

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXIV, NUMBER II

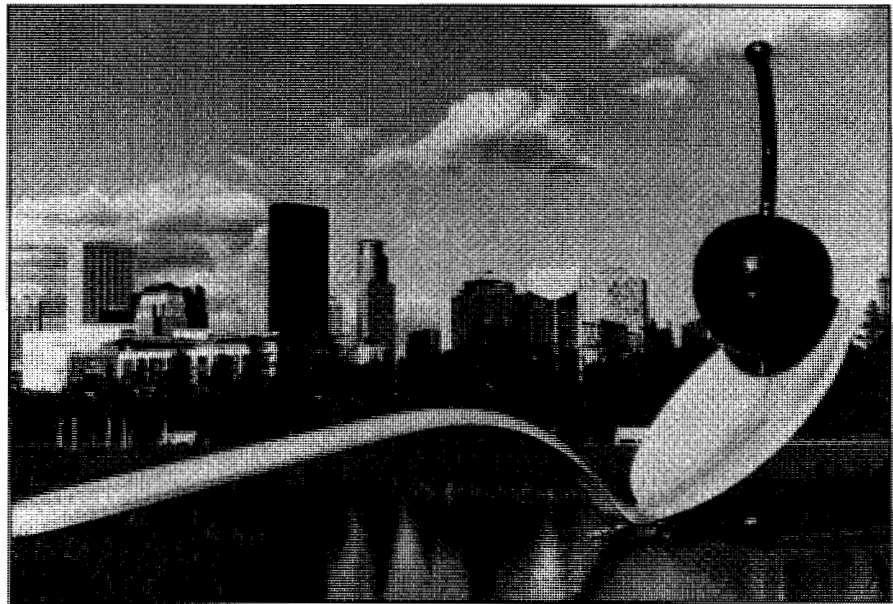
AUGUST, 1994

MINNEAPOLIS 1994

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

The Twin Cities of Minneapolis and Saint Paul, separated by the Mississippi River, grew up around Fort Snelling, established in 1807 at the fork of the Minnesota and Mississippi rivers, as America's northernmost military outpost. Saint Paul, now the state capital, was originally a French village called "Pig's Eye Landing." It was named after Pierre "Pig's Eye" Parrant, the colorful French-Canadian saloon owner and retired fur trader who led the first settlers to the site in 1840 after they were evicted from federal lands. The following year some semblance of respectability arrived in the person of Father Lucien Galtier, who built a log chapel dedicated to St. Paul and persuaded the residents to rename the town in his honor. The west bank of the Mississippi was opened for settlement in 1852 and Minneapolis, with a polyglot name that combines the Dakota word for "water" with the Greek for "city," was founded adjacent to Saint Anthony Falls, named for the patron saint of Father Louis Hennepin, who "discovered" the Falls in 1680. This source of water power made Minneapolis a center for sawmills and flour mills, while Saint Paul, a steamboat terminus for Mississippi travel, shipped furs and agricultural products.

From these modest beginnings the Twin Cities have grown to become the major business and cultural center of the upper Midwest. In the February *Newsletter* I described some of the many arts organizations, the various amusement, entertainment, and recreation activities, and even the



Minneapolis, Minnesota, site of the 1994 Annual Meeting. Photo courtesy of the Greater Minneapolis Convention and Visitors Association.

shopping opportunities that might tempt you. To provide you with a basic orientation and acquaint you with some of the Cities' many attractions we have scheduled a three-hour bus tour Friday morning. The tour will guide you through the downtown areas of both Minneapolis and Saint Paul and offer historic and current information as you view the Guthrie Theater, Walker Art Center, the historic mansions lining Summit Avenue, the Cathedral of St. Paul, the Mississippi River, Minneapolis's chain of lakes, and the University of Minnesota campus. In addition, the tour will stop at the Minneapolis Sculpture Garden, which displays more than 40 sculptures on 11 acres and includes what has become a city landmark, Claes Oldenburg's whimsical "Spoonbridge and Cherry"; Minnehaha Falls, immortalized by Longfellow in "The Song of Hiawatha" and the inspiration for

Dvorák's Violin Sonatina, composed after a visit to the Falls in 1893; and the Schubert Club Museum, an extraordinary collection comprising 100 historical keyboard instruments spanning 450 years, the Kugler Collection of musical instruments from around the world, and the Gilman Ordway Collection of over 100 musical manuscripts and autograph letters (by Haydn, Beethoven, Schubert, Wagner, Debussy, and Mahler, among others), which are rotated in exhibitions at the nearby Ordway Music Theater. Even apart from the bus tour, the Museum, located in the Landmark Center, 75 W. 5th St., St. Paul, will be open 10-4, Thursday through Saturday, and guided tours can be arranged.

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Society Election Results

The results of the 1994 election for the AMS Board of Directors are:

Vice-President: Margaret Murata

Treasurer: Rebecca Baltzer

Directors-at-Large: Thomas Bauman
Ralph Locke
Gretchen Wheelock

A total of 750 ballots were received, of which 7 could not be counted because their senders were not identified.

Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for assignment to specific committees. Interested persons should write Ellen Rosand, President, AMS, Department of Music, Yale University, P.O. Box 208310 Yale Station, New Haven, CT 06520, and are asked to name the committee, enclose a *curriculum vitae*, and identify their area(s) of specialization.

Back Issues

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

Address Changes

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

New York—1995 Call for Papers

The 1995 Annual Meeting of the American Musicological Society will be held in New York from Thursday, 2 November, to Sunday, 5 November, together with the Center for Black Music Research (CBMR) and the Society for Music Theory (SMT). The Program Committee welcomes proposals for papers in all scholarly areas of musical inquiry.

Abstracts of papers to be considered for inclusion on the program must be submitted by **15 January 1995** to the Chair of the Program Committee, Philip Brett, Department of Music, University of California, Riverside, CA 92521-0325. Envelopes should be marked **AMS 1995**. Abstracts must not exceed 250 words and must be printed in a readable typeface on one 8½-by-11-inch page (or on size A4 paper). At the bottom of the abstract should appear the author's name, institutional affiliation or city of residence, and full return address. Seven copies on which the author is not identified should be sent along with the original. The initial evaluation of the Committee is made on the basis of the anonymous abstracts.

Abstracts from authors residing within North America should also include a self-addressed, stamped postcard that can be returned as notification of the Committee's receipt of the proposal. Authors residing outside North America may use the fax number (909) 787-4651 to send **only** the original, from which the additional anonymous copies will be reproduced in Riverside.

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

In New York (1995), as in Minneapolis (1994) and 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 reports on research in progress should describe the format envisioned for the display or report. Lecture-demonstrations should be proposed to the Performance Committee. See page 7.

AMS Newsletter Address and Deadlines

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

Barbara R. 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:

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of the AMS
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The *AMS Newsletter* is produced by A-R Editions, Inc., 801 Deming Way, Madison, WI 53717.

Presidential Message

Looking at this, my fourth and final Presidential Message, as the beginning of the home stretch, it pleases me to report that most of the mechanical and psychological bumps created by Alvin Johnson's retirement have smoothed out. Things in the office are proceeding well (very well, actually) and by the time this goes to press we should have an e-mail account in Philadelphia. Among mechanical bumps, many of you will have learned the hard way—that is, by receiving no AMS mailings—that your dues were not paid up, either because you forgot to pay them (usual reason), were not sent a renewal notice, or actually did pay but weren't credited with having done so. We think this situation is now resolved or, at least, that it won't happen next year!

Our Board meeting in March proved unexpectedly pleasant. It neither snowed nor rained. In fact, the sun shone and Minneapolis looked pretty good, especially for those of us from the east coast who had endured some fifteen plus snow-storms this winter. (There were two more to come after Minneapolis!) Discussions on two major fronts, the budget and the Cincinnati meeting in 1996 (see below), proved to be less difficult than anticipated. You will be reading about the new dues structure in the Treasurer's message (p. 18) and about the full context of the Cincinnati issue in a separate letter from me enclosed with this *Newsletter*. For those of you who'd rather not read all the small print, the short version is that the Society is still hoping to meet in Cincinnati in 1996, despite a nasty anti-gay measure passed in November 1993, which, we have every reason to expect, will have been declared unconstitutional in federal court by the time this *Newsletter* arrives in your mailboxes. Both the budgetary and discrimination discussions were immensely facilitated by the collective experience of this particular Board, which, in addition to several department chairmen, boasts at least two Graduate Deans and a Provost. I've often wondered what it is about musicologists that makes them so sought-after in the upper administrative echelons. (Offhand I can think of

more than a dozen of us in major university administrative positions.) Could it be that we're particularly reasonable as a group? Or tired of doing our own work? Or simply too polite to say no? Whatever the reason, it was quite helpful to be able to draw upon the Board's administrative expertise in financial matters. Although, as I explained in the August *Newsletter*, the Society's expenses have increased significantly over the past year, we feel certain that our new dues structure will cover the increase adequately. Nonetheless, we are considering other ways of raising our revenues. Anyone need a new AMS tee-shirt?

Among other topics discussed at our meeting, several involved the issue of technology. We adopted a statement regarding technology in the graduate curriculum, the text of which appears on p. 6 of this *Newsletter*. In addition, we discussed a proposal for on-line dissemination of *Doctoral Dissertations in Musicology*, which is being worked out at the moment with the help of the suddenly-very-busy Committee on Technology. And there is also the question, still pending, of electronic dissemination of the *JOURNAL*. As for the recalcitrant e-mail list, we're working on improving it, or at least finding a mechanism for doing so. As for the other committee business—in particular, from the Committee on Cultural Diversity, Committee on Career-Related Issues, and the newly formed Committee to Draft a Statement of Professional Ethics (CD-SPE?)—you can read about it in individual reports elsewhere in this *Newsletter*.

It might seem from these remarks that our Board meetings are quite dull and deal with rather mundane issues. But in fact many of our seemingly cut-and-dried decisions are arrived at after energetic debate involving very basic questions about the aims of our Society. Certainly our financial decisions are based on the premise that the Society should be able to implement its programs, sustain its publications—of the *JOURNAL*, the *Newsletter*, *Doctoral Dissertations in Musicology*—and support what we regard as worthy initiatives aimed at increasing the representative nature of our activities—e.g., the advertis-

ing campaign being directed toward potential musicologists at historically black colleges and certain other urban institutions of higher learning. We are also very concerned with the welfare of our student members, many of whom are gradually (and justifiably) becoming disillusioned by the dismal state of the job market. This is why we have avoided raising student membership rates and have countenanced *de facto* extension of the five-year limit on student memberships set forth in the by-laws. We realize, of course, that these are small measures and that we will have to find other, more substantial ways of helping our students deal with the increasingly harsh realities of contemporary academic life.

As I move into the last quarter of my term (less than that by the time you read this), I sometimes feel that nearly all of my presidential energies have been devoted to house-cleaning chores—hardly flattering to my scholarly self-image. And yet, all of this does have a redeeming professional side. The Society may find itself called upon, as we were some years ago, to take up the slack caused by cutbacks in outside funding we had long counted on. Then, it was the end of the Martha Baird Rockefeller Graduate Fellowships, to which we responded with the AMS 50 Fellowship program. Soon, we may have to respond to cuts in NEH funding of some important musicological activities, such as the RISM manuscript and libretto projects. The Society must be in a position to meet the challenges of such a shifting and unreliable world; clearly, a strong administrative structure is essential, as is a more secure financial foundation. The future of the AMS, its ability to represent the field, to articulate its values and goals, and to support musicological study in its broadest reach, will depend increasingly on expanding its intellectual base and insuring its ability to support itself.

—Ellen Rosand



Stefano Castelvechi
AMS 50 Fellow



Benjamin Marcus Korstvedt
AMS 50 Fellow



Arved M. Ashby
AMS 50 Fellow

AMS 50 Fellowship Awards

Five doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1994-95. They are Arved M. Ashby (Yale University), "The Development of Berg's Twelve-Tone Aesthetic as Seen in the *Lyric Suite* and Its Sources"; Stefano Castelvechi (University of Chicago), "On the 'Third Genre' in Italian Opera c. 1760-1810"; John R. Clevenger (University of Rochester), "The Origins of Debussy's Style"; Gayle Clark Kirkwood (University of Pittsburgh), "Johannes Ockeghem and Jean Charlier de Gerson: Music, Intellect, and Devotion in Fifteenth-Century Tours"; and Benjamin Marcus Korstvedt (University of Pennsylvania), "The First Edition of Anton Bruckner's Fourth Symphony: Authorship, Production, and Reception." Formal presentations of this year's awards will be made at the Annual Meeting in Minneapolis.

Awards and Prizes

Leo Treitler (City University of New York Graduate School) and Malcolm Bilson (Cornell University) were elected Fellows of the American Academy of Arts and Sciences, and Margaret Bent (Oxford University) was elected a Foreign Honorary Member of the American Academy as well as a Fellow of the British Academy. Malcolm Bilson's election is likely the first time that the results of research in the

history of music conveyed primarily through performance, rather than publication, have received this kind of recognition. The Medieval Academy of America announced the election of Kenneth Levy (Princeton University) as a Fellow of that organization.

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

Carolyn Abbate (Princeton University) is the recipient of a Guggenheim Fellowship for her project, "The Uncanny Voice in Music." The Society for Music Theory gave its first annual Wallace Berry Award for an outstanding book to Joel Lester (The City College and Graduate School, City University of New York) for his *Compositional Theory in the Eighteenth Century* (Harvard University Press). Stuart Feder received the Sonneck Society's Irving Lowens Award for the best book on an American music topic published in 1992 for *Charles Ives, "My Father's Song": A Psychoanalytic Biography* (Yale Univer-

sity Press). Robert Walser (Dartmouth College) was granted the Irving Lowens Award for the best article published in 1992 on an American music topic, his "Eruptions: Heavy Metal Appropriations of Classical Virtuosity," (*Popular Music* XI/3). Raoul Camus (Queensborough Community College) received the Sonneck Society's Distinguished Service Citation. The American Bach Society granted the 1994 William H. Scheide Award, presented every two years for a publication by a scholar in the early stages of his or her career, to Jeanne R. Swack (University of Wisconsin, Madison) for her article, "On the Origins of the *Sonata auf Concertenart*," *Journal of the American Musicological Society* XLVI (1993), 369-414. The Alexander von Humboldt Foundation awarded a fellowship for a long-term collaborative research project in Germany to David Brodbeck (University of Pittsburgh).

ACLS Travel Grants to international meetings abroad were made to the following members: Claudio Spies (*Die Nachfolge Arnold Schoenbergs*, Saarbrücken); Hugh Macdonald (*Schumann und die Französische Romantik*, Düsseldorf); David Brodbeck, Fred Maus, and James Parakilas (International Conference on Nineteenth-Century Music, Surrey); Peter Bergquist (*Lasso in der Musikgeschichte*, Munich); Robert Holzer and Louise Stein (Sixth Biennial Conference on Baroque Music, Edinburgh).



Photo by Jonas
Gayle Clark Kirkwood
AMS 50 Fellow



John R. Clevenger
AMS 50 Fellow

Committee on Cultural Diversity

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

By this fall, we hope to have published a poster and brochure describing musicology as a career option. Both will be widely distributed, especially to historically black colleges and urban institutions, with the goal of informing minority undergraduates about a field of study that they might not otherwise consider. We have also formed a group of mentors for counseling minority students. Anyone wishing to make contact with a mentor should call Carol Oja at the Institute for Studies in American Music at Brooklyn College (718-951-5655). Meanwhile, we are in the preliminary stages of drafting plans for an "Alliance for Minority Participation in Musicology," which will have at its core a major scholarship program for minority graduate students. Over the last twenty years, American musicology programs have graduated a total of some fourteen blacks; the numbers are even lower (and undocumented, at least to our knowledge) for other minority groups. We hope to devise ways to boost them substantially.

—Peter Jeffery

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Ethics Statement Committee Formed

The Society's Board of Directors established an Ethics Statement Committee at its March meeting. This action was in response to a resolution passed by the AMS Council at the November 1993 Annual Meeting that was proposed by the Council Committee on Outreach and Communication, chaired by Carol Baron. As per the resolution, the main task of this new committee is to prepare a statement of professional ethical conduct for the Society.

Judith Tick, a member of the Board of Directors, will chair this committee, whose other members are Carol Baron (State University of New York, Stony Brook), Jennifer Bloxam (Williams College), Malcolm Brown (Indiana University), Michael Ochs (W. W. Norton & Co.), James Parakilas (Bates College), and Josephine Wright (Wooster College, Ohio).

The areas to be addressed include scholarly integrity; cultural diversity; peer review procedures; authorship and acknowledgment; responsibility to students and to colleagues in the work-place and scholarly community, and to the community-at-large; freedom of inquiry; and issues related to technological advances in information access and exchange.

The committee welcomes communication from AMS members about issues already named or other areas of concern.

—Judith Tick

Report from the Committee on Career-Related Issues

The Society's Committee on Career-Related Issues is planning a series of workshops at upcoming AMS meetings. Each will focus on a particular area of employment opportunity and feature local speakers who currently work in this area. At the Minneapolis meeting, our Open Forum on Friday, 12-2, is expected to focus on arts administration, fund-raising, and the non-profit sector. The two speakers will be from Resources and Counseling for the Arts, a Minneapolis organization that helps candidates and non-profit arts organizations find each other. Barbara Davis, RCA Director, will speak on "Job Opportunities in Arts Administration and Fund Raising." Chris Osgood, RCA Manager of Artist Services, will speak on "Strategies for Access to Jobs in the Non-Profit Sector and the Music Business." There will be ample time for discussion and questions, and we expect the session to be both interesting and informative.

A similar forum on the music publishing industry is being planned for the New York meeting in 1995. We are also soliciting suggestions and names of contacts for a comparable forum at the 1996 Cincinnati meeting.

Deadlines and Addresses:

AMS Awards

Guidelines for all AMS awards appear in the Directory.

AMS 50 Dissertation Fellowship Award

Preliminary application deadline: *15 October*; Final application: *15 January*. 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 1995*. Address: Thomas F. Kelly, Chair, Greenberg Award Committee, Harvard University, Department of Music, Cambridge, MA 02138.

Grants and Fellowships Available

ACLS Fellowship Awards

For research in the humanities. Period of tenure: six–twelve consecutive months initiated between 1 July 1995 and 1 February 1996. Maximum award: \$20,000. Deadline: *30 September 1994*. Request forms by 27 September. Address: American Council of Learned Societies, 228 East 45th St., New York, NY 10017-3398; (212) 697-1505.

American Philosophical Society

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

NEH Summer Stipends

For scholars to undertake research for 2 consecutive summer months. Must be nominated by own institution. Stipend: \$4,000. Deadline: *1 October 1994*. 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 1994* for projects beginning on or after 1 June 1995. Address: Interpretive Research Program, Room 318, see above for address; (202) 606-8210.

NEH Reference Materials

Grants supporting preparation of reference works and guides. Deadline: *1 September 1994*. Address: Division of Research Programs, Room 318 (see above); (202) 606-8358.

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Technology and the Graduate Curriculum in Musicology

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

Technology has brought to modern musicology a newly emerging attitude. From the early years of the discipline to the present, musicologists have been expected to write and speak. Many scholars used typewriters, but even that basic skill with technology was not required. Furthermore, once a musicologist learned to type, further technological demands were limited to things perhaps as simple as changing a bulb in a microfilm reader. Those days are gone.

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

The AMS Committee on Technology has observed that today's musicology students differ widely in regard to computer skills. Some students enjoy settings that provide generous technological resources and departmental encouragement to take advantage of those resources. It also appears that students who are less fortunate know that something important is missing from their program of study. Furthermore, some students are uncomfortable about communicating this attitude to their departments. The Committee believes that this disparity is unfair to students and jeopardizes the welfare of some departments. The following set of recommendations is submitted in the hopes of encouraging more equal opportunities for graduate students in musicology.

1. Students should learn to use the local and international networked communications, and especially resources such as electronic mail, OPACs (Online Public Access Catalogues) at libraries other than their own local collections, and interactive resources such as listservers, gopher, and WorldWideWeb (WWW) or other similar resources as they become available.

2. Students should have the experience of relying upon software documentation to teach themselves new programs.

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

4. Students should be able to do sophisticated wordprocessing and desktop

publishing of documents with complex typographical layouts. Publishing today increasingly requires that authors submit tagged electronic text or camera-ready copy of professional quality, and we predict this trend will continue.

5. Students should operate a program that makes music notation of professional quality. Ideally, students would use programs that include input from a music keyboard, do automated transposition, and extract transposed instrumental parts from a full score.

We also wish to encourage students to learn about multimedia presentations, working with soundfiles as well as graphics and video.

It is understandable that some musicology faculty today are reluctant to spend the time learning these tools in order to pass them on to students. On many campuses, instructional workshops (often free or quite inexpensive) are available, and we encourage departments to search for that kind of instructional support. We also sympathize with the view that increased curricular requirements are objectionable when many curricula are already full and demands on students' financial resources are heavy. A response to this concern is the hope that time invested in developing technological skills will be repaid by new capabilities that facilitate and enhance teaching and research.

New York 1995 Call for Performances

The Performance Committee for the 1995 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) two copies of a cassette tape (30 minutes maximum) representative of the performers and the type of repertory being proposed. Two copies of a published compact disc recording may be sent in place of the cassette if the performers and repertory on the CD are substantially the same as those proposed for the AMS concert. Send all materials to the committee Chair: Anne Heider, Roosevelt University, 430 S. Michigan Ave., 9th Floor, Chicago, IL 60605. Complete sets of materials must be received no later than *1 February 1995*.

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National Humanities Center

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

Columbia Society of Fellows in the Humanities

For post-doctoral fellows in the humanities for the 1995-96 academic year (appointment carries expectation of second year renewal), half-time research, and teaching in general education. Eligibility: Ph.D. received between 1 January 1989 and 1 July 1995. Stipend: \$30,000. Deadline: *15 October 1994*. 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. Deadlines: *1 November 1994* 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) 686-7877.

Villa I Tatti Fellowships

For post-doctoral independent study in Italian Renaissance topics; in residence. Maximum award: \$30,000. Deadline: *15 October 1994*. Send original application to Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; and a copy to Villa I Tatti Office, Harvard University, 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: *1 March 1995*. Address: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610-3380; (312) 943-9090.

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 1995*. Address: same as above.

Woodrow Wilson International 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 \$59,000 including travel expenses for fellows, their spouses, and their dependent children. Deadline: *1 October 1994*. Address: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Dr. S.W., Washington, DC 20560; (202) 357-2841.

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**Kurt Weill Foundation
Research and
Travel Grants**

Research grants fund specific research expenses incurred in pursuit of topics related to Kurt Weill and/or Lotte Lenya. Travel grants reimburse travel expenses to consult primary source material. Deadline: *1 November 1994*. 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 or two months at the Center with a monthly stipend of \$800. Send abstract of proposed research and résumé. Deadline: *1 October 1994*. 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**

For scholars having held a Ph.D. from 3 to 8 years by 30 September 1995. Preference for interdisciplinary proposals in the Humanities. Stipend: \$30,000 plus a travel/research allowance. Deadline: *15 October 1994*. Address: Chair, Humanities Coordinating Committee, c/o Margaret A. Viggiano, Program Coordinator, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6378; (215) 898-4940.

**John Simon Guggenheim
Foundations Fellowships**

For individuals who have demonstrated exceptional capacity for productive scholarship. Appointments from six months to one year may coincide with other awards. Amount based on need. Deadline: *10 October 1994*. Address: John Simon Guggenheim Memorial Foundation, 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 1994*. Address: John Ogasapian, College of Music, 217 Durgin Hall, University of Massachusetts, Lowell, MA 01854.

**Humboldt Research
Fellowships for
Foreign Scholars**

For post-doctoral scholars under the age of 40 with a good command of German. Provides maximum monthly stipends of DM 3200 to DM 4000 plus possible assistance for travel expenses, accompanied married partners, language courses, etc. for a period of 6 to 12 mos. residency at a research institute in Germany. Up to 4 mos. of this period may be spent at research institutions in other European countries (or up to 6 mos. at a German research institute elsewhere in Europe). Deadline: None. Address: Sybille Rushton, Suite 903, 1350 Connecticut Ave. N.W., Washington, DC 20036; (202) 296-2990.

News Briefs

American Music Week, a celebration of all aspects of American music, will be observed throughout the country during the first full week of November (7-13). The Sonneck Society requests that programs, press releases, newspaper articles, and other descriptions concerning the week's activities be sent to: Marjorie Shapiro, 200 East 66 Street #A701, New York, NY 10021. These materials will be entered into the American Music Network, an online Bulletin Board, and eventually placed in the Sonneck Society's archives as a record for future generations of scholars.

The Brooklyn Philharmonic Orchestra, John Adams, conductor, is presenting an interdisciplinary festival (11-13 November 1994) at the Brooklyn Academy of Music on the theme of the *American Transcendentalists and Music*, especially Emerson, Thoreau, and Ives. Performances will incorporate lectures, readings, and discussion. Among the announced participants are Thomas Blanding, Stuart Feder, H. Wiley Hitchcock, and Joseph Horowitz.

The Clarion Music Society will open its 1994-95 New York season on 24 October 1994 with a concert in memory of Howard Mayer Brown. The program, "Music for an Enchanted Palace," directed by Frederick Hammond, will consist of music from the courts of Urban VIII Barberini and his nephews, and will be presented in the Danny and Silvia Kaye Theater of Hunter College.

Tom Jacobs, who is writing a book about Howard Mayer Brown, authorized by Brown in August 1992 before his untimely death, requests that readers contact him with relevant reminiscences, anecdotes, memorabilia, photographs, or correspondence concerning Howard Brown or his companion, Roger Weiss (1930-1991), from any periods of their lives. The book is not a scholarly examination of Brown's contribution to musicology; however, Jacobs welcomes information on the ways that Brown's participation in the field revealed him as a person. Interested individuals may contact Mr. Jacobs at 1018 W. Byron, Apt. 3, Chicago, IL 60613; tel. (312) 327-7297.

An interdisciplinary *Society for Eighteenth-Century French Studies* is being formed, which will affiliate with the American Society for Eighteenth-Century Studies. Interested persons should contact Philip Stewart, Department of Romance Studies, Duke University, Durham, NC 27708-0257 (e-mail: stewart@raphael.acpub.duke.edu).

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The Sonneck Society for American Music announced the results of its election for officers and new members of the Board of Trustees at its twentieth annual conference in Worcester, MA, on 6-9 April 1994. Dale Cockrell (College of William and Mary) is the Society's President-elect. New members of the Board of Trustees are Rebecca T. Cureau (Southern University), Homer Rudolf (University of Richmond), and Charles K. Wolfe (Middle Tennessee State University). Officers continuing their terms of office include President Gillian B. Anderson (Library of Congress), Vice President William K. Kearns (University of Colorado), Secretary Paul Machlin (Colby College), and Treasurer Craig B. Parker (Kansas State University).

Casper College invites proposals for the eleventh annual Demorest Lecture in the Humanities to be held in Casper, Wyoming during the spring semester of 1996. The honorarium is \$1,000 plus travel expenses. The Demorest Lecturer presents a keynote address around which Casper College organizes a several-day Humanities Festival featuring presentations on literature, history, anthropology, music, visual arts, and theater. The 1996 topic is "Storytelling through the Humanities." Proposals that examine storytelling and the oral tradition, storytelling through song and dance, myths and adult fairy tales, storytelling and the visual arts, and/or ceremony and ritual are invited. Proposals must emphasize the humanities; those showing how various peoples/ethnic groups have used storytelling through the humanities are encouraged. By 31 January 1995 applicants should submit vita, 500-word proposal, sample bibliography, and three references to: Gale Alexander, Chairperson, The Margaret Demorest Lecture Series, Casper College, 125 College Drive, Casper, WY 82601; telephone (307) 268-2660.

Medieval Music

The Plainsong and Medieval Music Society, which is over a century old, includes in its membership musicologists, as well as liturgiologists and performing musicians. Its purpose has been to edit, publish, and have performed music in the 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.

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Humboldt Research Awards for Foreign Scholars

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

Handel Institute Awards

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

Canadian Musical Heritage

The Canadian Musical Heritage Society was recently awarded another five-year grant by the Social Sciences and Humanities Research Council of Canada for the research and preparation of *The Canadian Musical Heritage*, a multi-volume anthology of early Canadian printed music. To date, 14 of the total 25 volumes have been released. Over the next five years, the CMHS will commit itself to the development of new sources for research on Canadian music. An electronic database, which will be known as the "Inventory of Notated Canadian Music from 1640 to 1950," will be produced in collaboration with the National Library of Canada. Also slated for publication is the *Historical Anthology of Canadian Music*, comprising a chronological selection of works by Canadian composers included in the larger *Canadian Musical Heritage* series. In addition, an anthology of sound recordings will be undertaken to provide a wider audience for Canada's early music. For further information, contact the CMHS, P.O. Box 262, Station A, Ottawa, Ont. K1N 8V2. Tel. (613) 232-3406.

Eric Walter White Archive

The Harry Ransom Humanities Research Center at the University of Texas, Austin, has acquired the archive of Eric Walter White (1905-1984), 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 had 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.

A New New Grove

Stanley Sadie, editor of *The New Grove Dictionary of Music and Musicians*, writes to say that preparatory work is starting on a new, thoroughly revised and updated edition of the *Dictionary*. He is contacting individual contributors, but would always be glad to hear from scholars with suggestions for changes, corrections, new entries, etc. in their own subject areas. Address: The New Grove Dictionary, 4 Little Essex Street, London WC2R 3LF, Great Britain.

Marinetti Archives

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 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; tel. (310) 395-0388.

Call for Papers

The *A.M.I.S.-Como (Antiquae Musicae Italicae Studiosi)* will hold its Sixth International Congress in the Villa Vigoni, Menaggio, on Lake Como, Italy on 10–12 July 1995. The program committee invites proposals for papers on any aspect of the musical relationships between Italy and Germany in the seventeenth and eighteenth centuries (except opera, which was the subject of the last conference). A one-page abstract should be sent by 15 September to Dr. Andrea Luppi, A.M.I.S., Via Milano 151, 22100 Como, Italy.

The Department of Music of the Fulbright College of Arts and Sciences, University of Arkansas, invites proposals for papers, lecture-recitals, and performances focusing on aspects of William Grant Still's life and music for the *William Grant Still Centennial Week: Concerts, Symposium, and Exhibit*, to be held 8–12 March 1995. Send six copies of an abstract (100 words maximum) and a proposal (500 words maximum) by 1 October to Gayle Murchison, Still Centennial Week, Chair, MB 201, University of Arkansas, Fayetteville, AR 72701; (501) 575-3325.

The *Sonneck Society for American Music* welcomes proposals for papers and performances involving all aspects of music in America (defined as Canada, the U.S., and Mexico) for its twenty-first National Conference in Madison, Wisconsin on 6–9 April 1995. Proposals addressing questions of interdisciplinary methodology, critical studies, and perspectives on the twentieth century are encouraged, as well as submissions devoted to an examination of William Grant Still in conjunction with the centennial year of his birth, and to African-American vernacular, popular, and art-music subjects. Various presentation formats are solicited, including panels, presentations with respondents, and papers integrated with performances. Papers and performances are limited to 20 and 30 minutes, respectively. Submit five copies of a proposal (500 words maximum) and five copies of an abstract in suitable form for publication in the conference program (100 words maximum). Performers should also send five copies of an audio cassette tape. Your name should appear on only one copy of your proposal, abstract, and cassette. Also include a list (one copy) of audiovisual equipment needed and two self-addressed, stamped envelopes. Presenters at the 1994 Sonneck Society Conference are asked not to submit proposals. All materials must be received on or before 1 October 1994 by Program Chair Ron Pen, 7601 Grimes Mill Rd., Lexington, KY 40515.

The *Society for Seventeenth-Century Music* will hold its third annual conference at Centre College, Danville, Kentucky, 28–30 April 1995. The Program Committee invites proposals for individual papers or full sessions on any aspect of seventeenth-century music, including the history of music, performance practice, dance, theater, art and architecture, and all other topics relevant to the musical culture of the period. Proposals for lecture-recitals are also accepted. Proposals marking the tercentenary of the death of Henry Purcell are especially welcome. Papers should be 20–25 minutes long and may be read in any language, but all proposals must be submitted in English, and foreign-language presentations must be accompanied at the meeting by an extended abstract in English. All program participants must be members of the Society, and each submitter is limited to one proposal. All proposals will be anonymous when read by the program committee; please include one abstract with complete identification (name, address, phone, e-mail and/or fax number if applicable) and five copies with no identification. One-page abstracts, or a collection of two or three related abstracts, indicating anticipated audio-visual needs, and including a c.v. (optional) should be postmarked by 3 October 1994 (earlier submissions welcome) and sent to Vice President and Program Chair Barbara Coeyman, 6537 Darlington Road, Pittsburgh, PA 15217. Tel. (412) 421-7493; fax (304) 293-3550.

The *American Musical Instrument Society* will hold its twenty-fourth annual meeting at the LDS Museum of Church History and Art at historic Temple Square in Salt Lake City, Utah, 17–21 May 1995. The Program Committee encourages a broad range of topics and proposals for papers, lecture/demonstrations, panel discussions, and other presentations of general interest, limited to 20 minutes (although presentations of other lengths will be considered by special request). Three copies of a typed abstract, not to exceed 250 words, as well as any other program proposals must be received by 1 October 1994, accompanied by a short biography (75 words or less), and a list of any required audio/visual equipment. Send materials to William E. Hettrick, Department of Music, Emily Lowe Hall, 112 Hofstra University, Hempstead, NY 11550.

In celebration of the 150th anniversary of the birth of Gabriel Fauré, an international, multidisciplinary conference/festival, *Gabriel Fauré: His Poets and His Critics*, will be held 4–7 May 1995 on the

campus of Bishop's University, Lennoxville (Québec) Canada. The organizing committee solicits single-page abstracts for papers in English or French, on the work of Fauré and particularly its interrelationships with poetry, French literature, and literary and music criticism, to be sent no later than 15 October to Dr. Tom Gordon, Department of Music, Bishop's University, Lennoxville (Québec) Canada J1M 1Z7; fax (819) 842-9661.

Hofstra University invites proposals for papers (limited to 20 minutes) to be presented at an *Interdisciplinary Symposium on Seventeenth-Century Dutch Art and Life* on 19 October 1995. An abstract must be submitted by 1 December 1994. Typewritten copies of papers, accompanied by a one-page final abstract, must be submitted for consideration no later than 1 March 1995. Presenters will be selected and notified by 30 May 1995. Submit abstract (double-spaced) in duplicate to: Professor Donna R. Barnes, Dutch Symposium Coordinator, 124 Hofstra University, Mason Hall, Hempstead, NY 11550-1090.

The *Renaissance Society of America* Annual Meeting will be held in Bloomington, Indiana on 18–21 April 1996. Abstracts for papers, as well as proposals for panels, on all subjects in Renaissance Studies, may be sent by 15 March 1995 to Giancarlo Maiorino, Director, RSA Program Committee, Renaissance Studies, Ballantine Hall 402, Bloomington, IN 47405; (812) 855-7070; fax (812) 855-2688.

The *University of Rochester Press* is pleased to announce the inception of the *Eastman Studies in Music* series. The editors are particularly interested in projects that bear upon the following: historical performance, interpretive traditions, analysis and performance, history of theory, speculative theory, twentieth-century music, American music in its many facets, and the social, anthropological, aesthetic, and critical contexts that have impinged on composing music, music-making, and listening in various places and times (including the present). Thoughtful and challenging work of other sorts is not excluded from consideration. Contact: Ralph P. Locke, Department of Musicology, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604-2599; (716) 274-1450; fax (716) 271-8778.

Obituaries

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

Jane L. Baldauf Berdes	31 August 1993
Dragotin Cvetko	2 September 1993
Susan L. Porter	3 October 1993
Bernhard Meier	30 October 1993
Eleanor Russell Hollis	18 November 1993
Milan Postolka, CSc.	20 December 1993
F. W. Sternfeld	13 January 1994
Claudio Sartori	11 March 1994
Samuel Pogue	20 March 1994
Frederick Neumann	21 March 1994
Milton Steinhardt	30 June 1994

Frederick William Sternfeld (1914–1994)

Frederick William Sternfeld was born in Vienna in 1914 and studied with Robert Lach and Egon Wellesz at the University of Vienna, with Edward Dent at Cambridge, and with Leo Schrade at Yale. He taught in the United States (Wesleyan University and Dartmouth College) and was a member of the Institute for Advanced Studies at Princeton prior to taking up a lectureship at the University of Oxford in 1956, where he became Reader in the History of Music in 1972 and spent the rest of his teaching career. He died on 13 January 1994.

Fred's published work covered a remarkable range of subjects from the Middle Ages to the twentieth century, and his *Goethe and Music: A List of Parodies and Goethe's Relationship to Music* (1954) and *Music in Shakespearean Tragedy* (1963) remain classics, as does his revision (with David Greer) of Fellowes's *English Madrigal Verse* (1967). As an editor, he was associated with *The Renaissance Quarterly*, *Proceedings of the Royal Musical Association* (1957–62), *The New Oxford History of Music* (Vol. 7, 1973), and two volumes of *A History of Western Music* (1973). The seventeen essays in his *Festschrift* pay rich tribute to his breadth of interests and the list therein of his writings extends to a remarkable 230 items (the final total will be even higher).

I came to know Fred thanks to our shared interests in music and theater in late-Renaissance Florence, a field that occupied much of his later research even after his retirement from teaching in 1981. We often met in Florence—where he was proud of his association with the Harvard Center for Italian Renaissance Studies at Villa I Tatti—and he was characteristically

generous to me, both with his material and with advice. More recently, we had the chance to discuss the final drafts of the book that had taken up so much of his later years. The publication of *The Birth of Opera* (1993) was a triumph over illness and adversity: it was also a major achievement crowning several decades of research and writing on the relations of music and literature in the Italian Renaissance.

Fred's interest always focussed on interdisciplinary subjects, making opera a natural field of endeavor for him. He must also have been one of the earliest scholars to write on music for film ("Music and the Feature Films" and "Copland as a Film Composer" in *Musical Quarterly* issues of 1947 and 1951, respectively). Typically, *The Birth of Opera* extends well beyond the Renaissance to include broader aesthetic issues and such varied composers as Haydn, Wagner, Stravinsky, Tippett, and Birtwistle. Fred also saw himself essentially as a cosmopolitan, combining a European breadth of culture with American rigor and an English urge to communicate to a wide audience.

Some of his friends hoped that we could still look forward to his memoirs, for conversation with Fred was always rich in anecdotes of his personal encounters with the likes of Strauss, Berg and Stravinsky: if only we could have recorded his reminiscences on tape! He died shortly after his beloved wife, Sophia. His colleagues, students, and friends deeply mourn his loss, for it has marked the passing of a unique humanist among musical scholars and teachers.

—Tim Carter

Frederick Neumann (1907–1994)

Frederick Neumann died in Richmond, Virginia on 21 March 1994 after a short illness. He was 86. Although he will always be intimately associated with his research and publications concerning issues relating to performance practice of Baroque and Classic music, these achievements were only the capstone to a long life of often seemingly impossible difficulties over which Neumann always found the fortitude and intellectual strength to triumph. He was born in Bielitz in Austrian Silesia (now Krakov in the Czech Republic) and grew up in Prague. Although as a child he became a gifted violinist, his father insisted on a more practical education and Fritz earned a Ph.D. in political science and economics from the University of Berlin. The violin, however, remained his passion and he continued to study so as to become a professional musician. Shortly before the outbreak of World War II he managed to come to the United States, where he became the head of the

strings department of the Cornish School of Music and Arts in Seattle. Between 1942 and 1945 he served as a counterintelligence officer in the U.S. Army during the European campaign. With the support of the G.I. Bill, Neumann enrolled at Columbia University, where he earned a second doctorate. From 1948 to 1951 he was Professor of Music at the University of Miami, Florida, and concertmaster of the local orchestra. He also played with the New York City Opera orchestra in the early 1950s until joining the University of Richmond faculty in 1955, where he remained until his retirement. He was also concertmaster of the Richmond Symphony and continued to teach violin until shortly before his final illness.

Neumann credited William S. Newman with having first encouraged him to investigate problems of performing eighteenth-century music, problems Neumann said had already vexed him when, as a violinist and teacher, he attempted to follow the principles of modern (*i.e.*, of the period after 1945) scholarship for interpreting this music. It became a basic tenet of his research and writings that these principles led to what he insisted were unmusical results. Thus in the 1960s, out of his long career as a performer and teacher, a commitment evolved to examine the multitude of original sources relevant to questions of performance and to write prodigiously about his interpretations of what he found. The result was a steady stream of often controversial articles later republished in two collections (Ann Arbor, 1982, 1989), and his two magisterial books, *Ornamentation in Baroque and Post-Baroque Music, with Special Emphasis on J. S. Bach* (1978), and *Ornamentation and Improvisation in Mozart* (1986)—the latter awarded the Society's prestigious Kinkeldey Prize. These works, often polemical in tone, have inspired and will continue to inspire heated debates. In reviewing some of Neumann's writings, Paul Henry Lang expressed a judgment that perhaps best defines the nature of his achievement: "Frederick Neumann has been interested in these problems all his scholarly life, and does not speak with the wavering accents of the uncommitted. He respects the line between facts and surmise, but is not afraid to advance his own ideas. Sometimes these may be hyperbolic, though tempered with the ring of truth. It is my opinion that his interpretations, at times adventurous, are to be preferred to the pedantry that afflicts the strict historicists, because while his knowledge of the archival and modern literature is encyclopedic, he always starts from a musical and artistic basis, and he does not permit the extrinsic facts to outweigh the intrinsic."

—George J. Buelow

AMS Minneapolis Annual Meeting 26-30 October 1994 Preliminary Program

Wednesday, 26 October

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

Thursday, 27 October

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

12:00-6:00 — Job Interviews

9:00-5:00 — Registration

12:00-1:00 — Society for Seventeenth-Century Music,
Annual Business Meeting

5:00-7:00 — Ethics Statement Committee Meeting

12:00-11:00 — Student Lounge

1:00-6:00 — Exhibits

2:00-5:00 — Sessions

Lully and Rameau

Lois A. Rosow (Ohio State University), Chair

Barbara Coeyman (West Virginia University): "Authenticity in the Marble Courtyard?: *Alceste* as Atypical French Baroque Musical Theater"

Rebecca Harris-Warrick (Cornell University): "The Metrical Structures of Lully's Dance Music"

E. Cynthia Verba (Harvard University): "Music and Text in the *Tragédies* of Jean-Philippe Rameau: Secrets of a Harmonious Relationship"

Victor Gavenda (University of California, Berkeley): "A New Source for the Original Version of Rameau's *Le Temple de la Gloire*"

Beethovenian Contexts

Elaine Sisman (Columbia University), Chair

Stephen Rumph (University of California, Berkeley): "Beethoven's Heroic Sublime"

William Kinderman (University of Victoria): "Beethoven, Schiller, and the Synthesis of the Rational and the Sensuous"

Richard Will (Washington University, St. Louis): "Genre and Representation in Beethoven's *Pastoral-Sinfonie*"

Vera Micznik (University of British Columbia): "*Roméo et Juliette*: Beethoven and Berlioz Recount the 'Love Scene'"

Romantic Pianos, Voices, Sexualities

Lawrence Kramer (Fordham University), Chair

Stephan D. Lindeman (Rutgers University): "How Could Clara Wieck Have Written Her Piano Concerto in A Minor, Op. 7?"

Lora Deahl (Texas Tech University): "Robert Schumann's *Kreisleriana* and Double Novel Structure"

Jeffrey Kallberg (University of Pennsylvania): "Small Fairy Voices: Sex, History, and Meaning in Chopin"

David Kasunic (Princeton University): "Chopin and the Sonata"

Quotation, Transcription, and Allusion

Mark Evan Bonds (University of North Carolina, Chapel Hill) Chair

J. Peter Burkholder (Indiana University): "Cumulative Form in Ives and Others"

Joseph Auner (State University of New York, Stony Brook): "Schoenberg's Handel Concerto: Confronting Tradition at the End of the Weimar Republic"

Robert Judd (California State University, Fresno): "Synecdoche in Music"

Michael William Morse (Humber College): "Synecdoche in Jazz Improvisation: A Study in Musical Rhetoric"

2:00-3:25 — Short Session

Notre Dame Polyphony

Janet Knapp (Oberlin, Ohio), Chair

Hendrik J. van der Werf (University of Rochester): "The Chronology of Motet and Discant Passage and the Origin of Modal Rhythm"

Sandra Pinegar (New York City): "Between Pope and Monarch: A Return to Dating Pérotin's *organa quadrupla*"

3:35-5:00 — Short Session

Manuscripts and Musicians

Pamela F. Starr (University of Nebraska, Lincoln), Chair

Gretchen Peters (University of Illinois, Urbana-Champaign): "Professional Opportunities for Urban Musicians in Southern France during the Late Middle Ages"

John Nádas (University of North Carolina, Chapel Hill): "Italian Sources of the Early Quattrocento"

5:30-7:00 — No-host Reception

8:00 — AMS Concert: "A Light Heart's a Jewel: English Ballad Music," The King's Noyse

8:30-10 — AMS Committee on the Status of Women Meeting

9:00-10:30 — AMS 50 Fellowship Committee Meeting

9:30-11:00 — Student Reception

Friday, 28 October

7:30-9:00 — AMS Committee on Cultural Diversity, Breakfast Reception for Minority Scholars and Graduate Students

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

5:30 Berlin Fors Mfg.
Concert

8:00-9:00 — AMS Chapter Officers, Breakfast Meeting

8:00-9:00 — Student Members of AMS Council, Breakfast Meeting

8:00-9:00 — Journal of Musicological Research Board, Breakfast Meeting

8:00-6:00 — Job Interviews

8:00-11:00 — Student Lounge

8:30-5:00 — Registration

8:30-6:00 — Exhibits

9:00-12:00 — Bus Tour of Minneapolis-St. Paul

9:00-12:00 — Sessions

Liturgy and Chant

Thomas F. Kelly (Harvard University), Chair

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

Fabian C. Lochner (University of Notre Dame): "*Veni, electa mea*: Dietger (Theogerus) of Metz and the Amtenhausen Dream Vision"

Rosemary Dubowchik (Middlefield, Connecticut): "The Gregorian Melody of *Crucem tuam adoramus domine*: Carolingian Concoction or Jerusalem Legacy?"

Dolores Pesce (Washington University, St. Louis): "'*Qui unam arbusculam inserere cognoverit*': Offshoots on a Guindonian Stem"

Lasso, Palestrina, Byrd

Peter Bergquist (University of Oregon, Eugene), Chair

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

Noel O'Regan (University of Edinburgh): "The Influence of Orlandus Lassus on Giovanni Pierluigi da Palestrina"

Richard Sherr (Smith College): "Competence and Incompetence in the Sistine Choir in the Age of Palestrina"

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

Amazons and Hero(in)es

Ruth A. Solie (Smith College), Chair

Daniel E. Freeman (Minneapolis, Minnesota): "Representations of Amazons and Warrior Queens in Venetian Baroque Opera"

Christine D. Smith (Five College Women's Research Center, Mount Holyoke College): "Characterization in Context: Leonora/Fidelio in Beethoven's Opera"

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

African-American Traditions

Guthrie Ramsey (Dartmouth College), Chair

Thomas L. Riis (University of Colorado, Boulder): "The Genesis and Reception of Black Music and Black Musicals in 1903"

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

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

Mark Tucker (Columbia University): "Ellington at the Cotton Club: Revisiting the Workshop"

9:00-10:25 — Short Session

German Receptions of French Traditions

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

Monika Schwarz-Danuser (Berlin, Germany): "The Reception of French Popular Melodrama in German-Speaking Countries: The Melodramas of Ignaz Ritter von Seyfried, E. T. A. Hoffmann, and Joseph Lindpaintner"

Stephen Meyer (State University of New York, Stony Brook): "Translation and Transformation: French Opera in Germany, 1810-1830"

10:35-12:00 — Short Session

Schubert and Mendelssohn

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

Charles Fisk (Wellesley College): "Schubert's Divided Tonal World"

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

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

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

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

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

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

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

12:45-1:45 — Lecture-Recital: "Piano Sonatas by Contemporary African-American Composers G. T. Walker and A. Hailstork," Vicki Seldon, pianist, Rae Linda Brown, commentator

2:00-5:00 — AMS/MLA Joint RISM Committee Meeting

2:00-5:00 — Sessions

Renaissance Composition

Cristle Collins Judd (University of Pennsylvania), Chair

Steven C. Krantz (St. Anselm College): "From Ockham to Ockeghem: 'A Case for the Reality of Mode in Renaissance Polyphony'"

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

John Kmetz (New York City): "The Drafts of Jodocus Fabri and Company: New Evidence of Compositional Process from Renaissance Basel"

Michèle Fromson (Berkeley, California): "The *soggetto* in *Musica Nova*: Zarlino's Theory, Willaert's Practice"

Power and Creativity in the Early Seicento

Louise K. Stein (University of Michigan), Chair

Suzanne G. Cusick (University of Virginia): "Half-Veiled Authorship and the Paradox of Female Creativity: Francesca Caccini's Compositional Debut"

Amy Wygant (Johns Hopkins University): "L'incoronazione di Poppea: A New Reading"

Kelley Harness (University of Illinois, Urbana-Champaign): "La flora (1628): A Symbolic Transfer of Power in Early Seventeenth-Century Florence"

Colleen Reardon (Binghamton University): "'Foolish Virgins': Nuns, Music, and a *commedia spirituale* of 1642"

Music and Anti-Semitism

Pamela M. Potter (University of Illinois, Urbana-Champaign), Chair

Margot Fassler (Yale Institute of Sacred Music): "Anti-Jewish Themes in Medieval Prophets' Plays"

K. M. Knittel (Seton Hall University): "The Jew's Body: Mahler and Anti-Semitism in *fin-de-siècle* Vienna"

Jane F. Fulcher (Indiana University): "The Preparation for Vichy: Anti-Semitism in French Musical Culture between the Two World Wars"

Pamela M. Potter (University of Illinois, Urbana-Champaign): "Anti-Semitism in German Musicology, 1900-1945: Theory and Practice"

Session Respondent: Richard Taruskin (University of California, Berkeley)

Jazz and Pop

Katherine Bergeron (University of California, Berkeley), Chair

Eric Charry (University of North Carolina, Greensboro): "Aesthetics and Dialectics of Composition and Improvisation from Ornette Coleman's *Shape of Jazz to Come* (1959) to John Coltrane's *Interstellar Space* (1967)"

Craig H. Russell (California Polytechnic State University, San Luis Obispo): "Not Guilty: George Harrison and the 'Lost' Beatles Album"

Christopher Smith (Indiana University): "Broadway the Hard Way: Associative Music in the Work of Frank Zappa"

Bonnie Gordon (University of Pennsylvania): "Singing the Silent Body: Tori Amos and the Performance of Gender, Music, and Identity"

2:00-3:25 — Short Session

C.P.E. Bach: Form, Genre, Gender

David Schulenberg (University of North Carolina, Chapel Hill), Chair

Doris B. Powers (University of North Carolina, Chapel Hill): "Forkel's Theory of Sonata: His Commentary on C.P.E. Bach's Clavier Sonata in F Minor (1763), H. 173"

Matthew Head (New Haven, Connecticut): "Gender and Genre in Eighteenth-Century Music: The Case of C.P.E. Bach's Concerto in C Minor (H. 474)"

3:35-5:00 — Short Session

Bartók and Schoenberg

Michael Cherlin (University of Minnesota), Chair

Julie Brown (University of Cambridge): "The Wooden Process and the Musical Mandarins: Bartók's Third String Quartet and the Carnavalesque"

Luisa Vilar-Payá (University of California, Berkeley): "Problems of Systemic Purity: An Analysis of Schoenberg's String Trio, Op. 45"

8:00-10:00 — Study Sessions

Rethorizing Music

Jann Pasler (University of California, San Diego), Moderator: Ethan Nasreddin-Longo (University of California, Riverside), Susan McClary (University of California, Los Angeles), Jennifer Rycenga (University of California, Berkeley), Robert Walser (University of California, Los Angeles), Robert Winter (University of California, Los Angeles), Participants

The Thesaurus Musicarum Latinarum and Cantus

Thomas J. Mathiesen (Indiana University), Ruth Steiner (Catholic University of America), Moderators

8:00-10:00 — International Hispanic Music Study Group Meeting

8:00 — AMS-Schubert Club Joint Concert: Fortepiano Recital, Malcolm Bilson

8:00 — Concert: Haydn, *Symphony No. 102*; Mahler, *Das Lied von der Erde*, Minnesota Orchestra, Edo de Waart, conductor, Jessye Norman, soprano, Ben Heppner, tenor

Saturday, 29 October

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

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

7:30-9:00 — AMS Committee on Cultural Diversity, Breakfast Meeting

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

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

8:00-6:00 — Job Interviews

8:00-11:00 — Student Lounge

8:30-5:00 — Registration

8:30-6:00 — Exhibits

9:00-12:00 — Sessions

Renaissance Topics

M. Jennifer Bloxam (Williams College), Chair

Andrew Kirkman (Jesus College, Oxford): "Contrast and Cohesion in Some Mass Movements by Binchois"

Jennifer S. Thomas (University of Cincinnati): "Modern Myopia and the Renaissance Motet"

Stephanie P. Schlager (University of North Carolina, Chapel Hill): "Josquin des Prez and the Emergence of the Historical Model"

Paul Merkley (University of Ottawa) and Lora Matthews (Ottawa, Canada): "Josquin's 'Missing Years' and Other Milanese Mysteries"

New Issues in Tchaikovsky and Mahler

Robert Bailey (New York University), Chair

Timothy L. Jackson (Connecticut College): "Homosexuality, Self-Affirmation, and Structure in Tchaikovsky's Fourth Symphony"

Karen Painter (Columbia University): "The Devaluation of Sensuality in Early Mahler Reception"

James L. Zychowicz (Madison, Wisconsin): "Mahler's Motives and Motivation in His 'Resurrection' Symphony: The Apotheosis of Hans Rott"

Christopher Alan Williams (State University of New York, New Paltz): "Mahler's Seventh Symphony and the Emergence of a Post-Tonal Harmonic Vocabulary"

Political Appropriations

Michael P. Steinberg (Cornell University), Chair

Carol A. Hess (University of California, Davis): "Musical Criticism and the Black Legend on the Eve of the Spanish Civil War"

Andrew Dell'Antonio (Bedford, Massachusetts): "'Il divino Claudio': Monteverdi and Lyric Nostalgia in Fascist Italy"

Bryan Gilliam (Duke University): "The Annexation of Anton Bruckner: Nazi Revisionism and Misappropriation"

Donald C. Meyer (University of California, Davis): "The Symphony of the Air: McCarthyism and Toscanini's Orchestra"

Alternative Visions of American Nationalism

Rae Linda Brown (University of California, Irvine), Chair

Michael Beckerman (University of California, Santa Barbara): "Dvořák's Hiawatha Opera"

Tara Browner (University of Wisconsin Centers): "'Breathing the Indian Spirit': Issues of Musical Borrowing in American Music"

John Graziano (City College and Graduate School, CUNY): "Black Patti: The Odyssey of an African-American Singer in the Early Twentieth Century"

Catherine Parsons Smith (University of Nevada, Reno): "Reflections on William Grant Still's Opera *Costaso*"

9:00–10:25 — Short Session

Medieval Studies

Anne Walters Robertson (University of Chicago), Chair

Virginia Newes (Eastman School of Music): "Patterns of Modelling in Early Fourteenth-Century Motets with Middle-Voice Tenors"

Michael McGrade (University of Chicago): "Contrafacts, Imperial Politics, and the Feast of St. Charlemagne in Aachen, c. 1165"

10:35–12:00 — Short Session

Hermeneutic Histories

Michael Steinberg (San Francisco Symphony), Chair

José A. Bowen (University of Southampton): "Connecting Performance, Interpretation, and Meaning: When Is Beethoven's Fifth Heroic?"

Jeffrey Hollander (Franklin & Marshall College): "The Changing Interpretive Paradigm for the Chopin *Berceuse*, Op. 57: A Comparative Performance Study"

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

12:00–2:00 — AMS Council Meeting

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

12:15–1:15 — **Lecture-Recital: "Beethoven and the Damper Pedal: What Can the Fortepiano Teach Us?"**
David Breitman

12:45–1:45 — **Lecture-Recital: "Music for Cambodian Instruments, Western Winds, and Harpsichord,"** New International Trio

2:00–5:00 Sessions

Nineteenth-Century Opera

William Ashbrook (Indiana State University), Chair

Rebecca Kowals (Brandeis University): "Expansion and Development in the Narrative *Romanze* of Mercadante's Reform Operas"

Harold Powers (Princeton University): "One Halfstep at a Time: Tonal Transposition and 'Split Association' in Italian Opera"

Arthur Groos (Cornell University): "From 'Addio, del passato' to 'Le patate son fredde': Dying of Consumption in *fin-de-siècle* Italian Opera"

Hans Rudolf Vaget (Smith College): "Sixtus Beckmesser: A 'Jew in the Brambles?'"

Nineteenth-Century Germany and Austria

Stephen Hinton (Stanford University), Chair

Sanna Pederson (University of Pennsylvania): "Vormärz Liberalism and the First German Music Conference"

Anthony Barone (Columbia University): "Richard Wagner's *Parsifal* and the Theory of Late Style"

Margaret Notley (Katonah, New York): "Bruckner's *Offenbarungsmusik*: The F-Major String Quintet"

Charles Youmans (Duke University): "Richard Strauss's *Guntram* and the Dismantling of Wagnerian Musical Metaphysics"

Cross-Canonic Themes: Constituting, Recording, and Domesticating Musical Canons

James Parakilas (Bates College), Moderator and Participant; Barry Kernfeld, and Ellen Koskoff (Eastman School of Music), Participants

2:00–3:25 — Short Sessions

Renaissance Secular Music

Leeman L. Perkins (Columbia University), Chair

Honey Meconi (Rice University): "Poliziano, Parisina, and Perugia 431: New Light on *Fortuna desperata*"

Rose Mauro (University of Pennsylvania): "Rewriting the History of the Canzona: Allusion and Disposition in the Instrumental Music of Andrea and Giovanni Gabrieli"

Gender, Concert Organization, and Patronage

Linda P. Austern (University of Notre Dame), Chair

Alyson McLamore (California Polytechnic State University, San Luis Obispo): "'Led by a Woman!': Women Concert Organizers in Eighteenth-Century London"

Ralph P. Locke (Eastman School of Music): "Paradoxes of Patronage: Women, Men, and Unpaid Labor in America's Musical Life"

3:35-5:00 — Short Sessions

Cultural Exchanges

Gary Tomlinson (University of Pennsylvania), Chair

Mark Brill (University of California, Davis): "Colonial Rediscovery: A New World Zapotec Mass"

Martha Farahat (American University, Cairo): "Monteverdi and the Moors: A Window to the Past"

Performing Political Identity

Philip V. Bohlman (University of Chicago), Chair

Robert Walser (University of California, Los Angeles): "The Harmony of Our Sphere: Nations, Peoples, and John Philip Sousa"

Caryl Clark (University of Toronto): "Confronting the Ninth: Beethoven's 'Ode' as European Anthem"

5:30-7:00 — AMS Business Meeting and Presidential Address

8:00 — AMS Concert: The First Opera from the New World: Torrejón y Velasco's *La púrpura de la rosa*, Ex Machina

9:00-1:00 — AMS Dance

8:00-10:00 — Study Session

Electronic Publishing and New Communication Formats

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

Sunday, 30 October

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

8:00-9:00 — AMS 1994 and 1995 Local Arrangements Committees, Breakfast Meeting

8:00-12:00 — Job Interviews

8:00-12:00 — Student Lounge

8:30-12:00 — Exhibits

8:30-12:30 — The America Musical Instrument Society Board of Governors Meeting

9:00-12:00 — Sessions

Medieval and Renaissance Readings

Louise Litterick (Mount Holyoke College), Chair

Robert Nosow (Cary, North Carolina): "The Divorce of Music and Poetry"

Elizabeth Randell (University of North Carolina, Chapel Hill): "*Son maintieng gracieux de la Table Ronde*: Chivalric Identity in the Late Fourteenth-Century Chanson"

Laura Macy (Pennsylvania State University): "The Italian Madrigal and Renaissance Games"

Anne MacNeil (Chicago, Illinois): "Music in the Pastoral Landscape"

Operatic Mozart

Mary Hunter (Bates College), Chair

Jessica Waldoff (Cornell University): "Mozart's Last Heroines and the Quest for Self-Discovery"

Edmund J. Goehring (University of Georgia): "Despina, Cupid, and the Pastoral Mode in *Così fan tutte*"

John Platoff (Trinity College): "Myths and Realities about Tonal Planning in Mozart's Operas"

Ronald J. Rabin (Cornell University): "New Perspectives on Mozart's Ensembles"

Modern and Postmodern Representations

Wayne D. Shirley (Library of Congress), Chair

Penny Zokaie (Columbia University): "The *Commedia dell'arte*: A Catalyst for Modernism in the Operas of Busoni and Strauss"

Michael E. Lee (Norman, Oklahoma): "Bullying the Silent Young Orpheus: Sergei Diaghilev's Financial Dealings with Georges Auric"

Martin Marks (Massachusetts Institute of Technology): "Style and Function in the 'Classical' Hollywood Film Score: *The Maltese Falcon* and *Casablanca*"

Robert Haskins (Eastman School of Music): "Another Look at Philip Glass: Aspects of Harmonic and Formal Structure in *Einstein on the Beach*"

Informing the Masses

Rey M. Longyear (University of Kentucky), Chair

Elinor Olin (National-Louis University): "*Festivals de plein air*: Cultural Nationalism in *fin-de-siècle* France"

Steven Huebner (McGill University): "Between Anarchism and the Box-Office: Gustave Charpentier's *Louise*"

Mary Ellen Poole (Millikin University): "Gustave Charpentier, Mimi Pinson, and French Popular Song as Social Propaganda"

Austin Clarkson (York University): "The Modernist Dilemma: Politics and Aesthetics in *Battle Piece for Piano* by Stefan Wolpe"

9:00-10:25 — Short Session

Monteverdiana

Eva Linfield (Colby College), Chair

Tim Carter (Royal Holloway College, University of London): "A Tale of Two Laments: Sigismondo d'India, Dido, and Complications in Parma"

Peter Wollny (Bach-Archiv, Leipzig): "The Distribution and Reception of Monteverdi's Music in Seventeenth-Century Germany"

10:35-12:00 — Short Session

Handel

Lowell Lindgren (Massachusetts Institute of Technology), Chair

John T. Winemiller (State University of New York, Stony Brook): "Handel's Borrowing and Swift's Bee: Neoclassical Aesthetics and the Composition of *Acis and Galatea* (1718)"

Michael Corn (University of Illinois): "Handel's *Solomon*: A New Intellectual Context"

Minneapolis 1994

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In addition to their permanent collections, several art museums will be offering special exhibitions: "Japanese Art from the Burke Collection," "The Ancient Art of Fresco," and "Art of Islam" at the Minneapolis Institute of Arts (but don't overlook a magnificent Monet, recently acquired); "Ellsworth Kelly" and a bequest of twentieth-century masterworks at the Walker Art Center; and "Theatrical Designs of Tanya Moisevitch" at the Frederick R. Weisman Art Museum on the University of Minnesota campus. Those interested in the history of recording, radio, and television may wish to visit the Pavek Museum of Broadcasting in the adjacent suburb of St. Louis Park, open 10-6, Tuesday through Friday, and 10-5 Saturday. Medievalists should be reminded of the Hill Monastic Manuscript Library at St. John's University in Collegeville, which contains a few twelfth-century manuscripts and microfilms of more than 85,000 medieval manuscripts from more than 200 libraries. Music is especially well represented, and interested scholars are encouraged to visit 8-4, Monday through Friday; call (612) 363-3514.

The body is also in need of nourishment, and to that end local gourmards Michael Steinberg and Jorja Fleezanis promise to provide a highly subjective, personal guide to area restaurants.

Program. Of course there will be plenty to do at the convention itself, thanks in large part to the hard work of the Program Committee, chaired by James Hepokoski. Since the Preliminary Program is reproduced elsewhere in these pages I will dispense with the traditional summary of "highlights."

Concerts. Leta Miller, who chaired the Performance Committee for the Montréal meeting, generously repeated that service for Minneapolis, once again with excellent results. You will note that the times for the traditionally simultaneous Friday and Saturday noontime lecture-recitals are staggered this year in order to permit the truly insatiable to sample substantial portions of both and still have a few moments for a quick lunch. Three of these programs are fairly self-explanatory: Music by Lasso (celebrating the quatercentenary of that composer's death) per-

formed by the University of Minnesota Chamber Singers under Thomas Lancaster; Piano Sonatas by African-American composers G. T. Walker and A. Hailstork performed by Vicki Seldon with commentary by Rae Linda Brown; and "Beethoven and the Damper Pedal" explained and demonstrated by David Breitman. The fourth program, by the New International Trio (Cambodian instruments, Western wind instruments, and harpsichord), singlehandedly satisfies all desires for diversity that one might imagine. It identifies itself as "an eclectic group that combines traditional Cambodian music and instruments with Western early music, folk music, and jazz. The overall impression is a symbolic statement about the universality of music and cross-cultural communication with enough touches of irony to keep that statement from becoming idealized and trite."

The evening concerts, if more traditional AMS fare, also promise to be of the highest quality. On Thursday night we will have The King's Noyse, one of the most exciting "new" early music groups: a five-member violin band joined by soprano and lute. Personnel include violinist-director David Douglass, soprano Ellen Hargis, and lutanist Paul O'Dette. On Friday there is a difficult choice between two equally extraordinary concerts: Malcolm Bilson will offer a recital of music for fortepiano, performed on instruments from the Schubert Club collection, and the Minnesota Orchestra may be heard in Haydn's Symphony No. 102 and Mahler's *Das Lied von der Erde*, with soprano Jessye Norman, tenor Ben Heppner, and conductor Edo de Waart, in his final season as the orchestra's Music Director. Tickets for the latter will be in very short supply, which may be an added incentive to register early. Finally, on Saturday Ex Machina, a popular local "antique music-theater" troupe, will stage Tomás de Torrejón y Velasco's *La púrpura de la rosa*, the first opera from the New World, initially performed in October 1701 in Lima to celebrate the coming-of-age of Philip V of Spain, the grandson of Louis XIV of France. Ex Machina is much admired for its highly imaginative and entertaining historical spectacles, marked by equally impressive musical and visual values, and this production promises to uphold that tradition. Tickets for all of these concerts may be ordered on the Registration Form.

Child Care is available in several options. The Hyatt recommends Jack and Jill Sitter Service, a licensed, bonded service, as a provider of on-site sitters, all reference-screened, experienced adult women. Call (612) 429-2963 to make arrangements. The only drop-off service in downtown Minneapolis is Students with Children at 519 Oak Grove St. (612) 872-9871. This relatively inexpensive service, intended primarily for student and working parents, is available 7-5:30, Monday through Friday only, but space is limited, so you are urged to make arrangements well in advance. As a third alternative we will maintain a register of parents willing to share child-care responsibilities. (If you wish to participate, please notify me of the number, ages, and gender of your children.) There are many sources of amusement for children, chief among them Knott's Camp Snoopy, located inside the Mall of America, the nation's largest indoor family theme park, with 26 rides spread over 7 acres. The Mall is easily accessible by bus from the hotel. The Minnesota Children's Museum is a more educational option.

Interviews. Rooms will be available at the Hyatt for interviews from Thursday noon through Sunday. Please contact Donna Cardamone Jackson (612/624-0261; fax 612/626-2200; e-mail jacks001@maroon.tc.umn.edu) as soon as possible, but certainly prior to arrival to make necessary arrangements.

Transportation. Minneapolis may be reached by car on Interstate 35 (I-35W), running north-south, or Interstate 94, running east-west. Secondary north-south routes include US 169 and US 61 (Great River Road), and you may also reach the city from the north on US 8 and SR 65. Amtrak runs a major east-west train line from Chicago (and the East) to Seattle and Portland. The Amtrak depot, at 730 Transfer St. in Saint Paul's Midway area is only 15 minutes from downtown Minneapolis (612/644-1127 for information or 800/872-7245 for reservations). If you plan to arrive by plane, we recommend that you book through Conventions in America (see the enclosed flyer). Doing so benefits the Society, and in addition to receiving the lowest fare at time of booking, you become eligible to win two free round-trip tickets for future travel! Since Northwest Airlines, with head-

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Committee on Cultural Diversity

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On yet another front, a group of Asian students held an informal gathering at the Montréal meeting, and one result was the formation of an Asian Contemporary Music Discussion Group (ACTMUS-L), which went online in February. For more information, contact Kenneth Kwan in the music department at the State University of New York, Buffalo. Eric C. Lai, a Ph.D. student at Indiana University, has asked whether other support groups might be formed, perhaps for African and Hispanic students. Anyone with ideas—and energy!—for tackling such projects should contact one of the undersigned.

In fact, we would appreciate hearing suggestions of all sorts—about scholarships, mentors, recruitment of undergraduates into musicology, or any topic related to broadening the ranks of our discipline. Volunteers to help implement those ideas are especially welcome.

— Carol J. Oja and Lucius R. Wyatt

AMS Membership and Subscription Statistics

As of 11 May 1994, the tally of members and subscribers on the rolls of the Society was:

Memberships	
Regular members	2,509
Spouse or adjunct members	182
Student members	953
Emeritus members	334
Life members	37
Sustaining members	1
Patrons	0
Honorary members	9
Corresponding members	13
Complimentary memberships	4
	4,042
Subscribers	
Institutional subscribers	1,346
Individual subscribers	13
Complimentary subscriptions	35
	1,394
Grand total for 1994	5,436
Grand total for 1993	5,145

AMS Dues to Increase

You knew it would have to happen For more years than most of us can remember, Alvin Johnson largely donated his services as Executive Director of the Society. Now that this is no longer possible, the Society must adapt to new financial realities. Faced with a projected deficit of \$30,000, the Board of Directors at its March meeting voted to institute a new dues schedule. Rather than raise all dues categories by a flat amount, the Board decided upon a graduated scale that has long been in use by other societies, such as the American Philological Association, the College Art Association, and the Modern Language Association. For 1995, the student dues rate of \$20 will remain unchanged. For regular members, who paid \$40 this year, the 1995 dues schedule will show a minimum increase of \$5 and a maximum increase of \$35, depending upon income level. The full dues schedule adopted for 1995 follows.

Regular membership:

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

Other categories:

- \$20 for student membership
- \$15 for emeritus membership
- \$10 for spouse membership
- \$100 for sustaining membership
- \$45 for library and institutional subscribers

Your annual income is most likely known only to you and the IRS. But the honor system is still alive and well in various groves of academe, as we trust that musicologists can demonstrate this fact as well as members of other scholarly societies by paying their dues at the appropriate level. Might we envision some members even *overpaying* lest the real truth be suspected? If so, rest assured that motivations will not be questioned; checks in whatever amount will be cheerfully accepted and gratefully cashed.

— Rebecca A. Baltzer

Jobless and Despondent?

Unemployed PhDs and ABDs interested in organizing and/or meeting in Minneapolis to discuss the job situation and the need for a concerted, constructive response from the profession, may contact one of the following: Chip Whitesell, 3238 Bryant Ave. S. #30, Minneapolis, MN 55408; John Holzaepfel, 103 Willis Ave., Port Jefferson, NY 11777; Elizabeth Keathley, c/o Anne Piascik, 2301 Oberlin St., Palo Alto, CA 94306.

Forthcoming Meetings and Conferences

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

The European Legacy—Toward New Paradigms: International Society for the Study of European Ideas Conference, 22–27 August 1994, Graz, Austria. Address: Wolfgang Suppan, University for Music and Theatre Arts, Department of Ethnomusicology, Leonhardstrasse 15, A-8010, Graz, Austria.

The Secular Music of Orlandus Lassus, 24–26 August 1994, Antwerp, Belgium. Address: Alamire Foundation, Centrale Bibliotheek Katholieke Universiteit Leuven, Mgr. Ladeuzeplein 21, 3000 Leuven, Belgium.

International Early Double Reed Symposium, 26–29 August 1994, Utrecht, The Netherlands. Address: STIMU, Postbox 565, NL-3500 an Utrecht, The Netherlands.

The Impact of Italian Humanism—Continuations and Transformations: Ninth International Congress, International Association for Neo-Latin Studies, 29 August–3 September 1994, Bari, Italy. Address: M. de Nichilo, Dipartimento di Italianistica, University of Bari, 70121 Bari, Italy.

The European Seminar in Ethnomusicology, 29 August–2 September 1994, Oxford, England. Address: Jeremy Montagu, Faculty of Music, Oxford University, St. Aldate's, Oxford, OX1 1DB, U.K.

Opera Buffa in Mozart's Vienna: Contexts and Comparisons, 8–11 September 1994, Ithaca, NY. Address: Opera Buffa Conference, Music Department, Lincoln Hall, Cornell University, Ithaca, NY 14853. Tel. (607) 255-3611.

Healing, Magic, and Belief in Europe, Fifteenth–Twentieth Centuries: New Perspectives, 21–25 September 1994, Amsterdam. Address: Marijke Gijswijt-Hofstra, History Dept., University of Amsterdam, Spulstraat 134, 1012 VB Amsterdam, The Netherlands.

Mallarmé: Music, Art, and Letters, 23–26 September 1994, Bloomington, IN. Address: Indiana University Conference Bureau, Indiana Memorial Union, Room 671, Bloomington, IN 47405.

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

Palestrina-Lasso-Monteverdi: Musik in der Zeit des Umbruchs, 24–30 September 1994, Duisburg, Germany. Address: Iris Magdowski, Stadt Duisburg, Kulturdezernat, Amt 41-02 Goehle, Memelstrasse 25-33, 47049 Duisburg, Germany.

International Association for the Study of Popular Music, 6–11 October 1994, Havana, Cuba. Address: Roberta Singer, IASPM Program Committee, c/o City Lore, Inc., 72 East 1 St., New York, NY 10003.

The Carolinas Symposium on British Studies Annual Meeting, 15–16 October 1994, Norfolk, VA. Address: Dr. John A. Hutcheson, Jr., Division of Social Science, Dalton College, Dalton, GA 30720.

Annual Meeting of the Society for Ethnomusicology, in conjunction with the American Folklore Society, 20–23 October 1994, Milwaukee, WI. Address: Jane Bowers, Department of Music, University of Wisconsin, Milwaukee, WI 53201.

College Music Society, Annual Meeting, 20–23 October 1994, Savannah, GA. Tel. (406) 721-9616.

The American Society for Aesthetics, Annual Meeting, 26–29 October 1994, Charleston, SC. Address: Kathleen Higgins, Department of Philosophy, University of Texas, Austin, TX 78712.

Sixteenth-Century Studies Conference, 27–29 October 1994, Toronto, Canada. Address: Robert V. Schnucker, LB 115, Northeast Missouri State University, Kirksville, MO 63501.

American Studies Association, 27–30 October 1994, Nashville, TN. Tel. (301) 405-1364.

American Handel Society, Biennial Meeting and Conference, in conjunction with the Maryland Handel Festival performance of *Belshazzar*, 4–6 November 1994, College Park, MD. Address: Graydon Beeks, President, The American Handel Society, Department of Music, University of Maryland, College Park, MD 20742.

American Anthropological Association, 30 November–4 December 1994, Atlanta, GA. Tel. (703) 528-1902.

Alternative Realities: Medieval and Renaissance Inquiries into the Nature of the World: Fourteenth Barnard College Medieval-Renaissance Studies Conference, 3 December 1994, New York, NY. Address: Catharine Randall Coates,

Department of French, Barnard College, 3009 Broadway, New York, NY 10027.

William Grant Still Centennial Week: Concerts, Symposium, and Exhibit, 8–12 March 1995, Fayetteville, AR. Address: Gayle Murchison, Fulbright College of Arts and Sciences, University of Arkansas, 201 Music Building, Fayetteville, AR 72701.

Renaissance Society of America, Annual Meeting, 30 March–2 April 1995, New York City. Address: Laura Schwartz, RSA Office, 24 W. 12 St., New York, NY 10011.

Sonneck Society for American Music, National Conference, 6–9 April 1995, Madison, WI. Address: Dr. William Everett, Department of Music, Washburn University, Topeka, KS 66621.

Society for Seventeenth-Century Music, Annual Conference, 27–29 April 1995, Shaker Village, KY. Address: David Schildkret, Centre College, Danville, KY 40422.

Gabriel Fauré: His Poets and His Critics / Gabriel Fauré: Ses poètes et ses critiques, 4–7 May 1995, Lennoxville (Québec) Canada. Address: Dr. Tom Gordon, Department of Music, Bishop's University, Lennoxville (Québec) Canada J1M 1Z7.

Thirtieth International Congress on Medieval Studies, 4–7 May 1995, Kalamazoo, MI. Address: Otto Gründler, The Medieval Institute, Western Michigan University, Kalamazoo, MI 49008.

American Musical Instrument Society, Annual Meeting, 17–21 May 1995, Salt Lake City, UT. Address: Harrison Powley, 2220 N 1400 E, Provo, UT 84604.

Antiquae Musicae Italicae Studiosi – Como, International Meeting: Musical Relationships between Italy and Germany in the Baroque Period, 10–12 July 1995, Menaggio (Como), Italy. Address: Dr. Andrea Luppi, A.M.I.S.–Como, via Milano 151, I-22100 Como, Italy.

International Historic Brass Symposium, 26–30 July 1995, Amherst, MA. Address: Jeffrey Nussbaum, 148 West 23 Street, #2A, New York, NY 10011. Fax/Tel. (212) 627-3820.

Rewriting the Pacific: Cultures, Frontiers, and the Migration of Metaphors, 18–22 October 1995, Davis, CA. Address: Davis Humanities Institute, University of California, Davis, CA 95616.

Interdisciplinary Symposium: Seventeenth-Century Dutch Art and Life, 19 October 1995, Hempstead, NY. Address: Office of Field Services, School of Educa-

tion, 203 Mason Hall, 124 Hofstra University, Hempstead, NY 11550-1090.

National Conference on Black Music Research, 26–29 October 1995 (together with the AMS and SMT), New York, NY. Address: Center for Black Music Research, Columbia College, 600 South Michigan Ave., Chicago, IL 60605-1996.

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quarters in Minneapolis, is our official carrier for the meeting, you may, if you prefer, call the airline directly (800/328-1111; ask for Worldfile NC8N8 to receive convention discounts.) The most economical way to get from Minneapolis-Saint Paul International Airport to the hotel is by Airport Express limousine service (612/726-6400). The dispatcher is located next to Carrousel 8 in the baggage claim area, and the current fare is \$10 one-way and \$15.50 round trip. Currency exchange service is open daily, 6–6, at the Airport Business Center.

Hotel. To reserve your room at the Hyatt Regency Minneapolis, 1300 Nicollet Mall, call the hotel directly at (800) 233-1234 and mention that you will be attending the AMS Annual Meeting. For \$114 a night you may elect to share your room with one, two, or three others, making a room at the Hyatt as inexpensive as \$28.50 per person. To be guaranteed this room rate you must make your reservation *before 25 September*.

Registration. Please note that the registration fees for early registration are the same as last year, but that, in view of the early dates of the meeting, registration forms must be postmarked no later than *26 September*. As a further incentive to act quickly, the fees for "late" registration have been raised \$5.

Address all questions, comments, and suggestions to David Grayson, Local Arrangements Chair, University of Minnesota, School of Music, 100 Ferguson Hall, 2106 Fourth St. S., Minneapolis, MN 55455; (612) 624-4087; fax (612) 626-2200; e-mail grayso03@maroon.tc.umn.edu.

—David Grayson

ANNUAL REPORT OF THE TREASURER

Current Operations - FYE June 30, 1994

Publications & Awards - FYE June 30, 1994

Statement of Assets - FYE June 30, 1994

RECEIPTS		EXPENDITURES	
Dues	103,867.00	Officers	4,678.00
Journal	50,861.00	Directors	6,758.00
Annual Meetings	7,370.00	Executive Director	-13,751.00
Label Sales	58,295.00	Montréal	3,360.00
Books	12,171.00	Minneapolis	4,427.00
Shipping & Handling	8,125.00	Other	2,958.00
Miscellaneous	8,945.00	ACLS	500.00
	1,226.00	NPA	1,000.00
	1,066.00		
	910.00		
Total Receipts	163,250.00	Total Expenditures	233,604.00
		EXCESS OF EXPENDITURES OVER RECEIPTS	(70,354.00)

RECEIPTS		EXPENDITURES	
Endowment Fund	18,023.00	Manuscript Series	500.00
Bulkozer	9,318.00	COPAM	46,381.00
Kennedy	2,224.00	Subventions	
Hibbard	2,224.00	Oxford Univ. Press	5,000.00
Greenberg	1,665.00	Univ. of Ca. Press	2,000.00
Reese	1,631.00	Univ. of Chicago Press	3,800.00
Plammanac	2,716.00	Yale University Press	5,000.00
Pink	1,041.00	Doctoral Dissertations	
		RILM	4,122.00
Interest Income	36,622.00	Awards	6,000.00
	2,844.00	Administration	1,800.00
	2,041.00	Miscellaneous	2,417.00
		Total Expenditures	80,641.00
		EXCESS OF EXPENDITURES OVER RECEIPTS	(9,373.00)

RECEIPTS		EXPENDITURES	
AMS 50 Fellowships	2,186.00	Member Gts	16,915.00
Howard M. Brown	16,915.00	Vanguard 500	382.00
		Vanguard Prime Res	553.00
		Sheelton Lottman	53,482.00
		Vanguard GNMA	4,897.00
Total Receipts	18,696.00	Total Receipts	18,232.00
		EXPENDITURES	
		Fellowships	40,000.00
		Administration	4,367.00
		Total Expenditures	44,367.00
		EXCESS OF RECEIPTS OVER EXPENDITURES	33,865.00

RECEIPTS		EXPENDITURES	
AMS 50 Fund	500.00	AMS 50	41,862.00
Faculty Magellan	8,818.00	Howard M. Brown	8,091.00
Faculty Magellan	8,818.00	Fed National Mig	53,635.00
Vanguard GNMA	298,255.00	Standard Mig. Asset	15,208.00
Vanguard GNMA	143,216.00	Structured Mig. Asset	0.00
Vanguard Index 500	73,592.00		
Vanguard Intl Growth	14,817.00		
Vanguard US Growth	14,737.00		
Ryan Mig Accep Corp	7,532.00		
Univ. of Chicago Press	96,145.00		
Linnas Mig GNMA Corp	0.00		
Fannie Mae	0.00		
Fed Home Loan Mig	8,091.00		
Fed National Mig	53,635.00		
Standard Mig. Asset	15,208.00		
Structured Mig. Asset	0.00		
TOTALS	1,197,858.00	TOTALS	1,227,807.00

RECEIPTS		EXPENDITURES	
AMS 50 Fund	500.00	AMS 50 Fund	500.00
Faculty Magellan	8,818.00	Faculty Magellan	8,818.00
Faculty Magellan	8,818.00	Vanguard GNMA	143,216.00
Vanguard GNMA	298,255.00	Vanguard Index 500	73,592.00
Vanguard GNMA	143,216.00	Vanguard Intl Growth	14,817.00
Vanguard Index 500	73,592.00	Vanguard US Growth	14,737.00
Vanguard Intl Growth	14,817.00	Ryan Mig Accep Corp	7,532.00
Vanguard US Growth	14,737.00	Univ. of Chicago Press	96,145.00
Ryan Mig Accep Corp	7,532.00	Linnas Mig GNMA Corp	0.00
Univ. of Chicago Press	96,145.00	Fannie Mae	0.00
Linnas Mig GNMA Corp	0.00	Fed Home Loan Mig	8,091.00
Fannie Mae	0.00	Fed National Mig	53,635.00
Fed Home Loan Mig	8,091.00	Standard Mig. Asset	15,208.00
Fed National Mig	53,635.00	Structured Mig. Asset	0.00
Standard Mig. Asset	15,208.00		
Structured Mig. Asset	0.00		
TOTALS	1,227,807.00	TOTALS	1,197,858.00

RECEIPTS		EXPENDITURES	
AMS 50 Fund	500.00	AMS 50 Fund	500.00
Faculty Magellan	8,818.00	Faculty Magellan	8,818.00
Faculty Magellan	8,818.00	Vanguard GNMA	143,216.00
Vanguard GNMA	298,255.00	Vanguard Index 500	73,592.00
Vanguard GNMA	143,216.00	Vanguard Intl Growth	14,817.00
Vanguard Index 500	73,592.00	Vanguard US Growth	14,737.00
Vanguard Intl Growth	14,817.00	Ryan Mig Accep Corp	7,532.00
Vanguard US Growth	14,737.00	Univ. of Chicago Press	96,145.00
Ryan Mig Accep Corp	7,532.00	Linnas Mig GNMA Corp	0.00
Univ. of Chicago Press	96,145.00	Fannie Mae	0.00
Linnas Mig GNMA Corp	0.00	Fed Home Loan Mig	8,091.00
Fannie Mae	0.00	Fed National Mig	53,635.00
Fed Home Loan Mig	8,091.00	Standard Mig. Asset	15,208.00
Fed National Mig	53,635.00	Structured Mig. Asset	0.00
Standard Mig. Asset	15,208.00		
Structured Mig. Asset	0.00		
TOTALS	1,227,807.00	TOTALS	1,197,858.00