Toronto 2000:
Musical Intersections

The sixty-sixth meeting of the American Musicological Society will be held in Toronto, Canada from Thursday, 3 November to Sunday, 5 November, as a part of the conference Toronto 2000: Musical Intersections involving members of fifteen scholarly music societies, hosted by the University of Toronto.

Meeting with the AMS is the American Musical Instrument Society; the Association for Technology in Music Instruction; the Canadian Association of Music Librarians; the College Music Society; the Canadian Society for Traditional Music; the Canadian University Music Society; the Historic Brass Society; the International Association for the Study of Popular Music (U.S. and Canadian branches); Lyrical, the Society for Vocal-Music Relationships; the Society for American Music; the Society for Ethnomusicology; the Society for Music Perception and Cognition; and the Society for Music Therapy. Each society will offer its usual complement of papers, lecture-demonstrations, poster sessions, study sessions, and concerts, all of which will be open to all registrants.

All conference sessions will take place in the Sheraton Centre Hotel or in the Hilton Hotel, the former on Queen Street across from Toronto City Hall, and the latter across the street, on the corner of University Avenue and Richmond Street. The hotels are in the center of Toronto and are connected by a five-minute walk through an underground walkway (see the map on the Toronto 2000 website: www.americanmusic.org/meetings/). Formal and informal sessions will take place in the more than seventy conference and meeting rooms, and an unusually rich and varied selection of performances will be available both in- and outside the hotels.

Toronto, the largest city in Canada (pop. 2.5 M), has numerous tourist attractions including the Art Gallery of Ontario (AGO), which has a wing devoted to its extensive Henry Moore collection; the Royal Ontario Museum (ROM); the Gardiner Museum of Ceramic Art; the highest free-standing tower in the world (CN Tower) which has a revolving restaurant with an amazing view; the Bata Shoe Museum; and the ginkgo-breed carps, Casa Loma. Shopping is readily available including the 370,000-sq. ft Eaton Centre three blocks from the conference hotel and a large antique market on the waterfront nearby. There are over 3,000 restaurants in the city—hundreds of them within walking distance—offering an incredible variety of "gourmetic interections." Public transportation is excellent (the bus and subway systems are integrated), and the city is relatively clean and safe. A short walk from the conference location will take you to the colorful Chinese and Portuguese sections of town, and a subway ride will take you to the Greek section.

Tourist spots such as shopping, food, beverages, toiletries, reading material, etc. are readily available in stores connected to the hotel through the underground passage system. The weather in Toronto in November is usually variable. Visitors should be prepared for both late Fall temperatures of 10-15°C (50-60 Fahrenheit), or an early cold snap of 0-5°C (32-41°F).

Program

The AMS program committee chaired by Ann Bingham Scott has scheduled an interesting set of sessions, reported elsewhere in this newsletter and available on the AMS website: www.americanmusic.org. Thirteen joint sessions are planned on the following topics: Local/Regional, Global Contexts, Writing the History of 20th-Century Music, Music, New Media, and Digital Culture. Death or Transfiguration? Who, Future Readings, Media, and Market Forces Held for Scholarly Publications and Writing on Music: Musical Environments of Social Difference; Pre-Composition Aspects of Musical Portraits; Subject and Orality: Concepts of Representations in Current Music Scholarship; Early Music in the Curricular Music and Jazz Off-record: Researching "Lost" Jazz Histories: The Sense of Sound—Imagining Music and Sensuality. Art Meets Science: Collaboration between Music

continued on page 5.
President's Message

As most of you know by this time, the AMS has recently lost a member who was perhaps its most central influential force and guiding light, Alvin Johnson, Executive Director Emeritus, died of pneumonia on the 17th of March. It would be hard to exaggerate the significance of Alvin's role in the development of this Society or the extraordinary scale of his dedication to its well-being. He was a steady hand and a font of wisdom as president succeeded one another in brief two-year stints, and a mentor to virtually everyone who has served the Society in any capacity for two decades. For myself, I met him when I undertook my first AMS job (as editor of the Newsletter) in 1978 and have been grateful for his advice and his warm support in many another role since then. We will all miss him sorely. You will see references of Alvin elsewhere in this issue, and of course we will have a celebration of his life and contributions in the course of our annual business meeting in Toronto.

* * * * *

In February I had the good fortune to attend the annual meeting of the Music Library Association in Louisville, at the invitation of its president, Paula Matthews of Berea College. I regarded myself thoroughly, particularly during the lively discussion that followed a presentation that Paula and I gave on "Microlog and the Small Academic Music Library," a topic dear to my heart. I learned that music librarians work very hard during their meetings, more single-mindedly than we do, I fear! I had the opportunity to remind myself how closely intertwined their interests are with ours, although our skill with technical vocabulary would have the average musicologist in the dark. This commonality of interests was vividly brought home to me at one of the plenary sessions, when I was able to hear "breathing notes" presentations by Stanley Sadie on the programs of the second edition of New Grove and by Neil Zlozow on his work preparing the new Köchel catalogue.

I confess that it was with some surprise that I discovered that MLA has a member appointed in official liaison to AMS, and I have already begun to discuss with our Board of Directors ways in which this connection can be fruitfully strengthened.

And speaking of Toronto, I can report to you after the Board's meeting there in March that we have an excellent feast in store for us on this fall. The hotel in which we will be meeting is spacious and comfortable, and the two halls that will encompass the entire conference are conveniently close to each other and to a particularly gratifying section of the city. The city of Toronto into eager to welcome so many music scholars, and the program will be uniquely rich and inviting. As those who are working on the meeting said to me with some considerable degree of relief, this will be a once-in-a-lifetime event. See you there!

—Reid Schreiber

Toronto
continues from page 2.
Next Board Meeting
The next meeting of the Board of Directors will take place 1 November 2000 in Toronto, Canada.

AMS Home Page
The address of the Society's home page, on which these may be found, is musicales.web.ams.org.

Fall Meetings of AMS and "Sister" Societies

2000
AMS M&SS: 1-5 November, Toronto
2001
AMS: 13-18 November,Atlanta
SMT: 8-11 November, Philadelphia
2002
AMS: November 3-5, Columbus
Committee Membership
The President will be pleased to hear from members of the Society who would like to volunteer for assignment to committees. Interested persons should write to Jette Ann Owens, President.

RMA Publications
Thanks to a reciprocal arrangement with the Royal Musical Association, recently entered into by the AMS, AMS members can now purchase all RMA publications at the same discounted prices accorded RMA members. This includes back issues of the Journal of the Royal Musical Association, the eight volumes in the RMA Monographs series, volumes 1-8 in the RMA Chronicles series, and all seventy-two volumes of Music Documents. Visit the RMA web site at http://www.oaton.ac.uk/rwbl/rma/.

Obituaries
The Society regrets to include in members of the deaths of the following:

Evert Helm
25 June 1999
Ray Loper
12 October 1999
Douglas Green
1 September 1999
William Holmes
7 October 1999
K. Robert Schwartz
6 December 1999
Martin Brownstein
19 December 1999
Ingrid Bains
20 February 2000
William W. Aston
15 March 2000
Alan Johnson
17 March 2000
William Newman
27 April 2000
Howard Scowen
3 May 2000

Annual Meeting Travel Info:
American Airlines and Air Canada now offer 10% to 15% on last-minute applicable fares; take an additional 5% off with minimum 60-day advance purchase. Travel between 26 October and 11 November 2000.

If you plan to use your own agency, refer to these codes:
American: 800-435-7777 (Starfile 8661) RMAC
Air Canada: 800-668-0284 (CVR CVR 8533)

Conventions in America:
1998: San Francisco: 415-517-7200
1999: New York: 1-800-353-5555 or 416-561-1000
2000: Toronto: 416-971-4000

Ask for Group R152
Reservation hours: M-F 6:30 am-5:00 pm Pacific Time

Annual Meeting Website:
Alvin Johnson 1913–2000
Executive Director Emeritus

Alvin Johnson loved the American Musico-
logical Society. He was, of course, his
unflagging efforts over many years that
single-handedly brought the Society to unprece-
dented levels of fiscal stability. More
importantly, Alvin provided the succession
of several presidents under whom he served
as Treasurer, Executive Director, or both, a
massive and significant continuity. The
steady courtesies served me for administr-
ation after another, however, brought much
more than professional excellence to the work-
ings of the Society. It kept the AMS uncon-
ventionally running in its primary mission:
"The advancement of research in the various
fields of music." (to quote from the bylaws of
the Society, executed twice by Alvin himself,
and much of which he could recite from
memory).

All of this was carried out in a time-
honored spirit of public service. Alvin gave
a great deal to the AMS but took very little
from it. Besides his Festschrift, which he
valued beyond measure, I think that he found
the most palpable compensation for all his
contributions to AMS in the applause of the
members at the annual meetings receiving
when he declared, year after year, that there
would be no increase in the annual dues.
Similarly, one might have detected his true
sense of reward in the immense pride he
radiated upon first announcing that the AMS 50
 Jubilee program—one of his pet pro-
jects—had become a reality.

Consistent with his commitment to the AMS
during the years of Alvin’s stewardship are well-
aware of the magnitude of his contribu-
tions. Those who did not have the opportu-
nity to observe his service directly can find
single evidence of its breadth in the oral his-
tory of the Society, now well under way. But
those of us who were privileged to know
Alvin well can attest his great love for the
Society in a broader context, for Alvin John-
sen was, perhaps more than anything else, a
loving man.

He loved music. From his early years as a
French horn player with the Minneapolis
Symphony Orchestra to the time of his
retirement, Alvin’s passion for music was
unabating. It contributed to his uncounted
ability to spot the unique musical earmarks of
even the most minor of Romantic compos-
ers. It added a rich measure of vitality and
warmth to the classes he taught. And it
brought renewed daring to his last years,
during which time he mastered whole reperto-
ires that he had not known well earlier. It was
at this time that he banned all of the
Shostakovich string quartets, to cite but one
example.

He loved his students. Even after his
retirement, he continued to look to his
executive position in the AMS as a
teacher’s lectures, offering elegantly crafted,
kindly responses to the many hand-written
questions about music he received from Execu-
tive Director from high school students all
over the country.

Alvin, all, he loved his family. In the
years after the major stroke Alvin suffered in
1995, many of us were aware of his extraordinary
resilience and who observed
his long and valiant fight to recuperate
hoped that he might one day feel his way
back to the Executive Directorship of the
Society. This was not to be. For Alvin, while
making heroic gains, never recaptured his
full strength. It would be wrong, however, to
gerate the years of his physical limitations as a
dark period in Alvin’s life. Typically, at
this most difficult juncture, he went beyond even
the important creative role music played for
him, finding new ways to enrich his life and
the lives of those close to him. While confi-
ning to his home, he turned to the tele-
phone, an instrument he had previously dis-
paraged as an agent of undue unimportance
and a carrier of bad news. He used it to
fashion for himself a new understanding—that
of a "towncrier" of sorts for his large and
diverse family in the course of acting out
this role, Alvin affectionately and skillfully
facilitated the connecting of close relation-
dships, against all the odds of widespread geo-
graphic dispersion.

It was this warm, generous, and loving
spirit that guided AMS for twenty-two years,
much to the enduring benefit of the music-
ological community for which the Society was
formed and to that of its membership. We cherish
Alvin Johnson, as much for having left the indelible
stamp of his presence upon the Society as for the
many outstanding achievements of his leadership.

—Laurene E. Bevensin

Alvin was constantly in touch with officers
and board members through phone calls,
and little that went on escaped his notice. He
used the information that he gathered in his
phone conversations to provide expert guide-
ance for the Society, constantly monitoring
actions to be made on its behalf and how
they were to be carried out. It was impor-
tant to him that things be done right, and
yet (or perhaps as a corollary) he was a ma-
ter of indirection. When I was Secretary, he
called almost every week. After a few pre-
liminary words he would cut to the idea
that concerned him. Sometimes he was looking
for advice, but more often he had thought
the matter through and had a solution in
mind; the call was to alert me to the prob-
lem and let me know how he thought it
should be handled. In a few instances,
there was something I could do to help, but
he almost never told me that directly. I would
hang up the phone knowing what I needed
to do and feeling pleased with myself for
having thought of it.

Alvin was generous and kind. At the
Annual Meeting in Cleveland I came down
with food poisoning. It was such a severe
case that I was rushed to a hospital and held
there for almost twenty-four hours in the
emergency room. I had brought my twenty-
year-old daughter Miriam with me to the
meeting because she had recently had an
obstetric attack and my husband was out of
the country. While I was in the hospital, she
was back in the hotel being watched over by
friends. I was nearly crazy with worry about
her; she still remembers how frightened she
was. But as I tried to go to the meeting, I had
very weak, my friends needed to leave, and Alvin
had taken control of the situation. He had
been checking on Miriam by phone every
few hours. He had arranged for Miriam’s and
my plane reservations to be changed and
for us to spend an extra night in the hotel
and he had done the same for himself. He
invited Miriam to go to dinner with him.
The next morning he escorted us to the
airport in a silver limousine provided by
the hotel. At the airport, where he had
arranged for a wheelchair, he took us to the
gate for our flight and made sure we were
checked in properly before he left to catch
his own flight home. Only Alvin could or
would have done all that; I can’t imagine
anyone else knowing so fully what needed
to be done, going so much trouble to do it,
and doing it so well.

As AMS Secretary I drafted many
messages of greetings, updated lists of chapter officers and committee members, addressed hundreds of
memorands, and worked closely with this
wonderful man. No job I have ever had was
closer rewarding.

—Robert S. Kerr

continued on page 23
AMS 50 Fellowships

Five doctoral candidates in musicology have been selected for AMS 50 Dissertation Fellowship Awards for 2000–2001, in alphabetical order they are: Beth E. Levy (University of California at Berkeley), "American Music and the Mythology of the American West, 1890–1945"; Simon C. Lewis (Princeton University), "Collecting Tolkien: An Anthology of Italian Middle-earth in the Print World of Northern Europe"; Rebecca Maloy (University of Cincinnati), "The Oratorio: Christ Aspects of Chronology and Transmission"; Ivan Parkhill (University of California at San Diego), "Mythologies of the Romantic Presence in 19th-century Popular Culture"; and Elisabeth A. Wells (Yale University School of Music), "West Side Story(s): Perspectives on a Great American Musical.

The awards will be formally presented at the Annual Meetings in Toronto.

For information on the competition, including deadlines, see the AMS Directory or website.

AWARDS, PRIZES, AND HONORS

Cygnetheum Fellowships have been awarded to June A. Bernstein (Tells University) for "Music and print culture in Renaissance France," and Peter Jeffery (Princeton University) for "The earliest manuscripts of the Roman chant tradition."

James P. Conato (University of Pittsburgh) has been elected Vice President/President-Elect of the Music Library Association.

Wendy Heller (Princeton University) has been awarded the Meliken postdoctoral fellowship in post-medieval humanistic Italian studies at the American Academy in Rome for the project "Baroque Empires and Historical Discourse: Operatic Encounters with the Ancient World."

Pamela M. Potter (University of Wisconsin) has been awarded an NEH Fellowship for University Teachers for 2000–2001 for her project "Musical Life in Berlin, 1900–1962: Politics, Patronage, and the Celebration of Popular and Serious Music."

John S. Pennell (University of Texas) has received an NEH Fellowship for College Teachers for his project "Modern Crisis: Performing Editions of Psalms."

Megann Mostley (University of North Texas) has been awarded a Fulbright Scholar Grant for her project "Late Style in Rihm's Chamber Music: Music and Culture in the Twilight of Viennese Liberalism."

Michael Marinico (St. Louis College) has been awarded sabbatical fellowships for next year both from the Humanities Foundation and the American Council of Learned Societies for his book project "Rachmaninoff's Variations on a Theme of Paganini: The Music, the Novels, and the inimitable Russian."

Walter Franch (Columbia University) has received a fellowship from the Center for Scholars and Writers at the New York Public Library for 2000–2001, to pursue writing and research on a book about Music and Early-German Modernism, covering some of the intersections and interactions between music and the other arts in the period 1780–1915 in Austria and Germany.

Ryan Minor (University of Chicago) has received the 2000–2001 Bundeskammer Fellowship from the Alexander von Humboldt Foundation for research on his dissertation "Public Music: National Memory, Commemoration, and Conversion in Nineteenth-century German Choral Music."

ACLS grants have been awarded to Christopher H. Caltab (State University of New York, Buffalo), for "A comparative reception history of Schubert and Beethoven," Timothy D. Taylor (Columbia University), for "Theorin on the Range: music, technology, and globalization," and James Ricketts (Cornell University) for "The music of Mozart: a study of the operas in context."

NEH summer stipends have been granted to David Brackett (State University of New

Steven Foley (Temple University) has received a travel grant from the American Philosophical Society in connection with his project "The Instrumental Music of Georg Philipp Telemann: Style, Context, Context." 

Patrick Macey (Eastern School of Music) has received the Pillsbury Goodall Grant Book Prize from the Renaissance Society of America for Haydn Songs: Savage's Musical Legs (Oxford, 1998).

Susan Cook (University of Wisconsin) has received the Corcoran Lippitt Award from the Society of Dance History Scholars for her best article on dance published in 1999 for her essay "Watching Our Step: Embodiment, Research, Telling Stories" which appeared in Auhlish Times: Gender, Identity, and Music, edited by Lydia Hartley and Elaine Barker.

Wilk Prizes for research in Polish music have been won by James Franklin (Paine College) for his "Nad plus zloty" and "Gorzel." Poetry Song, and the Voice in the Piano Nocturne" and Sandra P. Rosenberg for "Chopin's Music in Nineteenth-century America: Introduction, Dissemination, and Aspects of Reception."

Andrew Dall'Antonia (University of Texas at Austin) was given the Music Library Association's Eva Judie O'Meara Award for the best review published in the organization's journal, Notes, in 1998 for his review of Rose Strenggard Schmalz's Dissonant Variations: Music and Reason in Weimar Society.

William Aho and his house have been awarded an honorary doctorate by Indiana State University in Terre Haute, Indiana.

The Society for American Music (formerly the Society of American Music) has honored a number of Kenan Southern Province Encorps of Music and of Black Studies, Harvard University, and honorary members of the AMS with its Lifetime Achievement Award. Howard L. Root (University of Pittsburgh) has received the Society's Distinguished Service Citation.

Minority Travel Fund AMS 50 Fund

Due to the nature of this year's joint annual meeting, it was not possible to include check-off boxes for donations to the Minority Travel Fund. The AMS 50 Fund on the registration form, but the need for donations still lies by no means disappeared. Please consider making a generous donation to either or both of these worthy causes. Send your donation directly to the Society's Philadelphia office: 203 S. 13th Street, Philadelphia, PA 19107.

Guidelines for Announcement of Awards and Prizes

Awards and honors given by the Society are announced in the Newsletter. In addition, the Editor makes every effort to announce which published awards. Other announcements come from individual submissions (see catalog for details). The Editor does not include awards made by the recipient's home institution or to scholars who are not currently members of the Society. Awards made to graduate students must be a result of national or international competitions. Sponsoring Travel Fund: 2 October

Minority Travel Fund

Deadline: 1 March

Phyllis Britt Award

Deadline: 1 April

Howard Meyer Brown Fellowship

Deadline: 1 March

AMS Publication Subvention

Deadlines: 1 March, 25 September

AMS Fellows, Awards, and Prizes

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

AMS 50th Anniversary Fellowship Award

Preliminary application deadline: 15 October; Final application: 1 May; January

Otto Rinkelday Award

No specific deadline

Alfred Einstein Award

Deadline: 7 June

Paul A. Pink Prize

Deadline: 2 September

Noah Greenberg Prize

Deadline: 22 March

Phyllis Britt Award

Deadline: 1 April

Howard Meyer Brown Fellowship

Deadline: 1 March

AMS Publication Subvention

Deadlines: 1 March, 25 September

Minority Travel Fund

Deadline: 2 October

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AMS 50 Fund

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Thank you for your support.
WEDNESDAY 1 November

2:00-8:00  AMS Board of Directors Meeting
1:00-5:00  Registration

THURSDAY 2 November

7:45-12:00  AMS Board of Directors Meeting
8:00-8:00  Registration
8:30-9:30  Exhibit
12:00-2:00  Society for Seventeenth-Century Music, Board Meeting

THURSDAY AFTERNOON SHORT SESSIONS

1:00-5:00  Articulating An Author
Thomas Johnson (Duke University), Chair
Daniel Leech-Wilkinson (King's College), "Articulating An Author: Song"
Donald Grig (Orlando Consort), "An Author Notation = Performance Performance"
Yolanda Piñero (University College, Costa), "Playing the Citation Game in the Late Fourteenth-Century Song"
Anita Stone (Queens College, City University of New York), "Self-Retrieve Songs and Their Readers in the Late Fourteenth Century"

Twentieth-century Nationalisms
Jonathan Bellman (University of Northern Colorado), Chair
Iren Husker (University of Chicago), "Solving the Problem of Hungarian Music: Composer for Bartók's Early Career"
Barbara Mlacak (Prague University), "Some Extraordinary National Music of the Twentieth Century"
Linda Soun (University of California, Berkeley), "Contemporary Music for a 'New Era' in France (1940-1944)"
Brian Lecky (State University of New York, Stony Brook), "The Uproar After: Composition, Criticism, and Crisis in Prague, 1911-1945"

C.P.E. Bach, Beethoven, and the Confrontation of Form
Darrell Berg (University of Washington), Chair
Tobias Pfeifer (Stanford University), "Dark Features and the Dawn of the Still New Light on Gershomberg's Lyrics to C.P.E. Bach's 'Minor Fanfare'
"Irene Siantar (Columbia University), "C.P.E. Bach, Beethoven, and the Labyrinth of Melancholy"
David Ferrin (Yale University), "C.P.E. Bach's Rosario as the Subversion of Cowen"
Suzanne Ahn (Princeton Conservatory), "A Rosario Recipe: The Final of Beethoven's Op. 16"

THURSDAY AFTERNOON SHORT SESSIONS

1:00-3:15  Lilly's Peale
Gregory Proctor (University of Ohio), Chair
Lox Know (Ohio State University), "Lilly's Musical Architecture: Act IV of Peale"
Ken Pierce (Longy School of Music) and Jennifer Oropel (University of Oregon), "Lizzie Peale's Chorographes for Peale"

Chopin
Sandra Rothenbuhler (Berklee, Massachusetts), Chair
Simone Goldberg (Indiana University), "Does Four Equal Twelve? Chopin's Work for Piano and Orchestra arranged for the Saloon"
Jeffrey Kallberg (University of Pennsylvania), "Chopin and the Aesthetic of the Sketch: A New E-flat Minor Waltz?"

5:30-7:00  Cammeo dell'Arte, Music, and the Construction of French Identity
Jean Pader (University of California, San Diego), Chair
Georgia Czarnecki (University of South Carolina), "Carved in Venice to Protect in Paris: Cammeo dell'Arte, the Paris Opera, and the Preservation of Drama in the Late Reign of Louis XIV" Mary L. Davis (Case Western Reserve University), "Music, Cammeo dell'Arte, and Cultural Politics in World War I France"

Klitter Studies
James Buhler (University of Texas, Austin), Chair
Alfred Cramer (Yale University), "Handwriting, Typography, and Romantic Music: Transcendental Imitation of Contour"
Stuart Federer (Hobart University), "Augment: Romantic Love and Romantic Music into the Twenty-First Century"

5:30-8:00  No-Host Reception
7:00-10:00  Committee on the Status of Women, Open
Meeting: "The States, Roles, and Identities of Women in the Music Profession"
8:00-9:30    Career Related Issues, Session I: "The Last of Both Worlds" Being a Successful Musicologist While Working in Other Professions," moderated by Denise Gallo and Barbara Dobbs Mackenzie
9:30-11:00    Student reception
THURSDAY EVENING SESSIONS
8:00-11:00    Panel Discussion: Notation, Transcription, Attribution, Authenticity
Charles Anson (Ohio State University)    Elizabeth Rankel Upson (University of North Carolina, Chapel Hill)    Susan Jackson (Austin, Texas)    Laurie Steel (University of Southampton)    Richard Winstock (Staatliche Hochschule für Musik, Trauningen, and Royal Holloway College)
Panel Discussion: Critical Music Editing: New Directions in a Musico logical Tradition
Richard Crawford (Editor-in-Chief, Music of the United States of America [MUSA], Chair)    James Grier (Author of The Critical Editing of Music)    Mark Clague (Executive Editor, MUSA)    Philip Buddenhagen (Series Editor, Recent Researches in Oral Tradition)    Paul Atkinson (Managing Editor, A.R. Editions)    Austen Clarke (Series Editor, The Stadl/Wijde Society Critical Editions)
Study Session: Adorno
Richard Leppert (University of Minnesota, Chair)    Lydia Goehr (Columbia University)    Sean McClary (University of California, Los Angeles)    Reett Rozengraf Subotnik (Brown University)    Robert Wiley (University of California, Los Angeles)
Study Session: Crossing Borders: Spanish and Mexican Theatrical Music in Mexico and the United States
Willen Sunnes (Bates College, Chair)    Paul Lind (University of Kansas)    Ricardo Miranda (Instituto Nacional de Bellas Artes, Mexico City)    Janet Stumms (University of Arizona)    Jeffery Betspe ( Brigham Young University, Hawaii)
FRIDAY  3 November
7:00-8:30    Program Committees for the 2000 and 2001 Annual Meetings
7:00-8:30    AMS Committee on Career-Related Issues, Breakfast Meeting
7:00-8:30    AMS PG Dissertation Fellowship Committee Meeting
7:00-8:30    AMS Committee on Cultural Diversity: Breakfast Reception for Visiting Students
7:00-8:30    Student Representatives to AMS Council, Breakfast Meeting
7:00-8:30    AMS Committee on the History of the Society, Breakfast Meeting
7:00-8:30    AMS Chapter Officers, Breakfast Meeting
8:00-9:00    Registration
8:30-9:30    Exhibits
9:00-9:30    Job Interviewers
FRIDAY MORNING SESSIONS
9:00-12:00    Manuscripts, Scribas, and Song Repertories in the Fifteenth Century
Loram Perkins (Columbia University, Chair)    Felice Fitch (University of Duquesne), "Dufay's Messe in a new Reinterpretation"
Jane Moss (University of North Carolina, Chapel Hill), "Reading Lane Valley Songs in the Saxony as Evidence"    Louise Luscher (Mount Holyoke College), "Attribution Practice and Thomas 1444"    sean Gallagher (University of North Carolina, Chapel Hill), "Dou- lmen, Models, and the Work-Concept in Fifteenth- century Song Repertories"
Visualizing Music
Richard D. Lepper (University of Minnesota, Chair)    Thomas Gray (Stanford University), "Picture--Carnival: Music and the Dynamics of the Theatrical Fable"
Tomas Lexier (McGill University), "La plastique musicale: Choc's Orpheus and Eurydice in Hellenic 1913"    Anne Morgan (University of Maine), "The Forgotten Images of Nineteenth-century Music"
Annette Richards (Cornell University), "Gothic Musical Scenes and the Image of Performance"
Mozart
John Flotow (Trinity College, Chair)    David J. Bach (University of Nebraska-Lincoln), "Eighteenth-century Viennese Orchestral Part for Mozart's Die Zauberflöte in the Archive of the Theater on der Wien"    Dennis Edge (Boston College, Louisiana), "The Orchestral Parts from the first Vienna Production of Don Giovanni in 1788"    Gregory G. Butler (University of British Columbia), "The Andante K. 372: Mozart's Latest Early Concerato Movement"    Allison McLane (California Polytechnic State University), "The 'Oboe Concerto' and the 'English Mozart': Charles- Samuel Wesley's London Concert Series, 1777-1787"
FRIDAY MORNING SHORT SESSIONS
9:30-9:50    Recitations: Reger and Mahler
Joseph Auster (State University of New York, Stony Brook, Chair)    Kevin Mowery (University of Western Ontario), "The Vereine Arrangement of Max Reger's Viildkzer, Op. 109"    Robert Ragg and Mary Ragg (University of Mississippi), "Theo Symphony of Gustav Mahler: Letter by John Neumann"
10:10-11:00    Analyzing Machaut
Anna Marie Stone Berger (University of California, Davis, Chair)    Kevin Moll (East Carolina University), "Tenace and Counterpoint in Four-Voice Liturgical Works of Machaut and His Contemporaries"    Jennifer Bun (State University of New York, Stony Brook), "The Role of Improper Sonorities in Machaut Songs"
FRIDAY AFTERNOON SESSIONS

2:00-5:00

Topics in Medieval Music
Peter Lefferts (University of Nebraska, Chad)

Sunday Clark Bi-Annual (Pennsylvania University), "Psalter and the Construction of Arab Music History"
Rosemary Donson Doherty (Southern Connecticut State University), "Staging with the Angels: Foundations Document: a Evidence for Musical Practice in Byzantine Monasteries"

Sarah Fuller (State University of New York, Stony Brook), "Instructions for the Cult of Saint James: What Notation in the Codex Calixtinus Reveals"

John Hutton (Shaw University), "The Play of Fact and Fantasy in Enlightenment Readings of the Trouvère"

Music in the "Wettin" States of Saxony
Stan Hender (McGill University, Chad)

Katharine Ellis (University of London), "A 'Englishman' is Paris, Mendel and the First Act, 1275-1350"

Anna Stashefski (Marion College, Oxford), "Lumen Revisited: National Identity and History in Fini-Arcis France"

Katherine Bergman (University of California, Berkeley), "In Search of the Middle Fugue"

Lisa Harrington (University of Colorado), "Melodic Transmission in Fauré's Songs"

Music and Film
David Neumeyer (University of Texas, Austin, Chad)

Jill Habbert (University of South Carolina), "What Ever Happened to Great Movie Music? The Direct Cinema Movement and Hollywood Film Music in the 1970s?"

Neil Lessen (California College, "Thompson's Dodecaphony and Other: Devoyage in Louisiana Story (1948)"

Melissa Low (Wesley University), "Mediating Music: Film and Television as Systems of Musical Meaning"

Margaret Martin (Smith University, New York, Stony Brook), "Locomotor Times as Patterning Icon: Origins and Development in the Cartoons Music of Carl Stalling"

New Directions in Prime Chinese Studies
David Rosen (Cornell University, Chad)

Luke Johnson (University of Maryland), "Opera as Dramatic Situation: The Large Concertina"

Karen Bryan (Arizona State University), "Mercadante and the Invitations to Transcend" Helen Greenwald (New England Conservatory of Music), "Otto Nicolai on the Death of Theatrical Culture in the 1830s"

Denise Caln (Catholic University of America), "Stages of Rite as Re-experiencing Giovanni Pico's La vita mentale"

FRIDAY EVENING SESSIONS

8:00-11:00

Panel Discussion: Recent Research on Scottish Music Manuscripts
James Peter (University of Aberdeen, Chad)

Margaret Edwards (University of Glasgow), "Grahame Dunnet (Royal Scottish Academy of Music and Drama)

Judith Rye (University of Glasgow), "David Smith University of Aberdeen"

Matthew Spring (Bath Spa College), "Twynyn Stell (University of Glasgow)"

Panel Discussion: The Music of Tuscany, 1550-1650: The Restoration and Preservation of a Forgotten Repertoire?

Susan Price (University of Illinois), Chad

Irene Alice (Stages University), Frank A. H. D. (University of California, Los Angeles)

Astby Cail Logan (University of North Carolina, Greensboro), Ellis, Davis (University of Glasgow)

John R. Miller (University of Illinois, Chicago)

James Lov (Finishing State College)

Lowell Lindgren (Massachusetts Institute of Technology)

John Rice (University of Minnesota), "Hans Samuelson University of Illinois)"

Harold Stane (University of Kansas, Chicago)

Edward Stanford (Ohio State University of New York, Buffalo)

Robert Lasseter (University of Louisiana)

Study Session: The Rediscovered Berlin Sing-Akademie Library in Kyoto: Ein Impact auf Bach Studies and Editions

Christoph Wolf (Harvard University, Chad)

Hans-Joachim Schröder (Bach Archive Leipzig)

Ulfried Kuenzler (Bach Archive Leipzig)

Peter Wissing (Bach Archive Leipzig)
SATURDAY MORNING SESSIONS

10:00-11:00

Masters of the Renaissance: Dufay, Obrecht, and Josquin
Joyce Comming (OsGill University) Chair
Elaine M. Sletten (Brown & Clark College), "Revisiting Dufay’s St. Anthony Man and Its Connection to Donato’s Altar of St. Anthony of Padua"
Bogi Liényi (University of Munch), “Syphilis, Entanglement, and the Virgin Mary: Obrecht’s Missa Maria Virgo”
Lora Mattner (University of Ottawa and Carleton University) and Paul A. Medley (University of Ottawa), "Josquin Desprez, Singer of King Rene’s Regime”
Jeffrey Dyson (Manchester, England), "Josquin the Teacher: A Lost Treatise and Ventures of an Oral Tradition”

Revisiting the Classics
Richard Cohm (University of Chicago), Chair
Annette Laxson (University of California, Santa Cruz), "Thematic Reappraisal in the Recapitulation of Classical Sonata Form”
Joseph Rosman (University of California, Berkeley), “Op 111 and the Uncanny”
Steve Lindeman (Brigham Young University), “An Idealous World of Romantic Ideation: Harmonic Dissonance in the First Movement of the Early Nineteenth-Century Piano Concerto”
Susan Clark (Oxford University), “Schubert: Rejection: From Excursions to Strachon”

Performers and Composers
Jane Bowen (University of Wisconsin, Milwaukee), Chair
Tobyhanna Albrecht (Kent State University), “If This Enthuses Did Not Carry Him Away: Beethoven’s Transplant Ignaz Mosche (ca. 1765-1817)”
Joel Anson Bowen (Georgtown University), "Performers: Interpreting History: Finding One Voice in Four”
Maria I. Rose (New York University), “The Time for Music has increased extraordinarily Möllner de Montgoult and the Paris Conservatoire in 1793”
Paula Gilbert (Yale University), "The Climate for Women’s Musical Creativity in Turn of the-Century England”

Nineteenth- and Twentieth-Century Opera
Andrew Giger (Louisiana State University), Chair
Emanouel Senig (Oxford University), "Clarifying the Alps on the Nineteenth-century Italian Stage”
Robert Mautner (Marin University of Iowa), “Catholic Bodies: and ‘An Evagelion’s Shame’. Caporetto, Victorian Drama, and Verdi’s Opera”
David A. Griffin (Indiana University), "The Lighter Side of Early Mahler”
Michael E. McClellan (Chinese University of Hong Kong), "Performing Europe: Opera in Colonial Hawaii”

12:00-2:00

AMS Committee on Career-Related Issues, Session III: "Librarians as Teachers,” moderated by Darwin Scott; participants: Vagam Danilo (Ida
Kunin Librarian; Harvard University), Richard Griscom (University of Illinois, Urbana-Champaign), Janet Green (New England Conservatory of Music) and Janie Ann Overson (Stetson University)
1:00-11:30

American Bach Society Advisory Board, Lunch Meeting
1:15-1:45

AMS Council Meeting
2:00-4:00

AMS Committee on the Publication of American Music, Luncheon Meeting

SATURDAY AFTERNOON SESSIONS

2:00-5:00

Reformation and Counter-Reformation
Janie Ann Overson (Brown University), Chair
Rebecca Wager Cottrell (University of South Carolina), “Serf’s Reformation and the Jedy-Trope”
Craig A. Mosen (Washington University), “Jean Revived”
Christine Garz (University of Iowa), “L’Anima morta et il sole (1601) and Renaissance Spirituality in Post-Trecentine Millet”

Music and Drama in the Seventeenth Century
Wendy Heller (Princeton University), Chair
Andrew Dell’Antonio (University of Texas, Austin), “Particular gusto e senso dell’arte: Listening in the Early Secular”
Mauro Caggio (Harvard University), “Dramatizing Discord in Seventeenth-century Italian Opera”
Annamaria Boudewijns (University of Michigan), “The Efficacy of Erotic Melancholy on the Restoration Stage”

Reading Music
Lawrence Kramer (Fordham University), Chair
Malvino Floy (Mills College), “Behemeth as Model and Metaphor in the Festive and Critical Essays of E. M. Forster”
Katherine Kolb (Southeastern Louisiana University), “Theories of Change in Fables and Fables”
Marcella Ogden Hopkins (University of Southern California), “Trans-Forming History: Reading Culture Responses to Renaissance”

SATURDAY AFTERNOON SHORT SESSIONS

3:00-3:30

Fallas, Turlins, and the French Connection
Carlo Calabrese (University of Colorado), Chair
Carol A. Hahn (Bowling Green State University), “The Death of ‘Guilty Sensuality’; Falla’s Hapsburgic Concerto, Spanish Mysticism, and the Rhetoric of Neoclassicism”

Late Twentieth-century Compositional Techniques
Jonathan Bernard (University of Washington), Chair
Rebecca Leyds (Oberlin Conservatory), “The Many Meanings of Repetition: Towards a Typology of Minimalist Tropes”
SUNDAY MORNING SESSIONS

10:30-12:00

Topics in Renaissance Music
Kate van Orden (University of California, Berkeley, Chair)

Kenneth Knitzer (University of Memphis), "The Cathedral Band of Musicians in Western Europe"

Bruno Houkauket (Catholic University, Leuven), "Confessionalities and Music in the County of Artois, ca. 1470-1520"

Marcel Osip (University of Toulouse), "Popular Arrangements in the Netherlands, Casti B, and Casti C: Redeveloping the Repertory"

Frances Briscoe (University of Sheffield), "O Quell Amour: Dialogic Singing in Late Renaissance France"

Music for the Stage ca. 1570-25: Opera and Ballet
Mary Ann Smart (University of California, Berkeley), Chair
Bruce Alan Brown (University of Southern California), "'Per te piu il vento scoppie': Metastasio and Eighteenth-Century Pantomime Ballets"

Carolyn Abbate (Princeton University), "Magic Fire, Wizard King"

Stephen Maer (University of Chicago), "Munchen's Villas, Monumens, and the Fantasy of Deviance"

Heather Hall (Stanford University), "Long-Distance Calls: Voice and Dance in Early Romantic Opera"

Conceptualizing Music: Nineteenth-Century Germany
David Brodbelt (University of Tübingen), Chair

Casandra Komos (Catholic University), "Opium in Kirchen- und Wehrtheater: Verdi's Requiem and the Topos of Italian Music in Late Nineteenth-Century Germany"

Matthew R. Bowers (University of North Carolina, Chapel Hill), "Thawna's Stairs and the Birth of the Symphonic Poem"

Glen Stetley (University of Connecticut), "Fate Hopes and Dashed Expectations: Weimar's Umbrage, Cultural Prejudice, and Symphonic Consecration in Brahms's Fourth Symphony"

Karl Rügge (University of Hong Kong), "History in Politics or: Conceptualizing Music History in Mid-Nineteenth-Century Germany"

Tin Pan Alley, Jazz, and American Popular Song
Paul Martin (Colby College), Chair

Edward Kien (University of Wisconsin, Madison), "Ragtime and Honor: The Ambiguous Depiction of the African-American Soldier in Tin Pan Alley Songs, 1898-1919"

Jeffrey Meyer (Indiana University), "The Sweetest Sounds: Jewish Resistance as American Popular Song"

Phil Ford (University of Miami), "Getting Somewhere Through: Theatrical Music and Unpaid Actors in Hipsy"

John Hoard (Stanford University), "Between the Masses and the Mayor: Jazz Reproduces and the Emergence of Multiethnic Culture"

European and American Music as Cultural Imports
Helen Rase (University of California, Los Angeles), Chair

Victor Valez (University of Calgary), "Anticipation and "Communal" Music in European Renaissance Genres"

Michael Chase (University of Chicago), "In Search of a Voice: The Dilemma Behind Early Chinese Folk Songs"

Andrew L. Kaye (Albright College), "Music and African Cinema: Ideology, Ideology, and Aesthetics"

Cristina Mugli a (Toronto University), "Footsteps Images/Local Issues in the Land of Sahara"

SUNDAY 5 November

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<tr>
<td>7:00-8:30</td>
<td>AMS Joint Meeting of 2000 and 2001 Local Arrangements Committees</td>
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<td>7:00-9:00</td>
<td>AMS Board of Directors Meeting</td>
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<td>7:00-8:30</td>
<td>AMS-L Committee Meeting</td>
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<td>9:00-1:00</td>
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AMS Atlanta—2001

Call for Papers

The 2001 annual meeting of the American Meteorological Society will be held in Atlanta, Georgia, from Thursday, 15 November to Sunday, 18 November. The Program Committee welcomes proposals for papers, study sessions, and panel discussions on all areas of meteorology. Please note the following guidelines carefully. Proposals that do not conform to them will not be considered.

Acceptance of proposed papers, sessions, or discussions must be received by Friday, 15 January, 2001. This year, as in the past, all persons submitting abstracts are invited to do so by mail, fax, or e-mail, to Chair of the Program Committee, American Meteorological Society, 651 Broadway, Suite 1200, Boston, MA 02111-2840. Submissions are due on or before 15 January 2001. Abstracts of papers must not exceed 250 words, and if mailed or faxed, must be printed in a readable typeface (font size not smaller than 10 point in a font size of 13 or 14 point page, or an 18-20-point page format). If submitting by regular mail or fax, papers should be two copies; at the bottom of the first should appear the author’s name, institutional affiliation or city of residence, and full return address, including e-mail address and fax number where possible. The second copy should be anonymous. If written by e-mail, please send either as an ASCII file (use initiative correspondence for dia- phragm and minid) or, if an attachment in one of the following formats: Microsoft Word 6, 7, 8, or 9, or "rich text format" (rtf), "portable document format" (pdf). Any currency of abstracts will be accepted for the committee, whose initial read- ing and rating of the proposals will be made on the basis of the anonymous abstracts. One or two submissions per author will be considered. Authors who mail papers sponsored by AMS at the 2001 annual meeting may not submit proposals for the 2001 AMS meeting.

Individuals may appear on the Atlanta program more than twice. This includes delivering a paper, participating in a plenary, program- matic panel, participating in a plenary session, giv- ing a lecture-demonstration, and functioning as a speaker of a session or as a respondent. Not counting as an appearance are participations in extra-programmatic offerings such as a lunch- group meetings or standing committee presenta- tions such as for the Committee on the Status of Women. Also not counting as an appearance are non-motion questions put to the floor. Authors are encouraged to apprise their chair, session, and the like.

Abstracts received by mail should include a self-addressed, stamped postcard that can be returned in notification of the Committee’s acceptance of the proposal. All authors will be notified of receipt via e-mail or fax by the end of January 2001.

Individual proposals. At the annual meet- ing or program committee meeting, the presi- dent for several years, the duration of papers will be limited to twenty minutes in order to allow ample time for discussion. Abstracts should represent the talk as fully as possible. Successful abstracts typically state the specific research findings, substantiate them, and indi- cate their significance. Abstracts should make clear what the presentation known and what is new in the proposal. The Program Committee generally will find abstracts that merely allude to findings or conclusions. Abstracts are confidential and may be revised for the book already discussed at the meeting. If a sub- mission is not an individual proposal, it should be labeled as belonging to one of the categories discussed below.

Final sessions. Several individuals together may propose an entire formal session consisting of from twenty-minute papers, or a half session of two twenty-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 should include with it an abstract for each paper, conforming to the guidelines for individual proposals noted above. However, each abstract will be evaluated individually, and the Program Committee reserves the right to request the make up of any session proposed under these guidelines, or to accept or reject an individual proposal or one more of the papers belonging to it.

Panel discussions. The Program committee also invites proposals for more informal panel discussions devoted to issues of general interest that are not approached as an in-depth study of a single idea in a public forum. These sessions may examine a central body of scholarly work or a methodological theme. Rather than formal papers, they should include brief, position papers by the participants of not more than 10 minutes each and some ample time for discussion by panelists and audience. Panel discussions will be scheduled for the same duration of time as full or half sessions of papers. Organizers of panel discussions should solicit theactive participation of all panelists in a one- page prospectus that outlines the issues, claims for the role of the proposed chair and presentation, and explains why each panelist has been chosen. Such a panel will therefore, not be seen monographically, and the entire proposal will be considered only as a whole, with no substitu- tions or deletions by the Program Committee. Organizers of panel discussions may not present a formal paper in the same way or in the preceding one, but panelists may.

Study sessions. Study sessions will be sched- uled during the evening. Typically these ses- sions should be devoted in research in progress and should not include formal papers. The organizers of a study session should submit a general prospectus with summaries of the individual contributions or a description of the materials envisioned. Nothing originally proposed for a day session will be reassigned or accepted as an evening session.

Mark Evans Boss, AMS Atlanta Program Committee Chair

Policy on Obliations

The following policy on obliations in the Newsletter was ap- proved by the Board of Directors in 1998. The annual society of all deceased members will be published each August as before.

1. The Society wishes to recognize the accomplishments of members who have died by priming obliations in the Newsletter.

2. Obliations will normally range in length from one to two paragraphs, and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society.

3. The Society requests that colleagues, friends, or family of a deceased mem- ber who wish to see her or her recog- nized by an obliation communicate this to the Editor of the Newsletter. The Editor, in consultation with the advisory committee listed below, will select the author of the obliation and mail the text for publications.

4. A committee has been appointed to review and evaluate this policy to commission or write additional obliations in memory and to report to the Board of Directors. The committee comprises the Executive Director, the Chair of the Council, and one other member.

JAMS Delivery Schedule

Unfortunately, the JOURNAL is still running behind schedule. Volume 34 (Fall 1999) was mailed on 22 May, 2000; the current schedule predicts that volume 35 (Spring 2000) will be mailed by late June, 2000. Please allow three weeks for delivery. (Six weeks for surface mail.) If you believe your copy has been lost in the mail, please contact the University of Chicago Press subscription fulfillment office (addressed on p 12), and a replacement will be sent. For up-to-the- moment JAMS delivery information, see the AMS Web site.
The International Musicological Society will hold its 17th international Congress at the Mary, Mother of the Church Catholic University in Lebanon, Lebanon, from 2 to 7 August 2002. The Congress will offer sym- posia on eight broad themes, as explained in detail on the IMS website <http://www.imslm.org/>. It will also be available by request from the Secretary General of the BSA (fax 41-71- 983-1037, email: <infomsm@swisssol.de>.

1. Hearing-Perceiving-Writing: 2. The Dynamics of Change in Music: 3. Who Owns Music?: 4. Musica Belgica: 5. Musical Migrations: 6. Poesie and Inventions: 7. Instruments of Music: From Archeology to New Technologies: and 8. Sources. Each sym- posium will include multiple sessions, papers, and poster presentations on subtopics that will be determined by the proposals received. The program committee hereby calls for pro- posals addressing the themes of the symposia, although topics outside of the eight themes will also be considered. Proposals (in Spanish, Italian, German, French, or English) should be submitted by April 30, 2002, following the guidelines below. The committee particularly invites contributions from younger scholars and from scholars outside of western Europe and North America. Participants need not be members of the IMS, but all are expected to register for the conference.

All proposals must include the title of the proposal, the symposium theme to which it belongs, a brief statement by the organ- ization author or author, indicating whether the proposal is an "IMS Session", "IMS Paper" or "IMS Poster Presentation." Propos- als may be submitted via electronic mail (as a letter, not an attachment), by regular mail or by fax (in a readable format on single sheets of paper in 8.5 x 11 inch format with at least 2 cm margins). Only one submission per author will be considered, and all propos- als will be reviewed confidentially.

Proposals for sessions must describe the desired length and format of the session and its expected audiences (up to 500 words, pro- vide the name and address of the organizer and a list of contributed participants, and include a separate abstract (following the guidelines for individual papers) for each of their contributions. Proposals will be reviewed and evaluated by the symposium coordinator and the IMS program committee. Proposals for sessions should be designated for presentation at the symposium. The program committee will review these proposals at the symposium. The program committee will review these proposals at the symposium. Proposals for individual papers must take the form of an abstract that describes the research, findings, and implications. Proposals for individual papers should be limited to 20 minutes and will be followed by time for questions and discussion. Abstracts must not exceed 300 words.

Proposals for sessions should be designed to be displayed for at least three hours on three consecutive days, with the project coordinator or a member of the research team in attendance. Authors are responsible for ensuring that the necessary equipment is available. Proposals must include a descrip- tion of the research project for display, not to exceed 350 words, and provide, separately, a detailed, complete list of the materials for display and of the equipment and facilities needed. The program committee guarantees venues in the new building of the confer- ence, in proximity to session spaces.

All proposals must be submitted by April 30, 2002 to the chair of the program committee, Prof. Barbara Hughes, Program Chair, IMS, Chimay, 3990, Belgium. Submissions: Art Center, School of Music, Room 510- 20, University of Maryland, College Park, Maryland 20742; fax 301-314-9704.

Calls for Papers


Abstracts are invited for a new book on Music in the Context of Diseases. Of par- ticular interest are writings about medical works created in direct response to the crisis. Genres may include clinical/neo-romantic, avant-garde, Top 5 alternative rock, jazz, hip-hop, country musical theatre, and others. Writing about medical testimonials, musical groups and institutions, and fundraising activities, memoirs and biogra-phies, and other such phenomena will also be considered. A broad range of approaches, including cultural critique, sociological or psychological explanations, historical doc- umentation or technical analysis (and opti- mistic/synthetic of any of these) is welcome. Collaborations, particularly between people working in different fields or methodologies, are encouraged. The book is under consider- ation by a major academic publisher. Dead- line for material: abstract less than one page) by 15 September 2002. Final drafts of papers will be due by May 1, 2003. Please send all materials to: Paul Arton, Department of Music, University of Hong Kong, Pokfulam Road, Hong Kong, tel 852/1859 1859; fax 852/1859 4935; <pmarton@hku.hk>

The Society for American Music (formerly the Sonorite Society) will hold in twenty- seventh National Conference in Fort Smith, Arkansas, 25-27 May 2002 in conjunc- tion with the Center for Black Music Research. Proposals for papers, sessions, and performances involving any aspect of music in Canada, the United States, and the Americas are welcome. Given the rich musical her- itage of Trinidad in many types of music, the Program Committee would like to encourage papers, programs, or presentations relat- ing to the music of Trinidad and the Caribbean as well as those involving interdisci- plinary links. For complete proposal requirements and guidelines, see the Society's website <http://www.americanmusic.org>. All proposals should be postmarked on or before 20 September 2002 and should be sent to Joan Reznik, CMBR, Columbia College Chicago, 600 S Michigan Ave, Chicago, IL 60605-1396; <jsadler@cb.u.columbia.edu>

The 36th International Congress on Medieval Studies will be held at Western Michigan University, Kalamazoo, 3-6 May 2002. Proposals for musicology sessions in memory of Ingrid Steen (Steen) include Cynthia J. Civia, Music School of Music, Vanderbilt University, 2406 Blakemore Avenue, Nash- ville, TN 37212-4399; <Cynthia.Civilli- vandtke@vanderbilt.edu> sessions sponsored by the International Machaut Society include Robert Bartlett Palmer, Department of English, Clemson University, Clemson, SC 29634; <cplatt@cleron.clemson.edu>. Proposal dead- line: 15 September 2002.

Society of Early Americanists Confere- nce, Norfolk, Virginia, 8-10 March 2002. The Society of Early Americanists invites schol- ars of all disciplines with interests in early American topics to submit a proposal. Deadline for submission is 15 September 2002. For further information, email: <members@seav.org>; phone: 703-780-4211. Proposals for sessions should be submitted to: Jeffrey R. Richards, SEA program chair, Department of English, Old Dominion University, Norfolk, VA 23529; <brachelj@odu.edu> or Dennis Morse, SEA 2002 program chair, Department of English, Florida State Uni- versity, Tallahassee, FL 32306-5150; <dmorse@english.fsu.edu>

Local Music/Global Connections: New York City at the Millennium. A Sympo- sium 9-12 March, 2001, City University of New York Graduate Centers and New York University Sponsored by The Institute for Studies in American Music at Brooklyn College; The Film Studies Center, The Graduate Music Department of New York University; The Smithsonian Institution Center for Folklore and Cultural Heritage Symposium coordinators: Ray Allen and Ellen Blumenfeld (SAM and CLNY Graduate Center); Gage Averill (NYU); Nancy Grace (Smithsonian Insti- tute). This Symposium will bring together scholars, students, artists, programmers, media spe- cialists, and musicians with interests in New York and New York music, in order to create a new multimedia event for the community. For further Symposium information and full call for papers visit: Ray Allen or Ellen Blumenfeld, Institute for Studies in American Music, Brooklyn College tel. 718/951-1655; fax: 718/951-

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Newspapers:

writing on Handicraft, Memory and Knowledge in Early Modern Europe explores the use and importance of images of the hand in codifying and extending knowledge from the 15th through the 17th century Europe. Over 80 manuscripts, prints and books borrowed from Library of Congress, The College of Physicians of Philadelphi...
Grants and Fellowships Available

Given the increased availability of electronic communication and access to the World Wide Web, and in the interest of saving space in the Newsletter, the amount of information formerly provided in this column has been reduced. Programs included in this issue have application deadlines in the fall and winter; for programs with deadlines in spring and summer see the February issue. Please interested in the possibility of a postdoctoral position for their needs should check directly with that program for current information on availability, eligibility, deadlines, and application procedures.

American Academy in Berlin

American Academy in Rome

American Council of Learned Societies
Various opportunities. Office of Fellowships and Grants, ACLS, 218 East 45th Street, New York, NY 10017-5118; <grant@acls.org>;<www.acls.org>.

American Antiquarian Society
AAS-NEH and Mellon postdoctoral fellowships. John B. Henriques, American Antiquarian Society, 185 Salem Street, Worcester, MA 01609-1604; 508/755-3121; <aas@antiglass.org>; <www.aas.org> antiques.htm. For questions on eligibility of a project: 315/440-1349; <schulthe@aphilosophy.org> (include portal address).

American Philosophical Society
Various opportunities. American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19106-3337; <www.nas.org>; <www.ras.org> applicant.htm. For questions on eligibility of a project: 215/440-1349; <schulthe@aphilosophy.org> (include portal address).

Berlin Program for Advanced German and European Studies
For work at the Freie Universität on a nineteenth- or twentieth-century topic in German or cultural studies. Applicants must be advanced in the U.S. by Social Science Research Council (SSRC), 517 Seventh Avenue, 13th Floor, New York, NY 10011; 212/377-2700; fax 212/377-2727; <bphilos@ssrc.org>; <www.ssric.org>.

The Boston Public Library
Alcina Moots Research Fellowship for research in the collections of the Research Library's Music Department. The one-month fellowship is intended to stimulate the use of special music collections and manuscripts at the BPL and to contribute to research using original music sources. It supports doctoral, postdoctoral and equivalent research in Music Department collections, carries a stipend, and requires a brief report or presentation related to the research as part of the fellowship experience. For more information: Diane Ota, Curator of Music, 617-514-5000, x 285.

Carnegie Foundation
Residency in Caen, France. The Carnegie Foundation, 500 Fifth Street, Suite 324, San Francisco, CA 94104-1628; <carnfound@jol.com>;<www.cwf.org/carnegie.htm>.

Canadian Studies Grant Program

Forthcoming Meetings and Conferences

The National Music Conservatory (NMC)/Near Al Hussein Foundations announces an international meeting 17-21 September 2000 in Amman, Jordan titled "An Interna-
tional Meeting on the Preservation of Local Music Heritage in the Age of Globalization, jointly sponsored by the International Music Circle (DMC) of Austria, the International Music Council (IMC), and the NMC. For further information: Kim Raus <raus@jgmco.com>.

Oxford Music Analysis Conference, 21–24 September 2000. The Oxford University Faculty of Music, in association with the Society for Music Analysis and the journal Music Analysis, will host OMAC 2000 from 21–24 September 2000, accommodation and meals will be provided in St Peter's College. For further information: Nicholas Munn, St Peter's College Oxford, OX1 3DL UK; <nick.munn@jnc.ox.ac.uk>.

Case Western Reserve University and the Rock and Roll Hall of Fame and Museum will honor bluesman Muddy Waters during Got My Mo' Workin': Muddy Waters and Modern Blues—the 5th Annual Music Masters Conference at CWU3 25 September 2000. The conference is part of a 10-day celebration, sponsored by the Rock and Roll Hall of Fame and Museum, in conjunction with the Delta Blues Museum (Clarksdale, Mississippi), the Estate of McKinley Morganfield, and the Blues Foundation of Memphis. Transfers added to this year's events will be a new symposium for college students Sunday 24 September at CWU3. The Saturday and Sunday conference and symposium, which are free and open to the public with valid identification, are designed to encourage music on the heritage of popmuse and its impact on society. For further information: Mary Davis, CWU3 music department, 216/898-2497; or Emily Davidson, RWAM Education programs manager, 216/535-1234.

The Arnold Schönberg Center and the Arnold-Schönberg Institute of the University of Music and Dramatic Arts in Vienna will host a symposium devoted to Arnold Schönberg in Berlin 18–21 September 2000. For further information: Christian Meyer, Director Arnold Schönberg Center, Schwerelindegasse 6, A-1030 Wien, Austria; <meyer@wchenberg.ac.at>;<www.schoenberg.at>.

The topic of the annual meeting of the Arbeitskreis Musikpädagogik, Fetschling e.V. (Germ-

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The second conference of the Modernist Studies Association, New Modernists II, will be held 12-15 October 2000 at the University of Pennsylvania. For further information: <www.pse.org/dpt/english/MSA/msa.htm>.

XVIIIth, XIXth, XXth Centuries: Brus­elles, European Crossroad of the Organ International Symposiums: 21-24 Octo­ber 2000. For further information: SIC, Rue du Trone, 200, 1050 Brus­elles, tel. and fax: +32 (0)2 547 81 39. <jesper.ferranti@skynet.be>

The first "Diego Fernandez" Interna­tional Symposium on the Spanish Harpsichord will be held 12-13 October 2000, at Mejico-Vers (Province of Almería, Andalucía) as part of the 1st International Festival of Spanish Keyboard Music (FIMTE). For further information: Luis Morale, FIMTE, Apdo 111 Guarches 04619 Almería, Spain. Fax: +34 950132285; <morale@fimte.es>.

An International conference Six Centuries of Musical Life in Brussels, 15-21 October 2000, has been organized by the Belgian Musical Society and the Alain Foundation to complement the wide range of events celebrating "Bruxelles, European Cul­tural City". For further information: Henri Vanhoute, Secretary Société belge de musicologie, Université Libre de Bruxelles, H.P.A.-Muséologie (CP 1723), B-1050 Bruxelles, Belgium; tel: +32-2-621 4285; fax: +32-2-621 4649; <vanhoute@ulb.ac.be> or Marlies Vrients, Alain Foundation, Mgr. Ladekenssteen 21, B-1000 Brussels, tel. 02/351 4416; fax: 02/354 3706; <marlies.vrients@kuleuven.ac.be>.

The Fourth Bethlehem Conference on Moravian Music will be held 26-28 Octo­ber 2000 at Moravian College, Bethlehem, PA. This year’s conference will celebrate the 350th anniversary of the birth of Count Nikolaus Ludwig von Zinzendorf, eighteenth-century founder of the Moravian Church and founder of the city of Bethlehem, PA, as well as the 200th anniversary of the conven­tion of the historic pieperstone. For further information: Carol Traupman-Carr, Co-chair, Fourth Bethlehem Conference on Moravian Music; Moravian College, 1220 Main Street, Bethlehem PA 18018-6650; fax: 610/861-2657; <caroltraup@moravian.edu>.

The annual conference of the National Coalition of Independent Scholars (NCIS), entitled "Independent Scholars: The Public Intellectuals of the Future", will be held in Raleigh, North Carolina, 57-59

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Center for Black Music Research
Resident research fellowships. CIBM, Columbia Col­lege Chicago, 600 South Michigan Ave., Chicago, IL 60605; tel: 312/272-7599; fax 312/272-8019; <cenblack@mail.college.columbia.edu>;

Chateau briand Scholarship Program
For doctoral research in France Ambassade de France am Enz-Ur, Services Culturel, 974 Fifth Ave. New York, NY 10021; 212/439-1400; fax 212/439-1455; <www.info-france-usa.com/chiw130c.html>

Columbia Society of Fellows in the Humanities
Fellowships for PhD students (PhD received 1994-2000), half-month, half teaching. Deadline: 23 Octo­ber 2000. Address: Director, Society of Fellows in the Humanities, Mail Code 57-000, Columbia University, 1946 Broadway, New York, NY 10027, 212/854-4631; fax 212/662-7289; <jof@colunm.edu>

The Denes Epstein Award for Archival and Library Research in American Music
The Denes Epstein Award for Archival and Library Research in American Music was created through a generous gift from Morton and Denes Epstein to the Music Library Association in 1995. Ragtime is current­ly being accepted for one or more grants to be awarded for the year 2001. The minimum value of the 2000 award was $2,500. The decision of the Denes Epstein Award Committee and the Board of Directors of the Music Library Association will be announced at the MLA annual meeting in New York, NY, in February 2001. A grant may be awarded to support research in archives or libraries internationally on any aspect of American music. There are no restrictions as to applicants age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely on the basis of merit. For further information: Joan O'Connor, Music & Media Services Librarian, Trinity College-Austin Arts Center, 300 Summit Street, Hartford, CT 06106-1100; <joan.oconnor@ trinitycollege.edu>. The deadline for receipt of applications was July 15, 2000. Applications received after that date will be considered for funding in 2002.

Five College Women’s Studies Research Center Residencies as Research Associates. Address: Dickinson Hovar, Mount Holyoke College, 50 College Street, South Hadley MA 01075-6400; 413/538-2001 or 538-2223. Fax: 413/538-4084; <kwm@james100@bb.humphreys.edu>; <http://www.hum瘁hurpsh.edu/kwm/homekwmwww>.

Fullbright Scholar Awards Address: CIES (Council for International Exchange of Scholars), 3007 Tilden Street NW, Suite 500, Wash­ington, DC 20008; 202/686-7000; fax 202/ 564-5642; <appropen@cies.org>; <www.wicic.org/ fullbright/).

Germans-American Academic Council (GAAC)/Germans-American Center for Visiting Scholars Variety of opportunities. Address: GAAC, 1051 Thomas Jefferson Street, Washington, DC 20007; 202/396-2991; fax 202/833­8514; <contact@GAAC.org>; <www.GAAC.org>.

Gladys Krieble Delmas Foundation Pre- and postdoctoral grants for study of Venice, past and present. Deadline: 15 December for following acad­emic year; Gladys Krieble Delmas Foundation, 511 Fifth Ave., Suite 1614, New York, NY 10115-1699, 212/667-4011; fax 212/687-8877; <gladysdelmas@ aol.com>; <www.delmas.org>.

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Forthcoming Meetings cont. from page 19

October, 2002. For further details: Thomas C. Jepson, Program Chair, 315 Morgan Creek Rd., Chapel Hill, NC 27514-4917; tjc@cherrylake.com; <www.nwic.org>.

International Shoahorkiv Symposium, Glasgow Royal Concert Hall 37-49 October 2000. Keynote speaker Richard Taruskin, Professor of Music, University of California, Berkeley; guests will include Irma Shoahorkiv, Elizabeth Wilson, David Fannin, and other leading authorities on Shoahorkiv from Russia, USA, the UK and Europe. The conference will also feature performances of Shoahorkiv’s Symphonies 1-3 by the Royal Scottish National Orchestra and the ensembl ‘Shoahorkiv in Private’, which includes materials from the Shoahorkiv Archive in Moscow and the Centre Shoahorkiv in Paris. Registration deadline: 15 September 2000. For further information: Alexander Franklin, symposium organizer, Centre for Russian Music, Goldsmiths College, University of London, New Cross, London SE14 6NW UK; tel: 020 7942 3360.


Contemporary Opera at the Millenium, Hofstra Cultural Center 16-18 November 2000. For full details: Hofstra Cultural Center, 1 Hofstra University, Hempstead, NY 11549-1800; tel: 516-463-4666; fax: 516-463-4793; <hofstraopera@hofstra.edu>.

Gustav Meier and the Twentieth Century: A School of Performing Arts, University of Surrey, 24 March 2001. For further information: Stephen Dowson, University of Surrey School of Performing Arts, Guildford, GU2 7XH UK, tel: (44) 01483 875553, fax: (44) 01483 876008; <sdowson@surrey.ac.uk>.

Imagination for Zwischenrhythmen / Blueprints for Non-Man’s Land: Connections in Contemporary Avant-Garde Culture, University of Aberdeen, 29 March - 1 April 2002. An interdisciplinary conference investigating the connections between different forms of...
Villa I Tatti Fellowships
Post-doctoral residence in Florence for study in Italian Renaissance 1492-1992. All information and applications form available at www.pesaro.it/villa-i-tatti/

Melina Jeery and the Arts postdoctoral fellowship program of the Center for Advanced Study, University of Pennsylvania, Philadelphia, PA 19104; www.library.upenn.edu/museum.

Woodrow Wilson International Center for Scholars

New England Chapter
6 February 1999
Boston University

Alma E. Sigurdsdottir (University of Massachusetts at Amherst) "Symphonies and Sonatas: Felix Maxmim Lopes's Homage to Frantz Joseph Haydn.

John R. Eves (Yale University): "Vittorio Balassani, Stempeteren Deo and Printer of Music: Ferrara Music Publishing in the Last Sixteenth Century"

Samantha C. Hickey (Princeton University): "The British Army's Artillery Horn Lute and the Cult of Napoleon"

Laurie Y. Korenblit (Harvard University): "War and Peace in Late Fifteenth-century Bohemia"

Katrin Mokowska (Brandeis University): "The Form of Mikhail f s First Symphony Finds A New Interpretation"

March 1999

John Slaby (Yale University): "An Enemies' Battle: Music and Image in Postmodern Film"

March 1999


Agnese Baj: "Sacred for Renaissance Prince's Masque"

"Death of Mott's Street Music 1912-1920"

"Gott Wolfgang" "A Good Man Is Hard To Find" W. H. Auden's Greatest Purchase" "Glee Groom: The Computer Music Center's Columbus University 1997-98: Group Mind or Network of Cooperation?"

Not last but not least, the "Instrument of the Poet" Leonard Bernstein and the American Avant-Garde, 1927-1937"

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Not last but not least, the "Instrument of the Poet" Leonard Bernstein and the American Avant-Garde, 1927-1937"
Alvin Johnson sent: Jan page 3

I first met Alvin Johnson when I was a graduate student, and he, then an assistant professor at Yale, read a paper at a chapter meeting of the AMS. Some acquaintance developed during the years that I served as editor of the Notices, when I came to value both his wide knowledge of music and musicology and his work in support of American music education. When I met him at the University of Pennsyl-
vania (1965-66) and remained with us until his decease. He displayed great on his wisdom and judgment during my presidency of the Society; I realized just how much I was guided on how to lead as a Board of Directors meeting in his absence (only a catastrophe, in this case the death of beloved wife Anita, could have kept him away). Alvin devoted himself to the AMS, and to a surprising number of its members, in a whole-hearted and effective way; unprece-
dented in the Society’s history—indeed unlikely to be equalled in the future. As treasurer he led the Society on a sound financial footing.

As executive director he saw to everything, including—but not limited to—national meetings, chapter affairs, the continuing health and development of the Notices, the activities of the publications committee, and requests and complaints from members. From his courteous—literally “drop-in”—to Penn’s music building came a steady flow of sympathetic response, advice, and information on anything and everything related to the Society and indeed to the discipline it represents. Every president, from president to student member, got the best he had to offer. Alvin didn’t do well for Alvin. Yet he had broader concerns and ambitions for the Society and for AMS members. A long-term program was always his idea, and all of us who were concerned in the campaign to fund this program, now such an important part of the Society’s activity, knew how much effort and imagination he put into it.

Alvin did all this out of love and loyalty, all years with virtually no compensation and later with a reluctantly accepted salary that anyone else would have considered inadequate. But though we may not well and truly regard him as the patron saint of the Society, we revere and respect his humanity and that of his family, his wife the famous and generous in his praise of others but at the same time sharply and humorously critical of failures in some of his wide professional acquaintances (lack of space and regard for his memory prevent me from going into detail here). He enjoyed the affectionate respect with which his annual report to the Society was received; he loved being present at a breakfast, dinner, or luncheon (at Trinity 6 Alvin Johnson, ed.), Lewis Lock-wood and Edward Rooze, published by the Society in 1990 containing essays by twenty-six scholars with whom he had been closely associated in AMS affairs. After a tribute paid upon his retirement by Society members at an annual meeting, Alvin said quietly to me that everyone should experience at least once in a lifetime the stunning realization he had just received. I hope that readers will join me in a figurative reproduction of that occasion.

—James Hep}

AMS-L Report

The AMS-L committee would like to encourage all members to join AMS-L, the moderated electronic mail list of the Ameri-
can Mathematical Society. Our List has about 700 members (as of June 2000), and in proportion a valuable resource not only for discussion of miscellaneous notes but also for official announcements (conference calls for papers, job announcements, and the like), which comprise a large percentage of the messages from AMS-L. Please see the List web page at <http://www-
ea.ams.org/mail/ams-langguidelines.html> for guidelines and instructions on how to join, or contact the moderator, Andrew D'Antonio, at <delia@math.utoronto.
edu> for further information.

Andrew D’Antonio

Call for Dates:

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 Soci-
ety the considerable expense of billing you again and helps keep records up to date. Please send all payments to Uni-
versity of Chicago Press, Journal Divi-
sion, P.O. Box 37005, Chicago, IL 60637; the USC also accepts online payments; see their website <subscriptions@journal.uchicago.edu>.

Membership Dates (for the cal-
endar year)

Income up to $25,000 $30
Income $25,000-$40,000 $45
Income $40,000-$60,000 $60
Income $60,000-$80,000 $75
Income above $80,000 $75
Student member $20
Joint $10
Life $1250

AMS Membership and Subscription Statistics 1999

Regular members 1935
Joint members 128
Student members 716
Emeritus members 648
Life members 36
Honorary members 37
Corresponding members 16
Complementary memberships 18

Subscribers 1508
Complimentary subscriptions 72

Grant total for 1999 42,234
Toronto 2000: Musical Intersections

Wednesday, November 1 through Sunday, November 5

Toronto Sheraton Centre Hotel / Toronto Hilton Hotel

Participating Societies:

American Musical Instrument Society
American Musicological Society
Association for Technology in Music Instruction
Canadian Association of Music Librarians
Canadian Society for Traditional Music
Canadian University Music Society
College Music Society

Historic Brass Society
International Association for the Study of Popular Music
Lyrica, the Society for Word-Music Relationships
Society for American Music
Society for Ethnomusicology
Society for Music Perception and Cognition
Society for Music Theory

Toronto 2000, Musical Intersections will be the largest coordinated meeting of music-related disciplines ever to be assembled. Over three hundred sessions are scheduled, with over eight hundred scholars presenting the fruit of recent research. Formal and informal sessions will take place in more than seventy conference and meeting rooms, and a wide variety of performances will be available both inside and outside of the hotels.

Venues:

Toronto Sheraton Centre Hotel
123 Queen Street West • Toronto, ON M5H 2M0
(800) 325-3535 or (416) 361-1000

Toronto Hilton Hotel
145 Richmond Street West • Toronto, ON M5H 2L2
(800) 267-2281 or (416) 869-3456

Travel:

Conventions in America • tel. (800) 929-4242 or (619) 232-4268 • fax: (619) 232-6497
email: flycia@stellaraccess.com
http://www.sictravel.com/
Ask for Group #332

Deadline for early registration:

September 30, 2000

Full program details will be made available at the AMS and meeting web sites as they become available.

<www.ams-net.org> • <www.utoronto.ca/conf2000/>