University of Kentucky): “Cognition of Musical Form in Performance: Analysis of Multi-Data into Contrasting Formal Concepts”
Sheryl Steinfield (Arizona State University): “A New Method of Aural Skills Training Based on Perceptual Research”
David Hill, Sandra Treble, and Shawn Hartman (University of Toronto): “Mozart’s Father’s Songs to Infants”
Timothy Noon (Tufts College): “Concerto Language Application of CD-ROM Technology to Aural Skills”
Philip Baczek and Rosemary N. Killam (University of North Texas): “An Examination of Error Proportion and Magnitude in the Melodic Identities of Professional Musicians”
12:15-1:45 — SMT Special Session
Networking Initiatives in Music Scholarship on the Fifteenth Century
Lee A. Rothschild (University of California, Santa Barbara, Chair)
Eleanor Selfridge-Field (Center for Computer-Assisted Research in the Humanities): “Insight in Internet Publishing”
Let A. Rothschild (University of California, Santa Barbara): “SMT Networking Past, Present, and Future”;敦促：灵感：McNamee (Sothorn College) and Claim Boge (Miami University, Oxford, Ohio): “Adapting Multimedia for Internet Publishing”
John Howard (Harvard University): “EDRM and the Internet”
12:30-1:30 — SMT Special Session
Triads: Symposium: Brahms: “In Herbst,”
CIP, 106, No. 3
David Lohrborg (Western Michigan University), Chair
Panel A: Analysis
Daniel Barrows (Eastman School of Music, University of Rochester), May-Hunter (Ithaca College), Marianne Kiefl-Gibert (Indiana University), Wayne Slack (University of California, Davis), Larry Ziskin (University of Chicago), Pamela
12:00-1:00 — Thesaurus Musicarum Latinarum, Meeting of the Project and Editorial Committees
12:00-1:00 — CBMR Endowment Committee, Luncheon Meeting
12:00-1:30 — JAMS Editorial Board, Luncheon Meeting
12:00-1:30 — SMT Committee on the Status of Women Affiliates Luncheon
12:00-2:00 — AMS Informal Study Session: International Hispanic Music Study Group
12:15-1:15 — AMS Committee on Career-Related Issues, Open Forum 2: Career Opportunities in Music Publishing
12:15-1:45 — Lecture:Recital: “Limited Aclatory Technique in Lisztowski’s Petites for Violin and Piano” (1984), Yu-Hai Tan (Eastman School of Music, University of Rochester), Michael K. Kleen, piano (State University of New York, Buffalo)
12:45-1:45 — Lecture:Recital: “Bach and the Lutenist,” Kim Harris, Jete (Manitou, Pennsylvania)
2:00-5:00 — AMS/MAA Joint IMSM Committee Meeting
AFTERNOON SESSIONS

2:00-5:00 — AMS Sessions
Eclecticism and Institutions and Musical Repertoires in the Fifteenth Century
Chair to be announced
Barbara Leigh (Royal Holloway College, University of London): “Foundations or Institutions? New Historiographical Approaches to Music in Northern Early”
Marty Morey (Bowling Green State University): “Religious Reform in the Low Countries; The Sisters of St. Clare”
Eugene Schirin (Catholic University, Lebanon): “Cetra: the Church of Our Lady in Antwerp in the Fifteenth Century: Rerelectrification, Revisions, and Synthesis Resulting in a Contextual Study”
Kenneth Keene (University of Minnesota): “The Church Music of Fifteenth-Century Spain”

Anxieties of Influence in Schumann and Brahms
Walter H. Fisch (Columbia University), Chair
Joe W. Finlin (University of North Carolina, Chapel Hill): “Allusion and the New Introduction to Schumann’s Second Symphony, Op. 61”

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Mark Evan Bonds (University of North Carolina, Chapel Hill): "Contexts of Allusion in the Nineteenth Century: The Case of Brahms’s First Symphony"
Christopher Alan Reynolds (University of California, Davis): "Brahms and His Musical Seed Corn: The Claims of (Un)consciousness"
Heather Plan (Ball State University): "Schumann’s Presence in Brahms’s Lieder"

(Homo)erotic Enigmas
Elisabeth Wood (New York University), Chair
Kristina Macfie (Yale University): "Schubert, Plateau, and the Myth of Narcissus"
Byron Adams (University of California, Riverside): "The Dark Saying of the Enigmatic Housemuseum and the Etruscan Parade"
Howard Pollack (University of Houston): "God’s Copland’s First Ballet Score"
Lloyd Whitman (University of Virginia): "Fantasies of the Closet in Guasp de la nui"

2:00-5:00—SMT Special Session

Schenkerian Approaches to Rhythm Revisited
Frank Samoutis (University of Cincinnati), Chair
Frank Samoutis (University of Cincinnati): "Expressing Rhythmic Diversity"
Chaiman Willner (New York Public Library and The Graduate School, City University of New York): "Adjacency and Counterstress: Applying Duralional Reduction to Baroque Music"
William Rorshofer (Oberlin College Conservatory of Music): "Duralional Reduction: A Personal History"
Carl Schachter (Queen’s College and The Graduate School, City University of New York): "Polyrhythms of Phrase Rhythm in Chopin’s Mazurkas"

2:00-5:00—Joint AMS/SMT Session

New Approaches to Recent Music
Paul Lansky (Princeton University), Chair
Eric Lu (Baylor University): "The Realization of Re-se Gregorian Compositional Aesthetic in the Early Music of Chou Wen-chung"
Steven Nau (The Graduate School, City University of New York): "Nodels Recomposed: Tohru Miyanishi’s Essay in Synchron Orchestra and the Transkamel Model"
Anton Valtos (Harvard University): "Toward the Perceptible Surface"

2:00-3:30—AMS Short Sessions

English Music, 1662–1840
Ellen T. Harris (Massachusetts Institute of Technology), Chair
Robert Shy (Lyon College) and Robert Thompson (London, England): "Toward a New Purcellian Chronology: The View from the Manuscripts"
Robert Toft (University of Western Ontario): "The Vocal Appoggiti in England (ca. 1700–1713): A Regional Perspective amidst a Pan-European Debate"
Anton Webern: Collaboration and Revision
Anne C. Shaffer (University of Basel), Chair


2:00–3:30—CBMR Session

Opera: Black Composers and Black Subjects
Andrew Frumkin (New York City), Chair
Cola E. Davison (North Carolina Central University): "A Panoramic View of Opera by African-American Composers"
Michael Largey (Michigan State University): "Opera, Ethnography, and Atmosphere: Chronicling the Creation of Change"
Orrin Mote (University Park Theological, Nashville): "Operatic Tradition and Dramatic Structure in Skulls / The Good Island"

3:30–5:00—AMS Short Session

New Sources for Eighteenth-Century Church Music
Chair is to be announced
Orhan Menerd (Paris, France): "Gantiques composés en Latin pour être mis en musique: The Discovery of a Source for François Couperin’s Latin Menestrel Texts"
Ulrich Leisinger (Bach Archiv, Leipzig): "C. P. E. Bach’s Pietistic Passions: New Findings and Their Consequences"

3:30–5:00—Joint AMS/CBMR/SMT Short Session

Composition and Analysis
Noel da Costa (Rutgers University), Chair
Lawrence Kramer (Fordham University): "Powers of Blackness: African Discourse in Modern Concert Music"
Jay Rubin (York University, Ontario): "Recent Developments in Mainstream Music Theory and Analysis of African-American Traditions"
Olly Wilson (University of California, Berkeley): "Music Composition from the Southpoint of the African-American Tradition"

3:30–5:00—Joint AMS/SMT Short Session

Twentieth-Century Sketch Studies
Sevenise Stell (University of North Carolina, Chapel Hill), Chair
Lyne Rogers (Oberlin College Conservatory of Music): "Stavinsky's Context-Based Approach to Musical Form"
Graham H. Phipps (University of North Texas): "From Händel in the Casimiro Movement of Dallapiccola's Cami el Iluminister"
Friday, continued

EVENING SESSIONS
7:30-9:30—AM5 Special Session
New Issues in Russian Music
Anne Swartz (Barnard College and the Graduate School, City University of New York), Moderator; Malcolm Hartwick Brown (Indiana University), Leland F. Fay (New York City), Margarita Marso (Ohio State University), Mark Slobin (Washington University), Richard Turbin (University of California, Berkeley), Panconcelli

8:00-11:00—SMT Special Sessions
Musical Microstructure in Expressive Performance
David Lidow (York University, Ontario), Chair
Robert Cogan (New England Conservatory): "Musical Performance in a Spectrographic Mirror Bach and Vivaldi from Cada to Prounov"
Roberto Hannes (Pitt State University) and Alexander Pierce (University of Boston): "Movement as a Model of Performance"

Current Neurobiology, Brain Theory, and Music Cognition
Richard B. Browne (University of Michigan), Chair
Stuart Brown (University of Michigan): "Majors of Maps of Fixed and Mobile Auditory Evoked Potentials: The 'Tomatological' Approach to the Musical Brain"
David H. Iversen (Massachusetts Institute of Technology): "Edibility and Musical Affect: A Confluence of Ideas"
Stephanie B. Sundar (National University of Singapore): "Towards an Ontology of Musical Inversion"
Seymour Rosen: David Butler (Ohio State University), Edward Punnett (University of Wisconsin), Justa Sadow (University of North Texas)

8:00-11:00—Joint AMS/SMT Special Session
Women and Scholarly Careers in Music
AMS/SMT Committees on the Status of Women, Linda Amott (University of North Dakota) and Deborah Nett (New England Conservatory), Chair
Panel presentations and participatory group discussion

Saturday, 4 November

7:30-9:00—AMS Committee on Outreach and Communication, Breakfast Meeting
7:30-9:00—AMS Committee on Cultural Diversity, Breakfast Meeting
7:30-9:00—SMT Representatives of the Regional Societies, Breakfast Meeting
7:30-9:30—AMS Committee on Career-Related Issues, Breakfast Meeting
7:30-9:30—AMS Publications Committee, Breakfast Meeting
8:00-9:00—Beethoven Forum Editorial Board, Breakfast Meeting
8:00-9:30—Job Interviews
8:30-5:00—Registration
8:30-6:00—Exhibits

MORNING SESSIONS
9:00-12:00—AMS Sessions
Joquin and 14th Competitors and Successors
Pamela J. Scott (University of Nebraska), Chair
M. Jennifer Howitt (Williams College): "The Miss Meer Perti Revisited"
Pauillac Maccy (Boston School of Music, University of Rochester): "Guerrero's Missa Stabat Mater: The Mystery of Missa I and Joquin's" Alejandro Enrique Pacheco (University of California, Santa Barbara): "Joquin at Work on His Lady Mass" Peter Urmson (University of New Hampshire): "Not to Mention the Sky"

Voices and Gender in the Baroque
Chair to be announced
Don Hartin (Brown University, Israel): "Doubly Toned, Doubly Silenced: The Jewish Pari Sarah Copin (c. 1641) as a Hersch Singer"
Wendy Hagan (Amherst, Massachusetts): "La donna di poco parole commoventi: Abarbanel's Case and the Problem of Female Eloquence in Opera"
Catherine E. Gordon-Sorrell (Providence, Rhode Island): "The Masculinization of French Song: A Transference of Lully's Operatic Style to the Seventeenth-Century Serious Air"
David Ross Harper (Chicago): "The Three Faces of D'Gra: Hys- tery of Melanchohol and Handel's Harpsichord"

Nineteenth-Century Bibliography and Source Studies
Chair to be announced
Stephen McClatchie (University of Western Ontario): "A New Manuscript Source for Wagner's 'Parsifal' Symphony"
Charles Crohn (Orinda, California) and Steve Black (Palo Alto, California): "A New Source for Debussy's 'Lubin'"

Performing Traditions
Chair to be announced
Elizabeth Hudson (University of Virginia): "Some Blooms, Violets in Performance"
Roger Freulin (Yale University): "Toward a 'Medieval' Heil of Staging" Sarah Metten (University of Southhampton): "Performance, Analysis, and Memory: Composing Rubato in Purcell's 'Trumpet"

—12—
Amy K. Stillwell (University of California, Santa Barbara): "Listening to History: Sound Recordings and the Social Maintenance of Perfor- mance Practices in Hawaiian Hula Songs"

9:00-12:00—SMT Session

Method and Experience
Edward Murray (Cornell University), Chair
Richard S. Parks (University of Western Ontario): "Theories in Science and Music: Shared Issues and a Program for Research"
Mark Doffelt (Columbia University): "Conceptual and Nonconce- ptual Modes of Music Perception"
Roger Graef (University of York, Great Britain): "Tonal Motion and Roy's Reenactment Theory of Musical Expression"
Andrew Mead (University of Michigan): "Bodyly Hearing: Physi- ological Metaphors and Musical Understanding"

9:00-12:00—Joint AMS/SMT Session

History of Theory
Floyd Graw (Rutgers University), Chair
Peter A. Hor (University of Michigan): "Hausager and Betram: The Citation of Classical Rhetoric in Eighteenth-Century Accounts of Musical Form"
Thomas Crompton (University of Iowa): "Tonal Consciousness in Foss's History of Music Theory"
Joseph Lubin (City College, CUNY): "The Influence of Musical Style on Schenker's Methodology"
Luris P. Jackson (Columbia University): "Rimsky-Korsakov's, Tchaikovsky, and the German: Tonal Space in Leading Nineteenth-Century Harmony Tutorials"

9:00-10:30—SMT Short Session

Motivic Relations
David Gust (Queens College, City University of New York); Chair
Kaye C. Petry (University of Michigan): "Motivic Modulation"
Brian A. Tipton (McGill University): "On the Nouns of Enlargement"

9:00-10:30—Joint AMS/CMBR Session

Performance Practice
Rae Linda Brown (University of California, Irvine), Chair
Margaret Morris (University of California, Irvine): "An Aggregation of Idioms"
George L. Lewis (University of California, San Diego): "Improvised Music after 1950: Afro- and Eclectical Perspectives"

10:30-12:00—SMT Session

Theory of Scales
Richard Cohn (University of Chicago), Chair
Norman Carey (Eastman School of Music, University of Rochester) and David C. Glason (State University of New York, Buffalo): "Self-Similar Pitch Structures, Their Orbits, and Rhythmic Implications"
John Clough and Nora Egelbrenner (State University of New York, Buffalo): "Scales, Sets, and Interval Cycles: A Taxonomy"

10:30-12:06—CMBR Session

Black Music in New York: Hip Hop Culture
Portia K. Madukwe (Indiana University), Chair
Sena Shelton (Indiana University): "Rap and Music Theory: M.C. Hammer's 'Do You Fam It Be?'"
Gregory Walker (Boulder, Colorado): "Parental Advisory: Portrait of a Rap Symphony"
Robert Walter (University of California, Los Angeles): "Rap's Musical Geography"

Noon Session

12:00-1:00—SMT Special Session

David Leborg (University of Michigan), Chair
Paul Hillier (University of California, Davis); Joel Lester (The City College and Graduate School, City University of New York); Elizabeth West (University of Michigan, University of Rochester, Fairfield University)

12:00-1:30—American Bach Society Advisory Board Luncheon

12:00-1:30—American Handel Society Board Luncheon and Meeting

12:00-5:00—AMS Committee on the Publications of American Music

12:15-1:45—Lecture-Retreat: A Musical Voyage through the Wind-Band Traditions of Sixteenth-Century Europe
Lene Sonnesen, directed by Douglas Kirk (McGill University)

David Shulenberg, Harvard University (University of North Carolina, Chapel Hill)

12:15-1:45—AMS Council Meeting

12:15-1:45—AMS City and Lesbian Student Group Meeting


1:00-2:00—SMT Business Meeting

2:00-2:25—SMT Awards Ceremony

2:15-3:15—SMT Keynote Address
Charles Barkualn (Queens College and The Graduate School, City University of New York): "Reflections on Schönberg"

Afternoon Sessions

2:00-5:00—AMS Sessions

Sources and Transformation in Opera seria and buffa
Chair to be announced
Martha Feldman (University of Chicago): "Opera and Empire in Revolutionary Vienna"
Kay Lipton (University of California, Los Angeles): "Viennese Business Practices in Mozart's Vienna: Context, Reform, and Josephinian Crisis buffs"
Deiter Egel (University of Wales, Cardiff): "The Original Performance Material and Score for Mozart's Le nozze di Figaro"
Bruce Alan Brown (University of Southern California): "Salieri's Solo agli amanti: New Light on the Origins of Col Joesane"
Aspects of Verdi Operas
Chair to be announced
Perfiagi Pennelli (University of Rome, "La Sapienza"): "The Vocal Aspect of Verdi's Operas"
Roger Parker (Oxford University): "Reading Leyer, Requiem Subtitle"
Rock and Post-Rock
Charles Hamm (Dartmouth College, Chair)
Mark Manelli (University of Minnesota): "Fats and Critics: Writing the History of Rock and Post-Rock"
David Schwarz (Amherst College) and Marie-Luise Gimzewski (Southern Methodist University): "German Oil: Music, Politics, and Violence"
American Studies
Chair to be announced
Gail Stebbins (University of Puget Sound): "Remembrance of Dis Sonatas Past: The Two Published Editions of Ives's Ground Sonatas"
Gayle Sherwood (Yale University): "Charles Ives and the American Church Tradition"
David Nicholoff (Reed College): "Henry Cowell's New Musical Resonance"
John Andrew Johnson (Harvard University): "Gershwin's Sketches for Piano and Besi"
2:00-3:30—AMS Short Session
Instrumentalities
Chair to be announced
2:00-3:30—CBMR Session
Black Music Collections: Sources and Resources for Research
Suzanne Fländres (Center for Black Music Research, Columbia College, Chicago, Chair)
Thomas L. Bin (University of Colorado, Boulder): "Scholarly Access to Black Music Collections"
Deborah A. Richthofen (Smithsonian Institution): "Black Music Collecting"
1:15-5:45—SMT Invited Special Session
Contemporary Theory and the "New Musicality"
Patricia Mitchel (University of Texas, Austin), Moderator
Scott Burkhalter (Princeton University): "Theremin and 'The Music of Itself'" * 

Marion A. Guck (Washington University, St. Louis): "Music Loving or The Relationship with the Musical Work" 
Matthew Brown (Louisiana State University): "Adrift on Neutral's Boat: The Case for a Naturalized Music Theory" 
Joseph Dubin (Columbia University): "Some Old Music" 
Koichi Ogawa (Yale University): "Analyzing Music under the New Musicality Regime"
3:30-5:00—AMS Short Session
Oralities
Chair to be announced
Helen Rees (New College, University of South Florida): "The Condensation of the Unsuspectable: The Relationship between Oral and Written Notation in a Chinese Ensemble Music" 
Kant van Orden (University of Chicago): "Characters plus music: Some examples of 'singing to Timbres in Late Sixteenth-Century France'"
3:30-5:00—CBMR Session
The Nexus between Religion and Black Music
Hausin C. Boyer (University of Massachusetts, Amherst, Chair) 
James H. Cone (Union Theological Seminar): "A Religious Interpreta tion of the Spirituality" 
Michael W. Harris (University of Iowa): "Locating a 'Cassava' in Improvised and Composed African-American Religious Song" 
John F. Siew (Yale University): "The Spirituality of Jazz"
5:30-7:30—AMS Business Meeting
7:30-9:00—Sonneck Society Board of Directors Meeting
8:00-1:00—Perspectives of New Music Editorial Board Meeting
10:00-2:00—Annual Ball: Louise Schoenberg and his Big Band

Sunday, 5 November
7:30-9:00—SMT Joint Breakfast Meeting of 1995 and 1996 Program Committees
7:30-9:00—SMT Joint Breakfast Meeting of 1995 and 1996 Local Arrangements Committees
8:00-9:00—AMS Board of Directors, Breakfast Meeting
8:00-12:00—Job Interviews
8:00-12:00—Exhibits
8:30-12:30—American Musical Instrument Society Board of Governors Meeting

MORNING SESSIONS
9:00-12:00—AMS Session
Narrative-Germanic Theorists and Critics
Chair to be announced
9:00-12:00—SMT Session
Rhythms in Recent American Music
Steve Larson (University of Washington), Chair
Yosi Ueno (University of Colorado, Boulder): "Temporal Continuity and Formal Balance in Elliott Carter's Eight Place for Four Players"
Gerhard Fichter (Indiana University): "Meter and Minimization: 2.4.3.7: The Desert Moon"
John Zodier (University of British Columbia): "Accent and Bent-Claw Tonic in Steve Reich's Recent Music"
Keith Waters (Sanam School of Music, University of Rochester): "Shuffling the Battered Metric Displacement in the Piano Sonatas of Herbie Hancock"

9:00-12:00—SMT Special Session
The Meaning of Performance
John Roth (University of Syracuse), Chair
Jonathan Durney (University of Reading): "Gaps/Theory and Performing Music"
John Roth (University of Sydney): "Translating Musical Meaning: The Performer as Narrator"
Eric Clarke (University of Sheffield): "A Semiotic Perspective on Expression and Meaning in Performance"

9:00-12:00—Joint AMS/SMT Session
The Past in Avant-Garde
Chair to be announced
Hermann Danuser (Humboldt University): "Musical Performance and Compositional History at the Darmstädter Ferienkurse for New Music 1946-1956"
Paul Gregory Astello (University of California, Los Angeles): "Rehearsal in Darmstadt: The Anti-Serial Reaction, 1959-1960"
Judy Loeb (State University of New York, Stony Brook): "Hearing Chaos"

9:00-10:30—AMS Short Sessions
Chant Repertoires
Charles M. Atkinson (Ohio State University), Chair
Daniel Katz (The Academy of Jewish Religion): "From Mount Sinai to the Year 6000: A Study of the Inception of Oral Tradition and Written Sources in the Transmission of Chant"
James McKinnon (University of North Carolina, Chapel Hill): "The Asbestos Project"
Women in Public
Jean Pader (University of California, San Diego), Chair
Jeanne Brooks (University of Southern California): "Nâle and pañul amante de la musica": Telling the Story of Nadu Boulanger's Conducting Career"
Ammerguer Fauquier (Humboldt University): "La praise en dons.: Four Women and the Prix de Rome"

9:00-10:30—Joint AMS/CBMR Short Session
Critical Theory
Susan McClary (University of California, Los Angeles), Chair
Gary Tomlinson (University of Pennsylvania): "Why Black Music Research and Poststructuralist Critique Need One Another" (based on L.J. Manuell Longo, University of California, Riverside): "On Identity and the Source of Music"

9:00-10:30—Joint AMS/SMT Short Session
Puccini
Warren Darcy (Perth College of Church Music), Chair
Helen M. Mewald (New England Conservatory): "Wrestling with the Angel: Puccini, Pärt, and the Odyssey of Operatic Transfiguration"
Dorothy Burren (University of Michigan): "Remote Regions and Puccini's Mystical Territory"

10:30-12:00—AMS Short Sessions
Twentieth-Century Polyphony: Sources and Desires
Edward H. Rooser (New York University), Chair
Mary E. Wodzicki (Western Kentucky University): "The Source of '130'"
Bruce Hauser (Columbia University): "Desiring Leonin: Music and Sexual Disobedience in Northern France c. 1200"
Transnationalism in Music
Jeanne C. Wilde (University of California, Berkeley), Chair
Ingrid Monson (University of Michigan): "Abbaye Lérins, Max Roach, and 'lost Armstrong Transnationalism and Jazz in the Civil Rights Movement'"
Kay Faulkner (Harvard University): "Music and Migration in a Transnational Community: The Circassian Route of a Syrian Flower"

10:30-12:00—SMT Short Session
Nineteenth-Century Analytic Studies: Debates
Edward Sorensen (New England Conservatory), Chair
Lawrence Spivak (Columbia University): "Floriane's Racoon: Programmatic Aspects of Beethoven's Second and Third Lessems Overtures"
Peter H. Smith (University of Notre Dame): "Ibrim and the Napoleonic Codeplex: HLWL, and Their Multiple Functions in the First Movement of the E-Minor Christen Sonata"

10:30-12:00—CBMR Session
Toward the 1996 Inter-American Conference on Black Music Research
Cecil Lytle (University of California, San Diego), Chair
Gerard Bégué (University of Texas, Austin): "The Latin-American Sessions"
George Brandon (City University of New York Medical School): "The Caribbean Session"
Peter L. Manzell (John Jay College of Criminal Justice, City University of New York): "Sessions on Macalurumous Topics"
Lorna McDavid (University of Massachusetts): "The Trinidad-Bahamas Sessions"
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. PAX MATERIALS NOT ACCEPTABLE. Address: Jamie Arlo, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, Smith College, Northampton, MA 01063.

Noah Greenberg Award
Deadline: 2 March 1996. Address: Elizabeth Aubery, Chrysler Greenberg Award Committee, School of Music, University of Iowa, Iowa City, IA 52242.

Grants and Fellowships Available

ACLS Fellowship Awards

American Philosophical Society
For basic post-doctoral research to subserve living expenses and travel. Maximum stipend: $5,000 ($2,000 for full professors). Deadline: 1 January, 1 March, 1 July, and 1 November for decisions by end of April, June, December, and February respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106-3387. Telephone requests for forms cannot be honored. Written requests must include short (100 words or less) description of project and proposed budget. Forms sent to those eligible.

NEH Summer Stipends
For scholars to undertake research for a consecutive summer month. Must be nominated by own institution. Stipend: $4,000. Deadline: 1 October 1995. Contact: Tom O'Brien (302) 606-6511; tobrten@neh.fed.us.

NEH Basic Research Projects Program
Grants for up to 3 years of collaborative research in any field of the humanities. Deadline: 17 March 1996 for projects beginning on or after 1 January 1997. Contact: David Wise (202) 606-8110, <dwise@neh.fed.us>.

NEH Reference Materials Awards

NEH Dissertation Grants
For doctoral candidates in the humanities to complete the writing of their dissertations. Must be nominated by graduate institutions. Deadline: 16 October 1995. Contact: Kathleen Mitchell (202) 606-8647 <kmittell@neh.fed.us>.

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News Briefs

The Sonneck Society for American Music announced the results of its election of officers and new members of the Board of Trustees at its annual conference in Madison, Wisconsin last April. They are: Dale Cooke (Collage of William and Mary), president; John Graisure (The City College and Graduate School, City University of New York), vice-president; Kathryn Bumpass (California State University, Fresno), secretary; Craig Parker (Kansas State University), treasurer; Karen Allegiant (George Washington University), Charles Hazard (Dartmouth College, emeritus), and Alan Sears (Wheelan College), new members of the Board of Trustees.

The Stefan and Wanda Wilk Prizes for Research in Polish Music are awarded annually to authors of the best unpublished papers reflecting original research on some aspect of the music in Poland, preferably on a lesser known topic or composer. Spon- sored by the Polish Music Reference Center and the School of Music at the University of Southern California, the prizes are intended to stimulate research on Polish music in academic circles outside of Poland. Deadline for the 1995 competition is 30 September 1995. Information and guidelines may be obtained from The Wilk Prizes in Polish Music, USC School of Music, Los Angeles, CA 90089-0831 or <wilk@mususc.usc.edu>. For those with access to the Internet, look up USCeps/Research and Technology Centers/Competition/Research.

The J. Paul Getty Trust awards pre- and post-doctoral fellowships to young scholars whose research promises a significant contribution to the history of the visual arts, and whose work explores connections among the humanistic disciplines. Senior Research Grants provide senior scholars, working individually or in teams, with funding for interpretive research. Stipends range from $20,000 to $70,000. Other awards provide for the funding of publications. Grants may extend over multi-year periods and are available to foreign scholars. For information and applications, write the Getty Grant Program, 401 Wilshire Blvd., Suite 1000, Santa Monica, CA 90401.

The Southernersean American Society for Eighteenth-Century Studies invites submis-
sions for its annual article competition. The Perkins Award of $350 will be given
National Humanities Center

For post-doctoral research in residence for an academic year. Stipend: academic salary or difference between salary and other funding. Deadline: post-marked by 25 October 1995. Address: Fellowship Program, National Humanities Center, PO Box 13456, Research Triangle Park, NC 27709-13456, (919) 549-0661.

Columbia Society of Fellows in the Humanities


Villa I Tatti Fellowships


To provide access to Newberry Library resources for people who live beyond commuting distance. Stipend: $2,500 per month for up to two months. Deadline: 15 October 1995 or 1 March 1996. Address: Committee on Awards, The Newberry Library, 60 W Walton St., Chicago, IL 60610-3180 (312) 284-2929.

Newberry Library Short-Term Resident Fellowships

For post-doctoral research in residence in any field appropriate to its mission from 6 to 11 mos. Maximum stipend: $50,000. Deadline: 20 January 1996. Address same as above.

Newberry Library NEH Fellowships


Kurt Weill Foundation Research and Travel Grants

Research grant fund specific research expenses incurred in pursuit of topics related to Kurt Weill and/or Lotte Lenya. Travel grants reimburse travel expenses to consult primary source material. Deadline: 1 November 1995. Address: Mário R. Mercado, Director of Programs, The Kurt Weill Foundation for Music, Inc., 7 East 20th St., New York, NY 10016-5106 (212) 591-5450.

American Music Research Center Visiting Research Fellowship

For one or two months at the Center (University of Colorado, Boulder) with a monthly stipend of $900. Send abstract of prepared research and resume. Rotating deadlines. Address: Thomas L. Rix, Director, American Music Research Center, College of Music, University of Colorado, Campus Box 301, Boulder, CO 80309-0301.

Vaughn Williams Research Fellowship

The Carthesian Trust is accepting applications for the 1996 Ralph Vaughan Williams Research Fellowship, open to scholars in the United States and Canada interested in doing scholarly work in England on the music of Vaughn Williams for a period of six to eight weeks during May to July. A stipend of £2,200 (from which the scholar will pay for travelling expenses) is given by the Carthusian Trust. and room and board is provided by the Charterhouse School in Godalming, England. Inquiries and applications (which should include a proposal for an article, a cover letter, and a vita) should be sent by 1 March 1996 to Byrons Adams, Consultant to the JWV Fellowship, Department of Music, University of California, Riverside, CA 92521.
For interested scholars was, by 13 October 1993, will have received the F.L.D. but not yet held it for more than 8 years. Preference for interdisciplinary proposals in the Humanities. Stipend: $3,200 plus a travel/research allowance. Deadline: 13 October 1993. Address: Chair, Humanities Coordination Committee, c/o Margaret A. Vanezis, Program Coordinator, 86 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6778; (215) 898-4540.

For individuals who have demonstrated exceptional capacity for productive scholarship. Appointment for six months to one year may be made, with other awards. Amount based on need. Deadline: 10 October 1993. Address: John Simon Guggenheim Memorial Foundation, 40 Park Ave., New York, NY 10016.

Grants of up to $5,000 to assist with expenses of travel and maintenance for research in the American Archives, Historical Library, Westminster College, Princeton, NJ. Deadline: 1 December 1993. Address: John Gannaway, College of Music, 217 Dunn Hall, University of Massachusetts, Lowell, MA 01854.

For post-doctoral scholars under the age of 40 with a good command of German. Provost's maximum monthly stipends of $2,500 to 60 possible places for travel expenses, accompanied married partners, 4-grant courses (up to 6 to 12 mo. res:idency at a research institute in Germany. Up to 3 mos.) of this period may be spent at research institutions in other European countries (or up to 2 mos. at a German research institution elsewhere in Europe). Letter of intent are due in March. Deadline: 1 November. Address: Dr. Bernard Stein, The von Humboldt Foundation, Suite 403, 1720 Connecticut Ave. N.W., Washington DC 20009, (202) 488-2990.

For full-time professor or equivalent with internationally recognized research. Nomination may be made at any time by eminent Ger- man scholars. Award winners are invited to spend a research stay of 4 to 12 mos. at German institutions. Maximum award: DM 12,000. Address are above.

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


Activities sponsored by the AMS Committee on Career- Related Issues at the 1995 Annual Meeting in New York

At recent annual meetings, the AMS Committee on Career-Related Issues, chaired by Peter Jaffe, has sponsored several programs and study groups to assist students in finding jobs outside the academy. There follows a list of the activities that have been planned for the 1995 Annual Meeting.

Thursday 12:00-1:45 — Open Forum I: Career Opportunities in the Recording Industry, coordinated by Roger Evans; (212) 795-4377

Friday 10:30-11:30 — Open Forum II: Career Opportunities in Music Publishing, coordinated by Zdenek Zychowicz; (606) 255-7971

Friday 11:30-6:30 — Planning Meeting for 1996 Open Forum on Music Curricula, coordinated by Susan Schertler; (708) 532-6165

Saturday 1:00-7:45 — Open Forum III: Three Life after Employment! Balancing Career and Personal Issues, coordinated by James Davoli; (902) 729-7072 ext. 46595; and James Parukis, (212) 677-6490

Times to be announced: New York area music publishers will interview for jobs currently open.

RISMHELP

As reported in the last issue of the Newsletter, the RISM-US Music Manuscript Database is now available online through the Harvard University online library catalog. By this summer it is expected to contain more than 30,000 bibliographic records for music manuscripts from fifty American libraries covering the period ca. 1780-1853. For detailed information about how to log on, contact rismhelp@grim.harvard.edu or write John B. Howard, Director, U.S. RISM Office, Edna Kuhle Loeb Music Library, Harvard University, Cambridge, MA 02138.

The Noah Greenberg Award

Applications are solicited for the Noah Greenberg Award of the American Musicological Society. The award is intended to serve as a grant-in-aid to stimulate active co-operation between scholars and performers by fostering outstanding contributions to historically aware performing practices. The deadline is 1 March 1996. For further information, contact Professor Elizabeth Ashley, Chair, Noah Greenberg Award Committee, School of Music, University of Iowa, Iowa City, IA 52242.
Milton Steinhardt (1909-1994)

Milton Steinhardt, professor emeritus of music history and literature, University of Kansas, died 30 June 1994, age 84, in Lawrence, Kansas. He had been a student for two years at the University of Kansas before studying in New York, Munich, Paris, and Berlin. He earned a B.A. in violin and an M.M. in musicology (writing a thesis on Leopold Mozart's violin method) under the direction of Charles Warren Fisk at the Eastman School of Music in 1936 and 1937, respectively. His doctoral work in musicology was under the tutelage of Curt Sachs and Gustav Reese at New York University, where he received the Ph.D. in 1940. He taught at Central Washington College, Michigan State University, and Ohio University before joining the faculty of the University of Kansas in 1952 as its first head of the Department of Music History and Literature, a position he held until his retirement in 1977. Under his leadership the department became a graduate and undergraduate program in music history as well as one of the country's foremost university early music ensembles.

His books include a Fulbright research grant to Austria in 1938, a Guggenheim Fellowships in 1958 and 1960, and publication submissions from the Guggenheim Foundation and the University of Kansas Endowment Association. He was a producer, scholar, publishing books, articles, and editions, primarily about sixteenth-century music. These include a monograph, Jacob Viirler and Jan Scotte (1945), his edition of Vincenzo Galilei's works in Der Musikalische Taschentuch in Österreich (1967), and an edition of the complete works of Mand de Gaspier (1971). Retirement did not stop his research, for his seven-volume edition of the music of Philippe de Monte was published in the entire complete edition by Leuven University Press (1975-86).

Scholarship and musicology were important to Milton Steinhardt. He was active in the American Musicalological Society, serving a chair on the Midwest chapter in 1964-66 and as a Council member for four terms between 1960 and 1993. He attended his last national meeting in Portland, 1992, at which time he read a paper, subsequently published as "A Remarkably Discovered Dutchman's Gradual in Hoboken's Time" inとても點Jhのenlndian Musician (1993). He was also a member of the International Musicological Society, the Österreichische Gesellschaft für Musikwissenschaft, Constanzt zur Hermanns von den Künsten, and was a founding member of the juncture of American musicologists (now known as the Society for American Music). His other professional activities included serving as editor (both in English and in German) for the American Journal of Musicological.

With rarity and grace, Milton Steinhardt has left an indelible mark on the field of musicology. His contributions to the study of music have been significant, both in terms of research and in the development of future scholars. His legacy will continue to be felt for years to come.

—Andrew K. McIntosh

Carlson Sprague Smith (1905-1996)

With the death of Carlson Sprague Smith, former president of the AMS (1950-94) and founder and past president of the Music Library Association, American musical scholarship has lost one of its major figures and one of the last links to what is now a very important area of research like the city of the American response to art, music and culture. He was a member of the American Academy of Arts and Sciences, the American Philosophical Society, and the American Schools of Oriental Research. His work in musicology and music theory was characterized by his dedication to the cause of American music and his emphasis on the importance of music in American culture. He was a scholar and a teacher, and his students and colleagues have been inspired by his dedication to the cause of American music and his emphasis on the importance of music in American culture. His work in musicology and music theory was characterized by his dedication to the cause of American music and his emphasis on the importance of music in American culture.

Milan Poljak (1919-1993)

With the death of Dr. Milan Poljak in Prague on 14 December 1993 at the age of 61, Czech musicology lost one of its finest scholars and a great friend of our friends.

Born in Prague in 1884, Dr. Poljak attended Prague University, where he obtained his doctorate in 1907. Throughout his career as a Musicologist in the Music Department of the Prague Museum of Czech Music, the National Museum in Prague, and the Archive of the Prague University, he devoted his time and energy to the study of music, both in his own country and abroad. His work has been published in several languages, and he has been a member of the American Musicological Society since 1954. In the 1970s, he published several books and articles on the history of music in Czechoslovakia, and his work has been widely recognized and respected.

Poljak was a tireless worker and a dedicated scholar, and his contributions to the field of musicology have been significant. His work has been published in several languages, and he has been a member of the American Musicological Society since 1954. In the 1970s, he published several books and articles on the history of music in Czechoslovakia, and his work has been widely recognized and respected. His dedication to the cause of American music and his emphasis on the importance of music in American culture. His work in musicology and music theory was characterized by his dedication to the cause of American music and his emphasis on the importance of music in American culture. His work in musicology and music theory was characterized by his dedication to the cause of American music and his emphasis on the importance of music in American culture.
Call for Papers

The Somersock Society for American Music will hold its annual conference on 20-24 March 1996 in the Washington, D.C. area. (Note the change in dates!) The Program Committee invites abstracts for papers on any aspect of American music in America. Proposers should send six copies of an anonymous abstract 400 words or less, along with a cover letter giving a brief biography, by 1 September 1995 to Wayne D. Shirley, Program Chairman, 1996 Somersock Society Conference, c/o Music Division, Library of Congress, Washington, DC 20540. Those interested in giving musical presentations should send six copies of a cassette tape, along with a cover letter, to Wayne Shirley, address and deadline as above. If the cassette tape does not contain the specific criteria of the proposed presentation, send six copies of a brief description of the anticipated repertory at all.

The Society for Seventeenth-Century Music will hold its Fourth Annual Conference on 18-21 April 1996 at Wellesley College (near Boston, Massachusetts). Papers are solicited on all aspects of seventeenth-century music from the perspective of music, performance practice, dance, theater, visual arts, and other topics related to the musical culture of the period. These include musicology, musicology, or general will be welcome. Various form for presentations will be considered, such as individual papers (20–25 minutes), sessions of three or four brief presentations (10–20 minutes) on a single issue, or thematic seminars (30–45 minutes) on a specific topic. All proposals presented to the committee will be considered on their merits, but proposals for papers into integrated sessions are also welcome. All conference sessions will be plenary and will include extensive time for discussion. Papers may be read in any language, but detailed abstracts for papers not delivered in English will be required. Only one abstract will be considered from any individual, and the proposer should not submit abstracts for 1996. Abstracts should be limited to two pages and should summarize the content of the presentation as well as the underlying issues or methodology. A list of anticipated needs for equipment at the end of a paper is encouraged. Send four copies without author identification and one copy with name, address, telephone, fax and e-mail, as applicable, to 6 October 1995 to Prof. Bruce Gyetko, SSCM Program Chair, Department of Music, Wellesley College, Lacrosse, PA 17604-3005. Abstracts from abroad may be sent by fax (one copy only) to Bruce Gyetko at (717) 394-3619. Abstracts will remain anonymous until the final formulation of the program. The program committee will complete its work before 15 January 1996.

The biennial UMKC Baroque Conference, which brings together an international group of scholars, will be held at the University of Birmingham (U.K.) on 4-7 July 1996. Birmingham is England’s second city, seating an acclaimed orchestra and a new Symphony Hall, a spacious arena, and more miles of canals than Venice. Proposals are invited both for papers and of about 20-25 minutes, and for posters on a variety of general interest, in any field of Baroque music. Hosted by the British Baroque Conference Committee (two seen, please, one identified with name, address, telephone, fax and e-mail address as appropriate) should be submitted to Dr. John Wherden (Chair, Program Committee), Music Department, University of Birmingham, Edgbaston, Birmingham B15 ITS, U.K. (tel. and fax: +44-021-414-3758; <jwherden@bham.ac.uk>) not later than 2 October 1995. The conference will complete its consideration of the program by 30 January 1996.

An interdisciplinary conference entitled Dance to Honor Kings: Shows for Court and Theatrical Dramatic Entertainments, 1690-1740, will be held at King’s College London on 22-24 August 1996. The conference will focus on the use and interpretation of sources. Proposals concerned with major collections, specific resources, biographies, panegyric, specific theaters, cities, or geographical areas, iconographic reconstructions of dance or music from primary source materials, and the role of the "critical edition" are particularly welcome. Volunteers for round-table discussion are invited to send a list of recent publications. Send 200-300 word proposals, including information about audio-visual requirements, to 1 November 1995 to Dance Conference King’s c/o Department of Music, King’s College Lon- don, The Strand, London WC2A 3LS, United Kingdom; tel. +44-0171-836-0766 (telephone: Jennifer Thorne). The editor of a collection of many entitled Mozart and Milan: essays contributions on the subject of Mozart’s Milanese sojourns. The volume will deal with all aspects of Mozart’s production in that city, libretti, theater life, and recognition history. Interested scholars may write to Dr. Harrison James Wignall, 59 Down Road, Mount Holly, NJ 08060.

The British Musicology Conference 1996 is the joint annual conference of the Vocal Music Association, the Society for Music Analysis, and Critical Musicology Affiliated to the English Association for Musicological Studies at King’s College London, the con- ference will take place on 18-21 April 1996. The Program Committee invites pro- posals for papers of 50 minutes duration, three-hour sessions of four papers, and three- hour sessions in different topics. Round tables, literature discussions, poster sessions— proposals should specify format. Please submit proposals (one per individual) in dupli- cate: one copy anonymously and one with full details, including author’s phone and numbers and e-mail address. Abstracts may be written in any European language, but the formal procedures of the conference will be conducted in English. Send proposals by 1 October 1995 to Mark Everitt, Chair, BMC 1996, Department of Music, King’s College London, The Strand, London WC2A 3LS; tel. +44-0171-873-3554; fax +44-0171-873-2516; e-mail: bmc@kcl.ac.uk.

The American Musical Instrument Society will hold its twenty-fifth annual meeting at The Shrine to Music Museum, University of South Dakota, Vermillion, 16-19 May 1996. Although the Program Committee encourages diversity, it suggests such topics as underpinning concepts of instru- ment design (including proportions, local use of materials), "science" vs. copying as scientific research) gender issues (such as sexual symbolism in instrument design or iconography, cultural association of particular instruments with women or men; women instrument makers); and the history of historical instruments (visual, religious, and symbolic use of instruments, cross-cultural diffusion and adaptation of instruments; musical instruments and the visual arts; and iconography, instrument makers). Proposers of group sessions, panel discussions, individual papers, and lecture demonstrations (the latter two limited to 45 minutes, although requests for longer dura- tions will be considered) should send two copies of a typed abstract (350 words), accompanied by an autobiographical state- ment (100 words) and a list of necessary audio-visual equipment by 15 November 1995 to John Kotar, The Shrine to Music Museum, 414 East Clark St., Vermillion, SD 57069. Proposals for group sessions should include an abstract and biography from each participant, each will be evaluated on its own merits.

The American Bach Society will hold its biennial meeting, 12-14 April 1996 at the University of California, Berkeley. Ludwig Finscher will chair the session. John Butt, Susan McClary, Jeane Swink, Christoph Wolff and others will participate in a round-table discussion on methods and future direction in Bach studies. Proposals for papers of 10 minutes duration are invited, but of particular interest are those that focus on S. Bach’s reception by later composers, in their works and writings or performances, and how this in turn has influenced (or not) subsequent research. At least two copies of a one-page abstract should be submit- ted by 5 December 1995 to Michael Marinen (Chair, Program Committee), Department of Music, Swarthmore College, Swarthmore, PA 19081-1397.
Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is 1 May for the August issue and 1 December for the February issue. Notices of meetings should be sent to Barbara R. Hamilton, Editor, AMS Notices, 410 Riverside Drive, New York, NY 10065.

Receptions of Gender and Sexuality in Opera, 14-27 September 1995, Stony Brook, NY. Address: Mary Ann Brown, Music Department, State University of New York, Stony Brook, NY 11794-4755; (516) 632-7314.


Rita Benton Anniversary Observance (lecture, panel discussion, concert), 23-25 September 1995, Iowa City, IA. Address: Jean O. Faldner, Rita Benton Music Library, 2000 Vossman Music Building, University of Iowa, Iowa City, IA 52242; (319) 335-3076; <jean-faldner@uiowa.edu>.

Popular Culture Association in the South and American Culture Association in the South, 5-7 October 1995, Birmingham, AL. Address: Robert L. McDowell, Program Chair, Department of English and Fine Arts, Virginia Military Institute, Lexington, VA 24450.

Caroline Symposium on British Studies, Annual Interdisciplinary Forum, 7-8 October 1995, Boone, NC. Address: Dr. Jacquelyn L. Gincas, Department of English, Coastal Carolina University, Conway, SC 29526.

Rewriting the Pacific: Cultures, Frontiers, and the Migration of Manifests, 11-12 October 1995, Davis, CA. Address: David Humanities Institute, University of California, Davis, CA 95616.


Interdisciplinary Symposium: Seventeenth-Century Dutch Art and Life, 19 October 1995, Ypsilanti, MI. Address: Office of Field Services, School of Education, 203 Macque Hall, 124 Hofius University, Ypsilanti, MI 48197-1090.

Henry Purcell Tricentennial Conference and Festival, 20-22 October 1995, New Haven, CT. Address: Choral School at Yale College, 250 College St., New Haven, CT 06520.

Christine de Pizan: Text/Interpretation/Context (Center for Medieval and Early Renaissance Studies, Twenty-Ninth Annual Conference), 20-21 October 1995, Binghamton, NY. Address: Marilyn Desmond, Binghamton University, PO Box 6000, Binghamton, NY 13902-6000; (607) 777-2720.


The Music of Bachlois (Gilles de Bin), 31 October-1 November 1995, New York. Address: Dennis Sloan, 26 Mamar St., Princeton, NJ 08540; <dcberlin@phoenix.princeton.edu>.

The Percussive Arts Society International Convention, 1-4 November 1995, Phoenix, AZ. Address: Dr. Kathryn Karrer, Percussive Arts Society, 1008 E. Washington, IL 60874; (708) 772-3342.


National Conference on Black Music (together with the AMS and SMT), 5-7 November 1995, New York, NY. Address: Center for Black Music Research, Columbia College, 600 South Michigan Ave, Chicago, IL 60605-1600.


College Music Society Annual Meeting, with the Association for Technology in Music, 9-11 November 1995, Portland, OR. Contact: CMS Office (404) 961-9616.


International Music Conference, Austria, 996-1997: Music in a Changing Society, 3-7 January 1996, Ontario, Canada. Address: Prof. Dr. Walter Keyes, Box 316, RPO University, Sanktuar, Saskatchewan S7N 4S8, Canada; tel/fax: (805) 364-8619.

Orientalism Festival (concerts, lectures, exhibit), 16-18 February 1996, Brooklyn, NY. Address: The Brooklyn Philharmonic, 30 Lafayette Ave, Brooklyn, NY 11217; (718) 635-4117.

De-Constructing the Renaissance: Canada and Europe in Multi-Disciplinary Perspective, 1300-1700, 7-10 March 1996, Toronto, Ontario. Address: Germanic Workshops, Centre for Reformation and Renaissance Studies, Victoria University (University of Toronto), Toronto, Ontario M5S 1Y3, Canada.


Seventh Biennial Conference on Baroque Music, 6-7 July 1996, Southampton, England. Address: John Wetherall, Music Department, University of Birming- ham, Edgbaston, Birmingham B15 2TS, UK. <john.wetherall@bham.ac.uk>

International Conference on Medieval and Renaissance Music, 28-3 July 1996, Southampton, England. Address: Daniel Leech-Wilkinson, Department of Music, University of Southampton, Northampton 5107 1U, UK. <dltw@solosoton.ac.uk>

SdM Invites Closer Ties As Vice President and Council member of the Società Italiana di Musicologia (SIdM), Carolyn Giuntini sends the following communica- tion.

As I have recently been made responsible for fostering connections with foreign music-ological societies, I should like to promote stronger ties between the AMS and the SdM. I am certain that there is need for us to relace the lively history and many accom- plishments of the SdM, but perhaps some form are not known to all members of the AMS. For example, since the founding of the SdM in 1964, its membership has grown to over 800 (as opposed to ca. 500 in 1977). The publications sponsored by the SdM — in all—all include not only Rivista italiana di musicologia, the official organ of the SdM founded in 1966 and issued twice yearly, but also ten series devoted to the history of music, open, iconography, proceedings of confer- ences, catalogues of music collections, critical editions of music, and so forth. All of the series initiated by the SdM are being continued by its members and, in addition, new series are scheduled to begin publication in the near future. Among the latter is an especially exciting one which will be dedicated to Italian music of the sixteenth century.

I should like members of the AMS who are researchers in Italian music to know that the SdM is interested in their work and desires to be informed of it. Moreover, the SdM is willing to collaborate on any mean- ingful project organized either by single members or by the AMS such as, for example, to organize and participate in meetings or sessions of meetings organized by Italian scholars, and to edit publications jointly. I therefore invite AMS members to suggest ways in which there could be direct collaboration between members of the two societies by sending a fax to me at 212-30-20-5028/96.

New York 1995 announced from page 1

will be hosting an international conference on the music of Baroque on Tuesday, 31 October (beginning at 9:30) and Wednesday, 1 November, with a concert planned for Wednesday night.

Program. As the preliminary program printed in this Newsletter reveals, there will be eight simultaneous sessions—for AMS ses- sions and two SMT sessions (some joint), and one CCRM session—with each of the six tradi- tional quartet slots. The Chair of the Pro- gram, Committee are Philip Beer (AMS) of and Neil Segall (SMT). The Co-Ordinator of Programs for CCRM, There are also a number of shorter study and poster sessions and open forum scheduled during the midday break and in the evening. Regis- trants are encouraged to read the program carefully to find those paper sessions and other events they wish to attend. Both the hotel’s convention space and the meeting’s schedule are completely full.

Execution—Recital. The Performance Committee (Annie Heidler, Chair) has selected a group of lemma-recitalists, who will perform in the main auditorium on Thursdays—days and Friday and during the noon hour on Friday and Saturday.

Ball. We are pleased to announce that Lorren Scheeringer and his Big Band will play for the Annual Ball. Schoenberg’s group perform periods around the city of Armstrong, Ellington, and others. The Ball will be held in the Crystal Fountain Room and will be scheduled from 7:30 p.m. until 2 a.m., to enable people to be out late for fin- ger-and/or concert attended.

Registration. The registration fee has been raised inordinately over last year. In order for the early registration rates to apply, your registration form must be postmarked no later than October 1.

Hotel. The Grand Hyatt Hotel is located on the east side of Manhattan at the corner of 42nd Street and Park Avenue, adjacent to Grand Central Station. To reserve your room at the Grand Hyatt, the hotel reservation form enclosed with this mailing or call the hotel directly (212-685-1354) or toll free (800-224-1274) and identify yourself as a registrant at the meeting of the American Musical Sociological Society. To be assured of a room and the convention rate, you must make your reservation before October 22.

Interviews. A limited number of rooms at the hotel will be available for interviews from Thursday afternoon through Sunday morning. To reserve a room, please contact Ann Keberle (212-854-1254; fax 212-854- 1275; akeberle@comcast.net) as soon as possi- ble, but no later than October 1. The spaces will be allocated on a first-come, first-served basis.

Transportation. For flights into the New York state’s three major airports, you

NY State; may book through Convention in American by calling 800-854-1243 and specifying Group #332. (See flyer in this mailing.) By doing so, you benefit the Society and become eligi- ble to win two free round-trip tickets on American Airlines. From the airport, taxis, limousine, and airport bus services are available to midtown Manhattan; the Carey Blue line terminal is across the street from the hotel. The Annex terminal in Manhattan, Penn Station, is on the west side at 327 Street and Seventh Avenue; from there, the easiest way to go to the hotel by car, but you can also take the Seventh Avenue subway (1, 2, 3, or 4) east to Times Square (42nd Street) and then the crosstown shuttle (5, 6) east to Grand Central Station. For drivers, the hotel has valet parking ($34/day).

Child Care. The Babysitters Guild (212-685-8027), a full-service, licensed and bonded agency is recruited by the hotel. Their personnel are trained in age-appropriate child care (including infants) and they will tend your children in your room and, if you wish, after their lunch hours during the day. Call for references, service description, and rates.

Additional questions, concerns, and sug- gestions to Rutha Hallmark, Chair, Local Arrangements Committee. Amma superb School of Music, Queens College-CUNY, Flushing, NY 11367, (718) 997-3875; fax (718) 997-3849; <rhhall@amsas.qc.cuny.edu>.

Participants: Please communicate any corrections before September 7.

—Rutha Hallmark

Rita Benton Memorial The University of Iowa School of Music and University Libraries are sponsoring a celebration on 24-25 September in honor of the late Rita Benton, on the fiftieth anniversary of her death, and of the naming of the Rita Benton Music Library. Thanks to a generous gift from her husband, Dr. Arthur L. Benton, there will be a lecture by Dr. Rona Holden on "Problems and Lessons of the Benton Theme Catlogue" as well as a panel dis- cussion on some aspect of early nineteenth-century French music, with Philip Gossett, Thomas Christensen, Peter Alexander, and others. Persons interested in attending this event should contact Jian O. Falcioner as soon as possible, but no later than 2 September, at the Rita Benton Music Library, 4000 Voigt Music Building, University of Iowa, Iowa City, IA 1441, (319) 353-3526 or <jian-falcioner@uiowa.edu>.

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