

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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AUGUST, 1993

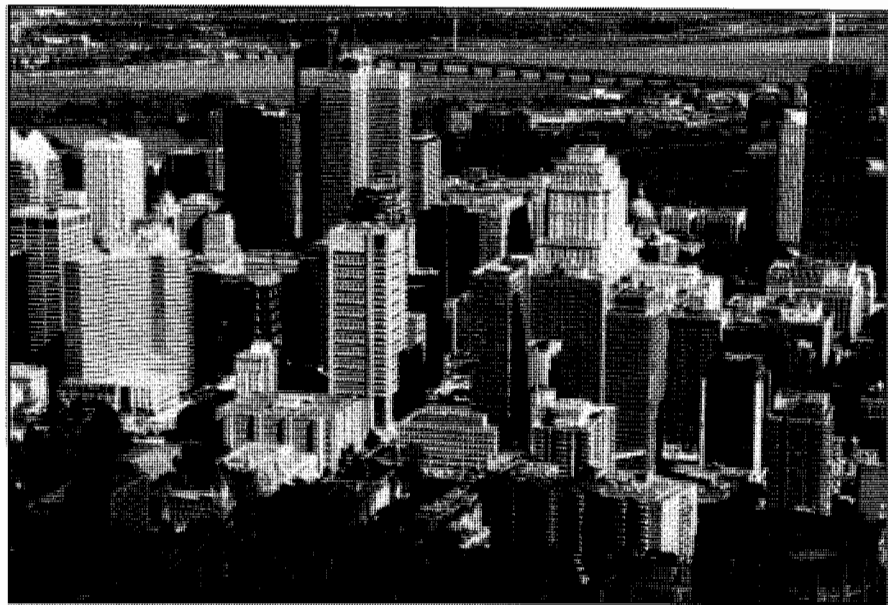
## MONTRÉAL 1993

*Bonjour!* A vibrant, dynamic city, and the second largest French-speaking city in the world, Montréal is the perfect location for the Fifty-Ninth Annual Meeting of the American Musicological Society, which will be held at The Queen Elizabeth Hotel from 3-7 November 1993 in conjunction with the Sixteenth Annual Meeting of the Society for Music Theory.

Montréal, settled by French missionaries in 1642, is one of the continent's oldest and most beautiful cities. Situated on an island between the St. Lawrence River and the Rivière des Prairies, it has come a long way since the fur trading days of its early history. Today, despite the recession, its two tallest buildings have just opened; Le 1000 de La Gauchetière and the IBM-Marathon Building bear witness to Montréal's ongoing strength as a cosmopolitan, world-class city. New attractions for visitors abound. Several, such as the Biodôme, were mentioned in the February 1993 Newsletter, to which should be added the Pointe-à-Callière Museum of Archeology and History in the Old Port area. Balancing the newness is Montréal the historical city, a respected center of conservation and restoration with its Marché Bonsecours and Musée des Beaux-Arts. It is this mixture of the old and the new, the French and the English, and European and North American culture and tradition, that lend Montréal its vibrancy and allure.

McGill University, your host, received its Charter in 1821 and since that date has remained an institution international in outlook and reputation. The University has a high research profile and is widely recognized as a center for innovative scholarship. The gates of the University may be seen from the north side of The Queen Elizabeth, and an historical walking tour of the campus is only a few minutes away. Of special interest to visitors are the McCord Museum of Canadian History and the Lande Canadiana Collection. McGill is just one of four local universities, two professional schools, and over 300 research centers.

The Queen Elizabeth Hotel achieved international notoriety some years ago as the scene of John Lennon and Yoko Ono's



Montréal, Quebec, Canada, site of the 1993 Annual Meeting

famous love-in. It was a great hotel then, and it is even better today, with its 1,000+ newly renovated rooms and splendid convention floor. From the hotel you have access to a huge underground city of boutiques and restaurants. Room rates are \$115 (single); \$125 (double); \$135 (triple). Remember, these rates are in Canadian dollars! When the exchange rate is taken into account, single rooms are about the same as in Pittsburgh, whereas double rooms and triple rooms are actually less expensive. Student members will be able to share a triple for c. \$35 (\$US) each per night. All members are requested to return the enclosed reservation card as soon as possible and *before 1 October*. Be prepared for Canada's famous federal and provincial value-added taxes, the "GST/PST" package. These are refundable to non-Canadians in many instances, and you will be provided with full information on how to obtain these refunds relatively painlessly. TIP: Down-town currency exchanges close at 5:00 or 5:30 P.M. (earlier on Saturdays) and are closed on

Sundays; Deak International at Dorval Airport is open for American dollar transactions seven days a week from 6:00 A.M. to 11:00 P.M.

The AMS Program Committee, chaired by Christopher Reynolds (University of California, Davis), and the SMT Program Committee, chaired by William Caplin (McGill University), met together in mid-March. An exciting program of scholarly papers and special sessions was the result, the details of which may be seen elsewhere in the *Newsletter*. Suffice it to highlight here the AMS/SMT joint sessions: "Compositional Strategies in Late Medieval Sacred Music," "Mättheson, Telemann, and the German Market," "Beethoven Studies," "Late Romanticism," "Musical Modernism in the Early Twentieth Century," and "Second Viennese School."

AMS special sessions will be on the enigmatic "Look What They've Done to My Song: Work, Performance, and Mean-

*continued on page 19*

## Minneapolis—1994 Call for Papers

The 1994 Annual Meeting of the American Musicological Society will be held in Minneapolis from Thursday, 27 October, to Sunday, 30 October, together with the Society of Music Theory (SMT). The Program Committee welcomes proposals for papers in all scholarly areas of musical inquiry.

Abstracts of papers to be considered for inclusion on the program must be submitted by 15 January 1993 to the Chair of the Program Committee, James Hepokoski, School of Music, 158 Ferguson Hall, 2106 Fourth Street South, University of Minnesota, Minneapolis, MN 55455. Ab-

### Society Election Results

The results of the 1993 AMS Board election are:

President-elect: Philip Gossett  
Secretary: Ruth Solie  
Directors-at-Large: Ellen Harris  
Craig Monson  
Judith Tick

A total of 739 ballots were received, of which 8 could not be counted because their senders were not identified.

### AMS 50 Deadline

Please note that the deadline for AMS 50 preliminary applications is 15 October and not 1 October as stated in the February 1993 issue of the Newsletter.

### Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for assignment to specific committees. Interested persons should write Ellen Rosand, President, AMS, Department of Music, Yale University, P.O. Box 4030 Yale Station, New Haven, CT 06520, and are asked to name the committee, enclose a *curriculum vitae*, and identify their area(s) of specialization.

### Address Changes

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

stracts must not exceed 250 words and must be printed in a readable typeface on one 8 1/2-by-11-inch page (or on size A4 paper). At the bottom of the abstract should appear the author's name, institutional affiliation or city of residence, and full return address. Seven copies on which the author is not identified should be sent along with the original. The initial evaluation of the Committee is made on the basis of the anonymous abstracts.

Abstracts from authors residing within North America should also include a self-addressed, stamped postcard that can be returned as notification of the Committee's receipt of the proposal. Authors residing outside of North America may fax one copy *only* of the abstract to (612) 626-2200. The additional seven anonymous copies will be duplicated in Minneapolis.

Submissions that do not conform to these guidelines will not be considered. Authors who read papers at the 1993 Annual Meeting may not submit proposals for the 1994 Meeting. Only one submission per author will be considered.

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

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

For other informal study sessions and panels, the organizer should submit a general prospectus with summaries of the individual contributions. Proposals for

ports on research in progress should describe the format envisioned for the display or report. Lecture-demonstrations should be proposed to the Performance Committee.

### Call for Performances

The Performance Committee for the 1994 Annual Meeting invites proposals for both evening concerts and noon lecture-recitals of music from all repertoires. College, university, professional, and non-professional performers and ensembles are encouraged to submit proposals. Applicants should send (1) a proposed program, listing the pieces and performers, together with an estimate of the total duration, (2) a brief explanation of the significance of the program and/or manner of performance, specifying whether the proposal is for a concert or a lecture/recital, and (3) one cassette tape (thirty minutes maximum) representative of the performers and the type of repertory being proposed. A copy of a published compact disc recording may be sent in place of the cassette if the performers and repertory on the CD are substantially the same as those proposed for the AMS concert. Send all materials to the committee Chair: Paul Echols, Mannes College of Music, 150 West 85th Street, New York, NY 10024. Complete sets of materials must be received no later than 1 February 1994.

### AMS Newsletter Address and Deadlines

Items for publication in the August issue of the *Newsletter* must be submitted by 15 May and for the February issue by 1 December to:

Barbara Hanning  
Editor, *AMS Newsletter*  
410 Riverside Drive  
New York, NY 10025

The *AMS Newsletter* is published twice yearly by the American Musicological Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back issues should be directed to:

Alvin H. Johnson  
Executive Director of the AMS  
University of Pennsylvania  
201 South 34th Street  
Philadelphia, PA 19104-6313

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## Presidential Message

These first six months of my term of office have been extraordinary in many ways, not all of them happy. In February, one of the leading lights of our discipline was extinguished when Howard Brown died suddenly in Venice (obituary on page 9). The loss for many of us personally, and all of us musicologically, is incalculable. Howard was the first AMS president I really knew, and everything I do in this office is shadowed by his precedence. And as if that were not enough, our beloved and indispensable Executive Director Alvin Johnson suffered a stroke in late April, while he was attending the annual meeting of the ACLS in Williamsburg. He is, however, making good progress, and I know I speak for all of us in wishing him a speedy recovery. Meanwhile, things at the AMS office are being handled with great efficiency by our Administrative Assistant Jacqueline Bruzio, who replaced Belinda Mortensen in May. The Society has been extremely fortunate in having two such resourceful helping hands.

Less painful but also extraordinary in its way, the March meeting of the Board of Directors in Montréal coincided with what has been termed the worst snowstorm since the blizzard of '88 (that is 1888)! It was a miracle that the meeting took place at all. Four members of the Board of Directors were completely snowed in and never made it to Montréal; and those that did arrive couldn't leave. Fortunately, however, we were just able to muster a quorum—seven—and so were able to conduct our business, though with a strangely hermetic sense of isolation and quiet—thanks especially to the muffling effect of twenty-four inches of snow outside. That business turns out to have been rather significant, I think. We discussed, at great length, one of the most pressing issues, the proposed nondiscrimination amendment to the bylaws, and came up with what we consider to be a satisfactory solution. We voted to adopt the following statement of ethics, which will appear prominently on the first verso of the AMS Directory each year;

The American Musicological Society rejects as unethical discrimi-

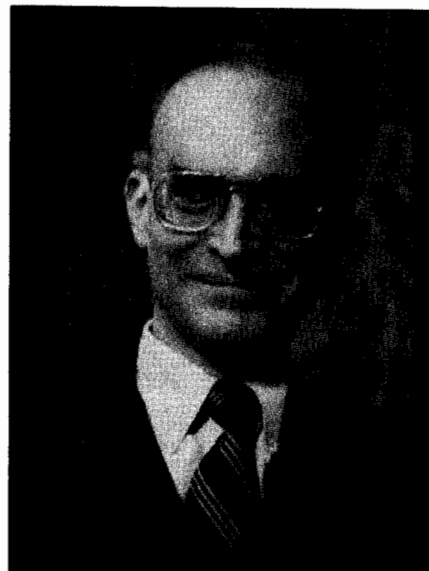
nation against anyone on the basis of sex, race, color, religion, national origin, disability, age, sexual orientation, ideology, or field of scholarship.

It was the hope of those of us who voted (the absent Board of Directors members have since concurred) that such a statement would respond to the concerns of the original proponents of the measure without requiring an actual amendment of the bylaws, having been strongly advised against going ahead with the amendment by legal counsel. We feel that the statement represents an appropriate moral stance, one that most of our fellow learned societies have already taken in their various ways. Having been assured of their support, I have asked the amendment's sponsors, Philip Brett and Lydia Hamessley, acting on behalf of the Gay and Lesbian Study Group, to withdraw it—which they are in the process of doing.

Among other results of our deliberations, and in response to a suggestion from the Committee on Cultural Diversity, was the decision to invite the Center for Black Music Research to join us for our national meeting in New York in 1995. I am pleased to report that they have accepted and that plans are already under way for that meeting. In another action designed to increase the representative nature of our meetings, we decided to recommend a consultation system for the Program Committee whereby abstracts that involved fields or methodologies not represented by any individual member of the Committee would be sent for evaluation to consultants drawn from a list prepared by the Committee on Cultural Diversity.

Believe it or not, despite the seriousness of our business, we actually had a good deal of fun at that board meeting. In addition to some especially intense musicological bonding, part of the fun was eating delicious French food (with a difference) and wandering around the huge underground mall-tunnel mazes that underlie so much of the center of Montréal. The meeting in November promises to be a feast for the eye, ear, and tummy, as well as the mind.

—Ellen Rosand



President-Elect Philip Gossett

## AMS President-Elect Philip Gossett

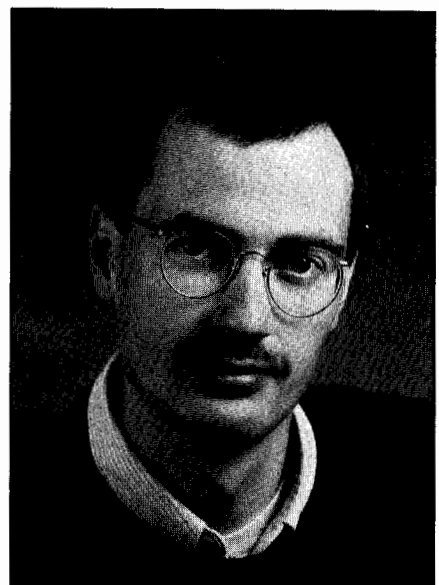
Philip Gossett has been elected President of the Society for the term 1994–96. He has been a member of the faculty of the University of Chicago since 1968 and Dean of Humanities for the past four years. He previously served the Society as Vice President, as Chair of the Local Arrangement Committee for the Annual Meeting in Chicago in 1974, as Chair of the AMS 50 Campaign Committee, and as member of the Board of Directors and of the Council. His primary scholarly interests lie in the area of nineteenth-century Italian opera, especially Rossini, and he has made a major contribution to the promotion of informed performances of nineteenth-century opera through his work with theaters and singers. He is general editor of the *Works of Giuseppe Verdi* and of the *Edizione Critica delle Opere di Gioachino Rossini*. He was co-editor (with Charles Rosen) of the facsimile series *Early Romantic Opera* (1978–83). His publications include a facsimile edition of *La Cenerentola* (1969), *The Tragic Finale of Tancredi* (1977), and *Anna Bolena and the Artistic Maturity of Gaetano Donizetti* (1984). His introduction to and facsimile edition of the autograph of Rossini's *Il barbiere di Siviglia* has just been completed. Gossett is a Fellow of the American Academy of Arts and Sciences and an honorary member of the Accademia Filarmonica di Bologna. He has been awarded the honorary degree of Doctor of Humane Letters from Amherst College and was invited to present the Gauss Seminar for 1991 at Princeton University. He is presently serving as President of the Society for Textual Scholarship.



**Peter A. Hoyt**  
AMS 50 Fellow



**Mary Ann Smart**  
AMS 50 Fellow



**Berthold Hoechner**  
AMS 50 Fellow

### AMS 50 Fellowship Awards

Six doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1993-94. They are Wendy Heller (Brandeis University), "Heroism and Allure: Women in the Opera of Seventeenth-Century Venice"; Berthold Hoechner (Cornell University), "Music as a Metaphor for Metaphysics"; Peter Hoyt (University of Pennsylvania), "The 'False Recapitulation' and the Conventions of Sonata Form"; Joseph Lubben (Brandeis University), "Analytic Process in Schenker's *Der Tonwille*"; Mary Ann Smart (Cornell University), "Representations of Madness in Early Nineteenth-Century Italian Opera." Daniel Beller-McKenna (Harvard University) is an Honorary Fellow without stipend. His project is entitled "Brahms, the Bible, and Post Romanticism: Cultural Issues in Johannes Brahms's Later Settings of Biblical Texts, 1877-1896." Formal presentations of this year's awards will be made at the Annual Meeting in Montréal.

### Awards and Prizes

AMS members have received NEH Fellowships in the following categories: for University Teachers: Stephen A. Crist (Emory University), *Aria Forms in the Vocal Works of J. S. Bach*; Thomas S. Grey (Stanford University), *Richard Wagner and the Aesthetics of Nineteenth-Century Musical Form*; John W. Hill (University of Illinois, Urbana), *Cardinal Montalto and Roman Monody*; Anthony A. Newcomb (University of California, Berkeley), *Instrumental Music as Nonverbal Narrative*; Gretchen A.

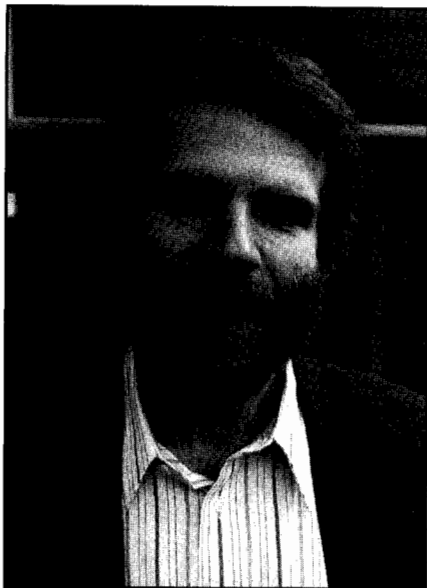
Wheelock (University of Rochester), *Eighteenth-Century Constructions of the "Feminine" Minor Mode*; for College Teachers and Independent Scholars: James J. Boyce (Felician College), *The Medieval Liturgy of Salamanca: Sources, Saints, and History*; Rebecca L. Gerber (Colby College), *The Music Manuscript Trent, Castello del Buonconsiglio, 88: An Edition*; Steven E. Saunders (Colby College), *Music and Culture in Seventeenth-Century Vienna*; Mary E. Wolinski (University of Rhode Island), *The Origin and Music of the Medieval Manuscript W<sub>2</sub>*; Summer Stipends: Camilla Cai (Kenyon College), *Johannes Brahms's New "Collected Works": An Edition of the Piano Works*; Christine S. Getz (Baylor University), *Music, Patronage, and Politics in Milan during the Reign of Carlo V*; Roberta M. Marvin (Boston University), *Verdi the Student - Verdi the Teacher*; Rena C. Mueller (New York University), *Liszt's "Les Preludes": An Edition*; John S. Powell (University of Tulsa), *Music in the French Theater from Jodelle to Moliere*; Marian E. Smith (University of Oregon, Eugene), *Ballet and Opera in Paris*; Amy K. Stillman (University of California, Santa Barbara), *The "Hula Ku'i": A Tradition in Hawaiian Music and Dance*; JoAnn Taricani (University of Washington), *The Library of a Renaissance Merchant: Musical Life in Sixteenth-Century Augsburg*.

The Sonneck Society for American Music announced its 1993 Irving Lowens Award recipients for publications appearing in 1991. The award for the best book on American music or music in America published in 1991 was presented to Susan L. Porter (Ohio State University, Lima)

for her monograph *With an Air Debonair: Musical Theatre in America, 1785-1815* (Smithsonian Institution Press). The award for the best article on an American music topic was presented to Scott DeVeaux (University of Virginia) for "Constructing the Jazz Tradition: Jazz Historiography," *Black American Literature Forum* 25/3 (Fall 1991).

Roberta Marvin (Boston University) was awarded a Senior Research Fellowship for 1993-94 from the J. William Fulbright Commission. She will be completing research for a study entitled *Verdi the Student - Verdi the Teacher* at the National Institute of Verdi Studies in Parma.

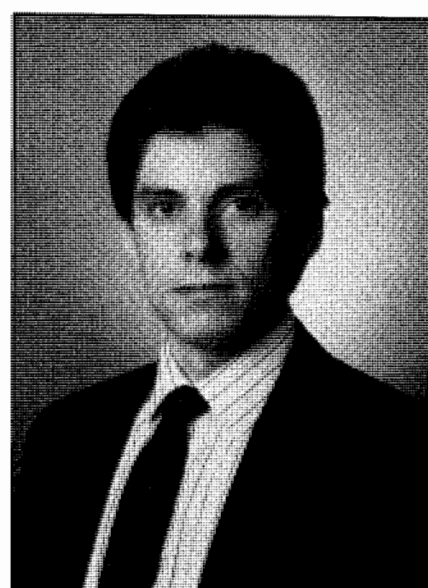
The NEH has awarded the following Publication Subventions to Society members: Lila M. Aamodt (A-R Editions, Inc.) for one volume of a three-volume anthology of Christian liturgical chant and for a comprehensive edition of Sanctus tropes and their melodies from southern Italy between 1000 and 1250; H. Robert Cohen (University of Maryland) for ten volumes in the series *Répertoire International de la Presse Musicale*; James Parakilas (Bates College) for *Ballads Without Words: Chopin and the Tradition of the Instrumental Ballade*; John Rothgeb (State University of New York, Binghamton), editor and translator, for *Beethoven's Ninth Symphony: A Portrayal of Its Musical Content with Running Commentary on Performance and Literature as well* by Heinrich Schenker; Jeffrey Kallberg (University of Pennsylvania), editor, *Luisa Miller: Melodramma Tragico in Three Acts* by Giuseppe Verdi; and Rachel Wade (University of Maryland), general



**Daniel Beller-McKenna**  
AMS 50 Fellow (Honorary)



**Wendy Heller**  
AMS 50 Fellow



**Joseph Lubben**  
AMS 50 Fellow

editor, of the *Carl Philipp Emanuel Bach Edition*, Series II, Vol. 23: Sonatinas No. 4 and 5. The NEH awarded a Public Humanities Projects Grant to Carol K. Baron (Bach Aria Group Association) for a series of preconcert panel discussions, two seminars, and publications focusing on the genius of Johann Sebastian Bach; and Glenn Stanley (University of Connecticut) received a grant for an international conference on the life and music of Ludwig van Beethoven during his first ten years in Vienna, 1792–1803.

John Graziano (City College, City University of New York) received the 1993 Richard S. Hill Award of the Music Library Association for his article "Music in William Randolph Hearst's New York Journal," *Notes* 48/2 (December 1991), 383–424. This award is given annually for "the best article on music librarianship or of a music-bibliographic nature."

Jann Pasler (University of California, San Diego) has been named a Senior Fellow at the Stanford Humanities Center, where she will be completing a book entitled *The Mechanisms of Musical Life and Compositional Choice in Paris, 1889–1914*.

The National Humanities Center has announced the appointment of one Society member as a Fellow for the 1993–94 academic year: James W. McKinnon (University of North Carolina, Chapel Hill), who will be completing a book entitled *A Prehistory of Gregorian Chant*.

James Deaville (McMaster University) has received a grant from the Social Sciences and Humanities Research Council of Canada to fund research and publications

on the topic of *New-German Music Criticism: History, Issues, and Resources*.

The American Bach Society has announced that the 1992 Scheide Research Fellowship was awarded to Russell Stinson (Indianapolis, FL) for his project, *Bach the Teacher: A Study of His Pupils and Pedagogical Methods*. The 1992 Scheide Prize was awarded to John Butt (University of California, Berkeley) for his monograph, *Bach Interpretation: Articulate Marks in Primary Sources of J. S. Bach* (Cambridge University Press).

H. Colin Slim (University of California, Irvine) has been elected to the American Academy of Arts and Sciences. He is also being named an Honorary Doctor of Music by McGill University.

Karl Kroeger (University of Colorado) received the Eva Judd O'Meara Award from the Music Library Association for his review of *American Sacred Music Imprints, 1698–1810: A Bibliography*, by Allen Perdue Britton and Irving Lowens, completed by Richard Crawford, *Notes* 48/1 (September 1991), 54–58.

Robert Nosow (University of North Carolina, Greensboro) received a fellowship for the 1993–94 academic year at Villa I Tatti where he will pursue a project entitled *Popular and Popularizing Music in the Songs of the "Primo Quattrocento."*

### **Petition for an Anti-Discrimination Bylaws**

Learned societies, unlike universities, appear to have avoided instituting anti-

discriminatory bylaws of the kind we proposed on behalf of the Gay and Lesbian Study Group on account of vulnerability to expensive legal action. It was never part of our intent to seek redress for wrongs real or imagined but rather to gain some support in our effort to clear a space for lesbian and gay studies in the field—support that we have so far felt to be forthcoming from the Board of Directors. In the unlikely event that really serious discrimination should occur in the Society, Federal laws could no doubt be invoked to deal with it. It is the sometimes unconsidered and almost unconscious discrimination against members of the Society, and especially the discrimination that many lesbian and gay members of the Society experience in their academic lives, that the membership asked us to press the Society to address.

In view of the recent decision by the Board of Directors, explained elsewhere in the *Newsletter*, to preface the annual *AMS Directory* of members with a strong ethical statement against discrimination of any kind in our field, we wish to rescind our proposal and withdraw our petition. In order for that to happen we need permission from those who signed the petition. If you did so, please would you write as promptly as possible to either of us. We are glad to support the Board of Directors and anxious to remove any obstacle to the implementation of their solution as soon as possible. Philip Brett, Department of Music, University of California, Riverside, CA 92521 or Lydia Hamesley, Department of Music, Hamilton College, 198 College Hill Road, Clinton, NY 13323.

## Deadlines and Addresses:

### AMS Awards

#### AMS 50 Dissertation Fellowship Award

Preliminary application deadline: *15 October*; final application: *15 January*. FAX MATERIALS NOT ACCEPTABLE. Address: Rena Charnin Mueller, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, New York University, 24 Waverly Place, Room 268, New York, NY 10003.

#### Noah Greenberg Award

Deadline: *1 March 1994*. Address: Louise B. Basbas, Chair, Greenberg Award Committee, 3 Washington Square Village, 14-L, New York, NY 10012; (212) 666-0675.

*Guidelines for all AMS awards appear in the Directory.*

### Grants and Fellowships Available

#### ACLS Fellowships

For research in the humanities. Period of tenure: summer 1994, or 6 to 12 consecutive mos. initiated between 1 July 1994 and 1 February 1995. Maximum award: \$5,000 or \$20,000 respectively. Deadline: *30 September 1993*. Request forms by 27 September. Address: American Council of Learned Societies, 228 East 45th St., New York, NY 10017-3398; (212) 697-1505.

#### ACLS Fellowships for East European Studies

For at least 6 mos. of post-doctoral research on East Europe pursued mainly *outside of* East Europe. Maximum award: \$30,000. Deadline: *1 December 1993*. Address: same as above.

#### American Philosophical Society

For basic post-doctoral research to subvene living expenses and travel. Maximum stipend: \$5,000 (\$4,000 for full professors). Deadlines: *1 January, 1 March, 1 July, and 1 November* for decisions by end of April, June, December, and February respectively. Address: Committee on Research, American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106-3387. Telephone requests for forms cannot be honored. Written requests must include short (100 words or less) description of project and proposed budget. Forms sent to those eligible.

#### NEH Summer Stipends

For scholars to undertake research for 2 consecutive summer months. Must be nominated by own institution. Stipend: \$4,000. Deadline: *1 October 1993*. Address: Summer Stipends, Room 316, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; (202) 606-8466.

#### NEH Interpretive Research Program

Grants for up to 3 years of collaborative research in any field of the humanities. Deadline: *15 October 1993* for projects beginning on or after 1 June 1994. Address: Interpretive Research Program, Room 318, NEH, same as above; (202) 786-0210.

## News Briefs

The Group for Early Modern Cultural Studies (GEMCS) has announced the inaugural conference of a new organization for the study of culture from the Renaissance to the mid-nineteenth century. The immediate goal of the group is to hold annual conferences and eventually to publish a journal in the field. It plans to explore non-hierarchical forms of self-governance and non-pyramidal forms for conference organization, encouraging alternative methods of dispersing information—workshops, discussions, break-out sessions, group editing of papers-in-progress—to maximize the interaction of the participants. For future information on the organization contact: Lennard Davis, Department of English, SUNY Binghamton, Binghamton, NY 13902; on the conference, contact: Cindy Jolls or Shannon Smith, Conference Services, College of Continuing Education, University of Oklahoma, 1700 Asp Ave., Norman, OK 73037-0001; (405) 325-7378 or (800) 522-0772, ext. 7378; fax: 405-325-7589.

The National Register of Scholars on CD-ROM is a directory containing full *curricula vitae* of all scholars in all disciplines. NRS covers scholars affiliated with colleges, universities, and research institutions as well as those working independently. The only restriction is the publication of at least one book-length work in the past 10 years. The NRS will offer a full résumé of each scholar, including a complete list of book-length publications as well as journal articles, the *cursum honorum*, academic and research positions held, and personal data. A subject index to the main biographical entries will provide access to the entries by subjects and disciplines, and an index of all publications, listed by subject and discipline, will help identify the most active scholars in any particular field and also chart the evolution of scholarly trends. The first edition of the National Register of Scholars on CD-ROM will be available in 1994 and revised yearly thereafter. For further information please write to: National Register of Scholars, P.O. Box 519, Baldwin Place, NY 10505, enclosing a self-addressed stamped envelope.

The Getty Center for the History of Art and the Humanities has recently acquired a large part of the personal archive of F.T. Marinetti, the founder and leader of the Italian Futurist movement, and his wife, Benedetta Marinetti, also an active Futurist. The archive supplements the Getty Center's extensive holdings of early published sources and documentation on this and other early twentieth-century European *avant-garde* movements. These materials are available for consultation by

*continued on page 7*

appointment in the Special Collections Reading Room of the Getty Center. For further information contact: Philippa Calnan, Director, Public Affairs, The J. Paul Getty Trust, 401 Wilshire Boulevard, Suite 900, Santa Monica, CA 90401-1455; (310) 395-0388.

The Harry Ransom Humanities Research Center at the University of Texas, Austin, has acquired the archive of Eric Walter White (1905-1984), English musicologist, author, and arts administrator. The archive is especially strong in music scores, libretti, correspondence, and ephemera reflecting post-war productions by Stravinsky, Britten, and Tippett. A small archive of designs, photographs, drawings, silhouettes, and prints by the German animator Lotte Reiniger may also be of interest. Further information regarding the contents of the archive may be obtained from Jeanne Claire van Ryzin, Public Information Officer, Harry Ransom Humanities Research Center, University of Texas, Austin, P. O. Drawer 7219, Austin, TX 78713-7219.

The Plainsong and Medieval Music Society, which is over a century old, includes in its membership musicologists, as well as liturgiologists and performing musicians. Its purpose has been to edit, publish, and promote the performance of music in the field of chant and (mainly pre-1550) polyphony. The Society's journal, *Plainsong and Medieval Music*, is now being issued by Cambridge University Press, and the first volume in their *Musica Practica* series, an edition of Dufay's Office Hymns, has recently been published. Enquiries regarding both membership and publications may be made to: Dr. Stephen Farmer, Magdalene College, Cambridge CB3 0AG, UK.

A lost work by the American composer George Antheil (1900-1959) has been found in the Edwin A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia. The complete manuscript full score and autograph piano score, as well as the copied-out parts of *Musica to a World's Fair Film* were discovered by staff during a reshelving project. The discovery of this work and its importance is the subject of an article in the current issue of *News from the Fleisher Collection*, available upon request.

The Center for Black Music Research has been advancing research and scholarship in black music since 1983. To facilitate development of a new mode of critical inquiry that includes all areas of black artistic expression, the Center has initiated its new Integrative Studies Program, a unique cross-cultural and cross-disci-

*continued on page 10*

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**National Humanities Center**

For post-doctoral research in residence for an academic year. Stipend: dependent on need and resources of Center. Deadline: postmarked by *15 October 1993*. Address: Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256; (919) 549-0661.

**Columbia Society of Fellows in the Humanities**

For post-doctoral fellows in the humanities for the 1994-95 academic year (appointment carries expectation of second year renewal), half-time research, and teaching in general education. Eligibility: Ph.D. received between 1 January 1988 and 1 July 1994. Stipend: \$30,000. Deadline: *15 October 1993*. Address: Director, Society of Fellows in the Humanities, Box 100 Central Mail Room, Columbia University, New York, NY 10027; (212) 854-4632.

**Fulbright Scholar Awards**

For post-doctoral research and university teaching abroad from 3 mos. to 1 year. Deadline: *1 November 1993* for institutional proposals for Scholar-in-Residence Program and the Fulbright German Studies Seminar. Address: CIES, 3007 Tilden St., N.W., Suite 5-M, Washington, DC 20008-3009; (202) 686-7866.

**Villa I Tatti Fellowships**

For post-doctoral independent study in Italian Renaissance topics; in residence. Maximum award: \$30,000. Deadline: *15 October 1993*. Send original application to Director, Villa I Tatti, Via di Vincigliata 26, 50135-Florence, Italy; and a copy to Villa I Tatti: Harvard University, University Place, 124 Mt. Auburn St., Cambridge, MA 02138-5762. For application information, contact Harvard University, above; (617) 495-8042.

**Newberry Library Short-Term Resident Fellowships**

To provide access to Newberry Library resources for people who live beyond commuting distance. Stipend: \$800 per month for up to two months. Deadline: *15 October 1993* or *1 March 1994*. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610-3380; (312) 943-9090.

**Newberry Library Lumsden-Kouvel Fellowships in Renaissance Studies**

Supports post-doctoral scholars in residence at the Newberry Library for 3 mos. or more. Maximum award: \$3,000. Deadline: *10 January 1994*. Address: same as above.

**Newberry Library NEH Fellowships**

For post-doctoral research in residence in any field appropriate to the Newberry's collections from 6 to 11 mos. Maximum stipend: \$30,000. Deadline: *10 January 1994*. Address: same as above.

**Woodrow Wilson Intl. Center for Scholars**

For post-doctoral research in the humanities and social sciences, in-residence. Period of tenure: 4 mos. to 1 year. Stipend: Geared to salary with maximum of \$56,000. Travel expenses for fellows, spouses, and dependent children will be provided. Deadline: *1 October 1993*. Address: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Dr. S.W., Washington, DC 20560; (202) 357-2841.

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continued from page 7

**German-American  
Cooperative Research  
ACLS-DAAD Grants**

For post-doctoral scholars holding faculty rank at a university, college, or recognized research institution in support of cooperative research between German and American scholars in the humanities and social sciences. Support for conferences is excluded. Deadline: *1 September 1993*. Address: German-American Cooperative Research, ACLS, 228 East 45th St., New York, NY 10017-3398.

**Kurt Weill Foundation  
Research and Travel  
Grants**

Research grants fund specific research expenses incurred in pursuit of topics related to Kurt Weill and/or Lotte Lenya. Travel grants reimburse travel expenses incurred for travel to consult primary source material. Deadline: *1 November 1993*. Address: Mario R. Mercado, Director of Programs, The Kurt Weill Foundation for Music, Inc., 7 East 20th St., New York, NY 10003-1106; (212) 505-5240.

**American Music Research  
Center Visiting Research  
Fellowships**

Fellowships available for one to three months at the Center with a monthly stipend of \$800. Send abstract of proposed research and résumé. Deadline: *1 October 1993*. Address: Thomas L. Riis, Director, American Music Research Center, College of Music, University of Colorado, Campus Box 301, Boulder, Colorado 80309-0301.

**University of Pennsylvania  
Mellon Fellowships in the  
Humanities**

For scholars having held a Ph.D. for from 3 to 8 years by 30 September 1994. Preference for interdisciplinary proposals. Stipend: \$30,000 plus a travel/research allowance. Deadline: *15 October 1993*. Address: Chair, Humanities Coordinating Committee, c/o Dr. Debra M. Israel, Program Coordinator, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6378.

**John Simon Guggenheim  
Foundation Fellowships**

For individuals who have demonstrated exceptional capacity for productive scholarship. Appointments from six months to one year may coincide with other awards. Amount based on need. Deadline: *1 October 1993*. Address: John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York, NY 10016.

**Organ Historical Society  
Research Grants**

Grants of up to \$1,000 to assist with expenses of travel and maintenance for research in the American Organ Archives, Talbot Library, Westminster Choir College, Princeton, NJ. Deadline: *1 December 1993*. Address: John Ogasapian, College of Music, 217 Durgin Hall, University of Massachusetts, Lowell, MA 01854.

**Handel Institute Awards**

Up to £1,000 in support of projects involving the music or life of George Frideric Handel. Deadline: *31 December 1993*. Address: Professor Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK.

## Report on MUSA

By the time AMS members read this notice, Volume 1 of *Music of the United States of America* (MUSA), the national series of scholarly editions conceived and planned by the Society's Committee on the Publication of American Music (COPAM), with funding from the National Endowment for the Humanities, will be published. Two chamber works composed by Ruth Crawford—*Music For Small Orchestra* (1926) and *Suite No. 2 For Four Strings and Piano* (1929)—make up the volume, edited by Judith Tick and Wayne Schneider and issued by series publisher A-R Editions of Madison, Wisconsin. Thus an enterprise more than a decade in the making has come to fruition. Before the year is out, we expect also to have in print Adrienne Fried Block's edition of Amy Beach's *Quartet for Strings in One Movement, Op. 89*. Charles Hamm's *The Complete Early Songs of Irving Berlin, 1907-14*, a massive collection encompassing almost 200 songs and roughly 1,000 pages of music, won't be far behind. And Karl Kroeger's edition of *The Collected Works of Daniel Read*, Connecticut psalmodist of the eighteenth and early nineteenth centuries, should follow.

While no official pomp—no ribbon-cutting, cork-popping, or brass fanfares—is expected to mark MUSA's incarnation in print, the Society's Board of Directors has recommended that music from Vol. 1 be sounded at the Annual Meeting in Montréal this November. Plans for a performance are under way.

It's also a pleasure to report that the NEH has renewed its financial support of MUSA, granting the Society \$75,000 plus \$10,000 in matching funds for the period 1 July 1993-30 June 1995. As we move into the next phase of MUSA's existence, important changes will take place. First, headquarters will move from the music department of Brown University in Providence, Rhode Island, to the University of Michigan, Ann Arbor. Second, beginning on 1 July 1993, the position of Executive Editor, held since 1988 by Wayne Schneider, will be filled by Jeffrey Magee. Brown's music department deserves thanks for housing the project during its beginning years. And through his faithful service to MUSA as it grew from a dream into a reality, Schneider has earned a place in the Society's history and the gratitude of its members.

Besides granting money outright to the Society for MUSA during the past two years (1991-93), the NEH also made available additional funds on a matching basis. For help in matching those contributions, COPAM is delighted to offer public thanks to the Sonneck Society for

continued on page 11



## Obituaries

The Society regrets to inform its members of the deaths of the following members:

Wallace Berry	16 November 1991
Rosalyn Bacal	11 September 1991
H. Murray Baylor	3 June 1992
Eleanor Lawry	20 June 1992
Edwin P. Warren	4 July 1992
Gloria Flaherty	3 August 1992
Armen Carapetyan	5 September 1992
Albert T. Luper	18 September 1992
Carey M. Reid	27 October 1992
Clem C. Williams, Jr.	9 November 1992
Russell P. Saunders	6 December 1992
Howard M. Brown	20 February 1993
Robert W. Wienpahl	25 February 1993
J. Merrill Knapp	7 March 1993
Lucie M. Hutchinson	26 March 1993
Wendel Otey	30 May 1992

### Howard Mayer Brown (1930–1993)

When Howard Mayer Brown died in Venice on 20 February 1993, the world of musicology lost one of its towering figures, and we both lost a dear friend, whose company continually delighted us and whose wise counsel and advice instructed us for almost forty years. It seems superfluous to explain to our fellow musicologists who Howard Mayer Brown was, for his contributions to our field as a scholar, teacher, administrator, and colleague were so widely known and respected. But his person was no less extraordinary than his contributions. Those of us who knew him well will never forget his generosity, his zest for living, and his concern for others. Even those who knew him only casually sensed his warmth, his enthusiasm, and his genuine interest in them.

Howard burst onto the musicological scene very early in his career with a path-breaking study of music in French secular theater of the Renaissance, a revised version of his 1959 Harvard dissertation. From then on, his career traced an ever ascending trajectory that encompassed a series of scholarly triumphs, as he realized in word, deed, and performance his wide ranging interests in music of the Renaissance, and indeed in music of several other periods. Nothing in "early music" escaped his attention, from the fundamental bibliographies of printed instrumental music and musical iconography to subjects such as the Medici Wedding Music, the embellishment of 16th-century music, and the

15th-century chanson, of which his magisterial edition of Florence Banco Rari 229 won the Society's Kinkeldey Award in 1984.

Howard's myriad publications testify to his achievements in every aspect of our field, as scholar, bibliographer, editor, performer, teacher, and lecturer. Beyond the sheer delight he took in scholarship for its own sake, he saw musicology as a way to learn how music of the past might have been performed and to introduce it to an ever-widening audience. In this regard, his encyclopedic knowledge served very practical ends, aimed at informing both the specialist and a broader public by means of performances with the University of Chicago Collegium and lectures and articles that ranged from advice on a viable repertoire for the Chicago Symphony Orchestra to performing on obsolete medieval instruments. Scholars marvel at his exhaustive catalogue in *Imago Musicae* of some 545 Trecento pictures depicting instrumentalists. Listed in this catalogue, for instance, are 66 examples of the double recorder, whose authenticity, let alone capabilities, many doubted. No one hearing Howard's traveling Phi Beta Kappa lecture will ever forget the spectacle of his discussing and showing a slide of the instrument as depicted in Simone Martini's fresco at Assisi, and then, surprisingly, fetching from below the rostrum his specially built model of it. Howard's performance on this reconstructed instrument dispelled any lingering doubts that it was indeed possible to sound polyphony on it.

Howard's modesty was legendary among his friends, but we know how much the award of Germany's Humboldt fellowship for 1994 and the planned conferral of an honorary degree from the University of Tours meant to him, as did the award of Italy's Galileo prize, election to the American Academy of Arts and Sciences, and the bestowal of honorary membership by our Society in 1989. Anyone who saw the uncontrollable tears coursing down his cheeks when this latter was announced at our Annual Meeting in Austin would know how moved he was by this display of his colleagues' esteem and affection. Howard also rejoiced in giving. Several years ago, when his friends announced the establishment within the Society of an endowed fellowship fund for minorities in his name, he planned, characteristically, to give generously to help further a cause in which he so feverently believed. He further provided in his will for his collection of rare books and music to go to the Newberry Library.

When we were graduate students at Harvard in the mid-50s, our models were mainly European, as were the teaching methods and philosophies of music history and theory we inherited from our

teachers, men such as A. Tillman Merritt, Otto Gombosi, Stephen Tuttle, Walter Piston, Randall Thompson, and later John Ward and Nino Pirrotta. American musicology was beginning to soar as the scholarly generations preceding ours made America's voice heard. Howard was in the forefront of the group from our generation that helped American musicology attain the preeminent position it holds today. The consistently high quality of his enormous production and his ability to carry on a discourse with people whose philosophical and musical interests were either in tune or (seemingly) at odds with his own were astounding and made him a much sought-out figure nationally and internationally. At a time when "positivistic" achievements such as Howard's—and his are surely among the most outstanding—were being called into question or even derided, he maintained the pace he had established and serenely continued to follow the path he had marked out for himself so many years ago. Just in the year before he died, he completed or was in the process of completing more than 20 articles and was moving ahead with his contributions to RISM. His accomplishments matched his vision: his legacy will be ours for years to come.

—Frank A. D'Accone and H. Colin Slim

### Howard Mayer Brown Fund

Prior to Howard Brown's untimely death in February 1993, a group of his friends, students, and colleagues had initiated efforts to endow an AMS scholarship in Howard's honor to celebrate his sixty-fifth birthday in 1995. This endowment, announced at the Annual Meeting in Pittsburgh, has now become a memorial fund. Its aim is to assist minority-group students. The first award under the Fund will be granted in 1995. Between now and then we hope to see the Howard M. Brown Fund grow to yield substantial income. That the Fund, established last summer, already has attracted gifts and pledges approaching \$20,000 testifies to the affection Howard Brown inspired and to the importance of the Fund's objective, which he himself defined. A committee now in formation will draft guidelines for administration of the Fund by the Society as well as criteria for the definition of "minority-group" students. (It is very much hoped that such groups will eventually be fully integrated into our discipline and truly enjoy equal educational opportunities, to the benefit of us all.) Better than any other memorial, this perennially renewing tribute will

continued on page 10

## Committee on Cultural Diversity

At its November 1992 meeting, the Society's Board of Directors approved the formation of a new Committee on Cultural Diversity—a more broadly based reincarnation of a committee previously linked to the Council. Modeling its mandate on parallel, well-established efforts within the Organization of American Historians and the American Historical Association, the AMS Committee on Cultural Diversity hopes to serve two interrelated purposes—to increase the membership and participation of minority scholars in AMS and to encourage them to undertake graduate education in musicology. While minority group members reportedly make up only eleven percent of college faculties nationwide (this according to the *Almanac of the Chronicle of Higher Education*), minority representation in musicology is even lower, with Africans and African-Americans totaling some 0.5 percent of the total AMS membership. Figures for other minority groups are not currently available.

The new Committee on Cultural Diversity plans a number of short- and long-term initiatives to increase those numbers significantly. For the 1993 meeting in Montréal, we are sponsoring a special panel, "Integrating African-American Music into the History Curriculum," chaired by Richard Crawford (University of Michigan), during which Stephen Blum (Graduate School, City University of New York), Scott DeVaux (University of Virginia), and Lucius R. Wyatt (Prairie View A & M University) will share methods for incorporating recent research in African-American idioms into courses in music history and music appreciation. In Montréal we will once again be hosting a breakfast reception for minority scholars and graduate students. Meanwhile, we are also working with the AMS board to find ways of broadening the programs at future annual meetings. Several suggestions have been proposed: 1) that a list of consultants be drawn up each year to help the program committee evaluate abstracts in subject areas outside of committee members' specializations (see Presidential Message), 2) that an effort be made to appoint appropriate minorities as session chairs, and 3) that the local-arrangements committee expand the kinds of activities that it recommends in the vicinity of the annual meeting. We have also proposed that AMS meet jointly at some point within the next few years with the Center for Black Music Research (Columbia College, Chicago). [Ed.—In fact, plans are already underway for such a meeting to be held in New York in 1995.]

Currently, our other major effort is to begin reaching out to undergraduate minority music majors and to compile infor-

mation for them about doctoral programs in musicology. We are in the process of mailing out a questionnaire to music departments in historically black colleges, asking for advice on how our committee might stimulate interest in musicology as a profession, and we are sending those same departments a statement of our committee's goals. The next step will involve a survey of graduate programs in musicology, inquiring about scholarship aid for minority students and about course offerings outside of the Western European concert tradition.

In the future we look forward to designing a poster about career possibilities in musicology for distribution to historically black colleges and urban campuses with large minority populations; devising a networking system for minority scholars already in the profession and a mentoring system for minority graduate students; building links with long-standing committees on minority issues in related professional societies, such as the College Music Society, American Historical Association, and Organization of American Historians; and working with existing organizations devoted to minority scholars and musicians, such as the National Black Music Caucus, the Center for Black Music Research, and the National Association of Negro Musicians. Our major long-term goal is to build a scholarship fund for talented young minority students doing graduate work in musicology.

The members of the committee are Stephen Blum (The Graduate School, City of New York), Rae Linda Brown (University of California, Irvine), Scott DeVaux (University of Virginia), Samuel A. Floyd, Jr. (Columbia College, Chicago), Mark Tucker (Columbia University), and Josephine Wright (College of Wooster). We welcome suggestions about initiatives for our committee to consider.

—Carol J. Oja and Lucius R. Wyatt

## News Briefs

*continued from page 7*

plinary approach to black music research and artistic activity. The first public forum for the CBMR Integrative Studies Program will be a Round Table to be held in conjunction with the Center's 1993 National Conference on Black Music Research, which will take place 30 September–3 October 1993 in New Orleans. For more information, call (312) 663-1600, ext. 559 or contact Morris A. Phibbs, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605.

The Brooklyn Academy of Music and the Brooklyn Philharmonic are planning conferences in conjunction with two festivals during the 1993–1994 season. A confer-

ence and festival entitled *From the New World*, a celebration of the 100th anniversary of the *New World Symphony* and the fiftieth anniversary of the death of Amy Beach, will take place 28–30 January 1994. Conference participants include Michael Beckerman, Joseph Horowitz, Robert Winter, and Adrienne Fried Block. A conference and festival entitled *The Russian Stravinsky*, investigating the Russian roots of early Stravinsky, will take place 6–9 May 1994. The conference will involve Richard Taruskin and the Moscow-based Prokovsky Ensemble, which will explore folk sources of *Le sacre du printemps*, *Renard*, and *Les noces*. Pokrovsky will conduct his ensemble in staged performances of *Les noces* and *Renard*, rendered in "authentic" Russian vocal style. For further information contact Joseph Horowitz, 49 West 96th Street, #6G, New York, NY 10025; (212) 749-3387; fax (212) 877-8664.

## Howard Mayer Brown Fund

*continued from page 9*

honor its donors and the Society no less than its dedicatee, who characteristically intended to make his own major contribution to the Fund. All who esteemed Howard Mayer Brown—and who among us did not?—are invited to pitch in over the next few years to help realize his vision of a community of liberal humanists addressing need and fostering talent too often overlooked. Tax-deductible contributions will be accepted by the Society's Treasurer.

## Editorial Note

With this issue of the *AMS Newsletter* I complete my term of office. The new editor will be Barbara Hanning of the City College and The Graduate School, City University of New York, and I extend to her my best wishes as she begins her duties with the February 1994 issue. Copy should be sent to her at the address given on page 2 of this issue. In departing, I would like to acknowledge the indispensable assistance of Phyllis Hill, without whom the *Newsletter* would never have gone to press. I would like to thank the many members of the Society who helped me during my three-year term of office, especially H. Colin Slim, H. Wiley Hitchcock, Ellen Rosand, Alvin H. Johnson, and the Program and Local Arrangement Chairs for the past three years: Margaret Murata, Anne Walters Robertson, Larry Dreyfus, Deane Root, Christopher Reynolds, and Bruce Minorgan. I would also like to thank Bruce Owens and Mary Meyers of A-R Editions, Inc. for their fine work.

—Marita P. McClymonds

## Call for Papers

The *Society for Seventeenth-Century Music* will hold its second annual conference at the Eastman School of Music, University of Rochester, in Rochester, NY, 29 April–1 May 1994. The Program Committee invites proposals for individual papers or full sessions on any aspect of seventeenth-century music and other topics relevant to the musical culture of the period. One-page abstracts, or (in the case of full sessions) a collection of related abstracts, should be postmarked by 15 October 1993 and sent to: Prof. Barbara Coeyman, Division of Music, West Virginia University, Morgantown, WV 26506.

Ray and Pat Browne, editors of the *Encyclopedia of Popular Culture* (Garland, 1995), request entry suggestions and volunteers under the category of MUSIC. This is an opportunity to assist in defining the issues, terms, and vistas for the field. Please send suggestions for categories and authors and indicate areas where you might assist the editors to Peter C. Rollins, Department of English, Oklahoma State University, Stillwater, OK 74078.

The 1992 *Mozart-Jahrbuch* marks the end of the editorship of Rudolph Angermüller, Dietrich Berke, and Wolfgang Rehm. The following editors will succeed them: Dr. Wolf-Dieter Seiffert (Munich), General Editor, and Dr. Andrea Lindmayr (Salzburg), Reviews Editor. Contributions are warmly welcomed and should be sent to: Mozart-Jahrbuch Schriftleitung, c/o Internationale Stiftung Mozarteum, Postfach 34, A-5024 Salzburg.

The *American Musical Instrument Society (AMIS)* will hold its annual meeting in Elkhart, Indiana, 22–18 May 1994. Paper abstracts and other program proposals should be sent by 1 October 1993 to the program chair Dr. Margaret Downie Banks, Curator, Shrine to Music Museum, University of South Dakota, 414 East Clark Street, Vermillion, SD 57069-2036; (605) 677-5306.

The *Eighth International General Conference on Medievalism* will be held at the University of Leeds, England, 22–25 September 1993. Papers or sessions on all aspects of medievalism from the end of the Middle Ages to the present are invited. Inquiries, abstracts, and proposals for sessions should be directed to Leslie J. Workman, Editor, *Studies in Medievalism*, Dept. of English, Hope College, Holland, MI 49423; (616) 394-7626; fax (616) 394-7922.

The *Moravian Music Foundation* is sponsoring a year-long celebration of Charles G. Vardell's life and works. The Founda-

tion invites scholars and graduate students to pursue research on Vardell in the Foundation's holdings for publication in the Fall 1993 *Moravian Music Journal* or a later issue. Much of the music is highly colorful, with links to Scriabin / Griffes / Debussy. For further information please contact Dr. Nola Reed Knouse, Director of Research and Programs, The Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, NC 27127.

The *American Bach Society* will hold its biennial meeting 8–10 April 1994, in Atlanta, Georgia, hosted by Emory University. Martin Petzoldt, Vice-President of the Neue Bachgesellschaft, will give the keynote address. Proposals for papers on all aspects of Bach studies are invited, but of particular interest are papers that focus on theological topics. Three copies of a one-page abstract should be submitted by 1 December 1993, to the Chair of the Program Committee: Lynn Edwards, The Westfield Center, One Cottage St., Easthampton, MA 01207.

The journal *Criticus Musicus*, co-edited by James Deaville and Michael Saffle, is about to be launched. The journal, which will appear three times per year, is dedicated to the history, theory, and practice of music criticism. Contributions may be sent to either Professor Saffle at the Department of Music, Virginia Tech, Blacksburg, VA 24061-0240, or Professor Deaville at the Department of Music, McMaster University, Hamilton, Ontario L8S 4M2, Canada.

In 1994 *A-R Editions, Inc.* will celebrate thirty years of publishing *Recent Researches*. Its most recent series, *Recent Researches in the Oral Traditions of Music*, reflects the new developments and changes in the way music is perceived, edited, and studied. A-R is currently seeking proposals for new editions in each of the *Recent Research* series. For further information and proposal guidelines, please contact Christopher Hill, Managing Editor, A-R Editions, Inc., 801 Deming Way, Madison, WI 53717; (608) 836-9000; fax (608) 831-8200.

The *Royal Musical Association* invites proposals for papers for its Twenty-Ninth Annual Conference to be held at Wellington Hall, University of London, 8–10 April 1994. The conference will be multi-thematic, with groups of papers centered on themes of musicological, analytical, or critical interest. Papers relating to popular music, gender issues, and performance practice will be welcome. Please send abstracts (no more than 200 words) by 1 September 1993 to Mrs. Hilary Bracefield, Music Department, University of Ulster, Newtownabbey, Co. Antrim,

BT37 0QB, Northern Ireland; fax: Belfast (0232) 362810; e-mail: jfbb23@uk.ac.ulster.ujvax.

*Casper College* invites applications for the tenth annual Margaret Demorest Lectures in the Humanities to be held in Casper, Wyoming in February, 1995. The two-day festival will celebrate the fiftieth anniversary of the end of World War II. Lecture proposals for the keynote address should focus on a generalized overview of the effects of World War II on the humanities (honorarium: \$1,000 plus travel). Scholars are also invited to submit proposals looking at the impact of World War II on specific disciplines such as music (honorariums: \$400 plus travel). Applicants should submit a vita, 500-word proposal, publication list, and three references by 31 January 1994 to: Barbara Mueller, Ph.D., Demorest Festival Director, Casper College, 125 College Drive, Casper, WY 82601.

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## Report on MUSA

*continued from page 8*

American Music, the Macmillan Foundation, W.W. Norton and Co., and the American Music Institute of the University of Michigan School of Music. In fact, a further commitment from the latter will enable MUSA to take up its new headquarters in Ann Arbor as a partnership between AMS and the University of Michigan. Under the new arrangement, MUSA's Executive Editor teaches one course per year in the School of Music; Michigan's American Music Institute pays for that teaching while also providing the matching funds required during the two-year grant period (1993–95). Dean Paul Boylan of the University of Michigan School of Music deserves thanks for helping to implement this plan.

A brief introduction of the new Executive Editor Jeffrey Magee seems in order. A native of Pennsylvania, Magee received undergraduate degrees from Oberlin in 1983 (B. A. in History, B. Mus. in Music History), an M. A. in Music History from the University of California, Berkeley (1986), and a Ph. D. in Musicology from the University of Michigan (1992). His dissertation is titled "The Music of Fletcher Henderson and His Orchestra in the 1920s." From 1 July 1993 he can be contacted at the following address: Burton Tower, University of Michigan, Ann Arbor, Michigan 48109-1270. As before, COPAM invites proposals for MUSA editions. Members with ideas for or about such editions will find Jeff Magee, like his predecessor, receptive and ready to lend an ear, a hand, or both.

—Richard Crawford

# AMS/SMT Montréal Annual Meetings

3-7 November 1993

Preliminary Program

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## Wednesday, 3 November

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7:00-10:00—SMT Publication Awards Committee Meeting

7:00-10:00—SMT Publications Committee Meeting

7:00-11:00—Job Interviews

7:30-11:30—AMS Board of Directors Meeting

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## Thursday, 4 November

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8:00-6:00—Job Interviews

8:00-12:00—AMS Board of Directors Meeting

8:30-12:00—SMT Executive Board Meeting

9:00-5:00—Registration

11:00-12:00—Society for Seventeenth-Century Music, Annual Business Meeting

12:00-1:00—SMT Officers Luncheon

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

12:00-2:00—Journal of Music Theory Editorial Board Meeting

2:00-6:00—Exhibits

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2:00-5:00—AMS Sessions

Paris, 1770-1870

M. Elizabeth C. Bartlet (Duke University), Chair

Carol G. Marsh (University of North Carolina, Greensboro): "Lumberjacks and Turkish Slaves: French Theatrical Choreographies from the Second Half of the Eighteenth Century"

Michael McClellan (University of North Carolina, Chapel Hill): "The Concerts of Counterrevolution: Music at the Théâtre Feydeau, 1795-1797"

Donna M. Di Grazia (Washington University): "'Alleluia, I Heard A Voice': The Revival of Early Choral Music by Nineteenth-Century Parisian Concert Societies"

Bruce Gustafson (Franklin & Marshall College): "The Salon of One of the First Parisian Pianists: Madame Brillon"

Session Respondent: Ralph Locke (Eastman School of Music)

**Constructing Venetian Opera**

Margaret Murata (University of California, Irvine), Chair

Irene Alm (Rutgers University): "Reconstructing the *Festa di ballo* in Seventeenth-Century Venetian Opera"

Wendy Heller (Brandeis University): "Arcangela Tarabotti and Busenello's Octavia: Defending Women in the Opera of Venice"

Christopher J. Mossey (Brandeis University): "Character Portrayal in Cavalli's *Giason* (1649)"

**Music and Ideology**

Susan McClary (McGill University), Chair

Stephen Hinton (Yale University): "Hanns Eisler and the Ideology of Modern Music"

Stephen McClatchie (London, ON): "Lorenz's Text and Lorenz as Text: The Ideology of Analysis and Reception"

Gesa Kordes (Indiana University): "Serialism as Political Reaction: The Darmstadt Avant-Garde, 1946-1960"

Paul Attinello (University of California, Los Angeles): "Paradox, Alienation, Violence: The Rhetoric of Affect in the Avant-Garde"

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2:00-5:00—Joint AMS/SMT Session

**Compositional Strategies in Late Medieval Sacred Music**

Jessie Ann Owens (Brandeis University), Chair

Stephen Self (Mount Vernon Nazarene College): "The Solus Tenor Reconsidered"

Anne Stone (Harvard University): "Ciconia's *Sus un fonteyne*: Homage or Parody?"

J. Michael Allsen (Madison, WI): "Ad honorem Sancti Nicholai: Two Related Motets by Hugo de Lantins and Guillaume Du Fay"

Thomas Brothers (Duke University): "*Causa pulchritudinis: Musica ficta* and the Elevated Chanson, ca. 1275-1475"

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2:00-3:30—AMS Short Session

**The New German School**

Thomas Grey (Stanford University), Chair

James Deaville (McMaster University): "New German School, or Old Boys' Club? Gender, Genre, and Power in the 'Progressive' Musical Press of Nineteenth-Century Germany"

E. Douglas Bomberger (Ithaca College): "Charting the Future of *Zukunftsmusik*: Wagner, Liszt, and the Weimar Orchesterschule"

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2:00-3:30—SMT Short Sessions

**Pedagogy**

Mary H. Wennerstrom (Indiana University), Chair

Pamela L. Poulin (Peabody Conservatory of Music): "Teaching Fugue à la Handel and Bach: Lessons for Princess Anne and *Die Vorschriften und Grundsätze*"

Laurdella F. Bodolay (State University of New York, Buffalo): "Applications of Recent Theory to the Study of Tonal Melody in an Aural Skills Curriculum"

**Scalar Transformations**

Richard S. Parks (University of Western Ontario), Chair

Ramon Satyendra (Yale University): "Inflected Repetition in the Music of Liszt"

Randolph Sepe (Yale University): "Large-Scale Strategies and Ambiguous Diatonicism in the Music of Claude Debussy"

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3:30-5:00—AMS Short Session

**Schubert Studies**

Walter Frisch (Columbia University), Chair

Daniel Jacobson (University of North Dakota) and Andrew Glendering (Northeastern Illinois University): "Schubert's D. 936a: A Symphonic Homage to Beethoven?"

Rita Steblin (International Franz Schubert Institute, Vienna): "Franz Schubert and His 'Lieblings-Schülerin' Caroline Esterházy: A Coded Love Message through Key Characteristics"

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**3:30–5:00—SMT Short Sessions**

**Music in Popular Culture**

Walter T. Everett (University of Michigan), Chair

Daniel Harrison (University of Rochester): "Good Vibrations: A Case Study of Compositional Process in Rock Music"

Nicholas Cook (University of Southampton): "Images of Music, Images of Meaning: Analyzing Television Commercials"

**Lingering Tradition in Twelve-Tone Music**

Robert W. Wason (Eastman School of Music, University of Rochester), Chair

Michael Cherlin (University of Minnesota): "Musical Memory, Phrase, and Rhetoric in Schoenberg's *String Trio*"

Andrew Mead (University of Michigan): "Webern, Tradition, and 'Composing with Twelve Tones . . .'"

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**7:30–9:00—AMS Open Meeting Panel Discussion, Committee on the Status of Women**

**Whither Feminist Musicology?**

Susan Cook (University of Wisconsin, Madison), Organizer and Chair

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**8:00–11:00—SMT Special Sessions**

**A New Picture of Schoenberg as Theorist: His Manuscripts on the "Musical Idea"**

Patricia Carpenter (Barnard College, Columbia University) and Severine Neff (University of Cincinnati), Moderators; Walter Frisch (Columbia University), Alexander Goehr (Cambridge University), Ethan Haimo (University of Notre Dame), Leonard Stein (Arnold Schoenberg Institute), Participants

**New Resources in Computational Musicology**

Eleanor Selfridge-Field (Center for Computer Assisted Research in the Humanities), Organizer; Bo Alphonse (McGill University), Chair

Walter B. Hewlett (Center for Computer Assisted Research in the Humanities): "Comprehensive Musical Data Sets vs. Application-Specific Formats: A Strategy for the Release of the CCARH Musical Databases"

David Huron (Conrad Grebel College, University of Waterloo): "The *Humdrum Toolkit*: Research Software for Music Scholars"

David Cope (University of California, Santa Cruz): "Pattern Matching for the Discovery of Musical Signatures"

Alexander R. Brinkman and Martha R. Mesiti (Eastman School of Music, University of Rochester): "Graphic Display of Musical Data"

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**6:00–11:00—Job Interviews**

**8:00—AMS/SMT Concert: H.I.F. Biber, *Missa Christi surgentis* and *Litania de S. Josepho***, Studio de Musique Ancienne de Montréal

**9:00–10:30—AMS 50 Fellowship Committee Meeting**

**9:30–11:00—Student Reception**

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## Friday, 5 November

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**7:30–9:00—American Brahms Society Board of Directors, Breakfast Meeting**

**8:00–9:00—AMS Chapter Officers, Breakfast Meeting**

**8:00–9:00—AMS Committee on Cultural Diversity, Breakfast Reception for Minority Scholars and Graduate Students**

**8:00–9:00—SMT Committee on the Status of Women Meeting**

**8:00–9:00—Student Members of the AMS Council, Breakfast Meeting**

**8:00–6:00—Job Interviews**

**8:30–5:00—Registration**

**8:30–6:00—Exhibits**

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**9:00–12:00—AMS Sessions**

**Ethnicity, Ideology, and Identity in North America**

Karen Ahlquist (George Washington University), Chair

Gordon E. Smith (Queen's University): "Ernest Gagnon's *Chansons populaires du Canada*: Processes of 'Writing Culture'"

David Metzger (Yale University): "Phantom Voices: Homosexuality in Works by Blitzstein and Copland"

Charles Hamm (Dartmouth College): "Genre Formation and Ideology in the Early Songs of Irving Berlin"

Michael Largey (Columbia University): "White's *Ouanga!*: Visions of Voodoo in an African-American Opera"

**Thirteenth- and Fourteenth-Century Sources**

Rebecca A. Baltzer (University of Texas, Austin), Chair

George Catalano (Brandeis University): "The Allegory of the Florence Frontispiece"

Judith A. Peraino (University of California, Berkeley): "'*Et puis commença à chanter*': Refrains, and the Mixture of Music and Narrative in *Renart le nouvel*"

Andrew Wathey (Royal Holloway and Bedford New College, University of London): "The *Roman de Fauvel* and the Crisis of 1316–1317"

Joseph C. Morin (University of Maryland): "Thirteenth-Century Conducti in the Hands of a Fourteenth-Century Scribe: Aspects of Rhythm in the *Fauvel* Conductus Repertoire"

**Eighteenth-Century Orchestras**

Neal Zaslaw (Cornell University), Chair

John Spitzer (Peabody Conservatory of Music): "Speaking of Orchestras"

Andrew Kearns (Urbana, IL): "The Orchestral Serenade in Eighteenth-Century Salzburg"

Laurie H. Ongley (Kenyon College): "The Reconstruction of an Eighteenth-Century Continuo Group"

Eugene K. Wolf (University of Pennsylvania): "The Composition of the Mannheim Orchestra, ca. 1740–1778"

Session Respondent: Dexter Edge (University of Wales, Cardiff)

**Images and Instruments, 1520–1650**

Craig Monson (Washington University), Chair

H. Colin Slim (University of California, Irvine): "Multiple Images of Bartolommeo Veneto's Lute-Playing Woman (1520): Saint or Sinner?"

- Kate van Orden (Chicago, IL): "Sexual Discourse in the Parisian Chanson, 1570-1580: A Libidinous Aviary"  
 Giulio M. Ongaro (University of Southern California): "Instrumentalists and Instrumental Music at St. Mark's, Venice, in the Late Sixteenth Century"  
 Stephen R. Miller (University of Chicago): "Grazianni's Masses and Bernini's *Teresa*: A Study in Liturgical Music of Seventeenth-Century Rome"

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**9:00-12:00—SMT Sessions**

**Nineteenth-Century Music**

- Anne C. Hall (Wilfrid Laurier University), Chair  
 Hilarie Clark Moore (Mililani, HI): "Orchestration's Role in Brahms's Compositional Process: Development of an Analytical Method"  
 Jeff Nichols (Columbia University): "The Dominant Relation as Metaphor in Schumann's *Dichterliebe*"  
 Poundie Burstein (Mannes College): "Schubert's D. 887, Gender, and Structure"  
 Fred E. Maus (University of Virginia): "Structure and Gender Ideology in the First Movement of the *Fantastic Symphony*"

**Music Since 1945: Europe**

- Jonathan W. Bernard (University of Washington), Chair  
 Sangtae Chang (University of North Texas): "Serial Ordering and Aggregate Completion as a Means of Structural Unfolding: Pierre Boulez's First Sonata for Piano, the First Movement"  
 Paul E. Dworak (University of North Texas): "Lutoslawski's Derivation of Twelve-Note Harmonies from a Periodic Pitch-Class Matrix"  
 Miguel A. Roig-Francolí (Northern Illinois University): "Net-Structures, Symmetry, and Harmonic Transformation in the Music of György Ligeti"  
 Amy Bauer (Yale University): "Modal Functions and the Unity of Musical Space in Ligeti's *Lontano*"

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**9:00-12:00—Joint AMS/SMT Session**

**Musical Modernism in the Early Twentieth Century**

- David Bernstein (Mills College), Chair  
 Anna Ferenc (University of British Columbia): "Roslavets Revealed: A Disclosure of the Composer's Synthetic Chord Technique"  
 Charles McKnight (Stetson University): "Nikolai Roslavets: Marxist and Modernist"  
 Olivia Mattis (Paris, France): "Stravinsky: A Surprising Source for Varèse's Spatial Ideas"  
 Respondent: Pieter van den Toorn (University of California, Santa Barbara)  
 Joseph N. Straus (Queens College and The Graduate School, City University of New York): "Ruth Crawford's Serialism"  
 Respondent: Larry Polansky (Dartmouth College)

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**12:00-5:00—SMT Poster Session**

**Current Research in Music Cognition**

- SMT Music Cognition Group; Mark L. Lochstampfor (Ohio State University), Organizer  
 Helen Brown (Purdue University): "Perceived Metric Accents"  
 Thomas Demske (Oberlin College): "Recognizing Melodic Motion in Piano Scores"  
 Edwin C. Hantz, Kelly G. Kreilick, Amy Braveman, and Kenneth P. Swartz (University of Rochester): "Neural

Correlates of Melodic and Harmonic Closure: An Event-Related Potential Study"

- Sylvie Hébert and Isabelle Peretz (Université de Montréal): "The Contribution of the Melodic and the Rhythmic Pattern to Tune Recognition"  
 Mark L. Lochstampfor (Ohio State University): "Kinesthesia and Pitch Perception in Singing"  
 Elizabeth West Marvin (Eastman School of Music, University of Rochester): "The Effect of Gender Differences on Recognition of Melodic Transformations"  
 Barbara Murphy (Michigan State University): "Chunking as a Method for Teaching Harmonic Dictation"  
 Richard Parncutt (McGill University): "Notated Pitches, Perceived Pitches, and Harmonic Theory"

**Computer Demonstration**

- Ichiro Fujinaga, Bruce Pennycook, and Bo Alphonse (McGill University): "An Optical Music Recognition System and Its Application in Music Theory"

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**12:00-1:00—Czechoslovak Music Society Meeting**

**12:00-1:30—JAMS Editorial Board, Luncheon Meeting**

**12:00-2:00—AMS Committee on Career-Related Issues: Open Forum**

**12:00-2:00—AMS Committee on Technology, Study Session: Computing and Curricula for Graduate Music Studies**

**12:30-1:30—Lecture-Recital: The Music of Archduke Rudolph of Austria**, Susan Kagan (Hunter College), piano, and Sonya Monosoff (Cornell University), violin

**12:30-1:30—Lecture-Recital: Idiom and Artistic Perspective: Krenek's Piano Sonatas No. 2, No. 3, and No. 7**, Carsten Schmidt (Indiana University)

**1:00-4:00—AMS/MLA Joint RISM Committee**

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**2:00-5:00—AMS Sessions**

**Bach and Handel Studies**

- Eric T. Chafe (Brandeis University), Chair  
 Richard G. King (University of Calgary): "Handel's 'Rival Queens': Faustina and Cuzzoni in Satirical Opera, Literature, and Prints"  
 Kenneth Nott (University of Hartford): "'Heroick Virtue': Handel and Morell's *Jephtha* in Light of Eighteenth-Century Biblical Commentary and Other Sources"  
 Scott C. Milner (Brandeis University): "French 'Galant' Influence in an Aria by J.S. Bach"  
 David Schulenberg (University of North Carolina, Chapel Hill): "'Musical Allegory' Reconsidered: Representation and Imagination in Baroque Music"

**Late Renaissance Topics**

- Mary Lewis (University of Pittsburgh), Chair  
 Laurie Paget (Royal Holloway and Bedford New College, University of London): "Marcantonio Ingegneri and the Mid-Cinquecento Madrigal: Networks and Influences"  
 Beth L. Miller (New York University): "New Venture: The Vincenti/Amadino Printing Partnership"  
 David Crook (University of Wisconsin, Madison): "An Instance of Counter-Reformation Music Censorship"  
 Lester D. Brothers (University of North Texas): "Visual Stars and Aural Steps: Emblem and Symbol in Curzio Mancini's Mass for Pope Clement VIII (1598)"  
 Robert Shay (Arkansas College): "'Naturalizing' Palestrina and Carissimi in Late Seventeenth-Century Oxford"

## Music Anthropologies and Music Histories

- Regula Burckhardt Qureshi (University of Alberta), Chair  
Ingrid Monson (University of Chicago): "The Distorted Mirror: Jazz Discourse and Conceptions of Cultural Process"  
Martha Feldman (University of Chicago): "Ritual Performance and the 'Seria' Stage"  
Kofi Agawu (Cornell University): "The Invention of African Rhythm"  
Gary Tomlinson (University of Pennsylvania): "Post-Colonial Histories: The View from Tenochtitlan"

## Debussy

- Marie Rolf (Eastman School of Music, University of Rochester), Chair  
John R. Clevenger (Eastman School of Music, University of Rochester): "Achille at the Conservatoire (1872-1884)"  
Stephen C. Byrns (University of Maryland): "*Le Poison noir*: An Unknown Last Work of Claude Debussy"  
David Grayson (University of Minnesota): "The Dimension of Time in Maeterlinck and Debussy's Revisions of *Pelléas*"  
Jonathan Dunsby (University of Reading): "The Poetry of Debussy's *En blanc et noir*"

## 2:00-5:00—SMT Sessions

### Combinatoriality and Formal Models

- Stephen V. Peles (Washington University), Chair  
Richard B. Kurth (University of Western Ontario): "Schoenberg and Combinatoriality: Another Perspective"  
Robert Morris (Eastman School of Music, University of Rochester): "Why Weight? Pitch-Class Duplications in Twelve-Tone Polyphony"  
John Roeder (University of British Columbia): "Voice Leading as Transformation"  
Norman Carey (Eastman School of Music, University of Rochester) and David Clampitt (State University of New York, Buffalo): "Recent Diatonic Theory and the *Scolica enchiriadis*"

### Music Since 1945: North America

- Gary Wittlich (Indiana University), Chair  
David H. Smyth (Louisiana State University): "A New Poetics of Lamentation: Stravinsky's *Threni*"  
Steven M. Bruns (University of Colorado, Boulder): "*Les adieux*: George Crumb's Parody Technique in *Night of the Four Moons*"  
Steven Johnson (Brigham Young University): "Organic Construction in the Music of Morton Feldman"  
Peter Tannenbaum (Eastman School of Music, University of Rochester): "Modernism vs. Post-Modernism in the Music of Claude Vivier"

## 2:00-5:00—Joint AMS/SMT Session

### Beethoven Studies

- Lewis Lockwood (Harvard University), Chair  
Seow-Chin Ong (University of California, Berkeley): "Sketches for the Scherzo of Beethoven's 'Archduke' Trio"  
Suhne Ahn (Harvard University): "A Model for Beethoven's Op. 47: The French Connection"  
Janet Schmalfeldt (Yale University): "Form as the Process of Becoming: The Beethoven-Hegelian Tradition"  
Michael L. Friedmann (Yale University): "Metric and Contrapuntal Strands in Variation IV of the Finale of Beethoven's Sonata, Op. 109"

## 2:00-3:30—AMS Short Session

### Music and the Papacy in the Fifteenth Century

- Richard Sherr (Smith College), Chair  
Craig Wright (Yale University): "Du Fay's *Nuper rosarum flores* and King Solomon's Temple"  
James Borders (University of Michigan): "The *Pontificale romanum* and Roman Chant in the Renaissance"

## 3:30-5:00—AMS Short Session

### Monteverdi Studies

- John Hill (University of Illinois, Urbana), Chair  
Massimo Ossi (University of Rochester): "Claudio Monteverdi's '*miglior filosofo*'"  
Susan Parisi (University of Louisville): "Harmony or Discord? An Assessment of Monteverdi's Relations with the Gonzagas"

## 5:00-7:00—AMS Special Session, Committee on Cultural Diversity

### Integrating African-American Music into the History Curriculum

- Richard Crawford (University of Michigan), Chair; Stephen Blum (The Graduate School, City University of New York), Scott DeVeaux (University of Virginia), Lucius Wyatt (Prairie View A & M University), Panelists.

## 8:00-11:00—SMT Special Sessions

### A Generative Theory of Tonal Music: Perspectives after Ten Years

- Justin London (Carleton College), Organizer; Jonathan D. Kramer (Columbia University), Chair  
Fred Lerdahl (Columbia University): "Toward a Theory of Functional Musical Groups"  
Ray Jackendoff (Brandeis University): "Musical Grammar and Experience (Musical and Otherwise)"  
Emmanuel Bigand (Université de Bourgogne), Marion Pineau (Université de Bourgogne), and Fred Lerdahl (Columbia University): "Two Experimental Approaches to the Components of *GTTM*"  
Justin London (Carleton College): "Lerdahl and Jackendoff's 'Strong Reduction Hypothesis' and the Limits of Analytic Description"  
John Covach (University of North Texas): "Fred Lerdahl the Composer: Questions of Tonality and Context"

### Making a Place for Women IX: Women, Music, and the Nature of Research

- SMT Committee on the Status of Women, Deborah Stein (New England Conservatory of Music), Chair  
Elaine Barkin (University of California, Los Angeles): "Rules of One's Own"  
Fred E. Maus (University of Virginia): "Masculine Discourse in Music Theory"  
Participatory Discussion: "Research by Women and Research on Women within the Domain of Music Scholarship"

## 6:00-11:00—Job Interviews

- 8:00 AMS/SMT Concert: S. Rachmaninov, Piano Concerto No. 3; P.I. Tchaikovsky, Symphony No. 6, 'Pathétique,' McGill Symphony Orchestra

8:00 AMS/SMT Concert: German Music of the Middle Ages: Hildegard, 'Hell-Fire,' and the Adder's Tail, Sine Nomine

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## Saturday, 6 November

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7:30-9:00—AMS Committee on Career-Related Issues, Breakfast Meeting

7:30-9:00—AMS Council Committee on Outreach, Breakfast Meeting

7:30-9:00—AMS Publications Committee, Breakfast Meeting

8:00-9:00—AMS Committee on Cultural Diversity, Breakfast Meeting

8:00-9:00—AMS Committee on the Status of Women Meeting

8:00-9:00—SMT Computing Skills Meeting

8:00-9:00—SMT Representatives of the Regional Theory Societies Meeting

8:00-9:00—Beethoven Forum Editorial Board, Breakfast Meeting

8:00-9:00—Cantus Advisory Panel, Breakfast Meeting

8:00-6:00—Job Interviews

8:30-5:00—Registration

8:30-6:00—Exhibits

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9:00-12:00—AMS Sessions

### Voices of Eighteenth-Century Opera

Marita McClymonds (University of Virginia), Chair

Michael Collins (University of North Texas): "Mozart's *La clemenza di Tito* in the Early *Ottocento*: The Making of a Pasticcio"

Curtis Price (King's College): "A New Voice of Opera Criticism from the Burney Circle"

Dorothea Link (Bishop's University): "'*E la fede degli amanti*' and the Viennese Operatic Canon"

Carolyn Abbate (Princeton University): "Castrati and the Unseeable Voice"

### American Topics

Susan Cook (University of Wisconsin, Madison), Chair

Katherine K. Preston (College of William and Mary): "Staged Operas, Burlesques, and 'Gems': Opera and Operatic Music in the Antebellum United States"

Linda Tyler (Princeton, NJ): "Early Phonograph and Record Advertising and the Invention of the American Listener"

Carol J. Oja (Brooklyn College and The Graduate School, City University of New York): "George Gershwin and American Modernists of the 1920s: A Re-evaluation"

David Kilroy (Harvard University): "A Typology for Kurt Weill's American 'Theme Songs'"

### Medieval Topics

Kenneth Levy (Princeton University), Chair

John Boe (University of Arizona): "South Italian Mass Preface Chants in Cassinese Tradition (1000-1250)"

Susan Boynton (Brandeis University): "Continental Glossed Hymnaries in the Eleventh Century and Their Audiences"

Donna Mayer-Martin (Southern Methodist University): "'*Ke onke turtre*': English Provenance Manuscripts and the Anglo-Norman Chanson"

Catherine Parsonneault (University of Texas, Austin): "Where are the Tenors in *Montpellier*?"

### National Identity in the Early Twentieth Century

Michael Beckerman (University of California, Santa Barbara), Chair

Julian Onderdonk (New York University): "Vaughan Williams and Folk Song: English Nationalism and the Sensibility of Pastoral"

Alain Frogley (Lancaster University): "Constructing Englishness in Music: The Reception of Ralph Vaughan Williams"

Dorothy Lamb Crawford (University of California, Los Angeles, Extension): "Bartók's Expressionism in Its Intellectual and Psychological Context"

Andreas Giger (Bloomington, IN): "Defining Tradition in Post-World-War-I Vienna: The Role of the Vienna State Opera, 1919-1924"

David Neumeyer (Indiana University): "Paul Hindemith's Place in Twentieth-Century Musical Culture"

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9:00-12:00—SMT Session

### Form in Tonal Music

Allen C. Cadwallader (Oberlin College), Chair

Eric McKee (Pennsylvania State University): "The Interaction of 'Inner' and 'Outer' Forms"

Steve Larson (Indiana University): "Recapitulation Recomposition in the Sonata-Form First Movements of Haydn's String Quartets: Style Change and Compositional Technique"

Wayne C. Petty (Vanderbilt University): "Koch, Schenker, and the Development Section of Early Sonata Forms"

Peter H. Smith (University of Notre Dame): "Liquidation, Augmentation, and Brahms's Blurring of the Recapitulatory Articulation"

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9:00-12:00—Joint AMS/SMT Sessions

### Mattheson, Telemann, and the German Market

George Buelow (Indiana University), Chair

Thomas Christensen (University of Iowa): "*Sensus* and *Ratio* in Eighteenth-Century German Music Theory: Mattheson's Critique of Mathematics in Music"

Steven Zohn (Cornell University): "*Sonate auf Concertenart* and *Concerto ripieno*: Genre and Style in Telemann's Ensemble Sonatas"

Annie Janeiro Randall (University of Cincinnati): "Music in the Context of Wieland's *Teutscher Merkur*, 1774-1785: A Social-Historical Perspective"

### Second Viennese School

Mark DeVoto (Tufts University), Chair

Brian G. Campbell (University of Minnesota): "Varieties of Phrase Rhythm in Schoenberg's *Gurrelieder*"

Jennifer Shaw (State University of New York, Stony Brook): "Inversional Symmetry and Pitch Centricity in Schoenberg's Oratorio *Die Jakobsleiter*"

Arved Ashby (Yale University): "Of 'Modell-Typen' and 'Reiheformen': F.H. Klein's *Variations*, Op. 14, as Stimulus for Berg's Techniques of Row Derivation"

Neil Lerner (Duke University): "The Music of Adorno and the Problem of Tonal, Atonal, and Dodecaphonic Modernisms"



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12:00–1:00—SMT Cognition Group Meeting

12:00–1:00—Thesaurus Musicarum Latinarum, Meeting of the Project and Editorial Committees

12:00–2:00—AMS Council Meeting

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

12:00–2:00—Journal of Musicological Research Board Luncheon

12:30–1:30—Lecture-Recital: **Mozart and Artificial Intelligence: Excerpts from a Machine-Composed Opera**, David Cope (University of California, Santa Cruz), MIDI instrumentation, and Randall Wong (University of California, Santa Cruz), soprano

12:30–1:30—Lecture-Recital: **Revolutionary Women: Music by English Women Composers of the Late Eighteenth Century**, Dorothy de Val (Royal Academy of Music, London), piano

12:00–5:00—AMS Committee on the Publication of American Music Meeting

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1:45–2:00—SMT Awards Ceremony

2:00–3:00—SMT Keynote Address

Robert P. Morgan (Yale University): "Intimations of Mortality: Symmetrical Form and the End of Tonality"

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2:00–5:00—AMS Sessions

#### Mode and Hexachord

Harold S. Powers (Princeton University), Chair

Patrick Macey (Eastman School of Music, University of Rochester): "Frescobaldi's Two Musical Tributes to Ferrara"

Cristle Collins Judd (University of Pennsylvania): "*In principio erat Verbum*: Reciting Formulae and Tonal Coherence"

Sally E. Norman (University of North Carolina, Chapel Hill): "Stefano Rossetto's *Il lamento di Olimpia*: Transposition, Transformation, and Commixture in Cyclic Madrigal Construction"

Beverly Stein (Westchester, CA): "Carissimi's Tonal System: The Expansion of Tonality through Transposition of Mode"

#### Special Session: Look What They've Done to My Song: Work, Performance, and Meaning

Wye J. Allanbrook (St. John's College), Katherine Bergeron (University of California, Berkeley), Mary Hunter (Bates College), Co-chairs and Panelists

#### Chopin and the Schumanns

Reinhold Brinkmann (Harvard University), Chair

Karol Berger (Stanford University): "Chopin's *Ballade*, Op. 23, and the Revolution of the Intellectuals"

Berthold Höckner (Cornell University): "The 'Multiple Persona' and Robert Schumann's *Heine-Liederkreis*, Op. 24"

Jonathan Bellman (University of Northern Colorado): "*Aus alten Märchen*: Brahms's 'Epic' Style and Its Origins in the Music of Schumann"

Valerie Woodring Goertzen (University of North Carolina, Greensboro): "Clara Schumann's *Praeludien* and Nineteenth-Century Improvisation"

#### Romantic Opera

Philip Gossett (University of Chicago), Chair  
Jesse Rosenberg (New York University): "Bellini as *Durantista*"

Roberta Montemorra Marvin (National Institute of Verdi Studies, Parma): "Andrea Maffei's 'Sacrifice': A Study in the Genesis of the Libretto for Verdi's *I masnadieri*"

Alison Terbell Nikitopoulos (Princeton University): "Arrigo Boito's *Mefistofele*: Was Goethe's *Faust* the Only Inspiration?"

Diana Hallman (The Graduate School, City University of New York): "The Grand Opera *La Juive* (1835): *Juifs*, *catholiques*, and 'le genre voltairien'"

#### Emigrés in Early Twentieth-Century America

Catherine Parsons Smith (University of Nevada, Reno), Chair

Marc-André Roberge (Université Laval): "Ferruccio Busoni in America: The Discontents of a European Composer-Pianist in the New World"

Ron Wiecki (Madison, WI): "French Musical Espionage and New Music in the United States, 1918–1923"

Liane Curtis (Ohio State University): "Rebecca Clarke: A Context for the Instrumental Music"

James Westby (University of California, Los Angeles): "The Genesis Project: Schoenberg and Stravinsky in Los Angeles"

#### Medieval Theory

Peter Jeffery (Princeton University), Chair

Jan Herlinger (Louisiana State University): "Medieval Modifications of Pythagorean Tuning"

Gabriela Ilnitchi (New York University): "Biblical Exegesis and Pythagorean Ratios in Aribó's *De musica*"

Anna Maria Busse Berger (University of California, Davis): "Mnemonics and Notre Dame Polyphony"

C. Matthew Balensuela (DePauw University): "*Per modos iuris*: Quotations of Canon and Civil Law in the *Ars cantus mensurabilis mensurata per modos iuris* of Anonymous V"

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#### 3:00–5:00—SMT Invited Special Session

##### Approaches to the Solo String Music of J. S. Bach

Patrick McCreless (University of Texas, Austin), Chair

Joel Lester (City College and The Graduate School, City University of New York): "Reading and Misreading Bach's Sonatas and Partitas for Solo Violin: Schumann's Accompaniments in Eighteenth-Century and Twentieth-Century Contexts"

Carl Schachter (Queens College and The Graduate School, City University of New York): "The Prelude from Bach's Suite No. 4 for Violoncello Solo: The Submerged Uralinie"

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#### 5:15–6:00—SMT Business Meeting

#### 5:30–7:00—AMS Business Meeting

#### 6:00–11:00—Job Interviews

#### 8:00—AMS/SMT Concert: The English Countenance: 400 Years of Medieval English Music, Orlando Consort

#### 9:00–1:00—AMS/SMT Dance

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# Sunday, 7 November

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8:00–9:00—AMS Board of Directors, Breakfast Meeting

8:00–9:00—AMS 1993 and 1994 Local Arrangements Committees, Breakfast Meeting

8:00–9:30—SMT Joint Meeting of 1993 and 1994 Program Committees

8:00–12:00—Job Interviews

8:30–12:00—Exhibits

12:00–1:00—SMT Joint Meeting of 1993 and 1994 Local Arrangements Committees

12:30–5:00—Board of Governors Meeting, American Musical Instrument Society

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9:00–12:00—AMS Sessions

## Early Biographical Studies

John Nadas (University of North Carolina, Chapel Hill), Chair

Nancy Lorimer (University of Chicago): “*De laudibus sancte Marie*: Richard of St-Laurent and the Expansion of Marian Devotions at Rouen Cathedral”

Barbara Hagg (Catholic University, Leuven): “Peter of Cambrai and the Cult of St. Elizabeth of Hungary”

James Grier (Yale University): “Roger de Chabannes (d. 1025), Cantor of Saint Martial de Limoges”

Pamela F. Starr (University of Nebraska): “Strange Obituaries: The Historical Uses of the *per obitum* Supplication”

## Classical Source Studies

James Webster (Cornell University), Chair

Dexter Edge (University of Wales, Cardiff): “New Sources for Haydn’s Early Biography”

David P. Schroeder (Dalhousie University): “Leopold Mozart’s Proposed Biography of His ‘Miraculous’ Son”  
Respondent: Neal Zaslaw (Cornell University)

Pamela Fox (Miami University): “Toward a Comprehensive C.P.E. Bach Chronology: *Schriftchronologie* and the Issue of Bach’s ‘Late Hand’”

Bruce Alan Brown (University of Southern California): “*Zéphire et Flore*: A ‘Galant’ Early Ballet by Angiolini and Gluck”

## Ives, Still, Cage

J. Peter Burkholder (Indiana University), Chair

Gayle Sherwood (Yale University): “Questions and Veracities: Reassessing Ives Chronology”

H. Wiley Hitchcock (City University of New York): “Editing Ives’s 114 Songs: Many Questions, but not of Veracity”

Wayne D. Shirley (Library of Congress): “William Grant Still’s *And They Lynched Him on a Tree*”

Judy Lochhead (State University of New York, Stony Brook): “Performance Practice in the Indeterminate Works of John Cage”

## Special Session: Hispanic Music and Its Challenges to Accepted Historiography

William John Summers (Dartmouth College), Organizer; Alejandro Planchart (University of California, Santa Barbara), Chair; Craig Russell (California Polytechnic State Univer-

sity, San Luis Obispo), Paul Laird (University of Denver), Alfred Lemmon (New Orleans Historic Collection), John Koegel (Claremont Graduate School), and G. Grayson Wagstaff (University of Texas, Austin), Panelists

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9:00–11:15—SMT Sessions

## Schenkerian Perspectives on Schubert and Beethoven

Edward Laufer (University of Toronto), Chair

John R. Benoit (Ithaca College): “The Transformation of Melodic Space in Three Songs by Schubert: An Alternative to Schenker’s Reading of *Auf dem Flusse*”

David Beach (Eastman School of Music, University of Rochester): “Harmony and Linear Progression in Schubert’s Music”

Roger Kamien (Hebrew University, Jerusalem): “Non-Tonic Support of the First Structural Tone in Beethoven Piano Sonatas (up to 1802)”

## New Paradigms

Wayne Slawson (University of California, Davis), Chair

William E. Lake (Bowling Green State University): “Toward a Theory of Register”

Richard Hermann (University of New Mexico): “On ‘Pre-intervallic’ Spaces and on Their Interactions with Some Intervallic Spaces”

William Pastille (St. John’s College): “Music Theory and the Spirit of Science: Perspectives from the Vantage of the New Physics”

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9:00–12:00—Joint AMS/SMT Session

## Late Romanticism

Vera Micznik (University of British Columbia), Chair

Mitchell Morris (University of California, San Diego): “Tchaikovsky’s Songs and the Circuit of the Sentimental”

Joël Galand (Yale University): “*Le triomphe de l’amour* and the Fall of G in Richard Strauss’s *Ariadne auf Naxos*”

Heather Platt (Baruch College, City University of New York): “Unrequited Love and Unrealized Dominants”

Thomas Sipe (West Chester, PA): “Mahler and the ‘Novelization’ of the Symphony”

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9:00–10:30—AMS Short Session

## Italian Lute Practices

Eva Linfield (Colby College), Chair

Victor Coelho (University of Calgary): “G.B. Marino’s *L’Adone* as a Window to Seventeenth-Century Performance Practice”

David Nutter (University of California, Davis): “Salomone Rossi’s Chittarone”

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10:30–12:00—AMS Short Session

## French Baroque Topics

Antonia Banducci (Kenyon College), Chair

Lionel Sawkins (Beckenham, UK): “The Long and Short of It: Timings, Tempo, and Meter in the *Te Deum* Settings of Lully, Lalande, and Charpentier”

James P. Cassaro (Cornell University): “Reflections in a Pool: Lully’s *Ballet des saisons* and the Court of Louis XIV”

## Montréal 1993

continued from page 1

ing," and "Hispanic Music and Its Challenges to Accepted Historiography," whereas the SMT has an invited special session, "Approaches to the Solo String Music of J. S. Bach," with papers by Joel Lester and Carl Schachter, and special sessions on *A Generative Theory of Tonal Music: Perspectives after Ten Years*, "A New Picture of Schoenberg as Theorist: His Manuscripts on the 'Musical Idea,'" and "New Resources in Computational Musicology." The AMS Committee on Cultural Diversity plans a special panel on "Integrating African-American Music into the History Curriculum," and the AMS Committee on the Status of Women, an open meeting panel discussion on "Whither Feminist Musicology?" while the SMT will have a poster session devoted to Current Research in Music Cognition. This year's SMT keynote address, Saturday at 2:00, will be given by Robert P. Morgan (Yale University). His topic will be "Intimations of Mortality: Symmetrical Form and the End of Tonality."

The Performance Committee, chaired by Leta Miller (University of California, Santa Cruz), has selected an impressive and stimulating series of evening concerts. The first will be a performance of great historical interest, the modern-era premiere of two works by H.I.F. Biber, *Missa Christi resurgentis*, and *Litania de S. Josepho*. The performance will be by the Studio de Musique Ancienne de Montréal under Christopher Jackson. The Studio has an excellent record of early music performances dating back to 1974. On Friday night the McGill Symphony Orchestra will be heard in an all-Russian program. The Orchestra, under its director Timothy Vernon, has played in both Carnegie Hall and Lincoln Center. That same night, the Toronto group Sine Nomine will feature "German Music of the Middle Ages: Hildegard, 'Hell-Fire,' and the Adder's Tail," with compositions by, among others, Hildegard von Bingen and Oswald von Wolkenstein. Finally, on Saturday night, we will hear a program titled "The English Countenance: 400 Years of Medieval English Music," a selection of music spanning the period from the Winchester Troper through John Dunstable. The performing group will be the acclaimed Orlando Consort, an unaccompanied male vocal group from Great Britain.

In addition to the evening concerts, there will be four noon-hour lecture-recitals. Two of these are scheduled on Friday: "The Music of Archduke Rudolph of Austria," with Susan Kagan (Hunter College), piano, and Sonya Monosoff (Cornell University), violin; and "Idiom and Artistic Perspective: Krenek's Piano

Sonatas No. 2, No. 3, and No. 7," with Carsten Schmidt (Indiana University). Saturday's lecture-recitals are "Revolutionary Women: Music by English Women Composers of the Late Eighteenth Century," with Dorothy de Val (Royal Academy of Music, London), piano; and "Mozart and Artificial Intelligence: Excerpts from a Machine-Composed Opera," with David Cope (University of California, Santa Cruz), MIDI instrumentation, and Randall Wong (University of California, Santa Cruz), soprano. Other technologically oriented events will include the already mentioned SMT special session "New Resources in Computational Musicology," a study session presented by the AMS Committee on Technology entitled "Computing and Curriculums for Graduate Music Studies," and a computer presentation by Ichiro Fujinaga, Bruce Pennycook, and Bo Alphonse (McGill University): "An Optical Music Recognition System and Its Application in Music Theory." All evening concerts will take place in the concert venues of McGill University, a short walk from the hotel. The noon lecture-recitals will take place in the hotel.

Montréal is a city noted for its restaurants, its night life, and its European flair, but it really has something for every taste, from indoor ice-skating at the Amphithéâtre Bell, to swimming at the Olympic Stadium, walking in Vieux Montréal (the old part of the city), or dining at the exclusive Beaver Club in The Queen Elizabeth. We are even working on a list of "hot" clubs!

Montréal is a city to be enjoyed, so come and enjoy it. We have kept formal events to a minimum so that you can. Such events will include a display of Handel items from the David Edelberg Collection of McGill's Marvin Duchow Music Library, and a demonstration of the Library's network resources; a tour of the Canadian Music Centre, which is a research and promotional center for contemporary Canadian music; a self-guided tour of local jazz clubs; and a self-guided tour of a selection of Montréal's ethnic communities. And rather than have a banquet, we will direct you to a selection of Montréal's gourmet restaurants. We will, of course, maintain the tradition of the Saturday night dance.

Two interesting displays will be open during the period of the conference: "Design 1935-1965: What Modern Was," at the Musée des Beaux-Arts, and "Exploring Rome: Piranesi and His Contemporaries," at the Canadian Centre for Architecture. The Fifth Montréal International Piano Festival, which starts on 30 October, will continue through 7 November.

Bus tours of Montréal are available, leaving regularly from a point a block

from The Queen Elizabeth Hotel, near the Centre Infotouriste, Montréal's all-inclusive tourist information center. Should you wish to call Infotouriste, the number is (800) 363-7777. If enough people are interested, we will run a Thursday bus tour to Ottawa, a mere two hours away. Ottawa is a most picturesque capital city, home of Canada's National Library, National Gallery, and Museum of Civilization. A musical instrument exhibition will still be running at the Museum of Civilization, and the National Gallery and the National Library, Music Division will have informative exhibits.

Rooms will be available in The Queen Elizabeth Hotel for interviews from Wednesday, 3 November, through Sunday, 7 November. Interview sessions will be coordinated by Steven Huebner of McGill University, who may be contacted after 1 September to make arrangements — tel. (514) 398-4548. You are strongly urged to book times and rooms in advance of your arrival in Montréal.

For visitors wishing additional medical coverage, Blue Cross Canassurance has such coverage available for a nominal cost of \$3.00 per day with a \$10.00 minimum (\$Can). This may be arranged either in advance or within 72 hours of arrival by calling Blue Cross Canassurance at (514) 286-8403. The address is 550, rue Sherbrooke Ouest, Montréal, QC H3A 1B9.

A highly recommended professional child care provider, Congrès Animés, Inc., is available for the Annual Meeting, but a contract will be signed with this agency only if there is sufficient demand, so interested persons should telephone Julie Cumming immediately for details — (514) 398-4548, local 5633.

Montréal, being roughly equidistant from New York, Boston, and Toronto, is a hub that we trust will attract many of you. Interstate 87/Highway 15 from New York, Interstate 89/Highway 133 from Boston, and Highway 401/Highway 20 from Toronto will all get you here. Should you be flying, it is beneficial to the Society if you book through Conventions in America, Inc. Some restrictions apply, but *significant discounts* are available for travel between 31 October and 10 November (see the enclosed flyer). When you call Conventions in America to arrange a flight, (800) 929-4242, ask for Group #332. The two official carriers for the Annual Meeting will be American Airlines and Air Canada. If you would rather call either of these airlines directly, the appropriate numbers and files are: American Airlines (800) 433-1790, ask for Starfile #So403V6; Air Canada (800) 361-7585, ask for File #CV931046 and request that the number be entered in the Tour Code box, and that Reference Code AMS-2 be entered in the Endorsement box of your

continued on page 20

## Montréal 1993

continued from page 19

ticket. You will be flying into Dorval Airport, which is 22 km. from downtown Montréal. The easiest way to get to the hotel is by Airport Bus Service, but taxi and limousine services are available. Depending upon your point of origin, Amtrak/VIA Rail train service, or Voyageur/Greyhound bus service are other travel options. Should you choose the train, you will discover the train station connects to The Queen Elizabeth. No matter what your travel plans don't forget your passport, or at the very least, proof of citizenship.

Montréal is one of North America's friendliest and safest cities, so come brush up your French. Some 80 million people live within a one day drive, and all routes lead here—let's see you in November!

—Bruce Minorgan

## AMS Membership and Subscription Statistics

As of 11 May 1993, the tally of members and subscribers on the rolls of the Society was:

### Memberships

Regular members	2,387
Spouse or adjunct members	170
Student members	891
Emeritus members	304
Life members	37
Sustaining members	3
Patrons	1
Honorary members	8
Corresponding members	12
Complimentary memberships	4
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	3,817

### Subscribers

Institutional subscribers	1,297
Individual subscribers	13
Complimentary subscriptions	18
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	1,328
Grand total for 1993	5,145
Grand total for 1992	4,881

## Forthcoming Meetings and Conferences

This column lists, in chronological order, meetings that may be of interest to AMS members. The deadline for submission of items for inclusion in this column is 15 May for the August issue and 1 December for the February issue. Notices of meetings should be sent to Barbara Hanning, Editor, *AMS Newsletter*, 410 Riverside Drive, New York, NY 10025.

**North American Society for the Study of Romanticism: Romanticism and the Ideologies of Genre**, 26–29 August

1993, London, ON. Address: NASSR, Department of English, University of Western Ontario, London, ON, Canada N6A 3K7.

**Performing the Music of Henry Purcell: Conference-Seminar**, 17–20 September 1993, Oxford, UK. Address: Dr. Michael Burden, New College, Oxford OX1 3BN, England.

**International Debussy Conference**, 30 September–2 October 1993, London, UK. Address: Professor Marie Rolf, Department of Music Theory, Eastman School of Music, University of Rochester, 26 Gibbs St., Rochester, NY 14604.

**National Conference on Black Music Research**, 30 September–3 October 1993, New Orleans, LA. Address: Center for Black Music Research, Columbia College, 600 South Michigan Ave., Chicago, IL 60605-1996.

**Tchaikovsky and His Contemporaries: An Interdisciplinary Conference on Slavic Cultures**, 7–9 October 1993, Hempstead, NY. Address: Hofstra Cultural Center, Hofstra University, Hempstead, NY 11550-1090.

**Early Modern Culture 1492–1848: Inaugural Conference of the Group for Early Modern Cultural Studies (GEMCS)**, 8–10 October 1993, Norman, OK. Address: Ms. Cindy Jolls, Conference Services, College of Continuing Education, University of Oklahoma, 1700 Asp Ave., Norman, OK 73037-0001.

**Topics in Seventeenth-Century and American Music: 70th Birthday Colloquium for H. Wiley Hitchcock**, 9 October 1993, New York, NY. Address: Carol J. Oja, Institute for Studies in American Music, Brooklyn College, Brooklyn, NY 11210.

**College Music Society and Association for Technology in Music Instruction: Joint Meeting**, 14–17 October 1993, Minneapolis, MN. Address: College Music Society, 202 West Spruce St., Missoula, MT 59802.

**International Symposium on Rachmaninoff**, 21–24 October 1993, London, ON. Address: Dr. Anne McLean, Faculty of Music, University of Western Ontario, London, ON, Canada N6A 3K7.

**International General Conference on Medievalism**, 22–25 October 1993, Leeds, UK. Address: Leslie J. Workman, Editor, *Studies in Medievalism*, Department of English, Hope College, Holland, MI 49423.

**Society for Ethnomusicology, Annual Meeting**, 28–31 October 1993, Oxford, MS. Address: Chris Goertzen, Music Department, University of North Carolina

at Chapel Hill, CB #3320, Hill Hall, Chapel Hill, NC 27599-3320.

**Carolinas Symposium on British Studies, Annual Meeting: Revisions and Retrospectives in British Studies**, 30–31 October 1993, Morgantown, WV. Address: Dr. Jon Crawford, Department of History, Mars Hill College, Mars Hill, NC 28754.

**Women and Music in the Sixteenth and the Seventeenth Centuries**, 18–20 November 1993, Tours, France. Address: Centre de Musique Ancienne, BP 241, 37002 TOURS cedex - France; fax (33) 47 54 3400.

**Penderecki at 60: A Mid-Career Assessment**, Festival/Symposium, December 1993, Boca Raton, FL. Address: Dr. Stuart Glazer, Chair, Department of Music, Schmidt College of Arts and Humanities, Florida Atlantic University, Boca Raton, FL 33431.

**Hearing the Motet: Conference on the Medieval and Renaissance Motet**, 13–14 February 1994, St. Louis, MO. Address: Dolores Pesce, Washington University, Campus Box 1032, St. Louis, MO 63130.

**From the New World: Conference and Festival**, 28–30 January 1994, New York, NY. Address: Joseph Horowitz, 49 West 96th Street, #6G, New York, NY 10025.

**Annual Gounod Symposium**, 26–27 March 1994, Pittsburgh, PA. Address: Kenneth Langevin, Director, Gounod Institute, College of Fine Arts, Room 105, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213-3890.

**American Bach Society, Biennial Meeting**, 8–10 April 1994, Atlanta, GA. Address: Don O. Franklin, Department of Music, Faculty of Arts and Sciences, 110 Music Bldg., University of Pittsburgh, Pittsburgh, PA 15260.

**Royal Musical Association, Annual Conference**, 8–10 April 1994, London, UK. Address: Mrs. Hilary Bracefield, Music Department, University of Ulster, Newtownabbey, Co. Antrim, BT37 OQB, Northern Ireland.

**Society for Seventeenth-Century Music, Annual Conference**, 29 April–1 May 1994, Rochester, NY. Address: Professor Massimo Ossi, 207 Todd, University of Rochester, Rochester, NY 14627.

**The Russian Stravinsky: Conference and Festival**, 6–9 May 1994, New York, NY. Address: Joseph Horowitz, 49 West 96th Street, #6G, New York, NY 10025.

**Lassus Colloquium**, 24–26 September 1994, Antwerp, Belgium. Address: Musica, Flemish Centre for Early Music, Postbus 45, B-3990 Peer, Belgium.