

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXV, NUMBER II

AUGUST, 1995

## NEW YORK 1995

The "Big Apple" looks forward to hosting the Sixty-First Annual Meeting of the American Musicological Society, meeting jointly this year with the Society for Music Theory and the Center for Black Music Research, at the Grand Hyatt Hotel in midtown Manhattan, 2-5 November 1995. One is told that the nickname "Big Apple" had currency among jazz musicians in the '30s and '40s, characterizing the City as a lucrative place for employment from which one could take a big bite. The City adopted it as its official nickname in 1970.

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

On the City's ethnic make-up, try Irving Howe's *World of Our Fathers* on Jewry in New York, Claude Brown's *Manchild in the Promised Land* on the Black experience, Piri Thomas's *Down These Mean Streets* on the Hispanic neighborhoods; and on the whole "multi-cultural" element, Nathan Glazer and Daniel Moynihan's *Beyond the Melting Pot*. Recommended fiction includes—among recent items—Tom Wolfe's *The Bonfire of the Vanities*, E. L. Doctorow's *Billy Bathgate*, and Jack Finney's *Time and Again* (to which I would add Paul Auster's *The New York Trilogy*). For vintage reading turn to Edith Wharton's *Age of Innocence*, Henry James's *Washington Square*, John O'Hara's *Butterfield 8*, Betty Smith's *A Tree Grows in Brooklyn*, and the stories of Dorothy Parker.

A bus tour of major New York sights is available Friday morning. For those wishing to acquaint themselves with the City ahead of time, the following general guides will serve: the Michelin *New York City* tourist



New York, New York, Site of the 1995 Annual Meeting. Photo courtesy of the New York City Convention and Visitors Bureau.

guide, Wurman's *New York City Access* (Harper), the *American Institute of Architects Guide to New York City*, and the *Zagat New York City Restaurant Survey*.

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

Heading the special events offered around the City that weekend is "From Gospel to

Gershwin," a series of concerts and lectures presented by the Brooklyn Philharmonic, including a celebration of the centenary of William Grant Still with Gunther Schuller as featured conductor. The Bard Music Festival in New York, Leon Botstein, Director, focuses this year on "Bartók and His World." The Estonian Philharmonic Chamber Choir will present a program of choral music in the Northern European tradition, and a number of the City's outstanding new-music groups will be featured in a free concert of contemporary music.

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

*continued on page 23*

## 1996 Annual Meeting

### Call for Papers

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

Abstracts of papers to be considered for inclusion on the program must be submitted by 15 January 1996 to the Chair of the Program Committee, John Nádas, Department of Music, CB#3320, University of North Carolina, Chapel Hill, NC 27599-3320. Abstracts must not exceed 250 words and must be printed in a readable typeface (no smaller than 10 point) 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, including e-mail address and/or fax number. Seven copies on which the author is not identified should be sent along with the original. The committee's initial reading and ranking of the proposals will be made on the basis of the anonymous abstracts. Only one submission per author will be considered. Authors who read papers at the 1995 Annual Meeting may not submit proposals for the 1996 Meeting.

Authors residing outside North America may use the fax number (919) 962-3376 to send **only** the original, from which the additional anonymous copies will be reproduced in Chapel Hill. Abstracts from authors residing within the U.S.A. should also include a self-addressed, stamped postcard that can be returned as notification of the Committee's receipt of the proposal; all other authors will be notified of receipt via e-mail or fax.

**Individual proposals.** At this Annual Meeting (1996), as in New York (1995) and Minneapolis (1994), 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.

### Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for assignment to specific committees. Interested persons should write Philip Gossett, President, AMS, Department of Music, University of Chicago, 5845 S. Ellis Avenue, Chicago, IL 60637, and are asked to name the committee, enclose a *curriculum vitae*, and identify their area(s) of specialization.

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

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

**Panel discussions.** The Program Committee also invites proposals for more informal panel discussions devoted to issues of general interest that are amenable to an exchange of ideas in a public forum. These sessions may examine a central body of scholarly work or a methodological theme. Rather than formal papers, they should include brief position papers by the participants of *not more than 10 minutes each* and leave ample time for discussion by panelists and audience. (In terms of time, panel discussions are to be considered equivalents of the full/half sessions noted above.) The submission procedure differs from that for formal sessions: organizers of panel discussions should submit the names of all panelists in a one-page prospectus that outlines the issues, clarifies the rationale behind the proposal, and explains why each panelist has been chosen. Such a proposal will not be vetted anonymously, and the entire proposal will be considered as a group only (with no substitutions by the Program Committee). Organizers of panel discussions may not also read a formal paper in the same year or the preceding one, but panelists may.

**Study sessions.** In addition to the panel discussions, informal study sessions may take place in the evenings. 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.) The organizers of such events should submit a general prospectus with summaries of the individual contributions or a description of the activities envisioned. These sessions are not to be considered displaced day sessions; full, formal papers are deemed inappropriate here. Nothing originally proposed for a day session will be reassigned or accepted as an evening study session.

Submissions that do not conform to the guidelines outlined above will not be considered.

### Society Election Results

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

President Elect: James Webster

Secretary: Jan Herlinger

Directors-at-Large: Carolyn Abbate

Rufus Hallmark

Anthony Newcomb

A total of 810 ballots were received, of which 9 could not be counted because their senders were not identified.

### Address Changes

The 1996 *Directory* will go to press on November 15. Members who have noticed errors in their listings in the current *Directory* are urged to write immediately to Jacqueline Bruzio at the Society's main office. Please keep in mind that e-mail addresses need to be written very carefully, with the letter "l" and the number "1" clearly distinguished. If an e-mail address is case sensitive, that should be indicated. Corrections for the *Directory* may also be sent via e-mail to <ams@mail.sas.upenn.edu>.

### AMS Newsletter Address and Deadlines

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

Barbara R. Hanning  
Editor, AMS Newsletter  
410 Riverside Drive  
New York, NY 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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Philadelphia, PA 19104-6313  
Tel. (215) 898-8698  
Fax (215) 573-2106  
E-mail <ams@mail.sas.upenn.edu>

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## Presidential Message

Before beginning my term as President, I had a few conversations with friends and colleagues about projects I might undertake on behalf of our Society. After all, my activist voice prodded me, you should follow the lead of so many earlier Presidents and use your office for a purpose: it should not be purely ceremonial.

As it has turned out, my planning was stunningly superfluous, for the American Musicological Society is in a period of organizational transition that is engaging fully the efforts of its Board of Directors, Executive Director, and many members. There are two structural motivations for these changes. First, the professionalization of the Society's administration, with the consequent increase in expenses, has compelled the Board of Directors to understand and to question each item in the budget. Second, the technological resources now available to scholars through the internet can no longer be ignored by musicologists: indeed, the work of our colleagues in the Society for Music Theory, under the leadership of Lee Rothfarb, is providing impressive models of what might be possible.

These structural motivations provide the context in which three basic concerns of our members must be addressed. As we approach the fiftieth anniversary of the establishment of the *Journal of the American Musicological Society*, are we convinced that—in its present form—it continues to serve our needs effectively? Next, to what kind of electronic services should the Society commit itself at this point? And finally, in the new technological environment, how can we best make information about doctoral dissertations in musicology generally available? In each of these areas, the Society is reexamining its current practices and considering new initiatives.

Until now, the JOURNAL has been published directly by the Society at the William Byrd Press of Virginia. There has been no continuous administrative oversight, except for what has been provided by the Society's Philadelphia offices. Editors and editorial

offices change every three years. Financially, it has been hard for the Society to have points of comparison for its expenses, and some policies have been frankly damaging to its interests: I feel no pride when I am told that a library subscription to the JOURNAL, for example, is far and away the best bargain in the scholarly world. We have therefore initiated conversations with a number of university presses about the possibility of bringing the JOURNAL under their auspices. At least three major presses are seriously interested. A committee under the leadership of our President-Elect, James Webster, will be examining their proposals—including proposals for redesigning various aspects of the JOURNAL—and reporting to the Board of Directors.

As more and more members of the Society have access to the internet, we need to use this technology more effectively. While many of us enjoy participating in the unofficial "AMSlist" being run through the courtesy of our colleagues at the University of California, Davis, this informal means of communication cannot meet all our needs. It is time for the Society to provide official information services through the internet: an up-to-date Directory, information about the Society and its programs, listings of job notices, announcements of scholarly meetings, and fellowship opportunities. In time the services could develop to include a moderated scholarly conversation list and an electronic journal (with articles and reviews). Conversations are under way with several universities about a possible home for these official information services of the Society, and we hope very much to have an operational system by 1 January 1996.

After the current five-year accumulation, *Doctoral Dissertations in Musicology* will change its home and probably its format. The Society wants to thank Professor Cecil Adkins and those who have helped him faithfully with this publication over the past years. The Society's Committee on Technology, under the direction of David Crawford, has been fundamental in helping us plan for the future. A committee focusing specifically on DDM, chaired by Board

member Thomas Bauman, is considering changes in the format and design of this service. In particular, we seek to make access more timely by bringing DDM on line. As of 1 April 1995, all further information about doctoral dissertations should be addressed directly to the Society's offices in Philadelphia.

While all these current and prospective changes reflect our efforts to use the Society's resources in a more productive way, another change reflects our profound concern with political events that many members of the American Musicological Society find deeply upsetting, even threatening. As I write this message, we are negotiating to change the site of our 1996 meeting, seeking at the same time to avoid potentially damaging financial repercussions to the Society.

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

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

—Philip Gossett

## 1996 Annual Meeting

### Call for Performances

The Performance Committee for the 1996 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 pro-

posed 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 repertoire 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: Alexander Blachly, Department of Music, University of Notre Dame, Notre Dame, IN 46556. Complete sets of materials must be received no later than 1 February 1996.

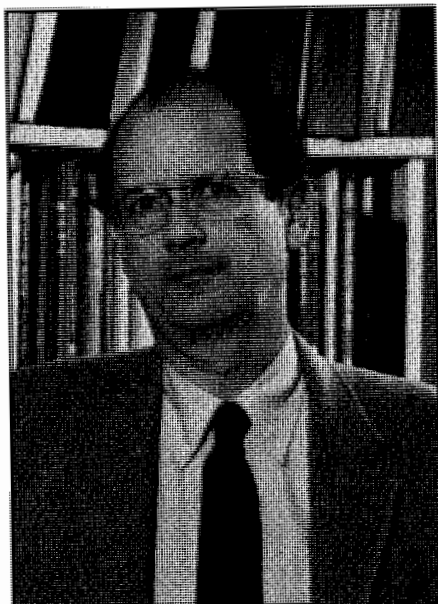
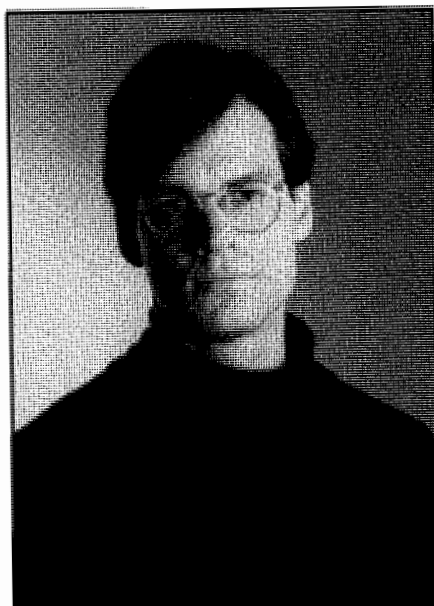
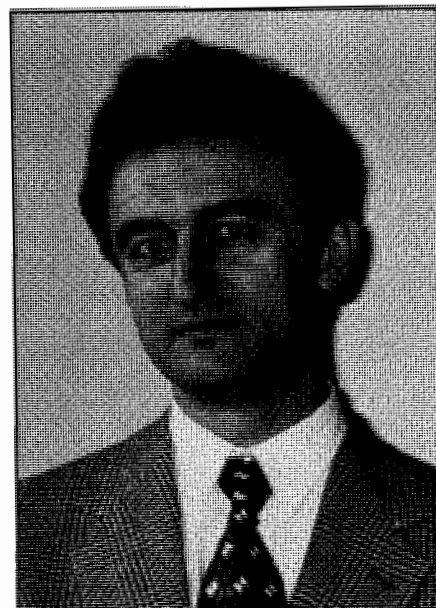


Photo by Charles Harrington

**President-Elect James Webster**



**Gregory Barnett  
AMS 50 Fellow**



**Stefano Mengozzi  
AMS 50 Fellow**

### **AMS President-Elect James Webster**

James Webster has been elected President of the Society for the term 1996-98. He previously served the Society as a member of the Council, the Board of Directors, and the Editorial Board of the *JOURNAL*, and as Chair of the Publications Committee. He has been on the faculty of Cornell University since 1971, serving as Chair of the Department of Music, Director of Graduate Studies in Music, and Co-ordinator of the D.M.A. program in historical performance. He has also held visiting appointments at Brandeis, Columbia, and Freiburg Universities, and has been Scholar-in-Residence at the University of Wisconsin, Madison. He has received the Einstein and Kinkeldey Awards of the Society, a Fulbright dissertation grant, a Senior Research Fellowship from the National Endowment for the Humanities, and a Guggenheim Fellowship.

Webster's scholarly interests lie primarily in the history, analysis, and interpretation of later eighteenth-century and nineteenth-century music, especially Haydn, Mozart's operas, Beethoven, Schubert, and Brahms, as well as editorial practice and the historiography of music. He is the author of *Haydn's "Farewell" Symphony and the Idea of Classical Style: Through-Composition and Cyclic Integration in His Instrumental Music* (Cambridge University Press, 1991), and an editor of *Haydn Studies* (Norton, 1975), *Johannes Brahms Autographs* (Garland, 1983), and the forthcoming *Opera Buffa in Mozart's Vienna* (Cambridge University Press), as well as the periodical *Beethoven*

*Forum*. He has produced critical editions for the *Neue Bach-Ausgabe* and *Joseph Haydn: Werke*. He is musicological consultant for the first complete recording of Haydn's symphonies on original instruments, by the Academy of Ancient Music under Christopher Hogwood (Decca/L'oiseau-lyre).

Webster is a member of the governing boards of the *Joseph Haydn-Institut* (Cologne) and of the *Johannes Brahms Gesamtausgabe* (Munich).

### **AMS 50 Fellowship Awards**

Six doctoral candidates in musicology have been selected for the AMS 50 Fellowship Awards for 1995-96. They are Gregory Barnett (Princeton University), "Defining a Musical Culture of the Late *Seicento*: The Bolognese Instrumental Repertoire"; Geoffrey Burgess (Cornell University), "Ritual in the *tragédie en musique* from Lully's *Cadmus et Hermione* (1673) to Rameau's *Zoroastre* (1749)"; Nancy Guy (University of Pittsburgh), "Peking Opera and Politics in Post-1949 Taiwan"; Heather L. Hadlock (Princeton University), "Romantic Visions of Women and Music: From Hoffmann's Tales to *Les contes d'Hoffmann*"; John Andrew Johnson (honorary award winner, Harvard University), "Gershwin's 'American Folk Opera': The Genesis, Style, and Reputation of *Porgy and Bess* (1935)"; Stefano Mengozzi (University of Chicago), "Between Humanistic Ideals and Scientific Thought in Glarean's *Dodecachordon*." Formal presentations of this year's awards will be made at the Annual Meeting in New York.

### **Awards and Prizes**

The NEH Conferences Program granted awards to two members of the Society in 1994: James Webster (Cornell University) for *Opera Buffa in Mozart's Vienna, 8-11 September 1994* in Ithaca, NY; and Mary Ann Smart (State University of New York, Stony Brook) for *Representations of Gender and Sexuality in Opera, 14-17 September 1995* in Stony Brook, NY. Peter Bergquist (University of Oregon) received a three-year grant from the NEH for *A New Edition of the Motets of Orlando di Lasso*. Members of the Society who were awarded NEH Fellowships for College Teachers and Independent Scholars are Elizabeth G. Hudson (University of Virginia) for "Narrative and the Representation of Women in Nineteenth-Century Italian Opera"; Claudia S. Macdonald (Oberlin College) for "The Work of Robert Schumann and the Evolution of the Piano Concerto, 1810-65"; Paul S. Machlin (Colby College) for "Fats Waller in Performance"; James Parakilas (Bates College) for "Nineteenth-Century Opera as Political Drama"; Peter W. Urquhart (University of New Hampshire) for "The Sound of Music and the Relationships between Pitches: Performers' Accidentals during the Renaissance"; and Elizabeth Wood (New York, NY) for "A Biography of Composer, Writer, and Feminist, Ethel Smyth (1858-1944)."

NEH Fellowships for University Teachers went to Richard Crawford (University of Michigan) for "A History of Music in the U.S.A."; and to Mary S. Lewis (University of Pittsburgh) for "Antonio Gardano: A De-





**Nancy Guy**  
AMS 50 Fellow

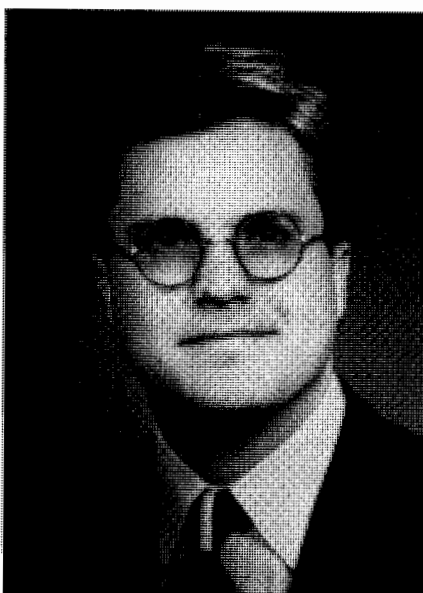
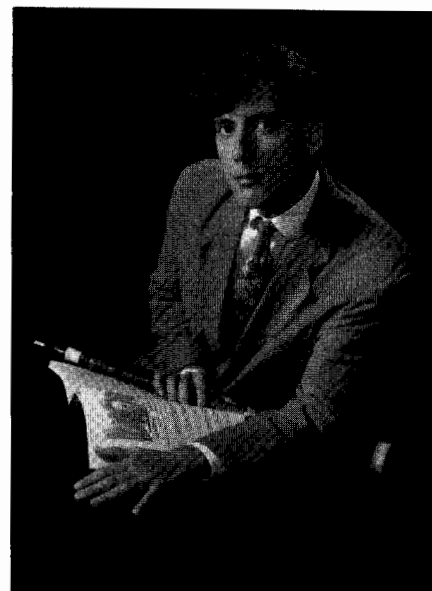


Photo by Koby-Antupit  
**John Andrew Johnson**  
Honorary AMS 50 Fellow



**Geoffrey Burgess**  
AMS 50 Fellow

scriptive Bibliography and Historical Study, Vol. 3." Mary Lewis also received a Guggenheim Fellowship for her project.

Leta Miller (University of California, Santa Cruz) received an NEH grant in support of her book on composer Lou Harrison, as well as an NEH Summer Stipend for the same project. Honey Meconi (Rice University) also received an NEH Summer Stipend for her book, "Art-Song Reworkings: Aspects of Borrowing in Fifteenth- and Sixteenth-Century Music."

Anne W. Robertson (University of Chicago) was awarded the John Nicholas Brown Prize of the Medieval Academy of America, which is given for a first book or monograph on a medieval topic, for her study, *The Service-Books of the Royal Abbey of Saint-Denis: Images of Ritual and Music in the Middle Ages* (Oxford University Press, 1991). Another award for the best first book (published between 1991 and 1993) was given by the Society for Spanish and Portuguese Historical Studies to Louise K. Stein (University of Michigan) for her book, *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain* (Oxford University Press, 1993).

The Music Library Association presented the Richard S. Hill Award for the best article of a bibliographic nature published in 1993 to John Milsom (Christ Church, Oxford University) for "The Nonsuch Music Library," in *Sundry Sorts of Music Books: Essays on the British Library Collections*, edited by Chris Banks, Arthur Searle, and Malcolm Turner (London: The British Library, 1993). Other awards given by the Music Library Associa-

tion were the Eva Judd O'Meara Award to Malcolm Hamrick Brown (School of Music, Indiana University) for his book review of *The New Shostakovich* by Ian MacDonald, published in *MLA Notes* XLIX (March 1993), 956-61; the Walter Gerboth Award to Edward Komara (University of Mississippi, Oxford) for research on his comprehensive catalogue of recording sessions by Charlie Patton and other blues artists; and the Special Achievement Award to Lenore Coral (Cornell University) in recognition of her contributions toward the establishment of the International Standard Music Number.

The Stefan and Wanda Wilk Prize for Research in Polish Music (see *Newsbriefs*) was awarded to Maria Anna Harley (McGill University) for her paper, "At Home with Phenomenology: Ingarden's 'Work of Music' Revisited," which explores the definition of music by Polish philosopher Roman Ingarden and how it applies to the works of Polish composers and the musical world of Beethoven and Chopin.

The Sonneck Society for American Music presented the Irving Lowens Award for the best book on an American music topic published in 1993 to three authors, among them Robert Wälsler (University of California, Los Angeles) for *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Wesleyan University Press). Judith Tick (Northeastern University) received the Sonneck Society's Irving Lowens Award for the best article on an American music topic for "Charles Ives and Gender Ideology," which appeared in *Musicology and Difference: Gender*

*and Sexuality in Music Scholarship*, edited by Ruth Solie (University of California Press, 1993).

The National Humanities Center has named two members of the Society among its 1995-1996 Fellows: Mark Evan Bonds (University of North Carolina, Chapel Hill), working on "Theories of the Symphony, 1720-1900," and Carol J. Oja (Brooklyn College and The Graduate School, City University of New York), whose topic is "Experiments in Modern Music: New York in the 1920s."

ACLS Travel Grants have been awarded to Jane A. Bernstein (Tufts University) to attend a conference on Antwerp Music Printers in the Sixteenth Century, in Antwerp, and to J. Michele Edwards (Macalester College) to attend the International College Music Society Conference on Multicultural Perspectives in Music, in Berlin.

### McClary Receives MacArthur

Susan McClary (University of California, Los Angeles), "a musicologist who explores the relationship between human experience and music and relates the creation of musical works to their social contexts" (*The New York Times*, 13 June 1995), was named among the 24 new recipients of the MacArthur Foundation's "genius awards." Those chosen for the unrestricted five-year grants are described as experts who often push the boundaries of their fields in path-breaking ways. Among past winners from the Society are Peter Jeffrey, Gary Tomlinson, and George Perle.

### Guidelines for Announcements of Awards and Prizes

The Editor attempts to include NEH, ACLS, ASCAP-Deems Taylor, and Guggenheim awards. All other announcements come from individual submissions (see colophon for deadlines). The Editor does not include awards to graduate students, awards made by the recipient's home institution, or awards to scholars who are not listed in the current Society Directory. The Editor is always grateful to individuals who report honors and awards they have received.

### AMSlist Subscriptions

The subscription procedure for the AMSlist, an independent e-mail directory of musicologists at the University of California, Davis, was incorrectly given in the February issue of the *Newsletter*. The correct procedure is as follows: Send e-mail to <listproc@ucdavis.edu>, leaving the "subject" line blank. (If the software used by your Internet access will not allow this, try typing several spaces, or "xx".) On the first line of the message-text area, type *only*: SUBSCRIBE AMSLIST Your Name—without adding punctuation, your e-mail address, or anything else. Your e-mail address will be taken from the return address of your message.

### Invitation to Planning Session on Music Curriculum

Department chairpersons, counselors, curriculum advisors and others involved in the formulation and strategic planning of undergraduate and graduate music programs are invited to participate in a planning session at the Annual Meeting in New York (Friday, 3 November, 5:30–6:30 p.m.) in preparation for the AMS'96 Open Forum on Music Curriculum sponsored by the Committee for Career-Related Issues. To obtain or contribute to a tentative outline of important issues to be addressed and references which support positions respective to them, contact session coordinator Suzanne Scherr, Director of Music, Rosary College, 7900 W. Division Street, River Forest, IL 60305; tel. (708) 524-6951, fax: (708) 524-9241; <scherrmu@email.rosary.edu>.

### AMS Membership and Subscription Statistics

As of 11 May 1995, the tally of members and subscribers on the rolls of the Society was:

Memberships	
Regular members	2,294
Spouse or adjunct members	156
Student members	854
Emeritus members	364
Life members	37
Sustaining members	9
Patrons	0
Honorary members	10
Corresponding members	15
Complimentary memberships	7
	<u>3,746</u>
Subscribers	
Institutional subscribers	1,324
Individual subscribers	9
Complimentary subscriptions	33
	<u>1,366</u>
Grand total for 1995	5,112
Grand total for 1994	5,436

### AMS Thanks Member Donors

AMS Treasurer Rebecca Baltzer reports that, despite the recent increase in membership cost for many, members of the Society have been wonderfully generous with an extra donation when paying their dues. As of early April, some \$2,500 in extra funds had been contributed to the AMS 50 account, another \$960 for current operations, and \$225 for publications. Officers and directors of the Society are profoundly grateful for this demonstration of support at a time of tight budgets, and hope that the ongoing reorganization of the office will make it possible in the near future to thank donors individually for their generosity. For now, they wish to commend publicly those members who have responded above and beyond the call of duty.

### Minority Undergraduate Travel Fund

The Committee on Cultural Diversity urgently needs your help to establish a travel fund that will bring undergraduate minority students from around the country to the Society's New York Meeting. Please send your tax-deductible contribution of \$10 or more as soon as possible to the Society's office at: 201 South 34th Street, Philadelphia, PA 19104-6313. Checks should be made out to "AMS Minority Undergraduate Travel Fund."



**Paula Higgins**  
Editor of JAMS

### Paula Higgins Named Editor of JAMS

As announced at the last Business Meeting of the Society in Minneapolis, Paula Higgins has been appointed Editor of JAMS, succeeding Richard Kramer. Michael Long succeeds Jeffrey Kallberg as Review Editor of the JOURNAL.

Paula Higgins, Associate Professor at the University of Notre Dame, earned her Ph.D. in Music at Princeton University (1987). The 1987 recipient of the Society's Alfred Einstein Award, she has published essays in the JOURNAL, *Acta musicologica*, *Early Music History*, *Nineteenth-Century Music*, *Current Musicology*, and numerous anthologies and conference proceedings. She is editor of *Antoine Busnoys: Method, Meaning, and Context in Late Medieval Music* (Oxford, in press). She has served on the Board of Directors of the Society, on the Program Committee for the 1988 National Meeting in Baltimore, and as a member and Chair of the Alfred Einstein Award Committee.

All articles submitted to the JOURNAL should be sent to the newly appointed editor, Paula Higgins, Department of Music, University of Notre Dame, Notre Dame, IN 46556. Books and editions of music for review are to be sent to Michael Long, Department of Music, State University of New York, Buffalo, 222 Baird Hall, Buffalo, NY 14260.

# AMS/CBMR/SMT New York Annual Meetings 1–5 November 1995 Preliminary Program

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## Wednesday, 1 November

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2:00–5:00—AMS Board of Directors Meeting

7:00–11:00—AMS Board of Directors Meeting

7:00–11:00—SMT Publication Awards Committee Meeting

7:00–11:00—SMT Publications Committee Meeting

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## Thursday, 2 November

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

8:00–12:00—SMT Executive Board Meeting

9:00–5:00—Registration

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### NOONTIME SESSIONS

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12:00–1:45—AMS Special Session

#### Music in the Baltics

Mimi S. Daitz (The City College, City University of New York),  
Chair; Rūta Goštautiene (Lithuanian Music Academy), Urve Lip-  
pus (Estonian Music Academy), Valdis Muktupāvels (University of  
Latvia), Toomas Siitan (Estonian Music Academy), Panelists

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12:30–1:30—SMT Special Session

#### Triptych Symposium: Brahms, "Im Herbst," Op. 104, No. 5

David Loberg Code (Western Michigan University), Chair

Panel I: Pedagogy

Claire Boge (Miami University, Oxford, Ohio), Virginia Hancock  
(Reed College), Robert Wason (Eastman School of Music, Uni-  
versity of Rochester), Panelists

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12:00–1:00—SMT Officers Luncheon

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

12:00–1:30—AMS Luncheon Seminar for Visiting Minority  
Undergraduates (Committee on Cultural Diversity)

12:00–1:45—AMS Committee on Career-Related Issues,  
Open Forum I: Career Opportunities in the Recording  
Industry

12:00–6:00—Job Interviews

1:00–6:00—Exhibits

2:00–5:00—CBMR National Advisory Board Meeting

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### AFTERNOON SESSIONS

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2:00–5:00—AMS Sessions

#### Opera, Literature, and Culture

Thomas Bauman (Chicago), Chair

Jeanne Swack (University of Wisconsin, Madison): "Anti-Semitism at  
the Opera: The Portrayal of Jews in the *Singspiele* of Reinhard  
Keiser (1674–1739)"

Daniel Heartz (University of California, Berkeley): "*The Beggar's  
Opera* by John Gay (1728) in the Light of Its Parisian Parallel:  
*Opéra-comique en vaudevilles*"

Michael E. McClellan (Arlington, Virginia): "Simply Savage: Music  
and Racial Difference in Revolutionary France"

Susan Key (University of Maryland, College Park): "'Make Him  
Think It for Himself': Britten Interprets Henry James"

#### Listening with Imagination: Musical Consequences of Kendall Walton's Philosophy of Art

Karol Berger (Stanford University), Chair

Mitchell S. Green (University of Virginia): "Make-Believe and Musi-  
cal Interpretation"

Marion A. Guck (Washington University, St. Louis): "Alternative  
Continuities and Dynamic Imaginings: On Representation in  
Music"

Fred Everett Maus (University of Virginia): "Imagining Emotions and  
Actions in Music"

Anthony Newcomb (University of California, Berkeley): "Walton's  
Work-Worlds, or Should Musicians Believe in Make-Believe?"

Session Respondent: Kendall L. Walton (University of Michigan)

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2:00–5:00—SMT Session

#### Pitch-Order Relations

Jonathan W. Bernard (University of Washington), Chair

Stephen V. Peles (Washington University, St. Louis): "Partial Orderings  
as Compositional Prototypes in Schoenberg's Twelve-Tone Music"

Mark Sallmen (Eastman School of Music, University of Rochester):  
"A Generalized Theory of Order-Sensitive Inclusion Relations:  
Connections between Text and Music in Elliott Carter's *Dolphins*"

Tiina Koivisto (University of Michigan): "Pitch, Pitch Class, and  
Register in Elliott Carter's Second String Quartet"

Robert Morris (Eastman School of Music, University of Rochester):  
"The Structure of First-Species Canon in Modal, Tonal, and  
Atonal Musics"

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2:00–5:00—Joint AMS/SMT Session

#### Musical Meaning

Kevin Korsyn (University of Michigan), Chair

William P. Dougherty (Drake University): "Mixture as a Sign in a  
Schubert Song"

William Rothstein (Oberlin College Conservatory of Music): "A Tale  
of Two Tetrachords: Structure and Meaning in Beethoven's Op.  
101"

Mark S. Spicer (Yale University): "The Heritage of Liszt's Funeral  
Music"

John R. Clevenger (Eastman School of Music, University of  
Rochester): "Debussy's Musical Symbolism"

## Thursday, continued

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### 2:00–5:00—Joint AMS/SMT Special Session

#### The New York Schools of Music and Visual Arts

Steven Johnson (Brigham Young University), Chair

Austin Clarkson (York University, Ontario): “The Synaesthetic Juncture: Analytical Criteria Linking Picasso’s Mural *Guernica* and *Battle Piece for Piano* by Stefan Wolpe”

Olivia Mattis (University of New Hampshire): “The Physical and the Abstract: Varèse and the New York School”

David Bernstein (Mills College): “John Cage and the ‘Aesthetic of Indifference’”

Respondent: Irving Sandler (New York City): “The Duchamp-Cage Aesthetic”

Steven Johnson (Brigham Young University): “Abstract Expressionist Content and Minimalist Pattern in Morton Feldman’s Late Music”

Respondent: Dore Ashton (New York City): “On Guston, Johns, and Feldman”

Session Respondent: Edvard Lieber (New York City): “Stylistic Connections between the New York Schools”

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### 2:00–3:30—AMS Short Sessions

#### Secular Repertories in Rome and Florence, 1300–1512

Frank D’Accone (University of California, Los Angeles), Chair

Blake Wilson (Dickinson College): “In Search of the Florence Laudario (Florence, B.N., Banco rari 18)”

William F. Prizer (University of California, Santa Barbara): “Secular Music in Florence and Rome during the Medici Expulsion, 1494–1512”

#### Max Klinger: Representing the Canon

Chair to be announced

Peri Shamsai (Columbia University): “Erecting Beethoven: Music, Modernism, and Masculinities in Fin-de-siècle Vienna”

Thomas Nelson (University of Minnesota): “Klinger’s *Brahmsphantasie* and the Cultural Politics of Absolute Music”

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### 3:30–5:00—AMS Short Sessions

#### The Fifteenth-Century Motet

Chair to be announced

Julie E. Cumming (McGill University): “The Four-Voice Motet, 1450–1475: Roots and Ramifications”

J. Michael Allsen (Madison, Wisconsin): “Two ‘New’ Motets by Du Fay”

#### Music and Film

Martin Marks (Massachusetts Institute of Technology), Chair

Rose M. Theresa (University of Pennsylvania): “Gounod’s *Faust* as Silent Film: Toward the Making of a Cinematic Spectator”

Neil Lerner (Duke University): “‘Show Business for Uncle Sam’: The Politics of Polyphony in Films of Persuasion by Thomson and Copland”

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### 5:00–8:00—AMS Ethics Statement Committee Meeting

### 5:45–7:15—AMS/CBMR/SMT No-Host Reception

### 6:30–7:30—CBMR National Advisory Board Reception

### 7:30–8:30—Lecture-Demonstration: Great Conductors on Film, Charles Barber (Mountain View, California)

### 7:30–9:30—CBMR National Advisory Board Dinner

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## EVENING SESSIONS

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### 7:30–10:00—AMS Special Session, Historic Brass Society

#### Performance Practice in Early Brass Music: An Examination of New Directions in Organology, Repertoire, Pedagogy, and Performance Technique

Steven Plank (Oberlin College Conservatory of Music), Chair; Stewart Carter (Wake Forest University), Trevor Herbert (Open University), Douglas Kirk (McGill University), Keith Polk (University of New Hampshire), Don L. Smithers (West Nyack, New York), Panelists

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### 7:30–10:00—Joint AMS/SMT Special Session

#### Studying Music as Performance

Nicholas Cook (University of Southampton), Moderator; José Bowen (University of Southampton), Joel Lester (The City College and Graduate School, City University of New York), Judy Lochhead (State University of New York, Stony Brook), Bruno Repp (Haskins Laboratories, New Haven), Richard Taruskin (University of California, Berkeley), Robert Walser (University of California, Los Angeles), Panelists.

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### 8:00–11:00—SMT Special Sessions

#### Issues in the Study of Popular Music: The American Popular Song, 1924–1950

John Covach (University of North Carolina, Chapel Hill), Organizer; Kim Kowalke (Eastman School of Music, University of Rochester), Moderator

Allen Forte (Yale University): “Analyzing Popular Song”

John Covach (University of North Carolina, Chapel Hill): “Contemplating Popular Music”

Panelists: Milton Babbitt (Princeton University), Richard Crawford (University of Michigan), Charles Hamm (Dartmouth College), Stephen Hinton (Stanford University)

#### Analysis and Meaning in Music

SMT Philosophy of Music Group, Robert Snarrenberg (Washington University, St. Louis), Organizer; Marianne Kielian-Gilbert (Indiana University), Moderator

Leo Treitler (The Graduate School, City University of New York): “Nelson Goodman’s Concepts of Reference and Metaphorical Exemplification and ‘Postmodern’ Ideas of Music as Play of Signifiers”

Robert Snarrenberg (Washington University, St. Louis): “Tones and Words in Schenker’s Representation of Content”

Stephen V. Peles (Washington University, St. Louis): “Musical ‘Meaning’ and Talk about It”

Naomi Cumming (Australian Research Council): “Gesture and Meaning”

Session Respondent: Jenefer Robinson (University of Cincinnati)

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### 8:30–10:00—AMS Committee on the Status of Women Meeting

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

### 9:30–11:00—Student Reception



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# Friday, 3 November

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7:30–9:00—SMT Committee on the Status of Women,  
Breakfast Meeting

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

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

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

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

8:00–6:00—Job Interviews

8:30–5:00—Registration

8:30–6:00—Exhibits

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## MORNING SESSIONS

9:00–12:00—AMS Sessions

### *Ars Nova*: Theory and Practice

Margaret Bent (All Souls College, Oxford), Chair

John Douglas Gray (University of Colorado, Boulder): “Aspects of  
Oral and Written Tradition in the *Ars Nova* Treatises Attributed to  
Philippe de Vitry”

Andrew Wathey (Royal Holloway College, University of London):  
“The Lost French Crusade of 1330–1336 and Philippe de Vitry’s  
Dictionary”

Anne Walters Robertson (University of Chicago): “Machaut’s *David  
Hocket* and the Coronation of Charles V”

Sarah Fuller (State University of New York, Stony Brook): “Modal  
Discourse and Fourteenth-Century French Song”

### Aspects of Art Music, 1500–1750

Ross W. Duffin (Case Western Reserve University), Chair

John Walter Hill (University of Illinois, Urbana-Champaign): “Early  
Violin Playing in Art Music: The *Compagnia dei Suonatori* of  
Brescia in the Sixteenth Century”

G. Yvonne Kendall (University of Houston): “The Myth of ‘Stylized’  
Dance Music”

Faun Tanenbaum Tiedge (San Francisco Conservatory of Music):  
“By Their Own Hand: The Pietà Partbooks and the Foundlings of  
Venice”

Channan Willner (New York Public Library and The Graduate  
School, City University of New York): “Sequential Expansion and  
Baroque Phrase Rhythm”

### Nineteenth-Century Music and Visuality

Lawrence Kramer (Fordham University), Chair

Richard Leppert (University of Minnesota): “Concretizing Aural-ity:  
Stopping Music in Its (Semantic) Tracks”

John Glogoskie (Douglas College, New Westminster, British  
Columbia): “Capturing the Serpent’s Gaze: Schubert, Schöber,  
and Iconographical Allegory”

Thomas Grey (Stanford University): “*Tableaux vivants*: Landscape,  
History Painting, and the Visual Imagination in Mendelssohn’s  
Orchestral Music”

E. Douglas Bomberger (University of Hawaii, Manoa): “Special  
Effects in the First Production of *Der Freischütz*”

## Style and Substance in Twentieth-Century Works

Chair to be announced

Elizabeth L. Keathley (State University of New York, Stony Brook):  
“*Erwartung*’s New Woman: Musical Modernism and Feminist  
Consciousness in Fin-de-siècle Vienna”

John McGinness (University of California, Santa Barbara): “Debussy’s  
*Jeux*: Moment Form or Movement Form?”

David E. Schneider (University of California, Berkeley): “Expression  
in the Time of Objectivity: Bartók’s First Piano Concerto and the  
Hungarian Approach to Neoclassicism”

Stephen A. Sacks (The City College, City University of New York):  
“The Relationship between Text and Musical Setting in the *Aria*  
of Heitor Villa-Lobos’s *Bachiana brasileira No. 5*”

## Racism, Assimilation, and Documentation in American Music

Chair to be announced

Willie Strong (Yale University): “The Concert Spiritual: Music of  
Cultural Assimilation”

Lisa D. Barg (State University of New York, Stony Brook): “Re-  
Visioning the Jungle in Duke Ellington’s *Black and Tan Fantasy*”

Scott DeVeaux (University of Virginia): “Mr. B’s Blues: The Billy  
Eckstine Band of 1944 and the Cultural Politics of Early Bebop”

Judith Tick (Northeastern University): “Ruth Crawford Seeger and  
African-American Folk Music: The Work of a New Deal Docu-  
mentor”

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9:00–12:00—SMT Session

### Set Theory

David Lewin (Harvard University), Chair

Donald Sloan (Ashland University): “Fuzzy Set Theory, Fuzzy Mea-  
sures, and Their Application to Resemblance Theories in Music”

Ian M. Quinn (The Graduate School, City University of New York):  
“Toward a Fuzzy Theory of Musical Contour”

Michael Buchler (Eastman School of Music, University of  
Rochester): “An Alternative to the Interval-Class Vector and Its  
Use in Relating Abstract PC Sets”

Wayne Slawson (University of California, Davis): “Subaggregate  
Braids”

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9:00–12:00—SMT Poster Session

### Practical Applications: Tuning and Pedagogy

Ronald A. Hemmel (New Providence, New Jersey): “How Shall I  
Tune My Archicembalo?”

Richard Hoffman, William Pelto, and John W. White (Ithaca College):  
“Takadimi: A Beat-Oriented System of Rhythm Pedagogy”

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9:00–10:30—CBMR Session

### Black Music in New York: 1900–1955

Robert W. Stephens (Montclair State University), Chair

Marvin Griffin Carter (Georgia State University): “Imagination and  
Identity in the Songs of Will Marion Cook”

Mark Tucker (Columbia University): “In Search of Will Vodery”

Guthrie P. Ramsey, Jr. (Tufts University): “In the Wake of a Renais-  
sance: Music in Black Megalopolis, 1935–1955”

**Friday, continued**

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**9:00–10:30—SMT Short Session**

**Nineteenth-Century Studies: Form**

David Beach (Eastman School of Music, University of Rochester),  
Chair

Gordon Sly (Eastman School of Music, University of Rochester):  
“From Conflict to Symbiosis: The Reconciliation of Schubert’s  
Innovative Sonata Practice and Schenker’s Conception of Sonata  
Form”

Adriana Ponce (Brandeis University): “Formal Process in Chopin’s  
Ballades”

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**10:30–12:00—SMT Short Session**

**Nineteenth-Century Studies: Rhythm and Register**

Peter Kaminsky (University of Connecticut), Chair

Zohar Eitan (Tel Aviv University): “Beethoven’s Thematization of  
Musical Space: The Case of the ‘Appassionata’”

Harald Krebs (University of Victoria): “Schumann’s Rhythmic Revi-  
sions of Paganini’s Caprices”

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**10:30–12:00—Joint AMS/CBMR Short Session**

**Historiography**

Richard Crawford (University of Michigan), Chair

Leo Treitler (The Graduate School, City University of New York):  
“Interpretation of Music as Culture, of Culture as Music”

Guthrie P. Ramsey, Jr. (Tufts University): “Cosmopolitan or Provin-  
cial? Ideology in Early Black Music Historiography, 1878–1940”

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**NOONTIME SESSIONS**

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**12:00–5:00—SMT Poster Session**

**Current Research in Music Cognition and Aural Training**

SMT Music Cognition Group, Philip Baczewski (University of North  
Texas), Organizer

Mina Miller (University of Kentucky): “Cognition of Musical Form  
in Performance: Analysis of Midi-Data across Contrasting Formal  
Conceptions”

John Schaffer and Edward Pearsall (University of Wisconsin): “Com-  
puter-Assisted Instruction in Twentieth-Century Ear-Training”

Sheryl Skifstad (Arizona State University): “A New Method of Aural  
Skills Training Based on Perceptual Research”

David Hill, Sandra Trehub, and Stuart Kamenetsky (University of  
Toronto): “Mothers’ and Fathers’ Songs to Infants”

Timothy Nord (Ithaca College): “Contextual Listening: Application  
of CD-ROM Technology to Aural Skills”

Philip Baczewski and Rosemary N. Killam (University of North  
Texas): “An Examination of Error Frequency and Magnitude in  
the Melodic Dictation of Professional Musicians”

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**12:15–1:45—SMT Special Session**

**Networking: Initiatives in Music Scholarship on the Internet**

Lee A. Rothfarb (University of California, Santa Barbara), Chair

Eleanor Selfridge-Field (Center for Computer-Assisted Research in  
the Humanities): “Issues in Internet Publishing”

Lee A. Rothfarb (University of California, Santa Barbara): “SMT  
Networking: Past, Present, and Future”; demonstrations by Ann  
McNamee (Swarthmore College) and Claire Boge (Miami

University, Oxford, Ohio): “Adapting Multimedia for Internet  
Publishing”

John Howard (Harvard University): “RISM and the Internet”

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**12:30–1:30—SMT Special Session**

**Triptych Symposium: Brahms, “Im Herbst,”  
Op. 104, No. 5**

David Loberg Code (Western Michigan University), Chair

Panel II: Analysis

Daniel Harrison (Eastman School of Music, University of  
Rochester), Mary Hunter (Bates College), Marianne Kielian-  
Gilbert (Indiana University), Wayne Slawson (University of Cali-  
fornia, Davis), Larry Zbikowski (University of Chicago), Panelists

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

**12:00–1:30—CBMR Endowment Committee, Luncheon  
Meeting**

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

**12:00–1:30—SMT Committee on the Status of Women  
Affiliates Luncheon**

**12:00–2:00—AMS Informal Study Session: International  
Hispanic Music Study Group**

**12:15–1:15—AMS Committee on Career-Related Issues,  
Open Forum II: Career Opportunities in Music Publishing**

**12:15–1:15—Lecture-Recital: “Limited Aleatory Technique in  
Lutoslawski’s Partita for Violin and Piano (1984),”** Yu-Hui  
Tamae Lee, violin (Buffalo Philharmonic) and Michael L. Klein,  
piano (State University of New York, Buffalo)

**12:45–1:45—Lecture-Recital: “Bach and the Lautenwerk,”**  
Kim Heindel, lute (Muncy, Pennsylvania)

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

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**AFTERNOON SESSIONS**

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**2:00–5:00—AMS Sessions**

**Ecclesiastical Institutions and Musical Repertories in the  
Fifteenth Century**

Chair to be announced

Barbara Hagg (Royal Holloway College, University of London):  
“Foundations or Institutions? New Historiographical Approaches  
to Music in North European Cities”

Mary Natvig (Bowling Green State University): “Religious Reform  
in the Low Countries: The Sisters of St. Clare”

Eugeen Schreurs (Catholic University, Leuven): “Composers at the  
Church of Our Lady in Antwerp in the Fifteenth Century:  
Replenishments, Revisions, and Synthesis Resulting in a Con-  
textual Study”

Kenneth Kreitner (University of Memphis): “The Church Music of  
Fifteenth-Century Spain”

**Anxieties of Influence in Schumann and Brahms**

Walter M. Frisch (Columbia University), Chair

Jon W. Finson (University of North Carolina, Chapel Hill): “Allusion  
and the Slow Introduction to Schumann’s Second Symphony,  
Op. 61”

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

#### **(Homo)erotic Enigmas**

Elizabeth Wood (New York University), Chair  
Kristina Muxfeldt (Yale University): "Schubert, Platen, and the Myth  
of Narcissus"  
Byron Adams (University of California, Riverside): "The Dark Saying  
of the Enigma: Homoeroticism and the Elgarian Paradox"  
Howard Pollack (University of Houston): "*Grohg*, Copland's First  
Ballet Score"  
Lloyd Whitesell (University of Virginia): "Fantasies of the Closet in  
*Gaspard de la nuit*"

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#### **2:00–5:00—SMT Special Session**

##### **Schenkerian Approaches to Rhythm Revisited**

Frank Samarotto (University of Cincinnati), Chair  
Frank Samarotto (University of Cincinnati): "Representing Rhythmic  
Diversity"  
Channan Willner (New York Public Library and The Graduate  
School, City University of New York): "Adjacency and Counter-  
stress: Applying Durational Reduction to Baroque Music"  
William Rothstein (Oberlin College Conservatory of Music): "Dura-  
tional Reduction: A Personal History"  
Carl Schachter (Queens College and The Graduate School, City Uni-  
versity of New York): "Idiosyncrasies of Phrase Rhythm in  
Chopin's Mazurkas"

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#### **2:00–5:00—Joint AMS/SMT Session**

##### **New Approaches to Recent Music**

Paul Lansky (Princeton University), Chair  
Eric Lai (Baylor University): "The Realization of *Re-merger*: Composi-  
tional Aesthetic in the Early Music of Chou Wen-chung"  
Steven Nuss (The Graduate School, City University of New York):  
"Noh Recomposed: Toshiro Mayuzumi's *Essay for String Orchestra*  
and the *Tsurukame* Model"  
Catherine Costello Hirata (Columbia University): "The Sounds of  
the Sounds Themselves: Analyzing the Early Music of Morton  
Feldman"  
Anton Vishio (Harvard University): "Toward the Perceptible Surface"

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#### **2:00–3:30—AMS Short Sessions**

##### **English Music, 1662–1840**

Ellen T. Harris (Massachusetts Institute of Technology), Chair  
Robert Shay (Lyon College) and Robert Thompson (London, Eng-  
land): "Toward a New Purcell Chronology: The View from the  
Manuscripts"  
Robert Toft (University of Western Ontario): "The Vocal Appog-  
giatura in England ca. 1780–ca. 1830: A Regional Perspective  
amidst a Pan-European Debate"

##### **Anton Webern: Collaboration and Revision**

Anne C. Shreffler (University of Basel), Chair  
Lauriejean Reinhardt (Chapel Hill, North Carolina): "Anton  
Webern's Cantata Op. 31/VI and Hildegard Jone's *Das Neu-  
geborene*: Chronicle of a Creative Friendship"

Wayne Alpern (The Graduate School, City University of New York):  
"Aggregation, Assassination, and an Act of God: The Impact of the  
Murder of Archduke Ferdinand upon Webern's Op. 7, No. 3"

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#### **2:00–3:30—CBMR Session**

##### **Opera: Black Composers and Black Subjects**

Andrew Frierson (New York City), Chair  
Celia E. Davidson (North Carolina Central University): "A  
Panoramic View of Operas by African-American Composers"  
Michael Largey (Michigan State University): "Opera, Ethnography,  
and 'Atmosphere': Chronicling the Creation of *Ouanga!*"  
Orin Moe (University Park Theological, Nashville): "Operatic Tradi-  
tion and Dramatic Structure in Still's *Troubled Island*"

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#### **3:30–5:00—AMS Short Session**

##### **New Sources for Eighteenth-Century Church Music**

Chair to be announced  
Orhan Memed (Paris, France): "*Cantiques composés en Latin pour être  
mis en musique*: The Discovery of a Source for François Couperin's  
Latin Motet Texts"  
Ulrich Leisinger (Bach Archive, Leipzig): "C. P. E. Bach's *Pasticcio* Pas-  
sions: New Findings and Their Consequences"

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

##### **Composition and Analysis**

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

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

##### **Twentieth-Century Sketch Studies**

Severine Neff (University of North Carolina, Chapel Hill), Chair  
Lynne Rogers (Oberlin College Conservatory of Music): "Stravinsky's  
Content-Based Approach to Musical Form"  
Graham H. Phipps (University of North Texas): "*Formbildung* in the  
Castellio Movement of Dallapiccola's *Canti di liberazione*"

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**5:30–6:30—Lecture-Recital: "Early Instrumental Works of  
Dame Ethel Smyth (1858–1944),"** Anthony Lucia, violin;  
Terry King, cello; Margaret Lucia, piano (Grinnell College)

**5:30–6:30—AMS Committee on Career-Related Issues, Plan-  
ning Meeting for 1996 Open Forum on Music Curriculum**

**5:30–6:30—SMT Philosophy of Music Group Meeting**

**5:30–6:30—SMT Music Cognition Group Meeting**

**6:30–7:30—CBMR General Reception**

**7:30–9:30—CBMR Banquet**

**7:30–9:30—AMS Outreach Committee, Open Meeting/ Panel  
Discussion: Musicology and Undergraduate Teaching.**

## Friday, continued

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### EVENING SESSIONS

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#### 7:30–9:30—AMS Special Session

##### New Issues in Russian Music

Anne Swartz (Baruch College and The Graduate School, City University of New York), Moderator; Malcolm Hamrick Brown (Indiana University), Laurel E. Fay (New York City), Margarita Mazo (Ohio State University), Mark Slobin (Wesleyan University), Richard Taruskin (University of California, Berkeley), Panelists

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#### 8:00–11:00—SMT Special Sessions

##### Musical Microstructure in Expressive Performance

David Lidov (York University, Ontario), Chair

Robert Cogan (New England Conservatory): “Musical Performance in a Spectrographic Mirror: Bach and Verdi from Casals to Pavarotti”

Michael Coghlan (York University, Ontario): “Personal Rhythmic Styles of Prominent Performers”

François Delalande (Maison de Radio Français, Paris) and Pascal Gobin (Laboratoire Musique et Informatique de Marseille): “Time Forms as Semantic Units”

Manfred Clynes (Microsound, Sonoma, California): “Music beyond the Score: New Understanding of the Language of Music”

David Lidov (York University, Ontario): “Coordination of Microstructure and Macrostructure”

Robert Hatten (Penn State University) and Alexandra Pierce (University of Redlands): “Movement as a Model of Performance”

##### Current Neurobiology, Brain Theory, and Music Cognition

Richmond Browne (University of Michigan), Chair

Richmond Browne (University of Michigan): “Maps of Maps of Maps: Gerald M. Edelman’s Theory of Neuronal Group Selection and What It May Mean for Music Theory”

David Epstein (Massachusetts Institute of Technology): “Edelman and Musical Affect: A Confluence of Ideas”

Stephen W. Smoliar (National University of Singapore): “Toward an Ontology for Music Theory”

Session Respondents: David Butler (Ohio State University), Edward Pearsall (University of Wisconsin), Janna Saslaw (University of North Texas)

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#### 8:00–11:00—Joint AMS/SMT Special Session

##### Women and Scholarly Careers in Music

AMS/SMT Committees on the Status of Women, Linda Austern (University of Notre Dame) and Deborah Stein (New England Conservatory), Chairs

Panel presentations and participatory group discussion

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## Saturday, 4 November

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7:30–9:00—AMS Council Committee on Outreach and Communication, Breakfast Meeting

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

7:30–9:00—SMT Representatives of the Regional Societies, Breakfast Meeting

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

7:30–9:30—AMS Publications Committee, Breakfast Meeting

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

8:00–6:00—Job Interviews

8:30–5:00—Registration

8:30–6:00—Exhibits

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### MORNING SESSIONS

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#### 9:00–12:00—AMS Sessions

##### Josquin and His Competitors and Successors

Pamela F. Starr (University of Nebraska), Chair

M. Jennifer Bloxam (Williams College): “The *Missa Mater Patris* Reconsidered”

Patrick Macey (Eastman School of Music, University of Rochester): “Galeazzo Maria Sforza, the Madonna of Mercy, and Josquin”

Alejandro Enrique Planchart (University of California, Santa Barbara): “Josquin at Work on His Lady Mass”

Peter Urquhart (University of New Hampshire): “Do Not Untune the Sky”

##### Voices and Genders in the Baroque

Chair to be announced

Don Harrán (Hebrew University, Jerusalem): “Doubly Tainted, Doubly Talented: The Jewish Poet Sarah Copio (d. 1641) as a Heroic Singer”

Wendy Heller (Arlington, Massachusetts): “‘*La donne di poche parole commendata*’: Arianna’s Curse and the Problem of Female Eloquence in Opera”

Catherine E. Gordon-Seifert (Providence, Rhode Island): “The ‘Masculinization’ of French Song: A Transference of Lully’s Operatic Style to the Seventeenth-Century Serious Air”

David Ross Hurley (Chicago): “The Three Faces of Dejanira: ‘Hysterical Melancholy’ and Handel’s *Hercules*”

##### Nineteenth-Century Bibliography and Source Studies

Chair to be announced

Seow-Chin Ong (University of California, Berkeley): “The Texts of Beethoven’s ‘Archduke’ Trio”

Benjamin Marcus Korstvedt (University of Pennsylvania): “The First Printed Edition of Anton Bruckner’s Fourth Symphony: Collaboration and Authenticity”

Stephen McClatchie (University of Western Ontario): “A New Manuscript Source for Mahler’s First Symphony”

Charles Cronin (Orinda, California) and Betje Black Klier (Palo Alto, California): “A New Source for Delibes’s *Lakmé*”

##### Performing Traditions

Chair to be announced

Elizabeth Hudson (University of Virginia): “*Sempre libera*: Violetta in Performance”

Roger Freitas (Yale University): “Toward a Verdian Ideal of Singing”  
Sarah Martin (University of Southampton): “Performance, Analysis, and Metaphor: Compensating Rubato in Furtwängler’s Recordings of the ‘Eroica’ ”

Amy K. Stillman (University of California, Santa Barbara): "Listening to History: Sound Recordings and the Social Maintenance of Performance Practices in Hawaiian Hula Songs"

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**9:00–12:00—SMT Session**

**Method and Experience**

Edward Murray (Cornell University), Chair

Richard S. Parks (University of Western Ontario): "Theories in Science and Music: Shared Issues and a Program for Research"

Mark DeBellis (Columbia University): "Conceptual and Nonconceptual Modes of Music Perception"

Roger Graybill (University of Texas, Austin): "Tonal Motion and Kivy's Resemblance Theory of Musical Expression"

Andrew Mead (University of Michigan): "Bodily Hearing: Physiological Metaphors and Musical Understanding"

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**9:00–12:00—Joint AMS/SMT Session**

**History of Theory**

Floyd Grave (Rutgers University), Chair

Peter A. Hoyt (Wesleyan University): "Homage and Betrayal: The Citation of Classical Rhetoric in Eighteenth-Century Accounts of Musical Form"

Thomas Christensen (University of Iowa): "Tonal Consciousness in Fétis's History of Music Theory"

Joseph Lubben (Oberlin College Conservatory of Music): "The Influence of Musical Style on Schenker's Methodology"

Larisa P. Jackson (Columbia University): "Rimsky-Korsakov, Tchaikovsky, and the Germans: Tonal Space in Leading Nineteenth-Century Harmony Treatises"

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**9:00–10:30—SMT Short Session**

**Motivic Relations**

David Gagné (Queens College, City University of New York), Chair

Wayne C. Petty (University of Michigan): "Motivic Modulation"

Brian Alegant and Don McLean (McGill University): "On the Nature of Enlargement"

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**9:00–10:30—Joint AMS/CBMR Short Session**

**Performance Practice**

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

Margaret Murata (University of California, Irvine): "An Aggregation of Idioms"

George E. Lewis (University of California, San Diego): "Improvised Music after 1950: Afro- and Eurological Perspectives"

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**10:30–12:00—SMT Short Session**

**Theory of Scales**

Richard Cohn (University of Chicago), Chair

Norman Carey (Eastman School of Music, University of Rochester) and David Clampitt (State University of New York, Buffalo): "Self-Similar Pitch Structures, Their Duals, and Rhythmic Analogues"

John Clough and Nora Engebretsen (State University of New York, Buffalo): "Scales, Sets, and Interval Cycles: A Taxonomy"

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**10:30–12:00—CBMR Session**

**Black Music in New York: Hip Hop Culture**

Portia K. Maultsby (Indiana University), Chair

Teresa Shelton (Indiana University): "Rap and Music Theory: M.C. Hammer's 'Do Not Pass Me By'"

Gregory Walker (Boulder, Colorado): "Parental Advisory: Portrait of a Rap Symphony"

Robert Walser (University of California, Los Angeles): "Rap's Musical Geography"

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**NOONTIME SESSION**

**12:00–1:00—SMT Special Session**

**Triptych Symposium: Brahms, "Im Herbst," Op. 104, No. 5**

David Loberg Code (Western Michigan University), Chair

Panel III: Performance

Paul Hillier (University of California, Davis), Joel Lester (The City College and Graduate School, City University of New York), Elizabeth West Marvin (Eastman School of Music, University of Rochester), Panelists

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

**12:00–4:00—American Handel Society Board Luncheon and Meeting**

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

**12:15–1:15—Lecture-Recital: "A Musical Voyage through the Wind-Band Traditions of Sixteenth-Century Europe,"** Les Sonneurs, directed by Douglas Kirk (McGill University)

**12:15–1:45—Lecture-Recital: "Italian Seventeenth-Century Keyboard Music: Selections from the Manuscript Repertory,"** David Schulenberg, harpsichord (University of North Carolina, Chapel Hill)

**12:15–1:45—AMS Council Meeting**

**12:15–1:45—AMS Gay and Lesbian Study Group Meeting**

**12:15–1:45—AMS Committee on Career-Related Issues, Open Forum III: Is There Life after Employment? Balancing Career and Personal Issues**

**1:00–2:00—SMT Business Meeting**

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**2:00–2:15—SMT Awards Ceremony**

**2:15–3:15—SMT Keynote Address**

Charles Burkhart (Queens College and The Graduate School, City University of New York): "Reflections on Schenker"

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**AFTERNOON SESSIONS**

**2:00–5:00—AMS Sessions**

**Sources and Transformations in Opera seria and buffa**

Chair to be announced

Martha Feldman (University of Chicago): "Opera and Empire in Revolutionary Venice"

Kay Lipton (University of California, Los Angeles): "Viennese Pasticcio Practice in Mozart's Vienna: Context, Reform, and Josephinian Opera buffa"

Dexter Edge (University of Wales, Cardiff): "The Original Performance Material and Score for Mozart's *Le nozze di Figaro*"

Bruce Alan Brown (University of Southern California): "Salieri's *Scola degli amanti*: New Light on the Origins of *Così fan tutte*"



## Aspects of Verdi Operas

Chair to be announced

Pierluigi Petrobelli (University of Rome, "La Sapienza"): "The Visual Aspect of Verdi's Operas"

Roger Parker (Oxford University): "Reading *Livrets*, Resistant Subjects"

M. Elizabeth C. Bartlet (Duke University): "Staging *Les vêpres siciliennes*: A Contribution to the Iconography of the Parisian Premiere"

David Rosen (Cornell University): "Watching Opera: The Staging of *Un ballo in maschera*"

## Rock and Post-Rock

Charles Hamm (Dartmouth College), Chair

Mark Mazullo (University of Minnesota): "Fans and Critics: Writing the History of Rock and Roll"

James Grier (Yale University): "The Mothers of Invention and *Uncle Meat*: Alienation, Anachronism, and a Double Variation"

Susan Fast (McMaster University): "Power, Sex, and the Building of Rock Myths: Led Zeppelin's *Dazed and Confused*"

David Schwarz (Amherst College) and Marie-Luise Gättens (Southern Methodist University): "German Oi: Music, Politics, and Violence"

## American Studies

Chair to be announced

Geoffrey Block (University of Puget Sound): "Remembrance of Dissonances Past: The Two Published Editions of Ives's *Concord Sonata*"

Gayle Sherwood (Yale University): "Charles Ives and the American Choral Tradition"

David Nicholls (Keele University): "Henry Cowell's *New Musical Resources*"

John Andrew Johnson (Harvard University): "Gershwin's Sketches for *Porgy and Bess*"

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### 2:00–3:30—AMS Short Session

#### Instrumentalities

Chair to be announced

Laurence Libin (The Metropolitan Museum of Art, New York): "A New Paradigm for the Evolution of Instruments"

Heather Hadlock (Princeton University): "Woman and Instrument, Woman as Instrument: The Glass Harmonica"

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### 2:00–3:30—CBMR Session

#### Black Music Collections: Sources and Resources for Research

Suzanne Flandreau (Center for Black Music Research, Columbia College, Chicago), Chair

Thomas L. Riis (University of Colorado, Boulder): "Scholarly Access to Black Music Collections"

Deborra A. Richardson (Smithsonian Institution): "Black Music Collections"

Wayne D. Shirley (Music Division, Library of Congress): "Ellington, Schoenberg, Busnois, Bessie Smith: Black Music Research in a General Music Library"

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### 3:15–5:45—SMT Invited Special Session

#### Contemporary Theory and the "New Musicology"

Patrick McCreless (University of Texas, Austin), Moderator

Scott Burnham (Princeton University): "Theorists and 'The Music Itself' "

Marion A. Guck (Washington University, St. Louis): "Music Loving, or The Relationship with the Musical Work"

Matthew Brown (Louisiana State University): "Adrift on Neurath's Boat: The Case for a Naturalized Music Theory"

Joseph Dubiel (Columbia University): "Same Old Music"

Kofi Agawu (Yale University): "Analyzing Music under the New Musicological Regime"

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### 3:30–5:00—AMS Short Session

#### Oralities

Chair to be announced

Helen Rees (New College, University of South Florida): "The Conundrum of the Unused Score: The Relationship between Oral and Written Notation in a Chinese Ensemble Music"

Kate van Orden (University of Chicago): "'*Chansons plus ménestrières que musiciennes*': Singing to Timbres in Late Sixteenth-Century France"

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### 3:30–5:00—CBMR Session

#### The Nexus between Religion and Black Music

Horace C. Boyer (University of Massachusetts, Amherst), Chair

James H. Cone (Union Theological Seminary): "A Religious Interpretation of the Spirituals"

Michael W. Harris (University of Iowa): "Locating a 'Twoness' in Improvised and Composed African-American Religious Song"

John F. Szwed (Yale University): "The Spirituality of Jazz"

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### 5:30–7:30—AMS Business Meeting

#### 7:30–10:00—Sonneck Society Board of Directors Meeting

#### 8:00–10:00—Perspectives of New Music Editorial Board Meeting

#### 10:00–2:00—Annual Ball: Loren Schoenberg and his Big Band

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## Sunday, 5 November

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### 7:30–9:00—SMT Joint Breakfast Meeting of 1995 and 1996 Program Committees

### 7:30–9:00—AMS Joint Breakfast Meeting of 1995 and 1996 Local Arrangements Committees

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

### 8:00–12:00—Job Interviews

### 8:30–12:00—Exhibits

### 8:30–12:30—American Musical Instruments Society Board of Governors Meeting

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#### MORNING SESSIONS

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### 9:00–12:00—AMS Session

#### Austro-Germanic Theorists and Critics

Chair to be announced

- Lee A. Rothfarb (University of California, Santa Barbara): "Arnold Schering and August Halm: Two Beethoven 'Dramatists'"
- Richard Wattenbarger (University of Minnesota): "'Musik will sich ausleben': A Context for Adorno's Strauss Critique"
- John Covach (University of North Carolina, Chapel Hill): "Hebert Eimert and the Twelve-Tone Idea"
- Bryce Rytting (Brigham Young University): "An Atlantic Rift: Schenker and the Americans"

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**9:00–12:00—SMT Session**

**Rhythm in Recent American Music**

- Steve Larson (University of Washington), Chair
- Yayoi Uno (University of Colorado, Boulder): "Temporal Continuity and Formal Balance in Elliott Carter's *Eight Pieces for Four Timpani*"
- Gretchen Horlacher (Indiana University): "Meter and Minimalism: Reich's *The Desert Music*"
- John Roeder (University of British Columbia): "Accent and Beat-Class Tonics in Steve Reich's Recent Music"
- Keith Waters (Eastman School of Music, University of Rochester): "Blurring the Barline: Metric Displacement in the Piano Solos of Herbie Hancock"

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**9:00–12:00—SMT Special Session**

**The Meaning of Performance**

- John Rink (University of Surrey), Chair
- Jonathan Dunsby (University of Reading): "Gaps: Theory and Performing Music"
- John Rink (University of Surrey): "Translating Musical Meaning: The Performer as Narrator"
- Eric Clarke (University of Sheffield): "A Semiotic Perspective on Expression and Meaning in Performance"
- Peter Johnson (Birmingham Conservatoire, University of Central England): "Timbre and Articulation as Meaning: Beethoven's Op. 135 in Performance"

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**9:00–12:00—Joint AMS/SMT Session**

**The Post-War Avant-Garde**

- Chair to be announced
- Hermann Danuser (Humboldt University): "Musical Performance and Compositional History at the *Darmstädter Ferienkurse für Neue Musik, 1946–1966*"
- Paul Gregory Attinello (University of California, Los Angeles): "Rebellion in Darmstadt: The Anti-Serial Reaction, 1958–1968"
- John Holzapfel (Port Jefferson, New York): "A Performance Practice for Christian Wolff's Notation of Contingency"
- Judy Lochhead (State University of New York, Stony Brook): "Hearing Chaos"

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**9:00–10:30—AMS Short Sessions**

**Chant Repertories**

- Charles M. Atkinson (Ohio State University), Chair
- Daniel Katz (The Academy for Jewish Religion): "From Mount Sinai to the Year 6000: A Study of the Interaction of Oral Tradition and Written Sources in the Transmission of Chant"
- James McKinnon (University of North Carolina, Chapel Hill): "The Advent Project"

**Women in Public**

- Jann Pasler (University of California, San Diego), Chair

- Jeanice Brooks (University of Southampton): "'Noble et grande servante de la musique': Telling the Story of Nadia Boulanger's Conducting Career"
- Annegret Fauser (Humboldt University): "*La guerre en dentelles*: Four Women and the *Prix de Rome*"

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**9:00–10:30—Joint AMS/CBMR Short Session**

**Critical Theory**

- Susan McClary (University of California, Los Angeles), Chair
- Gary Tomlinson (University of Pennsylvania): "Why Black Music Research and Poststructuralist Critique Need One Another"
- Ethan L. J. Nasreddin-Longo (University of California, Riverside): "On Identity and the Nature of Music"

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**9:00–10:30—Joint AMS/SMT Short Session**

**Puccini**

- Warren Darcy (Oberlin College Conservatory of Music), Chair
- Helen M. Greenwald (New England Conservatory): "Wrestling with the Angel: Puccini, *Il tabarro*, and the Dilemma of Operatic Transposition"
- Deborah Burton (University of Michigan): "Remote Regions and Puccini's Motivic Territory"

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**10:30–12:00—AMS Short Sessions**

**Twelfth-Century Polyphony: Sources and Desires**

- Edward H. Roesner (New York University), Chair
- Mary E. Wolinski (Western Kentucky University): "The Source of *W2*"
- Bruce Holsinger (Columbia University): "Desiring Leonin: Music and Sexual Dissidence in Northern France ca. 1200"

**Transnationalism in Music**

- Bonnie C. Wade (University of California, Berkeley), Chair
- Ingrid Monson (University of Michigan): "Abbey Lincoln, Max Roach, and Louis Armstrong: Transnationalism and Jazz in the Civil Rights Movement"
- Kay Kaufman Shelemay (Harvard University): "Music and Migration in a Transnational Community: The Circuitous Route of a Syrian *Pizmon*"

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**10:30–12:00—SMT Short Session**

**Nineteenth-Century Analytic Studies**

- Deborah Stein (New England Conservatory), Chair
- Lauri Suurpää (Sibelius Academy, Helsinki): "Florestan's Rescue: Programmatic Aspects of Beethoven's Second and Third *Leonore* Overtures"
- Peter H. Smith (University of Notre Dame): "Brahms and the Neapolitan Complex:  $b_{II}$ ,  $b_{VI}$ , and Their Multiple Functions in the First Movement of the F-Minor Clarinet Sonata"

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**10:30–12:00—CBMR Session**

**Toward the 1996 Inter-American Conference on Black Music Research**

- Cecil Lytle (University of California, San Diego), Chair
- Gerard Béhague (University of Texas, Austin): "The Latin-American Sessions"
- George Brandon (City University of New York Medical School): "The Caribbean Sessions"
- Peter L. Manuel (John Jay College of Criminal Justice, City University of New York): "Sessions on Miscellaneous Topics"
- Lorna McDaniel (University of Michigan): "The Tradition-Bearer Sessions"

## Deadlines and Addresses:

### AMS Awards

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

#### AMS 50 Dissertation Fellowship Award

Preliminary application deadline: *15 October*; Final application: *15 January*. FAX MATERIALS NOT ACCEPTABLE. Address: Jamée Ard, Secretary, AMS 50 Dissertation Fellowship Committee, Department of Music, Smith College, Northampton, MA 01063.

#### Noah Greenberg Award

Deadline: *1 March 1996*. Address: Elizabeth Aubrey, Chair, Greenberg Award Committee, School of Music, University of Iowa, Iowa City, IA 52242.

### Grants and Fellowships Available

#### ACLS Fellowship Awards

For research in the humanities. Period of tenure: six-twelve consecutive months initiated between *1 July 1996* and *1 February 1997*. Maximum award: \$20,000. Deadline: *2 October 1995*. Request forms by *28 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 1995*. Contact: Tom O'Brien (202) 606-8551; <tobrien@neh.fed.us>.

#### NEH Basic Research Projects Program

Grants for up to 3 years of collaborative research in any field of the humanities. Deadline: *15 March 1996* for projects beginning on or after *1 January 1997*. Contact: David Wise (202) 606-8210, <dwise@neh.fed.us>.

#### NEH Reference Materials Awards

Grants supporting preparation of reference works and guides. Deadline: *1 November 1995*. Address: Reference Materials, Room 318, NEH, Washington, D.C. 20506; <jserventi@neh.fed.us>.

#### NEH Dissertation Grants

For doctoral candidates in the humanities to complete the writing of their dissertations. Must be nominated by graduate institutions. Deadline: *16 October 1995*. Contact: Kathleen Mitchell (202) 606-8645 <kmitchell@neh.fed.us>.

## News Briefs

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

The Stefan and Wanda Wilk Prizes for Research in Polish Music are awarded annually to authors of the best unpublished papers reflecting original research on some aspect of the music in Poland, preferably on a lesser known topic or composer. Sponsored by the Polish Music Reference Center and the School of Music at the University of Southern California, the prizes are intended to stimulate research on Polish music in academic circles outside of Poland. Deadline for the 1995 competition is *30 September 1995*. Information and guidelines may be obtained from The Wilk Prizes in Polish Music, USC School of Music, Los Angeles, CA 90089-0851 or <wilk@mizar.usc.edu>. For those with access to the Internet, look up USCgo-phper/Research and Technology Centers/Competitions/Research.

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

The Southeastern American Society for Eighteenth-Century Studies invites submissions for its annual article competition. The Percy Adams Award of \$250 will be given

*continued on page 17*

for the best article on an eighteenth-century subject published in a scholarly journal, annual, or collection between 1 September 1994 and 31 August 1995. Articles may be submitted by authors themselves (who must be members of SEASECS) or by others. The interdisciplinary appeal of the article will be considered but will not be the sole determinant of the award. Please submit articles in triplicate, postmarked by 15 November 1995, to James Thompson, Department of English, 200 Greenlaw Hall, CB #3520, University of North Carolina, Chapel Hill, NC 27599-3520.

### Dena Epstein Award Established

The Music Library Association announces that an endowment has been established through a generous gift from Morton and Dena Epstein to support a Dena Epstein Award for Archival and Library Research in American Music. Applicants for 1996 grants of up to \$1000 should submit four copies of a brief research proposal on any aspect of American music that involves utilizing resources in libraries or archives either in the U.S. or abroad; include a description of the project, budget, and justification for the funds requested, together with three letters of support from librarians and/or American music scholars. Send by 15 November 1995 to Jean Geil, Chair, Dena Epstein Award Committee, Music Library, University of Illinois, 2136 Music Building, 1114 W. Nevada, Urbana, IL 61801; (217) 244-4070; <w-geil@uiuc.edu>.

### Vaughan Williams Research Fellowship

The Carthusian Trust is accepting applications for the 1996 Ralph Vaughan Williams Research Fellowship, open to scholars in the United States and Canada interested in doing scholarly work in England on the music of Vaughan Williams for a period of six to eight weeks during May to July. A stipend of £1,700 (from which the scholar will pay for travelling expenses) is given by the Carthusian Trust, and room and partial board is provided by the Charterhouse School in Godalming, Surrey. Inquiries and applications (which should include a proposal for an article, a cover letter, and a *vita*) should be sent by 1 March 1996 to Byron Adams, Consultant to the RVW Fellowship, Department of Music, University of California, Riverside, CA 92521.

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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: postmarked by 15 October 1995. 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 1996-97 academic year (appointment carries expectation of second-year renewal), half-time research, and teaching in general education. Eligibility: Ph.D. received between 1 January 1990 and 1 July 1996. Stipend: \$30,000. Deadline: 16 October 1995. Address: Director, Society of Fellows in the Humanities, Box 100 Central Mail Room, Columbia University, New York, NY 10027; (212) 854-4632.

### Villa I Tatti Fellowships

For post-doctoral independent study in Italian Renaissance topics; in residence. Maximum award: \$30,000. Deadline: 15 October 1995. Address: Walter Kaiser, Director, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy; or Villa I Tatti Office, Harvard University, 124 Mt. Auburn St., Cambridge, MA 02138-5762; (617) 495-8042.

### Newberry Library Short-Term Resident Fellowships

To provide access to Newberry Library resources for people who live beyond commuting distance. Stipend: \$800 per month for up to two months. Deadline: 15 October 1995 or 1 March 1996. 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: 20 January 1996. 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 \$61,000 including travel expenses for fellows, their spouses, and their dependent children. Deadline: 1 October 1995. Address: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Dr. S.W., SI MRC 022, Washington, DC 20560; (202) 357-2841.

### 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 1995. 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 Fellowship

For one or two months at the Center (University of Colorado, Boulder) with a monthly stipend of \$800. Send abstract of proposed research and résumé. Rotating deadlines. Address: Thomas L. Riis, Director, American Music Research Center, College of Music, University of Colorado, Campus Box 301, Boulder, CO 80309-0301.

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**University of Pennsylvania  
Mellon Fellowships**

For untenured scholars who, by 15 October 1995, will have received the Ph.D. but not yet held it for more than 8 years. Preference for interdisciplinary proposals in the Humanities. Stipend: \$32,000 plus a travel/research allowance. Deadline: 15 October 1995. 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  
Foundation Fellowships**

For individuals who have demonstrated exceptional capacity for productive scholarship. Appointments from six months to one year may coincide with other awards. Amount based on need. Deadline: 10 October 1995. 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 1995. 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 3 mos. of this period may be spent at research institutions in other European countries (or up to 5 mos. at a German research institute elsewhere in Europe). Review meetings in March, July, November. Address: Dr. Bernard Stein, The von Humboldt Foundation, Suite 903, 1350 Connecticut Ave. N.W., Washington CD 20036; (202) 296-2990.

**Humboldt Research  
Awards for Foreign Scholars**

For full/associate professors or equivalent 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 institutions. 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 1995. Address: Professor Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK.

**ACLS Travel Grants**

To attend scholarly meetings held between June 1996 and May 1997. Deadline: 1 February 1996. Address: ACLS Travel Grant Program, 228 East 45th St., New York, NY 10017-3398; fax (212) 949-8058.

**Delmas Foundation Grants**

Pre- and post-doctoral grants for historical research in Venice and the Veneto on Venetian society and culture. Grants range from \$500 to \$12,500. Deadline: 15 December 1995 for travel and residency from May 1996 through September 1997. Address: The Gladys Kriebel Delmas Foundation, 521 Fifth Ave., Suite 1612, New York, NY 10175-1699.

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

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

Thursday 12:00-1:45 — Open Forum I: Career Opportunities in the Recording Industry, coordinated by Roger Evans; (212) 930-4307

Friday 12:15-1:15 — Open Forum II: Career Opportunities in Music Publishing, coordinated by James Zychowicz; (608) 255-7954

Friday 5:30-6:30 — Planning Meeting for 1996 Open Forum on Music Curriculum, coordinated by Suzanne Scherr; (708) 524-6951

Saturday 12:15-1:45 — Open Forum III: Is There Life after Employment? Balancing Career and Personal Issues, coordinated by James Deaville, (905) 529-7070 ext. 24259; and James Parakilas, (215) 677-6490

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

**RISMHELP**

As reported in the last issue of the *Newsletter*, the *RISM-US Music Manuscripts Database* is now available online through the Harvard University online library catalogue. By this summer it is expected to contain more than 30,000 bibliographic records for music manuscripts from fifty American libraries covering the period ca. 1580-1825. For detailed instructions about how to log on, contact <rismhelp@rism.harvard.edu> or write John B. Howard, Director, U.S. RISM Office, Eda Kuhn Loeb Music Library, Harvard University, Cambridge, MA 02138.

**The Noah Greenberg Award**

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



## Obituaries

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

Henry G. Mishkin	30 May 1994
Edward Clinkscale	5 July 1994
Hans Lenneberg	7 September 1994
Carleton Sprague Smith	19 September 1994
Thurston J. Dox	13 November 1994
Demar B. Irvine	5 January 1995
Luther Noss	9 February 1995
Hollace Ann Schafer	26 April 1995
Thomas Eden Binkley	28 April 1995

### Milton Steinhardt (1909–1994)

Milton Steinhardt, professor emeritus of music history and literature, University of Kansas, died 30 June 1994, age 84, in Lawrence, Kansas. He had been a student for two years at the University of Kansas before studying violin in New York, Munich, Paris, and Berlin. He earned a B.M. in violin and an M.M. in musicology (writing a thesis on Leopold Mozart's violin method under the direction of Charles Warren Fox) at the Eastman School of Music in 1936 and 1937, respectively. His doctoral work in musicology was under the tutelage of Curt Sachs and Gustav Reese at New York University, where he received the Ph.D. in 1950. He taught at Central Washington College, Michigan State University, and Ohio University before joining the faculty of the University of Kansas in 1951 as its first head of the Department of Music History and Literature, which position he held until his retirement in 1975. Under his leadership were begun both undergraduate and graduate programs in music history as well as one of the country's first university early music groups.

His honors include a Fulbright research grant to Austria in 1958, Guggenheim Fellowships in 1958 and 1965, and publication subventions from the Guggenheim Foundation and the University of Kansas Endowment Association. He was a productive scholar, publishing books, articles, and editions, primarily about sixteenth-century music. These include a monograph, *Jacobus Vaet and His Motets* (1951), his edition of Vaet's sacred works in *Denkmäler der Tonkunst in Österreich* (7 vols., 1961–68; supplement, 1988), and an edition of the complete works of Alard du Gaucquier (in *DTÖ*, 1971). Retirement did not stop his research, for his seven-volume edition of the motets of Philippe de Monte was published in the new complete edition by Leuven University Press (1975–86).

Scholarship and musicology were important to Milton Steinhardt. He was active in the American Musicological Society, serving as chairman of the Midwest chapter in

1964–66 and as a Council member for four terms between 1960 and 1991. He attended his last national meeting in Pittsburgh, 1992, at which time he read a paper, subsequently published as "A Recently Discovered Dominican Gradual of Humbert's Time" in *Archivum fratrum praedicatorum* (1993). He was also a member of the International Musicological Society, the Österreichische Gesellschaft für Musikwissenschaft, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich, and Vereniging voor Nederlandse Musiekgeschiedenis (the last two by election).

He is survived by his wife Ilse, whom he married in Berlin in 1933, and their son Robert (formerly violinist in the rock band "Kansas") and granddaughter. At his memorial service the Kansas University Collegium Musicum sang works from his editions of motets by Jacobus Vaet and Philippe de Monte.

—J. Bunker Clark

### Carleton Sprague Smith (1905–1994)

With the death of Carleton Sprague Smith, former president of the AMS (1939–40) and founder and past president of the Music Library Association, American musical scholarship has lost one of its noblest figures and one of the last links to what in retrospect seems like a heroic age of American culture. He was among a number of American and expatriate foreign scholars living in America who, in the face of world-wide economic depression, general indifference, and outright hostility, lay the foundations for the extraordinary flowering of the humanities in this country that took place in the decades following the second World War.

Born to wealth and privilege and with extraordinary musical and intellectual gifts, Carleton devoted virtually his entire life to serving others, with a self-effacing modesty that hid the truly visionary nature of his work. He had an astonishing gift for creating the circumstances that allowed scholars and musicians to work fruitfully. Thus, the main monument to his dedication and wisdom is, appropriately, the music division of the New York Public Library, which he guided from 1931 to 1959, and which he transformed not only into one of the premier music libraries of the world, but into an efficient institution, where the seasoned scholar and the greenest student find assistance and an equally warm welcome. It was largely Carleton's vision that led to the present nature and structure of the library at Lincoln Center. Similarly, the musical efforts of the Panamerican Union and of the Kennedy Center in Washington owe a considerable debt to him as well.

His academic training, at Harvard and later in Vienna, where he obtained the Ph.D. in 1930, was in history, but music also occupied a great deal of his time and thought. He was a distinguished flutist and performed with a

number of eminent musicians, but also became a music scholar of acute perception, who combined his interests in music, history, diplomacy, and public service into a seamless whole in his career and his life.

He devoted a great deal of effort to making the music of Latin America known in the United States, and his work with both composers, scholars, and librarians in Ibero-America bore handsome fruit not only in increased awareness of Latin American music in the United States, but also in the foundation of a number of institutes that support and ease inter-American communication and cultural dialogue. In his work as a scholar and performer as well, he always had a passionate sense of advocacy for the cause of American music, north and south. Furthermore, his work was colored by his devotion to service and is absolutely innocent of any of the self-importance and self-aggrandizement that so often taints scholarly writing.

Those of us who knew him personally will miss the warm friendship and the exquisite kindness that he extended to all, and which made any time spent with him a treasurable memory.

—Alejandro Enrique Planchart

### Milan Poštolka (1932–1993)

With the death of Dr. Milan Poštolka in Prague on 14 December 1993 at the age of 61, Czech musicology lost one of its finest scholars, and generations of researchers from abroad one of their finest friends.

Born in Prague in 1932, Dr. Poštolka attended Prague University, where he obtained his doctorate in 1967. Throughout most of his career he was associated with the Music Department (later Museum of Czech Music) of the National Museum in Prague, eventually rising to the rank of senior research fellow. He also held positions with the Czechoslovak Academy of Sciences and Prague University. His death followed a long illness, which had forced his retirement from the museum in 1988.

Dr. Poštolka was the author of numerous publications dealing with music of the seventeenth and especially the eighteenth centuries, most notably his books *Leopold Koželuh: Život a dílo* (Leopold Koželuh: Life and Works, with an exhaustive thematic catalogue, 1964) and *Mladý Joseph Haydn* (The Young Joseph Haydn, 1988). Like all his work, these books are based on a comprehensive study of the sources; the latter in particular would make an excellent candidate for translation into English.

Dr. Poštolka was extraordinarily generous in sharing information with foreign scholars. He particularly valued his connections with American musicology, and was proud to have been a member of the American Musicological Society since 1965. We, and the many colleagues in his homeland for whom he was a scholarly and personal model, shall miss him greatly.

—Eugene K. Wolf

## Call for Papers

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

**The Society for Seventeenth-Century Music** will hold its Fourth Annual Conference on 18–21 April 1996 at Wellesley College (near Boston, Massachusetts). Papers are solicited on all aspects of seventeenth-century music, including the history of music, performance practice, dance, theater, visual arts, and other topics related to the musical culture of the century; any national focus, methodology, or genre will be welcome. Various formats for presentations will be considered, such as individual papers (20–25 minutes), sessions of three or four brief statements (5–10 minutes) on a single issue, lecture-recitals (30–45 minutes), seminars on a specific work or topic, or workshops. All proposed presentations will be considered on their individual merits, but proposals for grouping papers into integrated sessions are also welcome. All conference sessions will be plenary and will include extensive time for discussion. Papers may be read in any language, but detailed abstracts for papers not delivered in English will be required. Only one abstract will be considered from any individual, and 1995 presenters should not submit abstracts for 1996. Abstracts should be limited to two pages and should summarize the content of the presentation as well as the underlying issues or methodology; state any anticipated needs for equipment at the end. Send four copies without author identification and one copy with name, address, telephone, fax and e-mail, as applicable, by 6 October 1995 to Prof. Bruce Gustafson, SSCM Program Committee Chair, Franklin & Marshall College, Lancaster, PA 17604-3003. Abstracts from abroad may be sent by fax (one copy only) to Bruce Gustafson at (717) 291-3639. Abstracts will remain anonymous until the final formulation of the program. The program committee will complete its work before 15 January 1996.

The biennial **U.K. Baroque Conference**, which brings together an international group of scholars, will take place at the University of Birmingham (U.K.) on 4–7 July 1996. Birmingham is England's second city, boasting an acclaimed orchestra and a new Symphony Hall, a spacious piazza, and more miles of canals than Venice. Proposals are invited both for individual papers of about 20–25 minutes, and for sessions focusing on issues of general interest, in any field of Baroque music (ca. 1580–1750). Only one proposal per person should be submitted, together with an abstract to be considered anonymously by the program committee. Abstracts (two copies, please, one identified with name, address, telephone, fax and e-mail address as appropriate) should be submitted to Dr. John Whenham (Chair, Program Committee), Music Department, University of Birmingham, Edgbaston, Birmingham B15 2TS, U.K. (tel. and fax +44-0121-414-5781; <e.j.whenham@bham.ac.uk>) not later than 1 October 1995. The committee will complete its consideration of the program by 10 January 1996.

An interdisciplinary conference entitled *Dance to Honor Kings: Sources for Court and Theatrical Dramatic Entertainments, 1690–1740*, will be held at King's College London on 22–24 August 1996. The conference will focus on the use and interpretation of sources. Proposals concerned with major collections, specific resources, biography, patronage, specific theaters, cities, or geographical areas, iconography, reconstruction of dance or music from primary source notations, and the role of the "critical edition" are particularly welcome. Volunteers for round-table discussion are invited to send a list of recent publications. Send 200–300 word proposals, including information about audio-visual requirements, by 1 November 1995 to Dance Conference King's, c/o Department of Music, King's College London, The Strand, London WC2R 2LS, United Kingdom; tel. +44-0123-585-0756 (answerphone Jennifer Thorp).

The editor of a collection of essays entitled *Mozart and Milan* invites contributions on the subject of Mozart's Milanese sojourns. The volume will deal with all aspects of Mozart's production in that city: genres, librettists, theater life, and reception history. Interested scholars may write to Dr. Harrison James Wignall, 39 Devon Road, Mount Holly, NJ 08060.

**The British Musicology Conference 1996** is the joint annual conference of the Royal Music Association, the Society for Music Analysis, and Critical Musicology. Hosted by the Institute for Advanced Musical Studies at King's College London, the conference will take place on 18–21 April 1996. The Program Committee invites proposals for papers of 30 minutes duration, three-hour sessions of four papers, and three-hour sessions in different formats (round

tables, literature discussions, poster sessions—proposals should specify format). Please submit proposals (one per individual) in duplicate: one copy anonymously and one with full details, including author's phone and fax numbers and e-mail address. Abstracts may be written in any European language, but the formal proceedings of the conference will be conducted in English. Send proposals by 1 October 1995 to Mark Everist, Chair, BMC 1996, Department of Music, King's College London, The Strand, London WC2R 2LS; tel. +44-0171-873-2354; fax +44-0171-873-2326; <m.everist@bay.cc.kcl.ac.uk>.

**The American Musical Instrument Society** will hold its twenty-fifth annual meeting at The Shrine to Music Museum, University of South Dakota, Vermillion, 16–19 May 1996. Although the Program Committee encourages diversity, it suggests such topics as: underlying concepts of instrument design (including proportions, local units of measurement, "instinct" vs. copying or scientific research); gender issues (such as sexual symbolism in instrument design or decoration, cultural association of particular instruments with women or men; women instrument makers); attribution and dating of historical instruments; ritual, religious, and symbolic use of instruments; cross-cultural diffusion and adaptation of instruments; musical instruments and the visual arts (iconography, decoration, artists as instrument makers). Proposers of group sessions, panel discussions, individual papers, and lecture demonstrations (the latter two limited to 20 minutes, although requests for longer durations will be considered) should send two copies of a typed abstract (250 words), accompanied by an autobiographical statement (100 words) and a list of necessary audio/visual equipment by 15 November 1995 to John Koster, The Shrine to Music Museum, 414 East Clark St., Vermillion, SD 57069. Proposals for group sessions should include an abstract and biography from each participant; each will be evaluated on its own merits.

**The American Bach Society** will hold its biennial meeting, 12–14 April 1996, at the University of California, Berkeley. Ludwig Finscher will deliver the keynote address; John Butt, Susan McClary, Jeanne Swack, Christoph Wolff and others will participate in a round-table discussion on methods and future directions in Bach studies. Proposals for papers on all aspects of Bach research are invited, but of particular interest are those that focus on J. S. Bach's reception by later composers, in their works and writings or performances, and how this in turn has affected later interpretations of Bach. Three copies of a one-page abstract should be submitted by 1 December 1995 to Michael Marissen (Chair, Program Committee), Department of Music, Swarthmore College, Swarthmore, PA 19081-1397.

**Music Research Forum** is accepting submissions to Volume XI, no. 1. The *Forum* is published semiannually by graduate students at the University of Cincinnati's College-Conservatory of Music under the auspices of the Division of Composition, History, and Theory. It is distributed internationally and accepts submissions in English from graduate students around the world. Articles (of 12 to 30 pages) are considered in any area of music, with emphasis placed on scholarly work in the fields of history, theory, and criticism. Contributors must submit three hard copies of each article, along with name, address, phone number, and e-mail address (if applicable), postmarked by 15 December 1995, to The Editor, Music Research Forum, College-Conservatory of Music, University of Cincinnati, P.O. Box 210003, Cincinnati, OH 45221-0003. Materials will be returned if accompanied by a self-addressed, stamped envelope. For further information write to the above address or contact Fletcher Moore at (513) 665-9107.

The annual **International Conference on Medieval and Renaissance Music** will be held at the University of Southampton (U.K.) on 5-9 July 1996. The Program Committee invites proposals for individual papers, full sessions, or lecture-recitals on any aspect of music before 1600. A one-page abstract should be sent to arrive on or before 15 January 1996 to: Med/Ren Conference, Department of Music, University of Southampton, Southampton SO17 1BJ, UK (fax: +44 703 593197). Queries may be directed to Daniel Leech-Wilkinson <dlw@soton.ac.uk> or Jeanice Brooks <l.j.brooks@soton.ac.uk>.

The **International Society of Fine Arts, Aesthetics, and Phenomenology** will hold its next convention on *Creative Impulse: Expression and Form* in Cambridge, Massachusetts, 17-19 April 1996. Abstracts are due by 1 February, papers by 1 March to M. E. Kronegger, OHB, MSU, East Lansing, MI 48824.

The **Sixteenth International Congress of the International Musicological Society**, devoted to *Musicology and its Sister Disciplines: Past, Present, and Future* will take place in London, 14-20 August 1997. There will be special emphasis on areas and interfaces not always thought central to traditional musicology. Offers of free papers, limited to 20 minutes, should be on a single side of paper, with the author's name and address at the top (where they will be concealed for preliminary reading by the Program Committee). Proposals for study sessions must include names and addresses of all participants (these will not be evaluated anonymously), together with the name of a Reporter, who will take responsibility for presenting the summary for publication before 15 January 1998. They will normally last three hours and include position statements of about 10 minutes, with up to six

participants. Proposals are also invited for poster sessions (submissions as for free papers), each to be displayed for three hours, with presenters providing their own equipment and materials. Submit all proposals by 1 April 1996 (in envelopes marked "IMS: Free Papers," "IMS: Study Sessions," or "IMS: Poster Sessions") to David Fallows: IMS 1997, Department of Music, Denmark Road, University of Manchester, Manchester M15 6HY, UK.

A conference and exhibit, *The Heyday of the Piano in Musical Life*, are being planned to take place in the year 2000 at the Smithsonian Institution, Washington, DC, along with adaptations of both the exhibit and conference at other sites around the country. The event will interpret the history of the piano as a cultural institution during the nineteenth and early twentieth centuries, when the instrument was ubiquitous in Western musical life, and will trace the piano in all its social and musical functions, across boundaries of geography, social class, gender, race, age, repertory, training, and skill. Special emphasis will be given to the piano as an agent connecting cultural life at the centers of Western power to the lives of people in towns and rural areas, in the lower classes, in the Americas, and outside the West. The events are being planned far enough in advance to allow interested scholars to pursue new research ideas. In the interest of presenting broad treatments of the histories of musical/social practices associated with the piano, the organizers welcome proposals for collaborative work involving scholars from different disciplines or specialties. Inquiries and preliminary proposals may be addressed either to James Parakilas, Music Department, Bates College, 75 Russell St., Lewiston, ME 04240, (207) 786-6138, <jparakil@abacus.bates.edu>; or to Cynthia Adams Hoover, Division of Musical History, National Museum of American History, Smithsonian Institution, Washington, DC 20560, (202) 357-1707, <mahOL42@sivm.si.edu>.

### American Music Week

Begun by the American Music Center in 1985, the nationwide celebration of all aspects of American music known as "American Music Week," which takes place traditionally during the first full week of November (this year, November 6-12), is sponsored by the Sonneck Society, which will post activities on the American Music Network, accessible through ArtsWire on the Internet. Television and radio stations, university groups, and all music presenters are welcome and encouraged to plan programs and events for this special week. Send event or program information to Marjorie Mackay Shapiro, American Music Week Chair, 200 E. 66 St. (#A701), New York, NY 10021; tel. (212) 249-6498, fax (212) 935-1775, mms@cunyvm1.gc.cuny.edu>.

### Hugo Wolf Catalogue

A thematic catalogue of the works of Hugo Wolf is in preparation. The editor is soliciting information from collectors, private individuals, and private or public institutions concerning any Wolf materials they may have acquired or about which they have any knowledge. Please contact Dr. Ernst Hilmar, c/o Internationales Franz Schubert Institut Wien, Kettenbrückengasse 6/9, A-1040 Vienna, Austria; tel. (1) 587 7063; fax (1) 586 5568.

### Report from COPAM

The Society's Committee on the Publication of American Music (COPAM) is pleased to report that the National Endowment for the Humanities has renewed funding for *Music of the United States of America* (MUSA), the Society's national series of scholarly editions. With two more years of financial support from the NEH (1995-97), plus substantial contributions from the American Music Institute of the University of Michigan's School of Music, COPAM will add to the three volumes already published and available through A-R Editions. Volume 1, edited by Judith Tick and Wayne Schneider, and containing Ruth Crawford's *Music for Small Orchestra* (1926) and *Suite No. 2 for Four Strings and Piano* (1929), will soon appear in a second printing. Volume 2, Charles Hamm's edition of *Irving Berlin: Early Songs*, fills three hefty parts, the first including songs from the years 1907-11, the second, 1911-13, and the third, 1913-14-190 published songs in all, plus an appendix with an additional twenty-four items. And Volume 3 presents Amy Beach's *Quartet for Strings (in One Movement)*, Op. 89, edited by Adrienne Fried Block. These and future volumes in the MUSA series are available to AMS members at a twenty-five percent discount from A-R Editions, 801 Deming Way, Madison WI 53717.

We expect that by the time the Society meets in New York in November, Karl Kroeger's edition of the collected works of American psalmist Daniel Read (1757-1836), in press at this writing, will be published as MUSA, Vol. 4. Other volumes now submitted and being readied for publication include the African-American musical show *In Dahomey* (1903), edited by Thomas Riis, and Harry Partch's *Barstow* (1941), edited by Richard Kassel. With three volumes published and fourteen more in various stages of completion, the MUSA series is approaching the halfway point in its goal of producing a forty-volume series. As always, COPAM welcomes ideas, inquiries, and especially proposals from prospective editors. Communications should be directed to MUSA's executive editor, Jeffrey Magee, Burton Tower, University of Michigan, Ann Arbor, MI 48109-1270; (313) 747-4580.

—Richard Crawford

## 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, NY 10025.

**Representations of Gender and Sexuality in Opera**, 14–17 September 1995, Stony Brook, NY. Address: Mary Ann Smart, Music Department, State University of New York, Stony Brook, NY 11794-5475; (516) 632-7324.

**International Heinrich Schütz Society Annual Meeting/Festival: Heinrich Schütz in der musikalischen Umbruchssituation seines Jahrhunderts**, 19–24 September 1995, Dresden, Germany. Address: Dr. Wolfram Steude, Heinrich Schütz Archiv, Hochschule für Musik, Wettiner Platz 13, PSF 120039, 01001 Dresden, Germany; (0351) 495-2103.

**Rita Benton Anniversary Observance** (lecture, panel discussion, concert), 22–23 September 1995, Iowa City, IA. Address: Joan O. Falconer, Rita Benton Music Library, 2000 Voxman Music Building, University of Iowa, Iowa City, IA 52242; (319) 335-3086; <joan-falconer@uiowa.edu>.

**Popular Culture Association in the South and American Culture Association in the South**, 5–7 October 1995, Richmond, VA. Address: Robert L. McDonald, Program Chair, Department of English and Fine Arts, Virginia Military Institute, Lexington, VA 24450.

**Carolinas Symposium on British Studies, Annual Interdisciplinary Forum**, 7–8 October 1995, Boone, NC. Address: Dr. Jacqueline L. Gnuca, Department of English, Coastal Carolina University, Conway, SC 29526.

**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.

**Society for Ethnomusicology, Annual Meeting**, 19–22 October 1995, Los Angeles, CA. Preconference symposia on “Bartók in Retrospect” (October 17–18) and “Music and Technology” (October 18). Address: Victoria Lindsay Levine, Music Department, Colorado College, 14 E. Cache la Poudre, Colorado Springs, CO 80903.

**Interdisciplinary Symposium: Seventeenth-Century Dutch Art and Life**, 19 October 1995, Hempstead, NY. Address: Office of Field Services, School of Education, 203 Mason Hall, 124 Hofstra University, Hempstead, NY 11550-1090.

**Henry Purcell Tricentennial Conference and Festival**, 20–22 October 1995, Urbana, IL. Address: Nicholas Temperly, 2136 Music Building, University of Illinois, 1114 West Nevada St., Urbana, IL 61801.

**Christine de Pizan: Texts/Intertexts/Contexts (Center for Medieval and Early Renaissance Studies, Twenty-Ninth Annual Conference)**, 20–21 October 1995, Binghamton, NY. Address: Marilyn Desmond, Binghamton University, PO Box 6000, Binghamton, NY 13902-6000; (607) 777-2730.

**Paul Hindemith in the U.S.A.**, 20–22 October 1995, New Haven CT. Address: Yale University Conference Services, 246 Church St., Suite 101, New Haven, CT 06510.

**The Idea of Reform in Sixteenth-Century Europe**, 23–25 October 1995, Rome, Italy. Address: Hilary Gatti, Villa Mirafiori, Via Nomentana 118, 00161 Rome, Italy.

**The Music of Binchois (Gilles de Bin)**, 31 October–1 November 1995, New York, NY. Address: Dennis Slavin, 26 Mercer St., Princeton, NJ 08540; <slavin@phoenix.princeton.edu>.

**The Percussive Arts Society International Convention**, 1–4 November 1995, Phoenix, AZ. Address: Dr. Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187; fax (708) 752-5341.

**Joint American Musicological Society/Society for Music Theory Annual Meeting** (together with the **Center for Black Music Research**), 1–5 November 1995, New York, NY. Address: Rufus Hallmark, The Aaron Copland School of Music, Queens College, Flushing, NY 11367; (718) 997-3854.

**National Conference on Black Music Research** (together with the AMS and SMT), 1–5 November 1995, New York, NY. Address: Center for Black Music Research, Columbia College, 600 South Michigan Ave., Chicago, IL 60605-1996.

**Congress on Research in Dance, International Conference: Dance, Myth, and Ritual in the Americas**, 2–5 November 1995, Miami, FL. Address: Andrea Mantell-Seidel, Intercultural Dance and Music Institute, Florida International University, University Park, Miami, FL 33199.

**College Music Society, Annual Meeting**, with the Association for Technology in Music, 9–12 November 1995, Portland, OR. Contact: CMS Office (406) 721-9616.

**Voice of Ashkenaz: The Musical Culture of German Jewry in the Modern Era (1840–1938)**, 10–14 November 1995, New York, NY. Address: Dr. Neil W. Levin, Conference Director, Voice of Ashkenaz, Jewish Theological Seminary, 3080 Broadway, New York, NY 10027.

**Composing Black: Contemporary African-American Composers and the Legacy of William Grant Still**, 18 November 1995, Brooklyn, NY. Address: Institute for Studies in American Music, Brooklyn College, Brooklyn, NY 11210; (718) 951-5655.

**International Music Conference, Austria, 996–1996: Music in a Changing Society**, 3–7 January 1996, Ottawa, Canada. Address: Prof. Dr. Walter Kreyszg, Box 326, RPO University, Saskatoon, Saskatchewan S7N 4J8, Canada; tel./fax: (001) 306-652-8619.

**Orientalism Festival** (concerts, lectures, exhibit), 16–18 February 1996, Brooklyn, NY. Address: The Brooklyn Philharmonic, 30 Lafayette Ave., Brooklyn, NY 11217; (718) 636-4137.

**De-Centering the Renaissance: Canada and Europe in Multi-Disciplinary Perspective, 1350–1700**, 7–10 March 1996, Toronto, Ontario. Address: Germain Warkentin, Centre for Reformation and Renaissance Studies, Victoria University (University of Toronto), Toronto, Ontario M5S 1K7, Canada.

**Sonneck Society for American Music Annual Meeting**, 20–24 March 1996, Washington, DC. Address: Wayne D. Shirley, c/o Music Division, Library of Congress, Washington, DC 20540.

**Virgil Thomson Centenary** (concerts, lectures, films, exhibit), 29–31 March 1996, Brooklyn, NY. Address: The Brooklyn Philharmonic, 30 Lafayette Ave., Brooklyn, NY 11217; (718) 636-4137.

**Society for Seventeenth-Century Music Annual Conference**, 18–21 April 1996, Wellesley, MA. Address: Vincent J. Panetta, 84 Standish Rd., Wellesley Hills, MA 02181; <jpanetta@lucy.wellesley.edu>.

**American Bach Society Biennial Meeting**, 12–14 April 1996, Berkeley, CA. Address: Michael Marissen, Department of Music, Swarthmore College, Swarthmore, PA 19081-1397.

**International Society of Fine Arts, Aesthetics, and Phenomenology conference on Creative Impulse: Expression and Form**, 17–19 April 1996, Cambridge, MA. Address: M. E. Kronegger, OHB, Michigan State University, East Lansing, MI 48824.

**Renaissance Society of America Annual Meeting**, 18–21 April 1996, Bloomington, IN. Address: Renaissance Society of America, 24 West 12 St., New York, NY 10011.

**British Musicology Joint Annual Conference of the Royal Music Association, the Society for Music Analysis and Critical Musicology**, 18–21 April 1996, London, England. Address: Mark Everist, Department of Music, King's College London, The Strand, London WC2R 2LS, UK; <m.everist@bay.cc.kcl.ac.uk>.

**American Musical Instrument Society: Twenty-Fifth Annual Meeting, 16-19 May 1996, Vermillion, SD.** Address: John Koster, The Shrine to Music Museum, 414 East Clark St., Vermillion, SD 57069.

**Seventh Biennial Conference on Baroque Music, 4-7 July 1996, Birmingham, England.** Address: John Whenham, Music Department, University of Birmingham, Edgbaston, Birmingham B15 2TS, UK; <e.j.whenham@bham.ac.uk>.

**International Conference on Medieval and Renaissance Music, 5-9 July 1996, Southampton, England.** Address: Daniel Leech-Wilkinson, Department of Music, University of Southampton, Southampton SO17 1BJ, UK; <dlw@soton.ac.uk>.

## SIdM Invites Closer Ties

As Vice President and Council member of the Società Italiana di Musicologia (SIdM), Carolyn Gianturco sends the following communication:

As I have recently been made responsible for fostering connections with foreign musicological societies, I should like to promote stronger ties between the AMS and the SIdM.

I am certain there is no need for me to relate the lively history and many accomplishments of the SIdM, but perhaps some facts are not known to all members of the AMS. For example, since the founding of the SIdM in 1964, its membership has grown to over 800 (as opposed to ca. 300 in 1975). The publications sponsored by the SIdM—150 in all—include not only *Rivista italiana di musicologia*, the official organ of the SIdM founded in 1966 and issued twice yearly, but also ten series devoted to the history of music, opera, iconography, proceedings of conferences, catalogues of music collections, critical editions of music, and so forth. All of the series initiated by the SIdM are being continued by its members and, in addition, new series are scheduled to begin publication in the near future. Among the latter is an especially exciting one which will be dedicated to Italian music of the nineteenth century.

I should like members of the AMS who are researchers in Italian music to know that the SIdM is interested in their work and desires to be informed of it. Moreover, the SIdM is willing to collaborate on any meaningful project organized either by single members or by the AMS as such, to sponsor and participate in meetings or sessions of meetings concerned with Italian music, and to edit publications jointly. I therefore invite AMS members to suggest ways in which there could be direct collaboration between members of the two Societies by sending a fax to me at: 011-30-50-500896.

## NEW YORK 1995

*continued from page 1*

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

**Program.** As the preliminary program printed in this *Newsletter* reveals, there will be eight simultaneous sessions—five AMS sessions and two SMT sessions (some joint), and one CBMR session—in each of the six traditional daytime slots. The Chairs of the Program Committees are Philip Brett (AMS) and Hedi Siegel (SMT); Morris Phibbs is the Coordinator of Programs for CBMR. There are also a number of shorter study and poster sessions and open forums scheduled during the midday break and in the evening. Registrants are encouraged to read the program carefully to find those paper sessions and other events they wish to attend. Both the hotel's convention spaces and the meeting's schedule are completely full.

**Lecture-Recitals.** The Performance Committee (Anne Heider, Chair) has selected a group of lecture-recitalists, who will perform in the late afternoon on Thursday and Friday and during the noon hour on Friday and Saturday.

**Ball.** We are pleased to announce that Loren Schoenberg and his Big Band will play for the Annual Ball. Schoenberg's group performs period arrangements in the style of Armstrong, Ellington, and others. The Ball will be held in the Crystal Fountain Room and will be scheduled from 10 p.m. until 2 a.m. to enable people who are out late for dinner and/or concerts to attend.

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

**Hotel.** The Grand Hyatt Hotel is located on the east side of Manhattan at the corner of 42nd Street and Park Avenue, adjacent to Grand Central Station. To reserve your room at the Grand Hyatt, use the hotel reservation form enclosed with this mailing or call the hotel directly (212/883-1234 or toll free 800/233-1234) and identify yourself as a registrant at the meeting of the American Musicological Society. To be assured of a room and the convention rate, you must make your reservation *before October 12*.

**Interviews.** A limited number of rooms at the hotel will be available for interviews from Thursday afternoon through Sunday morning. To reserve a room, please contact Ian Bent (212/854-1254; fax 212/854-1309; <idb@columbia.edu>) as soon as possible, but no later than *October 1*. The spaces will be allocated on a first-come, first-served basis.

**Transportation.** For flights into the New York area's three major airports, you

may book through *Conventions in America* by calling 800/929-4242 and specifying Group #332. (See flyer in this mailing.) By doing so, you benefit the Society and become eligible to win two free round-trip tickets on American Airlines. From the airports, taxi, limo, and airport bus services are available into midtown Manhattan; the Carey Bus Line's terminal is across the street from the hotel. The Amtrak terminal in Manhattan, Penn Station, is on the west side at 33rd Street and Seventh Avenue; from there, the easiest way to get to the hotel is by taxi, but you can also take the Seventh-Avenue subway (1, 2, or 3 train) north to Times Square/42nd Street and then the crosstown shuttle (S-train) east to Grand Central Station. For drivers, the hotel has valet parking (\$34/day).

**Child Care.** The Babysitters Guild (212/682-0227), a fifty-four-year-old, licensed and bonded agency, is recommended by the Hotel. Their personnel are trained in age-appropriate child care (including infants), and they will tend your children in your room and, if you wish, take them for short outings during the day. Call for references, service description, and rates.

Address all questions, comments, and suggestions to Rufus Hallmark, Chair, Local Arrangements Committee, Aaron Copland School of Music, Queens College-CUNY, Flushing, NY 11367; (718) 997-3854; fax (718) 997-3849; <rehqc@aaron.music.qc.edu>.

**Participants:** Please communicate any corrections before *September 15*.

—Rufus Hallmark

## Rita Benton Memorial

The University of Iowa School of Music and University Libraries are sponsoring a celebration on 22-23 September in honor of the late Rita Benton, on the fifteenth anniversary of her death, and of the naming of the Rita Benton Music Library. Thanks to a generous gift from her husband, Dr. Arthur L. Benton, there will be a lecture by D. Kern Holoman on "Problems and Lessons of the Berlioz Thematic Catalogue" as well as a panel discussion on some aspect of early nineteenth-century French music, with Philip Gossett, Thomas Christensen, Peter Alexander, and others. Persons interested in attending this event should contact Joan O. Falconer as soon as possible, but no later than 1 September, at the Rita Benton Music Library, 2000 Voxman Music Building, University of Iowa, Iowa City, IA 52242; (319) 335-3086 or <joan-falconer@uiowa.edu>.



ANNUAL REPORT OF THE TREASURER  
FYE June 30, 1995

Current Operations

	<u>RECEIPTS</u>	
Dues	59,596	126,825
Journal	9,037	
Annual Meetings	88,992	
Label Sales	89,272	
Gifts	9,023	
Interest	4,045	
Shipping & Handling	878	
Miscellaneous	1,961	
	435	
<b>Total Receipts</b>	<b>272,208</b>	

	<u>EXPENDITURES</u>	
Administration	84,770	8,928
Office	10,571	
Services (ED, AA)	7,612	
Supplies	83,453	
Journal	87,519	
Newsletter	1,128	
Annual Meetings	1,428	
Chapter Distrs	5,611	
Chaparr Distrs	2,200	
Archives	4,578	
Bank Svc Charges	500	
Miscellaneous	1,010	
	4,711	
Special Proj (CCD)	757	
Taxes	841	
Other	6,309	
	216,047	
<b>Total Expenditures</b>	<b>56,361</b>	

**Excess of Receipts over Expenditures 215,847**

FELLOWSHIPS

	<u>RECEIPTS</u>	
AMS 50 Fellowships	2,835	
Member Gifts	2,922	
Fidelity Magellan	433	
Vanguard GNMA	11,134	
Vanguard Index 500	2,053	
Vanguard Int. Growth	197	
Vanguard Prime Res	1,988	
Vanguard US Growth	192	
Smith Barney	27,847	
	48,291	
	6,045	
<b>Total Receipts</b>	<b>53,336</b>	

**EXPENDITURES**

AMS 50	40,378	
Howard M. Brown	0	
<b>Total Expenditures</b>	<b>40,378</b>	

**Excess of Receipts over Expenditure 14,958**

Publications

	<u>RECEIPTS</u>	
Endowment Fund	5,579	
Bukofzer	2,405	
Kinkadey	932	
Hibberd	1,358	
Greenberg	1,398	
Reese	2,252	
Piemanac	1,691	
Pik	1,691	
Interest Income	3,485	
Royalties	8,933	
Gifts	400	
Eva H. Ehrenk	222	
Members	622	
Grants	59,916	
Sale of Publications	2,741	
JAMS (Back Issues)	214	
DOctoral Dis 90	245	
DOctoral Dis 94	1,280	
Essays	225	
Index	308	
Abstracts	4,534	
Students & Documents	0	
Billings, Sammarini	0	
Papers '96 to '98 (Micro)	50	
	9,597	
<b>Total Receipts</b>	<b>95,168</b>	

	<u>EXPENDITURES</u>	
Monograph Series	500	
Grants	46,330	
Subventions	6,030	
Ochepheim Report	1,500	
DOctoral Dissertations	6,000	
PILM	2,942	
AMS/MLA RISM	1,872	
Awards	3,406	
Administration	33	
Royalties	370	
Miscellaneous	370	
<b>Total Expenditures</b>	<b>73,003</b>	

**Excess of Receipts over Expenditures 22,165**

Statement of Assets

	Y/E 6/30/95	Y/E 6/30/94
Current Operations Account	26,335	16,157
PNB Checking	72,224	1,483
PNB Savings	10,000	471
Prime Reserve Fund	107,539	18,081
Publications Reserve	8,685	8,278
New Income Fund	36,000	44,589
Prime Reserve Fund	27,120	41,875
Vanguard Money Market	70,785	94,743

Bukofzer Bequest	105,891	89,915
Mass. Investors Trust	18,000	17,199
New Income Fund	49,146	48,138
Dreyfus GNMA Fund	173,127	155,252
Kinkadey Bequest	50,246	42,628
Mass. Investors Trust	3,487	3,332
New Income Fund	17,889	17,522
Dreyfus GNMA Fund	71,622	63,482
Hibberd Bequest	10,647	9,033
Mass. Investors Trust	7,454	7,123
New Income Fund	3,842	3,763
Dreyfus GNMA Fund	21,943	19,919
Greenberg Award Bequests	8,963	8,555
New Income Fund	13,384	12,173
Wellesley Fund	22,317	20,728
Reese Bequest	19,829	18,052
Wellesley Fund	33,858	30,841
Piemanac Bequest	33,858	30,841
Wellesley Fund	25,433	23,167
Pik Bequest	25,433	23,167
Wellesley Fund	98,907	104,065
Howard M. Brown Fund	19,671	0
Vanguard GNMA Fund	118,578	104,065
TRPrice Equity Income	54,798	41,962
AMS 50 Fund	15,737	0
Fidelity Magellan	36,440	38,649
TRPrice Equity Income	161,075	143,218
Vanguard Money Market	90,282	73,592
Vanguard GNMA	14,582	14,582
Vanguard Index 500	18,710	14,377
Vanguard Int Growth	0	0
Vanguard US Growth	354,318	322,345
Smith Barney	711,417	649,548

**TOTALS 1,376,468 1,197,858**