Kansas City—1999
Notwithstanding the menu at the downtown Hilton Hotel, there is more to Kansas City than 64-ounce steaks. This richly historic Midwest border town boasts an abiding and enviable musical heritage; perhaps this is why the city made a Downsight glad to host the AMS last November. (We all know it had nothing to do with the other big conference in town that weekend, the American Association of Funeral Directors.)

Our conference menu consisted of 116 papers and several special sessions selected from more than 350 submissions. For the balancing task of selecting the papers and sessions, we owe much to the hard work and human sacrifice of a spirited and genial program committee, whose members included John Hill, Honey Meconi, Ingrid Monson, Larry Todd, and Ann Scott (chair of next year’s AMS program). My own work as chair of this committee benefited enormously from the proactive wisdom and absolute reliability of my administrative assistant, Stefanie Tchare. Any happy inspirations in the actual arrangement of the program’s sessions are due to the generous efforts of Robert Kendrick, who helped me with the intriguing task of assembling 30 different panels with minimal overlap. And I go on without saying that none of the above would have been feasible without the unfailingly munificent munificence of the AMS’s own miracle worker, Robert Judd.

It was an honor and a pleasure to script a program from such impressively diverse voices as are now sounding in the AMS. A great many current concertos in and around music were represented in the program, including scholarship and power, film, business, race, nation making, nature, medieval women, military culture, Jewish identity, society, jazz, ballet (human and equestrian), dance, pedagogy, 17th-century spectacle, Latino orchestras, Gamalievi’s meanings, concert programs, crossing the Iron Curtain, the music of Copland, Mattinato, Britten, Wagner, Bach, Telemann, Verdi, and Rovit, several exciting, new discoveries, and more.

And if much was heard about music, much wonder about music could also be heard throughout the weekend, including in a gothic recital in nearby Lawrence, Kansas, Biedermeier song cycles, Chopin, chamber music, and, of course, Kansas City jazz. For a fine slate of programmed performances, we owe a great debt of thanks to the 1999 Performance Committee and its chair, Jane Brewer.

The barbecue and jazz evening on Friday was the signature extracurricular event of the conference. Take it from me, it was both engaging and engaging, as members hopped up the seconds at the buffet table, and in the adjoining jazz museum itself, as doors thrown open to an array of interactive opportunities on all sides. These pleasures were ably accompanied by continued on page 4

several of the societies will also be a part of the official program. Among the tickled performances that will be available inside and around the hotel are: concerts by Billy Taylor, the Orlando Consort, two opera world premieres as well as Lolly’s Perduo two musical performances by the Toronto Symphony, the National Ballet of Canada, and a choral extravaganza by R. Murray Schafer. Other diversions under negotiation include a 45-piece pipe band, a sponsored reception, wine-tasting, and of course the annual AMS Ball in which everyone is invited—this year’s theme is "Nineteenth-Century Tomato." continued on page 2

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AMS Membership Records
Please send AMS Directory corrections and updates in a timely manner in order to avoid errors. Send all corrections, updates, membership inquiries, and dues payments to University of Chicago Press, Journal Division, PO Box 37005, Chicago, IL 60637; 773-702-3368; fax 773-702-0812; subscriptions@uchicagopress.edu. You may submit questions and updates online at the JAMS web page, <http://www.journals.uchicago.edu/JAMS/home.html>.

AMS Newsletter Address and Deadlines
Items for publication in the August issue of the Newsletter must be submitted by 1 May (this early deadline is owing to the complexity of the issue, which will include the Toronto program) and for the February issue by 15 November.

Susan Jackson
Editor, AMS Newsletter
5663 Tyman Drive
Austin, TX 78759 USA
<sz.jackson@utexas.edu>

(please note that e-mail submissions are particularly welcome.)

The AMS Newsletter is published twice yearly by the American Mathematical Society, Inc., and mailed to all members and subscribers. Changes of address should be directed to the University of Chicago Press, Journals Division (see address above); requests for additional copies of current and back issues should be directed to:

The American Mathematical Society
201 South 2nd Street
Philadelphia, PA 19102-6194
telephone 215/386-9000
fax 215/386-9003
<ams@ams.org>


Next Board Meeting
The next meeting of the Board of Directors will take place 18-19 March in Toronto, Canada.

AMS Home Page
The address of the Society’s home page is www.ams.org. The home page is the front matter of the AMS Directory, e-mail addresses of mathematicians, links to other sites such as DIMC-Online and a list of current dissertation abstracts, and much other useful information, is <http://www.ams.org>. It also now includes a page of links to all graduate programs in musicology. To add your department’s URL to the page, and the information to Robert Judit in the AMS office (<ams@ams.org>.)

Committee Membership
The President would be pleased to hear from members of the Society who would like to volunteer for assignment to committees. Interested persons should write to Ruth A. Solter, President, AMS, Department of Music, Smith College, Northampton, MA 01063, and are asked to enclose a curriculum vitae and identify their areas of interest.

AMS Fellowships, Awards, and Prizes
Descriptions and detailed guidelines for all AMS awards appear in the Directory and on the AMS home page.

AMS Doctoral Dissertation Award
Preliminary application deadline: 15 October. Final application deadline: 15 January.

Otto K. Kiekstedt Award
No specific deadline.

Alford Einstein Award
Deadline: 1 June.

Paul A. Pisk Prize
Deadline: 1 June.

Noah Greenberg Award
Deadline: 1 March.

Howard Mayer Brown Fellowship
Deadline: 1 March.

(See also new guidelines on p. 9 of this issue.)

Philip Brett Award
Deadline: 1 July.

AMS Publications Subventions
Deadline: 1 March, 1 September.

Call for Dues
If you have not paid your AMS dues for calendar year 2000 by the time you read this, please do so immediately. Prompt payment of dues saves the Society the considerable expense of billing you again and helps keep records up to date. Please send all payments to University of Chicago Press, Journal Division, P.O. Box 37005, Chicago, IL 60637.
President's Message

Kansas City was a wonderful place to experience my first annual meeting as president of the Society. I threw caution to the wind and managed to get a great many more papers than president usually do (though I am wondering what fallout is yet to come from that behavior) and I took every opportunity to talk and visit with others whom I have little chance to see in other venues. Kind colleagues and friends kept embarrassing me to the extent that they took to be my exhaustion and fatigue; but in fact I spent most of the time having fun.

I think most of us were there to see what the 1999 meeting was especially pleasant, for a variety of reasons. The Hyatt Regency Crown Center has a number of features that made us all really how relatively ungenial other 'hotes' are: why don't they all have that much comfortable and attractive, but focusing on space? Not only could we sit down to talk with someone almost anywhere we were expected to be, but we could even both in a nearby corner with our grand dining room and our private meeting space that Krakow had reserved twice only by the spectacles of outdoor events gathering in Phoenix.

I found myself wishing that we had sent a member of the Committee on the History of the Society to take photographs in the Kansas City Jazz Museum on Friday evening, as honorable sociologists imply. It was a pity and a delight to see the work of sociologists before the time to go some serious bar- bie. I had never stopped to spend time reevaluating the "Sociological Lady" or learning at first hand what a meeting looks like. In this hands-on inter- faced was a lot of fun and a surprisingly effective work.

Enjoyment of these physical aspects of the gathering was quite keeping with the smooth and efficient running of the meeting as a whole, managed for us with apparent effortlessness by the ubiquitous and walkie-talkie-adored Clark and Paul Lautin, co-chairs of the local arrangements committee. I suppose they can't really be credited with the architecture of the hotel (though I amtemps), but indeed they raised the membership extremely well in every other aspect including very well-crafted actions that reminded us where we were—and attest to that tendency to live entirely within the plethora of sessions and meeting rooms.

It become routine, of course, for the AMS to engage in a continual self- examination of our intellectual progress and tendencies. But I can't report any newly-noted trend in the Kansas City program unless it was a feeling of endlessness and engagement with the now vast spectrum of topics and methods of inquiry that engage sociologists. Both in this variety and in quality, the program seemed very strong indeed this year. A fact that was the subject of general comment and (as far as I heard) agreement during the weekend. For this we have to credit, of course, first the authors of the first papers we heard, and then Scott Birdholtz's thoughtful and inventive program committee. For their work, and also for the musical program offered to us by Jane Brown's performing committee, I'm sure everyone present will join me in expressing heartfelt thanks.

One feature of the meeting, the one I found especially striking was the student presence. We have seen more and more student papers on the program in recent years, as I guess is general knowledge, but this year we were a vivid force in every respect. They are now members of some AMS committee, they are a large contingent in the Council, and they attended receptions given for them by both the Board of Directors and the Committee on Cultural Diversity. In times that may seem dicey to us, they are combining academic life, it was heartening to see so many young members at the meeting; it seems that the future of our discipline is in good—and plentiful—hands.

And the Society, if it is responding to new ways to external currents, much more so than it did in my earliest days as a member. The Council's Outreach Committee sponsored a session on "Publicsociological" which may have been a first for the Society to join the national discourse on the role of public intellectuals, the Committee on Career-Related Issues continued its recent practice of conducting several sessions related to the job search and professional progress in general.

Yet there is another side to this appar- ent success story that I hope the AMS will continue to discuss seriously in the near future. Many in meetings and conversations over the weekend the observation came up that the Society has changed a great deal in a fairly short span of time. Our operation is very much more compli- cated, for example, than it was even ten years ago. More to the point, it is more expensive, largely because we have expanded the scope of our activities to serve us to the membership and the discipline: in publications, in fellowships, in outreach activities, and in the promotion of scholarship. Ridding on the crest of a favorable stock market, the Board of Directors has been able to support many projects that have been proposed by various quarters and that have considerable appeal to the membership at large. We can hope that this benign situation will persist, and surely we have no immediate reason to expect otherwise. But now that we have learned, as our Executive Director expects at the annual business meeting, that nearly 25% of our regular members—not counting either student or retired members—pay dues in the lowest income category (income under $12,000 per year), the Society may come when the Society may need to rethink its priorities and activities yet again. The Board of Directors, and I myself, would welcome your remittances on these important questions.

I look forward to seeing you all in Toronto.

—Ruth Siele
Executive Director's Report

The National Endowment for the Humanities received its first significant budget increase in five years last year, a welcome indication that a change in attitude has taken place in Washington. Thanks to AMS members who answered my call to write legislators about this bill last summer. The NEH web site (<www.neh.gov>) is a useful resource for information about NEH grant-making and other activities.

The ACS continues its capital campaign, begun a year ago with the goal of doubling in endowment. Its most recent report reflects the generosity of many supporters, including a number of AMS members. The ACS was recently awarded a $3 million grant from the Mellon Foundation toward its initiative to publish monographs dynamically; last year, endowment was available at the ACS web site (<www.acs.org>). Thanks in part to our encouragement at the ACS, the Society for Music Theory has now been admitted to the ACS Together with the Society for American Music, and the Society for Ethnomusicology, the "music/ humanities block" of the ACS is now in substantial presence. The ACS will hold its annual meeting in Washington, D.C. on 2-5 May 2000. Please forward issues for consideration to James H. ACS, AMS, delegate, or me.

Kari Van Winkle Keller has taken a leadership role in the National Society for the Promotion of a Noteworthy Cultural Heritage (NINCH) effort to bridge the cultural and methodological gaps between the arts and humanities and the computer science and engineering communities. The NINCH effort will shortly be asked to complete a questionnaire to be used by NINCH in tackling this important project for further information, see the web site (<www.mns.org/PROJECTS/Building/quest1.html>.

Office

The AMS office continues to run smoothly. We are grateful for the generosity of the University of Pennsylvania Music Department, who provide us with office space and other amenities. Administrative assistant Melissa He moved on in September and has been replaced by Cindy Peels, with whom you may speak if you phone the office. We welcome her, and thank her for assisting the society in this way. Please feel free to drop in and say hello if you're in the area; there's still a place for non-digital communication! The AMS web site (<www.american-chemistry.org>) has been moved to the University of Pennsylvania, who kindly provide us with a healthy price of cyber-space. Most information, news current AMS events, committee membership, awards, annual meeting details, is available at the web site; please let me know if you have suggestions about the section.

The section of the society is currently healthy, as told in the report published elsewhere in this Newsletter. This year's report takes a different form than previous, based on the recommendations of our accountant upon completion of her most recent audit. The audit itself was smooth, and our books are in order. At the annual business meeting in Kansas City, I drew attention to the large number of AMS members who currently fall into our new "senior" category and are in effect being subsidized by those in higher categories. The detailed breakdown of membership is as follows: 3,200 members total; the "junior" category (according to age) are respectively 1,300 (3.6%), 17.8%, 17.4%, 7.4%, and 4.6% of membership. Retiring members fall into the "1960s" (10.4%), "1970s" (5.4%), between (11.6%), and other (14.6%) categories. This data, coupled with the flag-to-declining membership rate, is a concern for our future, of course, will be a topic for discussion at the next AMS board meeting and beyond.

Annual meetings

The Kansas City annual meeting was attended by about 1,100 people last November. It was attractively and enjoyable, thanks to the efforts of Local Arrangements Chair Walter Clark and Paul Laidl, as well as their numerous assistants. We owe them a debt of gratitude for their excellent work. Most attendees had the opportunity to meet Rhonda Gaysen, our courteous service representative at the University of Chicago Press Journals Division, who came to Kansas City to help with registration. Rhonda's invaluable assistance and reasonable good cheer were welcome indeed, and we are very grateful for her continuing efforts on our behalf. The exhibit area was well attended by vendors as well as customers; a list of exhibitors with web links is located at the AMS web site.

Our next meeting, scheduled for Toronto, 1-5 November, is highlighted in a separate newsletter article; for logistical, though challenging, are under control, and Timothy McGee's film guidance provides a meeting not to be missed. It's not too early to begin making travel and hotel plans; see the AMS web site for the notice toward the back of the most recent JAMS for full details.

—Robert B. Jaffé

Kansas City continued from page 1

The sounds of the University of Kansas Jazz Ensemble, back at the hotel, jazz improvisation continues, providing the soundtrack for Friday evening. The style of parties, dancing, and even more improvisation on Saturday evening encouraged many members to get loose and stay that way, including some fairly serious performers who seemed to let sleep stand in the way of Sunday morning's inevitable arrival.

On the whole, this felt like a more unhurried and relaxed meeting than most; for one thing, there were less of us to take up more space in the expansive Hyatt Regency Kansas City Center Hotel. Many members reported favorably on the enhanced opportunities for meaningful encounters with friends and colleagues, and the lobby was dotted with such comfortable chairs throughout the weekend. Local arrangements Chair Walter Clark and Paul Laidl could occasionally be sighted, like rare creatures running to fulfill their appointed rounds. When a conference comes off as breezily as this one, one can, easily. One can feel that all smooth sailing is guaranteed—but we all need to be reminded that not one of the enjoyable events that make up the AMS annual meeting depends without extensive planning, and few take its course without at least the shadow of mishap. And then my last week of stands are directed to Walter, Paul, and their entire crew of dedicated waiters.

But it was Mozart who had the last word at the conference. As many of us were de-compensating in the compressed air of activities, we were this way to our own waiting room. At 2:30 a.m., I was inside the 10th of Comicon, as performed by the Lyric Opera of Kansas City.

—Scott Barnard

Fall Meetings of AMS and "Gatter" Society

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<th>Event</th>
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<td>2-5 November</td>
<td>Toronto</td>
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<tr>
<td>1999</td>
<td>AMS, SMT, SMC</td>
<td>15-18 November</td>
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<td>2002</td>
<td>AMS/SMT</td>
<td>1-5 October-5 November</td>
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Membership dues (for the calendar year)

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Price $25,000

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<td>Life</td>
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Report on the Open Meeting of the Committee on the Status of Women
The Committee on the Status of Women sponsored a panel discussion, Feminist Theory/History: History, chaired by Judy Fox. Thursday evening during the Kansas City conference. Before the discussion, the conference's new web page was unveiled: <http://www.womensest.org/cow/crn.htm>. It was announced that the committee will be dealing a minority statement this coming year and sponsoring a joint meeting in Toronto with the other committees on women's issues.

The first speaker of the panel was Susan Cook, in her talk "Big Girls Don't Cry: Feminist Musicology and the Abjacent Popular," she discussed the relationship between feminist theory and the study of popular music in her own work and ultimately conveyed that, for her, treating the "palatable" seriously is a kind of feminist genre. The second speaker was Suzanne Cracik. In her presentation, "The Symbolic Order of the Maiden and Musical History," she posed a case study of her recent work on Frances Cac- cuiz and Italian feminist theory which has led her to a new interpretation of Cavalcanti's opera La Stua. Susan McClary's talk, "Women's Music in History," was third on the agenda. She began her remarks with a brief survey of the research on women in music over the past ten years and argued that feminist musicologists have generally drawn their methodologies from other disciplines. McClary suggested that now is time for musicologists to "return to the source" by becoming involved in those who are closest to the tools and increasing attention to our historical work. The fourth and final speaker of the evening was Judith Tick. In her "Reflections on Writing the Life of a Poet, Cawdell's Scars," she discussed the particular challenges of writing a biography of a woman composer. She spoke of giving "special attention to the ordinary details of Seares's life; of struggling not to frame her in the shadow of her husband Charles; and of tracing the influences of a woman composer on the works of her male colleagues."

The meeting concluded with a reception—generously hosted by the Indiana University press—which featured discussions among audience and speakers to a lawn host.

AMS-L Committee Report
The AMS-L committee is pleased to report on the first year of operations of AMS-L, the moderated electronic mail list of the American Musicalological Society (The former "SARN", now known as "AMS-L", is an electronic classified list that has always been and remains independent of the AMS—"all exist at <list@ucalg.edu>").

In our first 12 months of operation (mid-August 1998 to mid-August 1999), 1,570 moderated messages have been posted to the AMS-L. Of these, 1,350 individuals have been added to the list, most of them via emails sent by their colleagues. About 850 individuals have added 50 comments (or more than 4% of the total comments) to the list. The membership has moderated, to a large extent, the list's content. Several interesting discussions have been initiated, particularly on the role of technological advances in musical history, and what musical analysis_roaring_ "hooked" him on music early on in their careers.

Members have commented favorably on the list and voted to expand the Society-sponsored list. Questions that affect anyone in a musical context are addressed, but some topics are not suitable for discussion.

In August 1998, Andrew DeLellis succeeded Bill Meredith as Moderator for the list. In 1999, John Locke will be Assistant Moderator for that same period, and Alice Clarke is again the third member of the moderating team. We encourage all AMS members to join our on-line discussions. All topics relating to the academic study of music are welcome. Please see the list web page at <http://www.ams-net.org/anguide.html> for guidelines and instructions on how to join, or contact the Moderator, Andrew DeLellis, at <delllis@mail.utexas.edu> for further information.
New Honorary Members

The AMS by-laws describe Honorary Mem-
bers as "long-standing members of the Soci-
ety who have made outstanding contribu-
tions to furthering its stated object and whom the Society wishes to honor." Two new Honorary Members were nominated by the AMS Council and elected by the Board of Direc-
tors at the 1999 meeting, bringing the total number to thirty-seven. Two new mem-
bers of this distinguished body are Richard Crawford and Maynard Solomon.

Richard Crawford, a past president of the Society (1982-83) and Fellow of the Ameri-
can Academy of Arts and Sciences (1995), was born in Denver and educated at the Univer-
sity of Michigan (BM 1958, MM 1959, Ph.D. 1962). In 1994 he was elected the 47th McGuffey Collegiate Professor of Music at the University of Michigan, where he has been a member of the faculty since 1961. He has earned many fellowships, grants, and honors, notably NEH and Guggenheim awards; he will be Retired at the Rockefeller Foundation's Bellagio Study and Conferences Center in 2000.

Crawford is the author/editor of many distinguished studies on American music: his William Byrd of Boische (1956) in collabora-
tion with David P. McKeen won the Kinkeldey Award for ethnomusicological excel-
ence in 1976; The Core Repertory of Early American Polyphony won the Sonneck Soci-
ety's Lowen Award in 1979 as "a distinguished con-
tribution to scholarship in American music" in 1984; and American Sacred Music Imprints won the Music Library Association's Dautkes Award for the best book-length bibliography of 1990. His latest work, America's Musical Life: A History, will appear later this year. The first AMS president whose research has focused on exclusively American subjects, Professor Crawford has been at the forefront of research in American music, and has fostered the study of that field in a variety of roles pro-
gram committee chair for the Society's 1976 meeting in Washington, editorial board mem-
ber of New World Records, founding member and vice-president of the Society for 20th-Century Music (formerly the Sonneck Society), and editor for the New Grove Dictionary of American Music and music recently as advisor-to-chief of Music of the United States of America (MUSA).

Born and educated in New York, Maynard Solomon has held visiting professorships in music at The City University of New York Graduate Center, State University of New York at Stony Brook, Columbia, Harvard, and Yale Universities. He is an advisory scholar to the Beethoven Archive in Bonn, a fellow of the New-York Institute for the Humanities at New York University, and is currently on the graduate faculty of the Juilliard School.

Solomon is author/editor of four books on Beethoven, including Beethoven (1977; 2nd, rev. ed., 1998), which has been tran-
lated into eight languages. He is a three-time winner of the ASCAP-Deems Taylor Award, and his Beethoven Essays won the Kinkeldey Award for the most distinguished book of the year. His other books include Beethoven's Songbooks (1982), and Mozart: A Life (1995). He has also written on Schubert and Jan. A new Beethoven book is in the works, on the sea change in Beethoven's thought that accom-
panied the late 1876s. A frequent contributor to musical journals since the late 1960s, some of his more recent articles include "Eccentric Circumstances of the Beethoven Household in Bonn" (IAMUS), "Schubert's "Unfinished" Symphony" (Nin-
teenth-Century Music), and "Beethoven's Diabelli Variations: The End of a Beginning" (Berneker Forum).

New Corresponding Member

According to the Society's by-laws, Corre-
sponding Members are "citizens of other countries other than Canada or the U.S. who have made particularly notable contributions to furthering the stated object of the Society and whom the Society wishes to honor." In 1999 the Council nominated and the Board of Direc-
tors elected David Follin as a Corre-
sponding Member, bringing the total of those elected to forty-one.

David Follin was born in Boston, UK, and educated at Cambridge University (BA 1967), the University of London (MMus 1968), and the University of California at Berkeley (PhD 1978). He is Professor of music at the University of Manchester, where he has taught since 1976. His recent honors include: Ordinary Fellow of the British Academy, Medaille d'Honneur of the City of Tours, Chevalier de l'Ordre des Arts et des Lettres, and the Dent Medal of the Interna-
tional Musicological Society' and the Royal Music Association. Professor Follin's
Awards, Prizes, and Honors

The Canto Kinkeldey Award is presented annually by the Society to honor the most distinguished musicological publication of the preceding year. Two winners were recognized at the Kansas City meeting: Jose A. Bernstein, Austin Fletcher Professor of Music at Tufts University, for Music Printing in Renaissance Italy: The Satta Press (1519-1572) (Chapel Hill University Press, 1998), and John A. Rice for Antonio Salieri and Vienna Opera (University of Chicago Press, 1999).

The Alfred Einstein Award, given annually for the most outstanding article by a scholar in the early stage of his or her career, was given to Simon Morrison, Assistant Professor of Music at Princeton University, for his article "Sphrathus and the Impossible," which appeared in JAMS 31 (1998), 483-530.

The Noah Greenberg Award, which recognizes outstanding contributions to histori- cal awareness of music in the early stage of his or her career, was given to Simon Morrison, Assistant Professor of Music at Princeton University, for his article "Sphrathus and the Impossible," which appeared in JAMS 31 (1998), 483-530.

The Philip James Award, for exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies, was won by Martha Marcus for her dissertation (University of Minnesota, 1999), "Sounding Our Lesbian Feminisms and the Music of Pauline Oliveros.

The Paul A. Pisk Prize, awarded annually to a graduate student for the best scholarly paper accepted for presentation at an Annual Meeting, was awarded to Hilary Potter for her paper "Making Their Way Through the World: Italian One-act Wonders, 1825-1860," read at the Kansas City meeting.

Don Michael Randel, Provost of Cornell University, was appointed to the newly-created position of Michael Jordan Professor of Music at the University of Chicago, effective July 1, 1999. The position will be named in honor of Michael Jordan, a renowned musicologist and former professor at the University of Chicago. The new position will be dedicated to the study of music in the United States, with a particular focus on the 20th century.
continued from page 7

Mark Tucker (College of William and Mary) for "The Music of Thelonious Monk (1937-1982)" and Susan L. Wernim (University of Notre Dame) for "The Late Songs of Franz Schubert (1997-1988)."

Michael Saffle (Virginia Tech) has earned a distinguished Fulbright sponsorship for 2000-2001; he will hold the Bicentennial Chair of American Studies at the University of Helsinki.

Thomas Brothers (Duke University) has received a fellowship for 1999-2000 at Villa I Tatti, The Harvard Center for Italian Renaissance Studies in Florence, for work on the topic "Music During the Lifespan of Joaquin Díazquez."

George B. Smokey (Hunter College and the Graduate Center of The City University of New York), President of the American Bach Society, recently received senior research awards from the J. William Fulbright Foreign Scholarship Board and the American Council of Learned Societies, both for his project "J. S. Bach's Collogium Musicum Ensemble and the Rise of the Public Concert in 18th-Century Germany."

Geoffrey H. Peters (Washington, D.C.) has received a Fulbright Scholar Grant for her project "Critical Assessment of Music by Women Composers in Vienna, 1912-60."

Cradle Collins Judd (University of Pennsylvania) received the Emerging Scholar award from the Society for Music Theory for her article "Inquiry's Gospel Motet and Choral-Based Tombling" which appeared in "Total Stonewor in Early Music" (Goldflnd, 1998).

Seow-Chin Ong (University of Louisville) has received a travel grant from the American Philosophical Society in connection with his project "Brechtenson's Landberg: 25 Sketchbook: Facsimile, Transcription, Commentary."

Adrienne Fried Block was honored with both an ASCAP-Deems Taylor Award and the Irving Lowens Award from the Society for American Music (the Sonneck Society), for her book "Amy Beach, Pianist Virtuoso: The Life and Work of an American Composer" (Oxford University Press, 1998). She was also present to receive the medal on behalf of Amy Beach as she became the first woman composer to be inducted into the American Classical Music Hall of Fame.

Other ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1998 were won by Katherine Bergreen for "Dawson Endowment" (University of California Press) and Ralph Locke for "Car- thairs and Cushib Davidson, Mazurkas and Timeless Sands: Musical Images of the Middle East" in 19th-Century Music.

The following AMS members were recently elected to positions of leadership in the American Musical Instrument Society (AMIS): Harrison Powell, President; Kathryn L. Shanks Libin, Vice-President; and Beth Bullard and Carolyn Bryant, both re-elected to the Board of Governors. Cecil Addkins, Robert A. Green, Cynthia Adams Hoover, and Carolyn W. Simons continue to serve as members of the Board of Governors. Thomas G. MacCracken is the Journal Editor. Car- dinal Bryant the Journal Reviews Editor, Peggy E. Baird the Journal Manager, and William F. Hennick the newly appointed Newsletter Editor. Edmund A. Bowles serves as Chairman of the Publications Prizes Com- mittee and Lawrence Libin as Chairman of the Publications Review committee.

Guidelines for Announce- ments of Awards and Prizes

Awards and honors given by the Soci- ety are announced in the Newsletter. In addition, the Editor makes every effort to announce widely publicized awards. Other announcements come from individ- ual submitters (see calendar for deadlines). The Editor does not include awards made by the recipient's home institution or to scholars who are not currently members of the Society. Beginning with the February 1999 issue, awards made to graduate student members as a result of national or international competitions will be announced. The Editor is always grate- ful to individuals who report honors and awards they have received.
News Briefs

The Society for American Music announces its annual Darmstadt Prize Competition. The deadline is May 1, 2003. For submission information, contact the Society for American Music, 164 Upham Hall, Miami University, Oxford, OH 45056.

The Mozart Society of America will again sponsor a three-day festival to be held in November 2000 at the AMM meeting in Toronto. Invitations to participate are extended to all musicians interested in presenting a paper with a paper on Mozart. For more information, contact David P. Smith, Department of Music, University of Toronto, Toronto, ON M5S 2J4.

The European Music Journal (EMJ) now accepts full-length articles for publication. The journal's focus is on contemporary music, and articles should be submitted to the editor, who may be contacted via the journal's website, www.emj.org.

The Winter update of DMM Online is now available on the Internet. More than thirty new records have been added since the last update in August 1999, and numerous corrections and updates have been incorporated into earlier records.

The editors have also added a new electronic version of the DMM registration form, which now enables authors to register their topics on completed transcripts. A link to the DMM Online home page will take you to a page of instructions, and from that page, a subsequent link takes you to the electronic form itself. Of course, all registrations are maintained in the conventional hard copy, as always, welcome. We will be glad to supply a copy (or copies) to individuals or institutions upon request.

The inaugural issue of Echo: a music-centered journal is now online at www.museum.com/echo. The journal provides a forum for issues surrounding the field of popular music and its role in popular music. Method and approach are open, as is the choice of instruments, but preference will be given to discursive examinations of musical instruments and the music they produce.

The call for papers for the 2001 AMM conference is now open. All papers dealing with any aspect of musicology will be considered.

The Northeast Music Conference is pleased to announce that the 2001 conference will be held in New York City at the University of the Arts on November 10 and 11. The conference will focus on contemporary music and its role in the music world. For more information, contact the conference organizers at neomusicconf@ece.case.edu.

A-R Editions requests proposals for scholarly critical editions of music to be included in its Room Records series. Each edition is

Calls for Papers

A special issue of Popular Music Society on Music and the Scientific Revolution: Music and Technology in the 20th Century. The deadline for submission is December 1, 2000. For more information, contact the editors at music@msn.com.

The American Musicological Society is pleased to announce that the 2001 conference will be held in Los Angeles, California. For more information, contact the conference organizers at amsoc@caltech.edu.

The Journal of the Society for American Music (JSAM) is now available online. The journal welcomes papers on all aspects of American music, including composition, performance, and music education. For more information, contact the editor, who may be contacted via the journal's website, www.jsam.org.

Howard Mayer Brown Fellowship

A fellowship established by friends of the late Howard Mayer Brown on the occasion of his sixtieth birthday will be awarded for the academic year 2000-2001. Intended to increase the number of minority scholars and teachers in musicology, the fellowship will support one year of graduate work by a member of a group historically underrepresented in the discipline. Applications must be completed at least one year of graduate-level academic work in music scholarship and must be submitted by January 1, 2000. The awards carry a stipend of $3,000. Applications should be sent to the chair of the committee, Prof. Roderick Davids, School of Music, 1591 Humanities Building, University of Wisconsin, 455 North Madison Street, Madison, WI 53706.

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NEH—Other Grants

Newberry Library Fellowships

Newberry Library Center for Renaissance Studies

New York Public Library Center for Scholars and Writers

The Orsonian

Schools Center for Research in Black Culture

Address: The New York Public Library, Room 103, Fifth Avenue and 42nd Street, New York, NY 10018-2788; <aslon@nypl.org>; <www.nypl.org>

Small research grants for using the resources of the Library: Address: Joseph Dyer, Chairman, of the New Library Committee, 23 Wade Street, Newton Highlands, MA 02161-1714. 617/527-9405; <joseph.dyer@laumbly.com>

Address: Schoonover Center Scholars-in-Residence Program, 315 Malcolm X Boulevard, New York, NY 10037-183; 212/918-2303; <www.nypl.org>
Call for Papers continued from page 2

A Study Day on Music and Victorian Litera-
ture will be held at the University of
Reading, U.K., Saturday 15 May Please send
proposals for 20-minute papers to Sophie
Fulcher <sophie@itdemon.co.uk> Depar-
tment of Music, University of Reading,
Upper Redlands Rd, Reading RG1 5EJ by

The international conference, Thwarted
Voices—Fritz Scherker and his pupil
in Berlin (1920-1933), organized by the
Jewish Music Heritage Trust at the School
of African and Oriental Studies (SAOS), will
be held at the University of London, 2-3 July
Proposals should be sent to Erik Levi, Senior Lecturer in Mu-
sic, Royal Holloway, University of London,
Egham, Surrey TW20 0EX, UK, at least
31 March 2000, Fax +44-0-1784-
374311, slevi@rhul.ac.uk.

The School of Music at Trinity College,
Dublin, Ireland, will be hosting the Ninth
Biennial Conference on Baroque
Music 12-14 July 2000. Proposals for
individual papers, panels, and round-tables in
any area of Baroque music are welcome.
The deadline for the receipt of abstracts is
21 February 2000. For further information:
 http://www.music.tcd.ie/~tcdm/BaroqueMusicHome.htm; Martin Adams
 <BaroqueMusic@tcd.ie>

The Beatles 2000 International Cross-
disciplinary Conference will be held at
the University of Jyvaskyla, Finland, 14-16
The deadline for early registration is
15 March, and for regular registration
21 May, 2000. For further information:
 http://www.jyu.fi/musica/2000coco000

The Mozart Society of America announces
its first biennial conference: "Mozart in Los
Vegas," Las Vegas, Nevada, 9-10 February
2000. In honor of Mozart's 250th birthday,
the Society will hold a biennial conference,
plan a world symposium on "Mozart and
Rialto," "Mozart and Money," "The Playful
Mozart," and "Mozart and his Milieu," as
planned. Papers on these topics are
encouraged, but all submissions will be
considered. Proposals for papers or pre-
presentations (1 copies of a 500-
word Abstract) should be sent by 1 June 2000
to Paul Mary, Mary Macurrey, CMU, Uni-
versity of Cincinnati, PO Box 210050;
Cincinnati, OH 45221-0050. Queries about
the program and e-mail submissions of
proposals may be sent to <maryann.morrow@uc.edu>

The International Musicianscological Society
will hold its 15th International Congress at
the Marius Theres College of the Catholic
University in Leuven, Belgium, 1-7 August
2000. The Congress will offer symposia on
eight broad themes, which may be found on
the IMS web site <http://www.ims-online.
ch> and on flyer available from the Secretary
General of the IMS upon request (fax 41-1-
2515203; <secretary@imanet.ch>). Propo-
sals for sessions, papers and poster present-
ations must reach the chair of the program
committee by 1 April 2000; Barbara Haugh, College
of Music, University of North Texas, PO Box
311365, Denton, TX 76203; fax 940-565-
4002; <bhaugh@tntech.edu>.

The International Society for Latin-
Hispanic Musicology solicits proposals
for papers, panels, and sessions on any aspect
of Hispanic music for the Annual Confer-
ence at McGill University, 28-30 Septem-
ber, 2000. 20-minute papers on theoretical,
social, cultural, literary, artistic and political
issues are welcome; preference will be given
to papers with a minimum of jargon and in
language accessible to the non-specialist.
Three copies of abstracts, not to exceed 400
words, should be sent postmarked by 1
March 2000 to: Dr. K. M. Siddall, Depart-
ment of Hispanic Studies, McGill University,
860 Sherbrooke Street West, Room 358,
Montreal, Quebec, H3A 2M7

The International Verdi Society, Parma
(24-27 Jun 2001) and New York/New Haven
(29 Jan - 1 Feb 2001) is accepting proposals
for 20-minute free papers. Please send abstracts of 350 words,
bright C.V. and indication of preferred venue by 1 May 2000 to
Conference 2001, American Institute for Verdi Studies, 686
Waverly Boulevard, New York University New
York, NY 10003; Fax: 212/995-4147;
<ifsv@nyu.edu>.

Papers Read at Chapter
Meetings, 1998-99
Algonquin Chapter

10 October 1998
Edinboro University of Pennsylvania

Theodore Athanas (Kent State University):
"Orchestral Percussion in Vivaldi, 1735:
A Preliminary Examination of "Scarlatti's Fabrik der Tonintere"n" (1750)"

Iring Guld (Indiana University of Penn-
sylvania): "Thematic Transformation in Beethoven's Last Piano Sonata"

Alan Knox (Carnegie Mellon University of
Pennsylvania): "Felix D'Arcs and His Cello:
A Concise History of Pedantry"

Robert Matthews (Edinboro University of
Pennsylvania): "The Medici Family and their


Mary Higgin (Kent State University):
"The Cleveland Symphony Orchestra (1900-
1901)"

Northern California Chapter

10 October 1998
Stanford University

Albert Cohn (Stanford University): "A
Tone of Hidden Secrets in the m. studiis at the French Scientific Academy"

Benjamin Hill (University of California, Berkeley): "Deciphering Hyperbole: Stendhal and Beethoven"

Dave Cole (University of California, Ber-
keley): "Grieving Debussy: Reading Recovery and Los in Pelleas et Melisande of d'un injustice"

Asa Suzuki (University of California, Berkeley): "Vincent's Italy and the Musica Britannica"

Mid-Atlantic Chapter

18 October 1998
Widener University

Shawn Mirkhan (Westminster Choir
College of Rider University): "Kath Craw-
ford's Image of the East and her Three Chan-
in Women's Choral"

Russell E. Munro, Jr. (University of Dela-
aware): "Towards a Stylistic Definition of
Counterpoint in the Late Renaissance"

25 April 1999
Widener University

Mike Ritter (Widener University): "Calico
Guanaco: An Eighteenth-Century Musician's
Life"

Russell E. Munro, Jr. (University of Dela-
aware): "The Bancroft Family of Trumpeters
and Wollers in Renaissance Parma"

Steven Zion (Temple University) and Joy
Pyeer (Charles Keene College, Leicester): "Beck, Telemann, and the Process of Perform-
ative Imagination in BWV 1056 (1724)"

Anne Rensell (Pace University): "The
Staging of the Golden Hare: New Doc-
ument, New Perspectives"

Southern California Chapter

17 October 1998
Stanford University

Anne Miller (Stanford University): "A
Tone of Hidden Secrets in the m. studiis at the French Scientific Academy"

Benjamin Hill (University of California, Berkeley): "Deciphering Hyperbole: Stendhal and Beethoven"

Dave Cole (University of California, Ber-
keley): "Grieving Debussy: Reading Recovery and Los in Pelleas et Melisande of d'un injustice"

Asa Suzuki (University of California, Berkeley): "Vincent's Italy and the Musica Britannica"

24 April 1999
University of Akron

David Deitsch (University of Louisville): "Belmonte's Moira: The Poetry of the
Medesorean Musician Bellisentino Castaldi (1580-1649)"

Iring Guld (Indiana University of Penn-
sylvania): "The Motetmaker's Hidden Heritage"

Mark A. Piana (University of Pittsburgh): "Brahms the Intellectual: An Introduction to his Collection of Printed Books"

Koene Stauffer (University of Kentucky): "Of Dress and Decietz: Reception of Ital-
ian Opera in The Spirit of the Times"

Bricks Tullor (University of Akron):
"Heavy in Delaffoney's Cypriots"

Philip A. Tullor (University of Kentucky):
"The Mid-Life Apprenticeship of a Self-
Taught Composer: Hector Villa-Lobos and the Bachianas Brillantes"
Papers Read . . . continued from page 13

17 April 1999
Baylor University
Kerrie E. Hartley (University of Texas at Austin): "Defining Texas Music: Lora Mae Spell's Contributions"

Walter B. Bailey (Rice University): "An Inquiring Source for Documenting the Medial Consciousness of Houseau in the 1980s: The Rice Lectureship in Music"

Robert Ringer (University of North Texas): "Content in Bach's Goldberg Variations"

Carol Aiken (University of North Texas): "Central European Songs, 1848-1870"

Andrew Hile (Texas Christian University): "Through the Stages of the Van Cliburn Commissioned Works"

Berks Davis (Southwestern Baptist Theological Seminary): "Dallas for Education, Fort Worth for Entertainment: Billy Rose, C. W. Mathius, and the Frontier Centennial Celebration"

John A. Boulter (University of Texas at Austin): "The Young Muddy Waters and Bessie "Chet" Blythe: A Tale of Home in the Delta"

Terry Haie Kline (University of Texas at Austin): "Wrote Does Such Tenderness Come From?: Creative Suppression and Identity in Shoshinb"s Tttenzei Cyp"

Pacific Southwest Chapter
21 November 1998
Hiroaki Minamino (Music in Japan, California): "The One-Handed Clapping: Evergreen Music in Sixteenth-Century Japan"

Amy Castrucci (UCLA): "Vincenzo and Galileo Galilei: A Direct Link Between 17th-Century Music and Science"

Malvina S. Cole (UCLA): "Music, Papagno's Schroeter Engel: An Interfaith Encounter in the Play"

Beth Ann Lee-De Almeida (University of Pennsylvania): "Medieval Music in the College of Medieval Oxford: Redefining the Choir"

Hua Hsiung Kung (University of Pennsylvania): "Musical Representation in the Sacred Polyphony of Giovanni Cavittini"

Raymond Knapp (VCU): "Utilizing Aesthetic, Autochrom, and Referential Meaning in Brahms' 3rd Symphony"

27 February 1999
University of California, San Diego
Cem Dedik (UCLA): "Just Who Is 'Sweet Auburn?': Questions of History and Affect in Barbershop Quartet Singing"

Darren Burman (UCLA): "Can It Be Unlike: Race, Race and the Problem of Genre in Rock Music"

Ken Moore (California Polytechnic, Pomona): "Jack Benny, Johnny Carson, and Classical Music"

David Cribb (UCLA): "Swing, Swing the Image and Sound Of Jazz in Classic Hollywood Animation"

Final Discussion (26th Century Jazz in 20th-Century Music: Old and New Scholarship on Selected Topics: Present: Jann Butler (USC); Byron Swire (USC); Mitchell Morris (UCLA); Steve Voigt (UCLA)

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### Statement of Activities
**June 30, 1999**

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Current Operations</th>
<th>Publications</th>
<th>Fellowships &amp; Awards</th>
<th>TOTALS</th>
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<tr>
<td>Dues &amp; subscriptions</td>
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### Statement of Financial Position
**June 30, 1999**

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<th>Assets</th>
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<th>Publications</th>
<th>Fellowships &amp; Awards</th>
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<tr>
<td><strong>Total assets</strong></td>
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<td><strong>Total Liabilities &amp; Net assets</strong></td>
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| June 30, 1998: | |
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| **$1,875,303** | | | | |
AMS PUBLICATIONS

Winter, 2000

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Visa and MasterCard orders welcome.

(add $3 for the first item and $2 for each additional item; for overseas orders add $6 for the first item and $2 for each additional item)


Index to the Papers, Bulletins, Journal 1956-1987, compiled by Marjorie Hansen & Mark Gerner, 1990, $7 ($5 to members)


Back issues of the Journal, volumes I-XLIII (1948-1990), $6 each issue ($4 to members)

Abstracts of Papers Read at the Annual Meeting (1969-1999), $12.50 each ($8 to members)

Essays in Musicology: A Tribute to Alvin Johnson, ed. Lewis Lockwood & Edward Roesner, 1990, $40 ($30 to members, $10 to students)


Ockerberg, Collected Works, Vol. II (revised edition), 1966 (Musa and Mass Sections IX-XVI), $4 ($3 to members)

Ockerberg, Collected Works, Vol. III (revised edition), 1992 (Muses and Chansons), $8 ($6 to members)

(These volumes set available to individual members only for $80)


Joseph Keerman, The Architectural Model, a Comparative Study, 1962, $12 ($9 to members)

Edward B. Babbitt and His Friends, 1973, $10 ($7.50 to members)

Edgar H. Sparks, The Music of Noel Boulanger, 1974, $10 ($7.50 to members)

For the volumes listed below, copies should be sent to
A. R. Edizioni, Inc.
801 Deming Hwy, Milton, WI 53587
Phone: 715-6077
www.ederizioni.com

MUSA (Music of the United States of America), Volume I: Ruth Crawford, Music for Small Orchestra (1924), Swiss No. 2 for Strings and Piano (1929), Judith Tick and Wayne Schneider, editors, 1994. Second edition, 1996, $45 ($35.75 to members; instrumented parts, Music for Small Orchestra: $12/set ($16.50 to members); Swiss No. 2: $4/set ($5.50 to members)

Part I: 1907-1911, $15 ($9.75 to members)
Part II: 1912-1913, $15 ($9.75 to members)
Part III: 1914-1915, $20 ($13.50 to members)

Volume III, Amy Beach, Quartet for Strings (in One Movement), Opus 89, Adrianne Fried Block, editor, 1994, $45 ($31.50 to members; instrumented parts, $20/set ($27 to members)

Continued on page 14