

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XXVII, NUMBER 1

FEBRUARY 1997

Phoenix—1997

The Sixty-Third Annual Meeting of the American Musicological Society will be held in Phoenix, Arizona, from Thursday, October 30, through Sunday, November 2, 1997. To be held jointly with the Society for Music Theory, the meeting will be hosted by the Rocky Mountain Chapter of the AMS and by a local arrangements committee representing Arizona State University. The meeting will be centered at the Hyatt Regency Phoenix, 122 North Second Street, with many of the events taking place at the adjacent Phoenix Civic Plaza. Recently renovated, the hotel is centrally located in the downtown area, three miles from Sky Harbor International Airport. It is only a block away from Herberger Theater Center and Symphony Hall, home of the Phoenix Symphony Orchestra, Arizona Opera, and Arizona Ballet. Other sites of interest within easy walking distance are Heritage Square, an historic park with buildings dating from the late 1800s and the brand-new Phoenix Museum of History; the Arizona Science Center; an array of art galleries, including some that specialize in the work of Mexican-American and Latin-American artists; the Phoenix Mercado and the Arizona Center, which feature a wide variety of shops and restaurants; and the State Capitol.

Other noteworthy attractions in the Phoenix area include the Heard Museum, which boasts an impressive collection devoted to native cultures and art, and the newly-expanded Phoenix Art Museum. More varieties of cactus than anyone could imagine can be viewed at the Desert Botanical Gardens, near the Phoenix Zoo. The Arizona State University campus in Tempe, a suburb of Phoenix, is the site of Gammage Auditorium, the renowned arts center designed by Frank Lloyd Wright. The city of Scottsdale, also adjoining Phoenix, offers Old Town Scottsdale, a large area of restaurants and shops specializing in Southwestern arts and crafts.

The most attractive feature of Phoenix in early November is, of course, the weather. Expect sunshine, with daily temperatures likely to range from the 50s to the 80s. The

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Baltimore—1996

I returned from our Society's 62nd annual *rendezvous* in Baltimore (November 6–10 at the Omni Inner Harbor Hotel) exhausted but with memories of a fine meeting. For the first time in several years the Society held its meeting without any of our sister societies. It was rich in content and variety, prepared and overseen by the Local Arrangements Committee, who on very short notice took on the daunting task of making sure that all ran efficiently and smoothly. For superb logistical work (including a first Webpage posting of the preliminary program and abstracts), our sincere gratitude must go to Susan Forscher Weiss and Carl Schmidt (co-chairs), members of their committee, and their staunch coterie of colleagues and students. The success of the meeting was due in no small part to their expertise, enthusiasm, and many hours of hard work.

For the enjoyable process of securing substantive scholarly papers and presentations, I remain indebted to my colleagues on the Program Committee: Philip Brett, Scott Burnham, Martha Feldman (next year's program chair), Stephen Hinton, and Louise Stein. Together we prepared a diverse array of sessions—118 papers and several special sessions selected from well over 300 submissions. Although the program ranged broadly, both in terms of topics and methodologies, significant new research within the bounds of traditional musicological concerns was in the forefront, as in the Renaissance sessions ("Fifteenth-Century Topics," "Renaissance Patronage, Reception History, and Biography," "Ockeghem," and "Revisiting the Workshop of Howard Mayer Brown") and memorable sessions on the sensuality of seventeenth-century repertoires, the sentimentality of *opera buffa*, eighteenth-century instrumental music, and nineteenth-century ballet, song and opera. Noteworthy was the number of papers devoted to the music of our own time in its political and cultural contexts: "Schoenberg," "Putting the Score in Its Place: Satie, Cage, and the

Musical," "Twentieth-Century Music and Politics," "The Ideology of Modernism," "The Aura of Authenticity," "Twentieth-Century Music: Medium, Idiom, and the Ideology of Form," "Twentieth-Century Opera and Music Theater," "Rock Music," "New Readings of Marx: An Interdisciplinary Forum," "Ethnic Appropriations," "Marketing Britishness," and "Nationalism and Anti-Semitism in Twentieth-Century French Music."

Several sessions had been formally proposed as thematically coherent units, ready-made for the Program Committee's consideration; we wish to encourage future submissions along these lines, which bring together scholars working in complementary ways on particularly "hot" topics. The Baltimore program also featured four Special Sessions in the evenings—a remarkable panel discussion on film and musicology ("Amadeus," "Farinelli," "Immortal Beloved," and "Impromptu"), an informal study session on Hispanic Renaissance music, and two stimulating and well-attended open forums on pedagogical issues, "Teaching Twentieth-Century Music" and "Diversity in the Classroom: Confronting Challenges, Seeking Solutions." In addition there were three panel discussions held by the AMS Committee on Career-Related Issues and a roundtable presented by the Committee on the Status of Women. The chairs of all sessions and panels are to be commended on their admirable job of stimulating discussion and sticking to the timetable.

The scholarly vigor of the sessions was balanced by relaxed talk with friends and colleagues in the corridors of the hotel, at the readily accessible book exhibit, and in the city's fine restaurants, as well as visits to nearby Walters Art Gallery and the Baltimore Museum, and attendance at the variety of attractive events planned by the Local Arrangements and Concert Committees: Thursday evening's cocktail party at the Peabody Conservatory, a "crab feast" at the Inner Harbor on Friday,

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Next Board Meeting

The next meeting of the Board of Directors is scheduled for 8-9 March 1997 in Phoenix.

AMS Membership Records Move to Chicago

The AMS has transferred its membership record-keeping to the University of Chicago Press Journals Division. Please direct all membership inquiries, dues payments, changes of address, and *AMS Directory* updates (including e-mail addresses) to the University of Chicago Press, Journals Division, P.O. Box 37005, Chicago, IL 60637; fax (773) 753-0811; e-mail <subscriptions@journals.uchicago.edu>.

AMS Home Page

The address of the Society's home page, on which may be found the contents of the front matter of the *AMS Directory*, links to other sites such as *DDM-Online* and a list of current dissertation abstracts, and other useful information, is <<http://musdra.ucdavis.edu/Documents/AMS/AMS.html>>. Alterations or additions to the web site should be sent via e-mail to Mark Brill at <mebrill@ucdavis.edu>, with a copy to the Society's office (<ams@sas.upenn.edu>).

E-Mail Addresses

The ongoing directory of musicologists' e-mail addresses can be found at <http://musdra.ucdavis.edu/Documents/AMS/email_addresses.html>. If you would like to be included, please send your name and e-mail address to Mark Brill at <mebrill@ucdavis.edu>.

Call for Dues

If you have not paid your AMS dues for calendar year 1997 by the time you read this, please do so before *March 1*. (Note the new address above.) Prompt payment of dues saves the Society the considerable expense of billing you again and helps keep records up to date.

Phoenix

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hotel has an outdoor heated pool, and opportunities for golf, tennis, and horseback riding are nearby. Arizona's premiere attraction, the Grand Canyon, is 4 to 5 hours away by car.

The 1997 AMS Program Committee is headed by Martha Feldman (University of Chicago) and the Performance Committee by Laurence Berman (Brookline, MA). The Local Arrangements Committee, chaired by Amy Holbrook, includes Ellon D. Carpenter, J. Richard Haefler, Robert Oldani, Wallace Rave, Robert D. Reynolds, and Ted Solis, all of Arizona State University. The local arrangements liaison with the Society for Music Theory is Steve Lindeman (Brigham Young University). Further information is available on the web site for AMS-SMT 97, <<http://www.asu.edu/cfa/music/AMS-SMT'97.html>>. Requests by special interest groups for meeting rooms should be sent no later than May 1 to Amy Holbrook, School of Music, Arizona State University, Box 870405, Tempe, Arizona 85287-0405 (Amy Holbrook@ASU.Edu; fax 602-965-2659).

¡Bienvenidos! Ya'at'eeh!

—Amy Holbrook

Baltimore—1996

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noon-time concerts featuring German lute music and Robert Levin's completion of Mozart's *Requiem*, and evening programs by The Baltimore Consort, the Peabody Conservatory (Verdi's *Falstaff*), and the Baltimore Symphony Orchestra. Last but not least, an upbeat band and spirited party-goers guaranteed a crowded dance floor at Saturday night's ball.

—John Nádas

The Society would like to express its deep appreciation to Chase Manhattan Bank, N.A., for providing the useful and attractive tote bags distributed at the Baltimore meeting, as well as to John Kmetz for his efforts in arranging this initiative.

—Philip Gossett

AMSList

The AMSList is an electronic forum for musicological discussion. To subscribe, send a message to <listproc@ucdavis.edu>. Leave the subject line blank, and on the first line of the text area type "subscribe amslist firstname lastname." Subscription is open to all; membership in the Society is not required.

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 to James Webster, President, AMS, Department of Music, Cornell University, Ithaca NY 14853-4101, and are asked to name the committee, enclose a curriculum vitae, and identify their area(s) of specialization.

AMS Newsletter Address and Deadlines

Items for publication in the August issue of the *Newsletter* must be submitted by 15 May and for the February issue by 20 November to

Virginia Hancock
Editor, AMS Newsletter
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Portland, OR 97202
e-mail <virginia.hancock@reed.edu>
fax (503) 777-7769
(Please note that e-mail submissions are particularly welcome.)

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

The American Musicological Society
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Philadelphia, PA 19104-6313
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Presidential Message

As I write these lines, it is just a year since I agreed to stand for President of the Society. In that time a number of friends and colleagues have asked me whether I had an "agenda" in mind for my term in office. Did I want to change the Society's administrative structure? Was there a trend in the field I thought it important to foster (or resist)? Did my candidacy represent a stance with respect to some burning issue or issues in musicology?

At first taken aback by these questions, I soon realized that most of them came from people in fields other than musicology. Some told me that candidates in their fields indeed have agendas in this sense, and in some cases even disseminate position papers in the election materials distributed to the membership. To some extent, these practices reflect the "contestation" between different viewpoints and methodologies that characterizes many fields of humanistic scholarship today; the elections are understood, at least in part, as referenda regarding such alternatives.

In our Society, candidates for office do not distribute such materials. Indeed, few if any of our presidents have had agendas in this sense; as far as I can recall, none has publicly stated one (except possibly in a valedictory sense in a Presidential address). Of course, this reticence does not imply that our field is not also contested (and about time, some will say). Indeed, it is neither possible nor desirable for things to stay the same; and although it would be witless to suppose that all change is good, my view is that the recent intellectual clashes in musicology, on balance, have been more a force for stimulation and renewal than for disruption.

Be that as it may, what our electoral practices imply is that our Boards of Directors have consistently placed the welfare of the entire Society, and all its members, ahead of any even potentially sectarian concern. This is certainly true of my immediate predecessors as President, Ellen Rosand and Philip Gossett, both of whom worked heroically to guide us through the difficult and complex problems we have faced since Alvin Johnson's retirement. I pledge to do my best to maintain this distinguished tradition.

* * *

In the remainder of this message I would like to highlight two of the Society's most important current administrative undertakings. The Executive

Office in Philadelphia, which was shaken by the unexpected departure of Jacqueline Bruzio as Executive Director, is now in the capable hands of Robert Judd, whom the Board of Directors in November appointed Interim Executive Director for the remainder of the current fiscal year (through June 1997). The U.S. Postal Service address, telephone, FAX, and e-mail addresses of the Philadelphia office are printed on p. 2. (They are unchanged except for the FAX number, which is now (215) 573-3673; if you have previously made a note of the old number, please change it accordingly.)

The Board also voted to reorganize the Executive Office and its staff positions. Dr. Judd and I, along with officials of the University of Pennsylvania, are working to carry out this mandate. I thank the many members of the Department of Music at Penn who have again as so often in the past demonstrated their strong support for the Society's presence in their Department and University; among these, without wishing to slight the many other Society members who have been helpful to our cause, I would particularly name Lawrence F. Bernstein.

I expect to be able to report further on these personnel changes in the August Newsletter. But I would like now to give unofficial notice of our intention to search for a new Executive Director. Although formal authorization for the search and of the characteristics of the position can be determined only by the Board (presumably at its next meeting in early March), the position is likely to be a part time, academic/professional one. The successful candidate will be described as a humanist (preferably a musicologist) with an advanced degree (preferably the doctorate), who demonstrates both a commitment to humanistic scholarship and the requisite stature and administrative skills, and who is (or will become) a resident of the greater Philadelphia area. Although it would be premature for anyone to nominate candidates or to apply until the position is officially posted, I urge everyone reading this message to begin now to think about suitable candidates. I also urge anyone who may have general suggestions regarding the Executive Office and our staff to communicate them to me as soon as possible.

Another critical change involves our developing relationship with the University of Chicago Press. I am well aware that this change may seem major, even momentous, to many members, and that not every member

will greet every aspect of it with total enthusiasm. However, I would like to reiterate that the Board has considered this matter carefully and in great detail for more than two years (see the Presidential messages in the immediately preceding issues of the Newsletter), and remains convinced that this course of action is overwhelmingly in the Society's interests.

You will have seen from your current renewal notice that the Board has entrusted the Press not only with publication of the JOURNAL, but with administration of our membership rolls. (This step will also increase the efficiency and responsiveness of our Philadelphia office.) In particular, please check your current name, postal address, telephone, e-mail address, and all other relevant information with particular care before returning the form. The Executive Office and the Press are working hard together to ensure the accuracy and reliability of the database from which the Directory (and much else) are printed and administered; but our information is only as accurate as that you provide us. Finally, if you have not done so already, please return the form with your payment at your early convenience to the Chicago address, not to Philadelphia! As always, we urge you to consider whether you are in a position to make an additional contribution, whether to one of the named activities, or in support of general operations.

As for the JOURNAL: in the short time since official Board action establishing our relationship with the Press, a near ideal working relationship has developed between our editor, Paula Higgins, and their staff; the commitment and professionalism of the latter have if anything exceeded our expectations. All systems appear to be "Go" for realization of the immense, and immensely important, changeover to publication of the JOURNAL (please note: for the Society by the Press), complete with an attractive (but not drastic) redesign, effective with volume 50 (1997). More information about this changeover can be read in this and future issues of the Newsletter. In the name of the entire membership, I would like to thank Professor Gossett for his untiring efforts to bring about this splendid result.

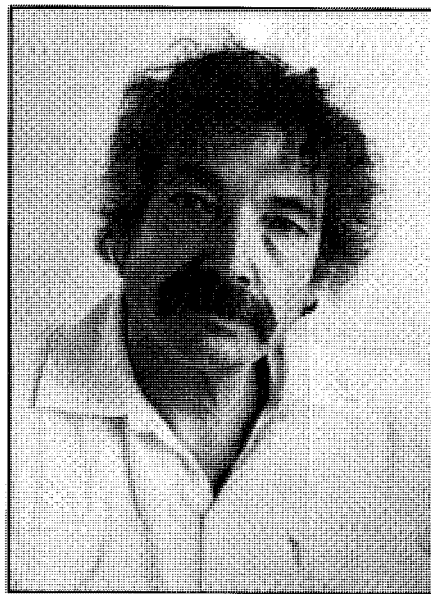
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I must not close without offering my heartfelt thanks, along with those of the Board, for all those who made the recent Annual Meeting in Baltimore such a success. The Program

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Harold Powers
Honorary Member



Leo Treitler
Honorary Member

New Honorary Members Elected

Three new Honorary Members of the Society were nominated by the AMS Council and elected at the November 1996 meeting by the Board of Directors. The AMS By-Laws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." The three new members of this distinguished group are William W. Austin, Harold Powers, and Leo Treitler.

William W. Austin, more a generalist than a specialist, taught at Cornell University from 1947 to 1990. He served two terms on the Board of Directors of the Society and was a member of the AMS 50, Kinkeldey, Program, and Publications Committees. He also served as President of the College Music Society. He held a Guggenheim Fellowship, and in 1969 was elected a Fellow of the American Academy of Arts and Sciences. His *Music in the 20th Century: From Debussy through Stravinsky* (1966) won the Society's initial Kinkeldey Award in 1967, while his "Susanna," "Jeanie," and "The Old Folks at Home": *The Songs of Stephen C. Foster from His Time to Ours* (1977), with its focus on different strands of popular music in various cultural contexts, realized many themes and concerns of the "new musicology" *avant la lettre*.

Harold Powers has served on the Council and the Board of Directors of the Society (1984-86) and on the Editorial Board of the

JOURNAL (1981-84 and from 1995). He was Vice-President of the Society for Asian Music from 1986 to 1992. He has published widely on the music of Asian high cultures (especially India), Italian opera, and the history of Western theory, including the articles "Mode" and the main body of the article "India" in *The New Grove* (1980), as well as the book *Puccini's Turandot: The End of the Great Tradition*, with William Ashbrook. At the first AMS/SMT/SEM joint meeting in Oakland in 1990, he delivered the plenary address, "Three pragmatists in search of a theory," subsequently published in *Current Musicology* 53 (1993). He is Professor of Music at Princeton University and has been Visiting Professor at a number of American and European universities.

Leo Treitler is Distinguished Professor of Music in The Graduate School and University Center of The City University of New York. He has been a member of the AMS Council, the Board of Directors, the Publications Committee, the Editorial Board of the JOURNAL, and several program committees. He is a Fellow of the American Academy of Arts and Sciences and of the New York Institute for the Humanities. He is active in the study of Medieval music traditions, particularly their oral practices and their evolution under the rising scriptuality and literacy as well as the interrelationship of poetry and music in the Middle Ages. He writes about theoretical issues of music history and criticism, and his latest concern has been with the uses of language as a signifying system for

music, a subject about which several publications are forthcoming. He is also general editor of the forthcoming revised and enlarged version of Oliver Strunk's *Source Readings in Music History*.

The Noah Greenberg Award

The Noah Greenberg Award was established by the Trustees of the New York Pro Musica Antiqua in memory of their founder and first director. The award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing and fostering outstanding contributions to historically aware performance and to the study of historical performance practices. The Award may subsidize the publication costs of articles, monographs, or editions, as well as public performance, recordings, or other projects. Scholars, professional performers, university and college performing ensembles, and others involved in historical performance projects are urged to apply.

The award will consist of a sum up to \$2000; normally, there will be a single award but it may, at the committee's discretion, be divided.

The Noah Greenberg Award Committee invites applications for the award, which must be submitted by 1 March 1997. The application must consist of a description of the project, a detailed budget, and supporting materials such as articles or tapes of performances that are relevant to the project. All application materials must be sent in triplicate to the Chair of the Noah Greenberg Award Committee: Prof. Eva Linfield, Dept. of Music, Colby College, Waterville, ME 04901.

Howard Mayer Brown Fellowship

A fellowship established by friends of the late Howard Mayer Brown on the occasion of his sixty-fifth birthday will be awarded for the academic year 1997-98. Intended to increase the presence of minority scholars and teachers in musicology, the fellowship will support one year of graduate work for a member of a group historically underrepresented in the discipline. Applicants must have completed at least one year of academic work at an institution with a graduate program in musicology and must intend to complete a Ph.D. in musicology. Nominations may come from a faculty member, a member of the AMS at another institution, or directly from the student, and must be received by 1 April 1997; the recipient will be announced in the August Newsletter. The fellowship carries a one-time twelve-month stipend of \$12,000. Information on

application procedures may be found in the AMS Directory. Inquiries should be addressed to the new chair of the committee, Rae Linda Brown, Music Department, School of the Arts, University of California at Irvine, Irvine, CA 92717 (<raelbrown@aol.com>).

Sonneck Society Annual Conference

The Sonneck Society will hold its twenty-third annual conference in Seattle, hosted by the University of Washington, on 5-9 March 1997. Papers, panels, and performances on all aspects of American music, from pre-Civil War times to the present, from Canada to Boston to Seattle, will be featured; all those interested, regardless of membership in the Sonneck Society, are invited to attend. Special events include an all-Gershwin concert presented by the University of Washington, featuring pianist and School of Music Director Robin McCabe as soloist; a plenary lecture by Gerard Schwarz, Music Director of the Seattle Symphony; a performance-demonstration by the Makah Swan Family Dancers, a Northwest Native American troupe of dancers and storytellers; a jazz concert in celebration of John Coltrane; and an appearance by folk artist Mike Seeger. The program will also include performances of major works by Cowell and Hadley, and an opportunity to hear Cage's music for prepared piano in a late-night candlelit setting.

The conference will take place in the Double Tree Suites, just minutes from the SeaTacAirport, and near both downtown Seattle and downtown Tacoma. Complete information including a registration form is available at the Sonneck Society web site, <<http://www.aaln.org/sonneck>>. You may also e-mail the Sonneck Society at <sonneck@aaln.org> or obtain more information from the Local Arrangements chair, Larry Starr, School of Music, Box 353450, University of Washington, Seattle, WA 98195 (tel. 206/543-8348, e-mail <lstarr@u.washington.edu>; fax 206/685-9499).

New AMS Publication

The latest publication by the AMS, with the International Musicological Society, is *Doctoral Dissertations in Musicology, Second Series, Second Cumulative Edition*, edited by Cecil Adkins and Alis Dickinson. Its 406 pages contain the index of over 4000 doctoral dissertations in musical subjects registered with the AMS dissertation service from February 1984 to April 1995, including entries from academic institutions world-

wide. This is a collation of the 1990 cumulative, annual supplements published since 1990, and dissertations announced or completed after the last annual supplement, from November 1993 to April 1995. Dissertations after April 1995 are available via DDM-Online; for older dissertations, the 7th edition of *Doctoral Dissertations in Musicology* is still available (\$20; \$15 for members).

The price of the new publication is \$23 for non-members and institutions, \$17 for AMS members. To order, send a check, money order, or Visa/MC details (card number, expiration date, and signature) to the AMS National Office, 201 South 34th Street, Philadelphia PA 19104-6313. If paying by credit card, you may fax your order to 215/573-3673.

Call for Manuscripts

The Society renews its call for manuscripts in its series, *American Musicological Society Monographs*, published under the supervision of the Publications Committee by the University of Nebraska Press.

The essential criteria for selection of titles are inherent academic excellence and balance of subjects for the series as a whole. The Publications Committee wishes to entertain the broadest possible spectrum both of areas of investigation and the research methodologies employed in their pursuit. Thus submissions in criticism, ethnomusicology, historical musicology, and music theory, among other approaches and outlooks, are all welcome.

Manuscripts submitted for consideration should not exceed about 250 pages (c. 84,000 words) in length, including footnotes, musical examples, and other illustrative and bibliographical matter. Typescripts must be double-spaced throughout on standard 8 1/2" x 11" stock, and in a font no smaller than conventional elite type. Authors will normally learn of the Committee's decision in no more than six months. Queries concerning the series may be directed to the General Editor:

Lawrence F. Bernstein
Department of Music
University of Pennsylvania
201 South 34th Street
Philadelphia, PA 19104-6313

Manuscripts should be submitted in duplicate: one copy to the General Editor at the above address, the other to the Chair of the Publications Committee:

Douglas Johnson
161 Washington Ave.
Milltown, NJ 08850

Presidential Message

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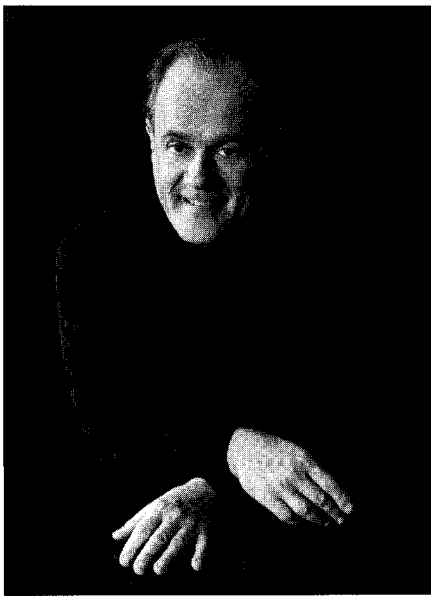
Committee, under the leadership of John Nádas, crafted a nearly ideal set of offerings; without sacrificing variety of topic or approach, they managed to create fewer "intolerable" conflicts (at least for me) than in any recent meeting I can recall. And I would especially like to recognize the Local Arrangements Committee, under the inspired leadership of Carl B. Schmidt and Susan Forscher Weiss. They and their many colleagues literally went above and beyond the call of duty, when they agreed, on short notice, to host us again, only eight short years after their first effort. We are all tremendously in their debt.

— James Webster

From the AMS Committee on Guidelines for Ethical Conduct

In response to a suggestion from the Council, in 1994 the Society's Board of Directors appointed a committee to draft a statement of guidelines for ethical conduct. At the Baltimore meeting, the Board decided to make the latest draft available with the current issue of the Newsletter and on the AMS web page. Accordingly, enclosed in this mailing is the sixth draft of the AMS Guidelines for Ethical Conduct. All members are urged to read the document and to participate in revising and refining it. The confidentiality of any materials received by the committee will be strictly protected. For further information on where to send comments and suggestions, see the memo that accompanies the draft.

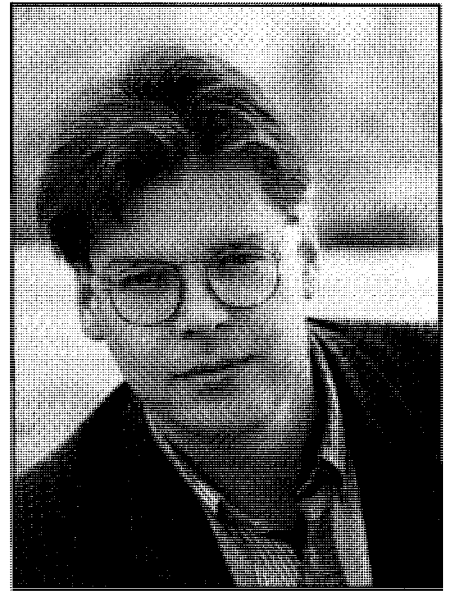
Ethics Statement Committee: Carol Baron, Jennifer Bloxam, Malcolm Brown, Lesley Kearney, Teresa Neff, Michael Ochs, James Parakilas, Gretchen Wheelock (chair), Josephine Wright



Charles Rosen
Kinkeldey Award Winner



Arved Ashby
Einstein Award Winner



Rob C. Wegman
Einstein Award Winner

Awards and Prizes

The Otto Kinkeldey Award, presented annually by the Society to honor the most distinguished musicological publication of the preceding year, was won by Charles Rosen, Professor Emeritus of Music and Social Thought at the University of Chicago, for his book and accompanying CD, *The Romantic Generation* (Cambridge MA: Harvard University Press, 1995). A book of magisterial scope that draws a vivid portrait of composition in a pivotal period of Western culture, *The Romantic Generation* affirms the possibility of formulating and defending informed critical judgments on art works, and illuminates on many levels salient details that spark compelling musical experiences. The book has also received an ASCAP Deems Taylor award and the 1995 Yorkshire Post Music Book of the Year Award.

The Alfred Einstein Award, given annually for the most exceptional article by a scholar in the early stages of his or her career, was this year shared by two winners: Arved Ashby of Ohio State University for "Of *Modelltypen* and *Reihenformen*: Berg, Schoenberg, F. H. Klein, and the Concept of Row Derivation," *Journal of the American Musicological Society* 48 (1995), 67-105; and Rob C. Wegman of Princeton University for "*Miserere supplicanti* Dufay: The Creation and Transmission of Guillaume Dufay's *Missa Ave regina coelorum*," *Journal of Musicology* 13 (1995), 18-54.

The Noah Greenberg Award recognizes outstanding contributions to historically aware performance and the study of historical performing practices. The 1996 Noah Greenberg Award recognizes two such projects. One is a series of performances and a recording of the first New World opera, *La purpura de la rosa* by Tomás de Torrejón y Velasco, to be produced through a collaboration between Louise Stein and Andrew Lawrence-King. The other supports performance workshops and concerts by the Orlando Consort and Musica Secreta, in collaboration with Richard Crocker, Tim Carter, and Laurie Paget, at the Twenty-Third International Conference of Medieval and Renaissance Music, held at the University of Southampton in July 1996; the collaborations and the conference were organized by Jeanice Brooks and Daniel Leech-Wilkinson.

The Paul A. Pisk Prize, awarded annually to a graduate student for a scholarly paper accepted for presentation at the annual meeting of the Society, was given to Stefano Castelvecchi (University of Chicago) for "Sentimental and Anti-Sentimental in Da Ponte's and Mozart's *Le Nozze di Figaro*," read at the Baltimore meeting.

A Fulbright Scholarship has been awarded to Glenn Stanley (University of Connecticut) for lecturing and research at the Humboldt University of Berlin, March-July 1997, on the Beethoven criticism of Arnold Schering.

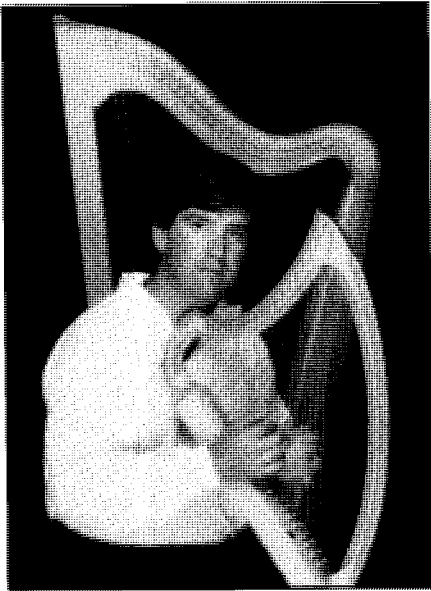
The National Endowment for the Humanities has awarded Fellowships for University

Teachers to the following members of the Society: James Baker (Brown University) for "Implicit Tonality: Tonal Structure in 19th- and 20th-Century Music"; Jonathan Glixon (University of Kentucky) for "Music at Venetian Convents, 1200-1805"; Cristle Collins Judd (University of Pennsylvania) for "Harmonic Institutions: Theory, Practice, and Printed Repertories (1501-1558)"; and Louise Stein (University of Michigan) for "Erotic Harmonies: Venus, 'The Blood of the Rose,' and the First New World Opera." An NEH Fellowship for College Teachers and Independent Scholars has been awarded to Linda Austern (University of Iowa) for "Music in English Intellectual Circles, 1550-1650."

ASCAP-Deems Taylor Awards for outstanding print and media coverage of music in 1995 were won by Daniel Hertz for *Haydn, Mozart, and the Viennese School, 1740-1780* (W.W. Norton & Co.), Maynard Solomon for *Mozart* (HarperCollins Publishers), and Ralph Locke for "Paradoxes of the Woman Music Patron in America," *Musical Quarterly* 78 (1994), 798-825.



Stefano Castelvechi
Pisk Prize Winner



Andrew Lawrence-King
Greenberg Award Winner



Louise K. Stein
Greenberg Award Winner

Call for Nominations for 1997 Kurt Weill Prize

The Kurt Weill Foundation for Music, AMS, American Society for Theatre Research, and Modern Language Association call for nominations of works first published in 1995 or 1996 for the second Kurt Weill Prize, in the amount of \$2,500, for distinguished scholarship in twentieth-century musical theater, including opera. Media may include not only print (book, major scholarly article, chapter, or essay; critical edition), but also audio- or video-recording and multi-media projects such as CD-ROM, provided there is a tangible scholarly component. Works addressing the American musical theater are particularly encouraged. Authors of nominated works need not be members of the sponsoring organizations, and there are no citizenship or language restrictions. Nominations are solicited from individuals, publishers, and institutions; self-nominations are also encouraged. The address of the author and five copies of the nominated work must be submitted before 30 June 1997 to the Kurt Weill Foundation for Music, 7 East 20th Street, 3rd Floor, New York, NY 10003 (e-mail <jchlee@panix.com>).

Aston Magna 1997

The Aston Magna Foundation for Music and the Humanities, Inc., announces the thirteenth cross-disciplinary Aston Magna Acad-

emy to be held 15 June to 6 July 1997 at Yale University under the direction of Raymond Erickson. Supported by a major grant from the National Endowment for the Humanities, the Academy will bring together approximately eighty scholars and artists representing the fields of art, architecture, cultural history, dance, literature, drama, poetry, music history and performance, history of science, religion, theater, and British studies, among others, to explore the topic "From Handel to Hogarth: The Culture of Early Georgian England," examining the history and culture of the reigns of George I and George II (c.1714-1760). Faculty lectures, demonstrations, and master classes will be supplemented with discussion groups, readings of drama, poetry, and music, presentations by participants who are specialists in the area, and classes in historical dance. Twenty-two NEH fellowships will be available for full-time humanities faculty at American colleges, and limited scholarship assistance from non-Federal sources will be available for those not qualifying for NEH stipends (graduate students, independent scholars, musicians, dancers, and others). The application deadline is 1 March 1997, although late applications will be considered if openings remain. For application form and detailed program information, contact Joseph Orchard, Academy Administrator, 47 Fairview Ave., Edison NJ 08817 (tel. 908/572-5119; fax 908/572-3165; e-mail <astmag@aol.com>).

AMS Fellowships, Awards, and Prizes

Guidelines for AMS Fellowships, Awards, and Prizes appear in the *AMS Directory*.

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 (except for those given by the Society), those 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.

This issue marks the first regular appearance of *Viewpoints*, a column pertaining to our professional life as musicologists. Each February, it will consist of an introductory statement prepared by a member of the Society or by the Chair of an AMS committee, as well as several short, formal comments on that statement. In the August issue, a selection of readers' responses to those viewpoints will be printed; these should be limited to 300 words and should be sent to the President of the Society, James Webster (Department of Music, Cornell University, Ithaca NY 14853). Members interested in editing a *Viewpoints* section in 1998 should write to the President of the Society by 15 October 1997.

In 1993, the American Association of University Professors' Committee on Part-time and Non-Tenure-Track Appointments reported that approximately fifty percent of all faculty positions are non-tenure-track. James Deaville's study in the August 1996 AMS Newsletter provided evidence of this employment trend in musicology, reporting that over one-third of musicology positions available in 1992 were non-tenure-track. The economic conditions which make it increasingly difficult for colleges and universities to maintain traditional tenure-track appointments have created a subculture of part-time and full-time temporary academics, or "gypsy" scholars. In this *Viewpoints*, four musicologists address the problems surrounding these changing employment patterns in academia: the personal and professional struggles of gypsy musicologists, the difficulties of institutions trying to maintain their programs, and the larger implications for the discipline as a whole. Recognizing that non-tenure-track positions will be a continuing fact of life for many musicologists, we hope that this *Viewpoints* will both educate readers about the realities of this kind of employment and provide an impetus for further reflection and discussion about the professional future for musicologists.

—Marian Wilson Kimber

Staggered Starting Blocks on the Track

In the November-December 1992 issue of its bulletin *Academe*, the AAUP published a wide-ranging report "On the Status of Non-Tenure-Track Faculty," bemoaning the growing use of adjunct positions. Valuable though this article is, it fails to make explicit the existence of two fundamentally different types of full-time non-tenure-track appointments. The article seems mainly concerned with the renewable term appointment. Individuals on this track have neither the responsibilities nor the rights and privileges of professors, but they do have virtually permanent jobs (though without the security of tenure); they are, in effect, an entrenched underclass. Where this

system exists in music, it has traditionally tended to divide scholars (tenure track) from performers (term-appointment track).

While I have no statistics to confirm my suspicions, I suspect that the majority of full-time non-tenure-track appointments in musicology belong to the other type: the temporary "place-holder" for a tenured slot. This sort of appointment is used for replacing a professor who takes sabbatical-leave; for maintaining a newly vacated position while running a search for a tenure-track replacement; or, at a time of programmatic flux, for maintaining a position that is soon to be redefined. Funding for such temporary jobs tends to be relatively informal and local; at my university, for instance, while a tenure-track contract originates with the Board of Trustees, a non-tenure-track contract originates with the department chair.

Nowadays administrators often delay replacing tenured retirees in order to save money. Even at institutions that limit the renewal of "visiting faculty" contracts, many so-called "temporary" positions have been maintained for years, passing from one junior scholar to another. (My own first job, in the early 1980s, fit this description.) Yet if the system is working as it should, such positions ought to revert to the tenure track in due time. The experience of my own academic unit—a "Musicology Area" within a School of Music—illustrates one possible scenario. In 1991 the area comprised seven tenured faculty. Between 1992 and 1995, four senior professors retired, thanks to a university-sponsored "early retirement incentive" program. By 1998, nine temporary lecturers will have spun through our revolving door, most of them staying one year. The gradual replacement of lecturer positions with tenure-track ones began in 1995, according to a comprehensive plan involving such positions throughout the School of Music. In autumn 1998 the area will have returned to seven tenured and tenure-track faculty. Along the way we will have made substantial programmatic changes, introducing a graduate concentration in ethnomusicology; the makeup of our faculty in 1998 will not simply mirror that of 1991.

None of us will pretend that this period of transition has been easy. To cite just one problem, the burden of service assignments and thesis and dissertation advising that had been shared by seven fell to only four for a while. As for the revolving-door lecturers, despite our efforts to include them in the intellectual and social life of the department, they certainly would rather have had tenure-track positions. Yet the alternative to what we have experienced would probably have been to lose positions altogether. The chain of events in my unit reflects the grand design of the early retirement program. This use of non-tenure-track faculty, despite its difficulties, is perhaps a healthy and appropriate response to financial crisis.

—Lois Rosow
(The Ohio State University)

On the Road

For how many of us have one-year replacement positions ultimately led to tenure-track jobs? Do replacement appointments preserve, further, or cause one to change one's career? Because no broad-based statistics are currently available, and because so many variables affect one's career path, I can do no more here than share my own experience in such matters.

For over three years, my husband and I lived the life of gypsy scholar and intermittently trailing spouse. I taught in a large private university in a large city, a large public university in a mid-size college town, and a small private liberal arts college in a rural village. By the middle of the third appointment, exhausted and frustrated, I was ready to seek another profession rather than continue the string of replacement positions. Now the luxury of a tenure-track appointment allows me to recognize the possible virtues of the gypsy-scholar lifestyle.

When one is applying for tenure-track positions, success, even in temporary appointments, can provide one with strong letters of recommendation and useful teaching evaluations. Unlike many of my current colleagues who have held only one or two different positions throughout their academic careers, I can offer perspectives gleaned from a variety of work situations. I know that the grass is not always greener elsewhere. And my wanderings resulted in new friends and colleagues located far from where I now teach, but with whom I remain closely in contact. Because each school had different needs, I continually designed and taught new courses; of seventeen, twelve were entirely new. Only one derived from my own area of specialization. While some might find such a situation disadvantageous, one certainly learns the flexibility required in today's job market.

On the other hand, continual uprooting can play havoc with one's personal and professional life. Half the time my spouse and I lived apart. While many academics sustain long-distance relationships, the uncertainty of where we would end up next made a less than desirable situation even more difficult. Yearly moving expenses precluded any financial security. Once moved in, I would barely have syllabi written and learn my way around campus (not to mention coping with all the acronyms for courses, committees, and task forces) when I had to begin applying for next year's position. This task undercut any feelings of even temporary security. Planning interview lectures on top of one's assigned courses leaves little time for one's own scholarship—or anything else.

What works in one school may not work in another. Even with much successful teaching experience, constant adjustment to new colleagues, new students, and new courses encourages day-to-day survival tactics. Without time for reflection and self-evaluation, in

a reactive rather than proactive mode, one can forget how much fun teaching and scholarly pursuits can be.

Would I do it again? Of course, because the gypsy life led ultimately to a tenure-track position and a city that are both admirably suitable. But had it not, I doubt that we would still be on the road. My stomach still turns over at the sight of a Ryder rental vehicle, which my husband appropriately calls "the non-tenure truck."

—Antonia L. Banducci
(*Lamont School of Music, University of Denver*)

The Care and Feeding of Temporary Professors

As a graduate student, I was aware of the fierce competition for academic openings, but naively believed that all I needed was to get one job. My fourth and current job is a tenure-track position, following three one-year appointments at state universities in different regions of the country. I am grateful for the wide-ranging professional experiences these positions granted me, less grateful for certain practical skills I now command. Moving men have admirably advised me that if my teaching career doesn't work out, a future as a professional packer awaits. Most importantly, I've learned that in the midst of uncertainty and change, the marginalization temporary professors face can be reduced by thoughtful administrators and colleagues. It is to them that I address the following recommendations—some obvious, others less so—which come from my experiences.

A written job description will help clarify an institution's expectations for a temporary professor. Temporary faculty should receive the same orientation sessions as tenure-track faculty, not be left to fend for themselves on campus. Before the year is under way, decide what non-teaching duties will be required. Should temporary professors attend faculty or departmental meetings? If not, see that any necessary information from such meetings is communicated to them. They will be better able to function in the academic community if they are not left out of the "information loop."

Take the time to get to know your new colleague. Take him to lunch. Ask about her research, and visit her class to watch her teach. This way, you can assess her performance and write an informed letter of recommendation, even if you do not have a permanent position to offer her. Mere collegiality may not help counteract a temporary professor's sinking feeling when he is accidentally left off the invitation list to a faculty social event or overhears students call him "rent-a-prof," but it certainly can't hurt. It will not, however, substitute for the kind of support that only some institutions can provide: salaries that enable temporary professors to afford the inevitable moving expenses, health insurance, pension benefits,

and access to appropriate research or travel funds.

If hiring a one-year professor for a position that will become tenure-track, try to hire someone who could fill the position on a long-term basis. While no one should assume that a temporary appointment will lead to a tenure-track position, hiring someone with the wrong specialization guarantees that it will not. If your employee is considered for a tenure-track job, don't assume that just because he has "been around" for a year you know his work. Make sure he is treated like every other candidate by all members of the search committee. If the person is not suitable to fill a tenure-track position, a token interview is in no one's best interests. Timely notification about his future at your institution is of utmost importance to a musicologist concerned about where next year's meals will be coming from. Try to refrain from continually reminding your colleague how lucky she is to be employed. Most temporary professors have not chosen to be migrant workers and would prefer a position providing the stability and continuity necessary for successful teaching and productive scholarship.

Finally, all those involved in the hiring process should realize that temporary appointments on an applicant's vita do not necessarily suggest a history of employment problems, but instead reflect the realities of the current job market.

—Marian Wilson Kimber
(*Cornell College*)

Musicology at the Business Millennium

I am pleased to offer some thoughts about the future of meaningful employment in our discipline; and I confess to a certain visceral enthusiasm for such speculations, having held six part-time, two revolving full-time, and (finally) a tenure-track appointment at seven different universities over the past thirteen years.

The paradigms for teaching in the Humanities and Liberal Arts are changing more rapidly than we appreciate, and I fear that they may have less to do with gender, class, sexuality and the like than with that which bids fair to become the dominant international paradigm for intercourse in the twenty-first century—business. American universities currently award somewhere around 80,000 MBA degrees annually (*New York Times*, 26 Nov. 1996), and even Oxford will graduate its first class of MBA students this year. However crass we may find them to be, it will be only a matter of time before musicology must come to grips with the newly relentless exigencies of business paradigms in higher education. With few exceptions, post-tenure review and the gradual elimination of permanent positions may well become the most attractive administrative models for the

future of our academy. The financial realities of a largely indifferent society are already upon us, and in order to have the slightest chance of being understood, our responses will have to fall somewhere between the radical and the hapless.

Part-time lecturers and performing artists (even at schools generally considered to be high on the academic "food chain") have lived in this Brave New World for some time, a world of short-term contracts generally lower—in many cases pitifully lower—than those of other permanent faculty. I suggest that musicology may soon suffer a similar fate.

If there is any silver lining to holding part-time appointments with distinction, it is surely that one who has suffered any number of economic and psychological indignities over time can still retain the courage of conviction and the creativity of many moments past. Those of us with years (in some cases decades) of part-time and revolving employment are indeed fleet of foot, well-schooled in justifying our respective existences, and better equipped to deal with "bottom-line" accountabilities.

Yet we have served a bittersweet apprenticeship. In a society woefully uninterested in the humanities we will be forced to justify regularly (on a quarterly basis?) the relevance of musicology. This can be done, but it is a tall order: musicology has not retained the same kinds of ties to what Fernand Braudel called (on a far grander scale, of course) "the structures of everyday life." Not so with wind ensembles, musical theater, choral groups, jazz and mus-ed. What, if any, are the musical ties to our local communities and their preparatory educational institutions? How do we strengthen them? Are we really serious at the university level about music in the Quadrivium? Do we believe it to be a discipline as opposed to "an experience," as one often reads in departmental catalogs?

The peculiarly lugubrious British phrase for what we may (roughly) think of as unemployment comes to mind with a dull thud: "so-and-so has been made redundant." The trustees and taxpayers are at the door; the structured, educational parameters of aesthetic and intellectual inquiry continue to erode. Perhaps we might consult the part-time and "temporary" faculty about all this?

—Stephen Zank
(*Denison University*)

Presidential Address, Baltimore 1996

A Narrative, a Sermon, and a Prayer

While it has become traditional for outgoing Presidents of the American Musicological Society to deliver a "Presidential Address" at the conclusion of the Business Meeting, my aims are more modest: I want to take this opportunity to offer (*pace* Stravinsky) "A Narrative, a Sermon, and a Prayer."

First, my Narrative.

As Dean of a Division of the Humanities, I have had a privileged position from which to observe the academic scene in many individual disciplines, area studies centers, and interdisciplinary programs. It has compelled me to read widely in various fields, and given me intimate acquaintance with issues that concern scholars in all areas of the Humanities.

Let me share with you three incidents that have occurred in my Division during the course of the past month, pertaining to three very different Departments (none of them Music):

1) Responding to an invitation to attend a Humanities Open House at the University, an emeritus Professor allowed his accumulated anger to spew forth. He had retired almost a decade ago from a Department that has recently made numerous distinguished appointments and whose faculty publishes extensively and wins the most prestigious national and international awards. Yet the emeritus Professor saw nothing but degradation. He complained bitterly about "a general tendency to narrowness through excessive concentration on present day twentieth-century subjects and projects." He lamented that "real stimulus to the imagination and research capacities of able students has been reduced both in number and historical variety in course offerings and faculty resources." He criticized interdisciplinary studies, but found even more harmful "the current preoccupation with theory, which is promoted to the detriment of research." This in a Department where only some three of sixteen faculty members could even remotely be considered either to study the twentieth century or to be primarily "theorists." His letter made it clear, moreover, that he had not actually read anything written by the faculty of his ex-Department during the course of the past decade.

2) In another Department in my Division, one that coordinates several national cultures where scholarly methodologies have developed in quite different ways in recent years, the work of a person proposed for appointment was defined by one faction as being in "cultural studies," and praised as original and interdisciplinary. But the outside letters were an interdisciplinary's nightmare: each of the three major

scholars consulted in the three fields on which the candidate's work touched wrote a devastating critique of the person's work in that field, while suggesting that perhaps the work was acceptable in someone else's field.

3) The third incident occurred after the premiere of a new production of *Hamlet* at Chicago's fine Shakespeare Repertory Theater. In a conversation with a cultural attaché at the British consulate, I learned that a faculty member from a literature Department had recently boasted to her of attending a meeting of a new Society dedicated to rescuing the study of literature from the dreadful excesses of the Modern Language Association. The cultural attaché, of course, like so many readers of *The New York Times*, the *New Criterion*, and the *Wall Street Journal*, had never seen an MLA program. She had no clue that side-by-side with sessions on hybridity, new historicism, queer studies, and Lacanian psychoanalytic criticism, there are sessions by the Milton Society of America and the Renaissance English Text Society, sessions devoted to literary history, to new archival discoveries, to textual criticism of Shakespeare and other canonical authors. Her informant, an excellent scholar in his own right, had left her with the impression that the Philistines had emerged victorious and had banned all "serious scholarship" from the MLA.

Now to my Sermon.

Although none of the three incidents I have narrated took place within the field of musicology, I hardly need to stress their continued relevance to our disciplinary concerns. We all can fill in the musicological equivalents. The incidents exemplify controversies absorbing scholars in every field of the humanities and many areas in the social sciences. As Ellen Rosand wrote two years ago in her Presidential Message, and as I have suggested in my *Newsletter* columns, they cut to the core of who we are and what we believe. In my initial column, I invoked the first Annual Meeting of this Society that I attended, in the mid 1960s, a meeting at which some ugly rhetoric colored the substance of two significant debates concerning what were then considered new scholarly paradigms or areas of interest. And I urged us all to recognize that scholarly paradigms are constantly changing, that each change seems to revolutionize a field of study, until it is, in turn, challenged anew. (Several colleagues in English Departments have recently commented to me—with some perplexity—about the growing prominence of archival studies in their field: finally, I thought, musicology leads the pack.) After my column appeared, though, I received an angry letter from a member of our Society, who accused me of denigrating the concerns and approaches of younger colleagues. Nothing could have been further from my mind. If we are to write the history of our field or seek to understand how our

work fits into that history, however, it must be done in a way that refuses the teleological impulse.

We have, after all, largely succeeded in removing teleology from the history of contemporary music, except as an explicitly historicized concept, and the results have been exhilarating. Suddenly the twentieth century has become alive to scholars and the concert-going public as a period of a multiplicity of musical approaches and achievements. Howard Hanson is a growth industry. A recent article in *The Musical Quarterly* by a scholar I deeply respect, Kay Shelemay, set forth a thoughtful program for "Crossing Boundaries in Music and Musical Scholarship." She rightly points out that the boundary-crossing characteristic of much recent work in musicology has been adumbrated for decades in the finest ethnomusicological scholarship, and she finds "both possible and desirable" "a broader musical scholarship, one that does full justice to both the musical and the cultural aspects of its subject." Thus far, I applaud everything she has to say. At the conclusion of her essay, however, she quotes and extends the words of one of the visionary founders of our Society, Charles Seeger, to read: "the ultimate aim of musicology is to contribute to the general study of what can be known of people and their modes of musical expression in relation to other domains of experience."

Here we part company. I refuse to accept any statement about our field (and the words are Professor Seeger's) that claims for musicology an "ultimate aim." I refuse to accept any statement that seeks to hierarchize our scholarly concerns. Each of us decided to devote his or her professional life to the study of music for different reasons and we need to respect that diversity. We need to respect it even more today, when some of the things we do as scholars are under intense attack from those who abhor diversity.

I am not ashamed that I came to musicology with a deep love for *bel canto* Italian opera, and a desire to study that music, even though I never had the opportunity to take a course touching on Italian opera. And I am not ashamed to admit to today's graduate students that I felt at the time (whether rightly or wrongly) that my teachers regarded me as a bright young man who was about to waste his scholarly potential on fluff. I know that many of you have shared similar feelings.

If anyone had told me in 1965 that I would be devoting much of my scholarly life to the production of critical editions of the works of Rossini and Verdi, I would have scoffed at the idea. But it turned out to be very difficult to study seriously a repertory for which no remotely accurate texts existed, particularly a repertory for which it was necessary to understand the complex interaction between composition and performance. And in the absence of good edi-

tions, it was impossible to experience many of these works in the theater. Glyndebourne's *Ermione* this summer, La Scala's *Il Turco in Italia* in March, and San Francisco's *Guillaume Tell* and the Metropolitan Opera's first *La Cenerentola*, both scheduled for next autumn, suggest that our editions have had some influence in the broader musical world. Yet my younger colleagues sometimes feel they must hide the fact that they are doing a scholarly edition, for fear that tenure committees might disapprove.

As Margaret Bent indicated in a Presidential Address a decade ago, there is good, needed, and theoretically responsible scholarly editing and there is bad, superfluous, or mechanical scholarly editing. And this is true of every area of inquiry in musicology. Alternating between delight and dismay, conviction and doubt, I have recently been reading the essays in the collection *En travesti*, edited by Corinne Blackmer and Patricia Juliana Smith. As with any approach, some essays are first-rate, others are not. But it is clear that the best of these essays are now required reading for anyone who wishes to think seriously about opera, and it has taken courage and persistence to gain for gender studies a solid place in musicological scholarship.

The significance of the volume extends further. Two weeks ago I had lunch with the stage director who will mount *Turandot* at the Bastille Opera in Paris next autumn, and it was clear that the essay on Puccini's opera by Professor Smith in *En travesti* had deeply influenced her thinking about the work.

For what we do as musicologists *does* have a profound effect on the world of music and culture. Just over the past few days, members of the Society have shared with me many descriptions of their close interactions with conductors, record companies, singers, orchestras, early music groups. You are deeply involved in the educational efforts of the Los Angeles Opera, the Boston Symphony, and the Chicago Lyric Opera. You make significant contributions to the programs of Anonymous 4, the Orlando Consort, and the Orchestra of the Age of Enlightenment. You recover music from the era of the silent film and make it possible to hear it in context. Thanks to your work, the Teatro Comunale in Bologna can celebrate the bicentenary of Donizetti's birth not with *Lucia di Lammermoor*, but with *Dom Sébastien*. With the support of this Society, you have expanded enormously the repertory of the music of the United States available to performers.

These are only a handful of the activities members of the Society are undertaking. Their scholarly accomplishments are laid out in table after table of the book exhibit, in the pages of our specialized journals, and in the tremendously varied papers, round tables, study sessions, and performances we have been privileged to share for the past few days.

There is a place within our profession for scholars working seriously with every musical repertory and using the broadest range of methodologies. No one should feel compelled to engage a particular paradigm in his or her own work; no one should reject work because it engages such paradigms. The more broadly we read, the more likely it is that we will find among this multiplicity of approaches directions that illuminate problems we are investigating. As Ellen Harris has shown, Farinelli and Michael Jackson have more in common than we may have imagined. As a scholarly Society, the AMS has stood and must continue to stand for excellence above all. Individually and collectively we should be enormously proud of what we have accomplished. But each of us must also be certain that our definition of excellence is not restricted to the paradigms with which we are most comfortable.

And finally, my Prayer, addressed (I suppose) to Santa Cecilia:

May each of us have the courage to pursue his or her scholarly path, wherever it may lead, with passion, honesty, and a highly sharpened sense of self-criticism. May each of us—emeritus professors as well as current graduate students—greet the work of others, particularly our younger colleagues (and yes, today's graduate students soon will have younger colleagues), with respect, curiosity, and generous but responsible evaluation. And may each of us consider this Society a place where all those for whom musical scholarship is an integral part of their lives can join together to celebrate their diversity and their common cause.

—Philip Gossett

Early Keyboard Journal, a refereed publication with international circulation, welcomes submission on all topics related to keyboards (repertory, organology, performance practices, composers, and sources) up to ca. 1850. Articles should have original content and should not have been published previously. Please submit articles for consideration in three typed and double-spaced copies, conforming to the University of Chicago Manual of Style, 13th edition. Address: Lilian P. Pruett, Editor, 343 Wesley Drive, Chapel Hill, NC 27516-1520.

Founding of Mozart Society of America

The Mozart Society of America was established on Friday 8 November 1996 in an organizational meeting that took place during the American Musicological Society national meeting in Baltimore. Thirty-four scholars specializing in studies of Mozart and of the late eighteenth century affirmed their intent to establish the Society by signing membership rolls and approving bylaws. A board of directors was elected and officers chosen as follows: President, Isabelle Emerson (University of Nevada, Las Vegas); Vice-President, Jane Stevens (University of California, San Diego); Treasurer, Daniel Leeson (Los Altos, CA); and Secretary, Edmund Goehring (University of Georgia). The object of the new Society was declared to be "the encouragement and advancement of studies and research about the life, works, historical context, and reception of Wolfgang Amadè Mozart, as well as the dissemination of information about study and performance of related music."

This new organization differs significantly from the several existing societies in the United States and Canada in that it is primarily devoted to furthering communication among scholars, students, performers, and audiences throughout the Americas. Among the specific goals of the Society are the encouragement of new approaches to research and performance and of interdisciplinary scholarship, provision of assistance for graduate student research and performance projects, and support of educational projects dealing with Mozart and the late eighteenth-century context. A biannual newsletter will provide information about current research projects, reviews of recent books, recordings, performances of unusual interest, and announcements of regional and national activities—symposia, festivals, concerts—as well as reports on work and events in other parts of the world. The Society is in the process of establishing a web site that will offer descriptions of research facilities (national and international), facts about city and regional Mozart societies in the western hemisphere, a calendar of events, and other pertinent data. The web site will also serve as a central clearing house for information about Mozart materials in the Americas.

The membership of the Mozart Society of America includes scholars in art history, history, literature, and music from institutions throughout the United States and Canada, as well as aficionados of late eighteenth-century music. The Society is open to all persons who support its object and goals. Membership applications are available through the web site and in the Society's Newsletter, the first issue of which is scheduled to appear on 27 January 1997. Information about the organization is available at the web site (<<http://www.nsee.edu/unlv/mozart>>), through e-mail (<msa@nevada.edu>), or by contacting Isabelle Emerson (Department of Music, University of Nevada, Las Vegas NV 89154-5025; e-mail <emerson@cfa.nevada.edu>).

—Isabelle Emerson

Report from the Committee on the Status of Women

1996 was a busy and active year for the Committee on the Status of Women (Linda Austern, Suzanne Cusick, Anne MacNeil, Catherine Parsons Smith, Judy Tsou, and Miriam Zach), during which the major undertaking was to draft a statement on harassment to be incorporated in the Society's Ethics Statement. After examining a wide range of harassment statements and policies currently in use by colleges, universities, and professional societies in the United States, Canada, and Great Britain, the Committee jointly drafted one that covered all possible forms of harassment that might occur in our profession, and submitted it to the Chair of the Ethics Statement Committee for editing and incorporation into the Society's general policy. The Committee on the Status of Women would particularly like to thank those members of the AMS who sent us copies of their institutions' policies, procedures, and statements on sexual harassment in response to the Chair's inquiry on the AMSlist; without them, our task would have been more difficult and less thorough in its result.

As has become usual practice, the Committee on the Status of Women sponsored a panel discussion as part of its Open Meeting on the first night of the Society's annual conference, November 7, 1996, in Baltimore. This year's topic, chosen in part to celebrate the foundation of the new Committee on the Status of Women for the Society for Ethnomusicology, was "Women, Music, and Multi-Culturalism." Following a statement by the co-chairs of the new SEM CSW, Elizabeth Tolbert and Deborah Wong (read in their absence by incoming AMS CSW member Yvonne Kendall), Ingrid Monson, Jane Bernstein, and Catherine Pickar gave three very different presentations on aspects of this enormous topic. Monson gave a paper summarizing current research at the intersecting boundaries between musicology, ethnography, and sexuality studies. Bernstein spoke of her experiences in designing undergraduate courses on women and music from cross-cultural perspectives. Pickar spoke of the impetus behind the creation of the new journal of which she is editor, *Women and Music: A Journal of Gender and Culture*. All three talks and the discussion that followed were united by a call for open-mindedness in musical inquiry; by a willingness to cross what were once firm boundaries between ethnomusicology, historical musicology, performance, theory, women's studies, and cultural criticism, and by raising questions about the limitations of specific intellectual methodologies. Also at the Open Meeting, new members of the Committee on the Status of Women—James Briscoe, Annegret Fauser, and Yvonne Kendall—were introduced.

Perhaps in recollection of the last time

the Society met in Baltimore eight years ago—which conference has become legendary in the annals of feminist musicology as the first at which papers on gender-related topics were scattered across a variety of sessions, and as the one that most immediately gave rise to several now-classic studies of women and music—many questions and comments about the current status of women in the profession hung both stated and unstated in the air. Among those who remember the previous Baltimore meeting and the years preceding it, sentiment tends to be that conditions have improved for women in musicology, at least on the surface, but that there is still a long way to go before true equality is achieved. Perhaps the most noteworthy positive change for women and men since the 1988 meeting is the increased professionalism of job interviews, one of the first areas of concern of the Committee on the Status of Women from its inception. In 1988, virtually all interviews took place in hotel bedrooms, and many had pre-set lists of candidates who could speak to members of search committees. In 1996, all interviews were open to any who wished to sign up at the conference, and they took place in spacious, well-lighted boardrooms. And, in keeping with the increased visibility of women at higher ranks in all sorts of institutions of higher learning, more of the interviewers were women than ever before. As one young member of the profession was overheard to say to two women who remember the old days, "what's a bedroom interview?"

There seems to be a sense among the more senior women of the discipline that since the late 1980s there has not only been increased visibility for women and what used to be defined as "women's topics," but increased cooperation and collaboration among the female musicologists of multiple generations and scholarly areas. Several have felt intellectually reinvigorated since that time, inspired to complete projects that had been all but abandoned because of the previous marginalization of feminist approaches to the discipline, or of scholarly studies of women and music in general. And there are certainly women who publish and present papers in virtually every area of the discipline, providing role models and potential mentors to those who seek them. In the words of one female musicologist, "I've been going to AMS meetings since 1969, and the field is enormously different from then. Then, there were very few female faces, and the few that there were seemed objectified as 'career women' rather than real people—they were cast as real oddities. Now, women are in very high positions as well as men in the Society; they seem and look like 'real people'; they don't have to look and act like men and can be more like

'women' (or rather, like 'themselves'). That has an enormous impact on upcoming people in the field."

However, at least anecdotally, there are still darker aspects to women's participation in the profession. In the words of one woman, "we are now used to women officers in the AMS, chairs of major music departments, and so forth. But junior women and those 'in the trenches' in part-time and temporary jobs seem pretty much in the same place as ever." Great progress has been made, but true equality has yet to be achieved.

We can only continue to hope that the status of women in the profession continues to improve in the coming years, and to make as many strides over the next decade as it has over the previous one, especially for those "in the trenches" and for those fighting at the top for all the rest of us.

The web address from which syllabi used in a variety of courses on women and music may be obtained is: <<http://www.sun.rhbc.ac.uk/Music/Archive/Women/index.html>>.

—Linda Phyllis Austern
(with many thanks to the women of the AMS)

Call for Donations of Library Materials

The U.S. national branch of the International Association of Music Libraries, Archives, and Documentation Centres (IAML-U.S.) is again soliciting donations for its Donated Music Materials Program. This program was established to facilitate the donation of music, books, journals, and recordings to libraries in East-Central and Southeast Europe, republics of the former Soviet Union, Africa, Asia, Latin America, and Pacific Ocean countries. Lists of available materials in good condition are circulated to libraries abroad and potential recipients contact donors directly to request specific items on a first-come, first-served basis. Shipping expenses are usually covered by the donating institution.

Since the program's inception in September 1995, over 2,500 volumes of books, music, and periodicals have been shipped to libraries abroad. Queries or lists of items may be directed to Marjorie Hassen, Otto E. Albrecht Music Library, University of Pennsylvania, 3420 Walnut Street, Philadelphia, PA 19104-6206; 215/898-3450; fax 215/898-0559; <hassen@pobox.upenn.edu>.

Donors to AMS Minority Student Travel Fund

(contributions through 10 November 1996)

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Peter Bergquist	Robert Judd	Rulan C. Pian
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Donors to AMS 50

(contributions through 10 November 1996)

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AMS Awards

Detailed 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: Peter Bloom, Chair, AMS 50, Department of Music, Smith College, Northampton MA 01063; <pbloom@julia.smith.edu>.

Alfred Einstein Award

Deadline: *1 June 1997*. This award honors each year a musicological article of exceptional merit by a scholar in the early stages of his or her career who is a citizen or permanent resident of Canada or the United States. The article must have been published during 1996, but may have been published in any country or in any language. The Committee encourages nominations from any individual, including self-nominations. Address: Einstein Award Committee, Mary Hunter, Chair, Music Department, Bates College, Lewiston, ME 04240.

Otto Kinkeldey Award

Nominations and submissions encouraged but not required. Address: James Haar, Chair, Kinkeldey Award Committee, Department of Music, University of North Carolina, Chapel Hill, NC 27599-3320.

Paul A. Pisk Prize

Deadline: *1 August 1997*. Send five copies of eligible paper together with supporting materials and affidavit of graduate-student status. Address: Susan Youens, Chair, Pisk Prize Committee, Department of Music, University of Notre Dame, Notre Dame, IN 46556.

Noah Greenberg Award

See separate article.

Howard Mayer Brown Fellowship

See separate article.

Grants and Fellowships Available

American Council of Learned Societies

Various grants, including ACLS Fellowships for post-doctoral research in the humanities and social sciences, with deadlines primarily in the fall. Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; <grants@acsls.org>; <http://www.acsls.org>.

American Philosophical Society General Research Program

For postdoctoral research. Maximum award \$5000 (\$4000 for full professors). Deadlines: *1 January, 1 March, 1 July, 1 November* for decisions by end of April, June, December, and February respectively. Address: American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19106-3387. For questions on eligibility of a project: 215/440-3429; <eroach@dolphin.upenn.edu> (include postal address); web site in preparation.

American Philosophical Society Mellon Resident Research Fellowship

For research in the Society's collections for between one and three months. Applicants need not hold the doctorate, but must live farther than 75 miles from Philadelphia. Stipend \$1900 per month. Deadlines: *1 March* for decision by May. Address: Mellon Resident Research Fellowships, American Philosophical Society Library, 105 South 5th Street, Philadelphia, PA 19106-3386; 215/440-3400 (specify the Mellon Fellowships).

Report and Message from the Committee on Cultural Diversity

At its meeting during the AMS conference in November, the Committee on Cultural Diversity reviewed past activities and planned for the forthcoming year. Foremost among those plans are efforts to continue recruitment of minority undergraduate students to attend future AMS conferences, with the goal of increasing minority representation in graduate degree programs in musicology. Co-Chair Guthrie Ramsey (Tufts University) will chair a subcommittee dedicated to coordinating these efforts. In addition, the Cultural Diversity Committee will work to develop closer working relationships with the AMS's Committee on the Status of Women, the SMT's Cultural Diversity Committee, and the Sonneck Society's Minority Issues Committee.

The Committee sponsored a special evening session at the Baltimore meeting on the subject "Diversity in the Classroom: Confronting Challenges, Seeking Solutions," and it will plan to present a second panel discussion (on a different topic) at the forthcoming Phoenix meeting; a subcommittee will be preparing a prospectus to submit to the program committee.

Finally, the Committee hopes to increase the number of institutions currently committed to the Alliance for Minority Participation in Musicology. Graduate programs currently participating in the Alliance:

University of Chicago
University of California, Berkeley
Columbia University
CUNY Graduate Center
Harvard University
University of Colorado, Boulder
University of Michigan
University of Virginia
Tufts University
University of Wisconsin, Madison

—Paul Machlin and Guthrie Ramsey,
Co-Chairs

The Committee on Cultural Diversity would like to thank the AMS membership for its generosity in contributing to the Minority Student Travel Fund (a list of contributors appears elsewhere in this issue of the Newsletter). With your support, we brought students from Madison, WI; Houston; Prairie View, TX; Atlanta; Jacksonville, FL; Washington, DC; and Baltimore to the 1996 national meeting. In addition to attending sessions, the students attended a reception, luncheon, and an informal tea in their honor. The Atlanta students also attended the opera through the generosity of Lawrence Schenbeck.

The Committee continues this effort to recruit members of minority groups to our profession. Attendance at the past two national meetings has already produced excellent results: a student who was invited to the New York conference is now attend-

ing the University of Virginia; and two students who attended the Baltimore conference have just completed their applications for admission to graduate programs in 1997.

Anyone wishing to contribute may send a tax-deductible check marked "AMS Minority Student Travel Fund" to the Society's office. We are grateful for your support.

—Rae Linda Brown, Chair 1996–97

Calls for Papers

The **Percussive Arts Society** calls for papers on topics related to percussion music, history, and performance for presentation at the international convention (PASIC '97), 19–22 November 1997, in Anaheim, CA. Submit a completed application and three copies of an abstract of approx. 750 words by 1 April 1997. For more information, or to request an application: Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187; 630/752-5830; fax 630/752-5341; <kathleen.kastner@wheaton.edu>.

The biennial International Carillon Congress, which takes place in Mechelen and Leuven, Belgium, 9–13 August 1997, will include a **Congress on Campanology**. Papers from various areas, including but not limited to musicology, history, sociology, psychology, theology, law, physics, and environmental science, are welcome. Sessions will be organized around the topics of the use of bells as public signaling devices in Europe, determinants of the sound quality and perception of bells, and the state of carillon art between 1800 and 1900; free papers will also be considered. Deadline for abstracts: 30 June 1997. Address for abstracts and more information: Luc Rombouts, Congress Coordinator, University Hall, Oude Markt 13, 3000 Leuven, Belgium; <lrombouts@abbemail.com>.

Papers, performances, and presentations of all kinds are sought for a meeting on **William Grant Still and His World** in Flagstaff, AZ, sponsored by Northern Arizona University and William Grant Still Music. The conference, originally scheduled for June 1997, has been postponed for one year, to approx. 6–10 June 1998. In addition to papers on Still and performances of his music, presentations that link him to his varied cultural surroundings, both musical and non-musical, are solicited, and presenters from fields of study other than music are encouraged. Send four copies of a one-page abstract, tape if appropriate, and a one-page vita by 1 December 1997 to Catherine Parsons Smith, Department of Music 226, University of Nevada, Reno, NV 89557-0049; fax 702/784-6986; <smithcp@scs.unr.edu>. Proposals already received need not be resubmitted.

Fulbright Scholar Awards

For lecturing or advanced research in over 135 countries. College and university faculty eligible, as well as professionals outside academe, for terms from two months to an academic year. Deadline: 1 August 1997 for projects in 1998–99; other deadlines for special programs. Address: USIA Fulbright Senior Scholar Program, Council for International Exchange, 3007 Tilden Street NW, Suite 5M, Box GNEWS, Washington, DC 20008-3009; 202/686-7877; <http://www.cies.org>; <cies1@ciesnet.cies.org> (requests for mailing of application materials only).

International Research & Exchanges Board Grants

Short-term travel grants support scholarly projects (including research, interviews, presentations) focusing on Central and Eastern Europe, Eurasia, and Mongolia. Deadlines: 1 February, 1 June, 1 October. Special projects grants canceled, except for library projects. Address: Rebecca Bell, Program Officer, IREX, 1616 H Street NW, Washington, DC, 20006; 202/628-8188; <http://www.irex.org>.

NEH Fellowships for University Teachers

Deadline: 1 May 1997 for projects beginning after 1 January 1998; new guidelines available in mid-February. Contact: Jane Aikin, 202/606-8466; <jaikin@neh.fed.us>; <http://www.neh.fed.us>.

NEH Fellowships for College Teachers and Independent Scholars

Deadline: 1 May 1997 for projects beginning after 1 January 1998; new guidelines available in mid-February. Contact: Joseph Neville, 202/606-8467; <jneville@neh.fed.us>; web site above.

Other NEH Grants

NEH Division of Research and Education also has grants for up to three years of collaborative research (deadline: 2 September 1997) and fellowships at independent research institutions (deadline October 1997). Information available at 202/606-8200; <research@neh.fed.us>; web site above.

Guggenheim Fellowships

To assist research and artistic creation, for minimum six months and maximum twelve months. Deadline: 1 October; application forms available in July. Address: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; <http://www.gf.org>.

Newberry Library Fellowships

American Society for Eighteenth-Century Studies Fellowships, for scholars wishing to use the Newberry's collection to study the period 1660–1815 for one to three months; stipend \$800 per month. **Short-Term Resident Fellowships**, for scholars, including doctoral students, who live beyond commuting distance; stipend \$800 per month for up to two months. Deadlines for both: 1 March or 15 October 1997. Address: Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60610-3380; 312/943-9090, ext. 478; <hoxief@newberry.org>.

Schomburg Center for Research in Black Culture

Scholars-in-residence program, for scholars and professionals whose research in the black experience will benefit from extended access—six months (maximum stipend \$15,000) or a year (maximum \$30,000)—to the resources of the Center and the New York Public Library. No deadline given. Address: Schomburg Center Scholars-in-Residence Program, 515 Malcolm X Boulevard, New York, NY 10037-1801; 212/491-2203; <http://www.nypl.org>.

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**Humboldt Research
Fellowships for Foreign
Scholars**

For post-doctoral scholars under age 40 with good command of German, to conduct their own research projects in Germany for six to 24 months. Stipend of DM 3,000-4,000 per month plus travel and family allowances. Open deadline. Address: Alexander von Humboldt Foundation, North America Office, 1350 Connecticut Ave. NW, Suite 903, Washington, DC 20036; tel. 202/296-2990; web site in preparation.

Humboldt Research Prizes

For full/associate professors or equivalent standing with internationally recognized research record. Nominations may be made at any time by eminent German scholars. Prize winners spend four to 12 months at a German research institution. Maximum award DM 120,000. Address as above.

**UCLA Humanities
Consortium**

Three Andrew W. Mellon two-year postdoctoral fellowships each year for three academic years, beginning 1997. Deadline for first year: 1 March 1997. Contact: Patrick J. Geary, Director, UCLA Humanities Consortium, UCLA Box 951485, Los Angeles, CA 90095-1485; tel. 310/825-1880; <cmrs@humnet.ucla.edu>.

**J. Merrill Knapp Research
Fellowship**

For work on Handel or related fields, one award of \$1500 to advanced graduate student or scholar in early stage of career; recipient is invited to present paper at meeting of American Handel Society. Postmark deadline: 15 March 1997. Submit résumé, project description (not more than 750 words), budget, description of other grants applied for and/or received for the same project, and two letters of recommendation (sent directly) to William Weber, Department of History, California State University, Long Beach, CA 90840.

**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; <riis@spot.colorado.edu>.

Handel Institute Awards

Awards of up to £1000 to support research projects involving the life or works of Handel or his contemporaries. Deadline: 1 September 1997. Further details from Professor Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham, B15 2TT, UK; tel/fax 0121-414 5781; <c.r.timms@bham.ac.uk>.

**Vaughan Williams
Research Fellowship**

For 6-8 weeks during May-July 1997 to do research in England on Vaughan Williams. Stipend: £1800 plus room and partial board at the Charterhouse School in Godalming, Surrey. Deadline: 10 March 1997. Address: Professor Byron Adams, Department of Music, University of California, Riverside, CA 93521-0325; <musrvw@ucr.ac.ucla.edu>.

Calls for Papers

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An **International Wagner Symposium**, on the occasion of the first complete Australian performance of *Der Ring des Nibelungen* and in conjunction with the 1998 National Conference of the Musicological Society of Australia, is planned for 25-27 November 1998 in Adelaide, South Australia. Address: J.A. Phillips, 107 Fourth Avenue, Joslin, SA 5070, Australia; tel/fax +61-8-8362-9662.

Music in Performance, the new journal of the Centre for the History and Analysis of Recorded Music (CHARM), to be published by Oxford University Press three times a year beginning in January 1998, will feature scholarly articles about recordings, interpretation, performance, perception, and reception, providing a forum for new critical and technological approaches which highlight the importance of culture and performance in the way we hear and understand musical works. Each issue will come with a CD-ROM. Send submissions to Dr. José Bowen, Director, CHARM, Department of Music, University of Southampton, Southampton SO17 1BJ, UK; +44 (0)1703 593188; fax +44 (0)1703 593197; <jbowen@soton.ac.uk>; <http://www.oup.co.uk/jnls>.

A new series, **Reader's Guides to Musical Genres**, has been initiated by Greenwood Press. Each volume is to treat a grouping of a composer's works to a critical or analytic survey; books on the Chopin preludes and Haydn's early string quartets are the first to be published. Authors wishing to submit proposals or discuss possibilities should contact the series adviser: Jeffrey Kresky, Department of Music, William Paterson College, Wayne, NJ 07470; 201/595-3470; <jkresky@frontier.wilpaterson.edu>.

Fermata, the annual journal of the music graduate students at the University of Victoria, invites submissions from graduate students in Canadian and American universities. Those interested should send three paper copies of articles, book reviews, or compact disc reviews to Editor, *Fermata* Music Journal, School of Music, University of Victoria, P.O. Box 1700, Victoria, BC, V8W 2Y2, Canada; 250/721-7903; fax 250/721-6597.

Plainsong & Medieval Music, published twice yearly by Cambridge University Press in association with the Plainsong and Medieval Music Society, invites articles from scholars pursuing research in the monophonic and polyphonic music of the Middle Ages. The journal's coverage embraces Eastern and Western chant, secular lyric, music theory and paleography, performance practice, and the entire range of Medieval sacred and secular polyphony; its chronological scope extends from late antiquity to the early Renaissance and, in the case of plainsong, to the modern day. Further information may be obtained from the Co-Editor, Joseph Dyer, Music Department, University of Massachusetts Boston, 100 Morrissey Blvd., Boston, MA 02125-3393; <dyer@umb.sky.cc.umb.edu>.

Report of the Publications Committee

The Publications Committee met twice in 1996. At each meeting it received reports on the progress of two series under the aegis of the Society—*AMS Monographs* and *Music in the United States of America (MUSA)*, the latter a project that falls more narrowly under the purview of the Committee on the Publication of American Music (COPAM). Lawrence Bernstein, editor of the *AMS Monographs*, reports that the first volume in the series, Graeme Boone's *Patterns in Play: A Model for Text-Setting Procedures in the Early Chansons of Guillaume Dufay*, is expected to go into production in 1997. COPAM announced the publication of volume 5 in the MUSA series, *The Music and Scripts of In Dahomey* (ed. Thomas Riis), for October 1996. At the Baltimore meeting Richard Crawford, chair of COPAM, described several more volumes that are currently in progress and gave projected publication dates.

The Publications Committee also considers applications from publishers requesting subventions for musicological works they have already accepted for publication. For the fiscal year 1995–96, the Committee recommended and the AMS Board approved the following subventions:

Bob Gilmore, *Harry Partch: A Biography*, Yale University Press

Paula Higgins, ed., *Antoine Busnoys: Method, Meaning, and Context in Late Medieval Music*, Oxford University Press

László Somfai, *Béla Bartók: Composition, Concepts, and Autograph Sources*, University of California Press

All inquiries concerning subventions should be addressed to Douglas Johnson, Chair, AMS Publications Committee, 161 Washington Ave., Milltown NJ 08850.

From November 1995 to November 1996 the Publications Committee included the following members: Ian Bent, Lawrence Bernstein, Richard Crawford, Douglas Johnson (Chair), Jessie Ann Owens, Ellen Rosand, Colin Slim, and Leo Treitler. The terms of Jessie Ann Owens and Colin Slim ended in November 1996; their places on the Committee have been taken by Ruth Solie and Christoph Wolff.

—Douglas Johnson

1997 Summer Institutes and Workshops

The National Endowment for the Humanities will offer no Summer Seminars in music in 1997. The Endowment will support the Aston Magna Academy (see separate article) and one Summer Institute that includes a music component, "The Literary Traditions of Medieval Women," to be held at Rice University from 9 June to 18 July. General information on NEH summer programs,

including eligibility requirements and a list of all Seminars and Institutes, is available from the Division of Fellowships and Seminars, Room 316, National Endowment for the Humanities, Washington, DC 20506; 202/606-8463; <research@neh.fed.us>; <http://www.neh.fed.us/html/seminar2.html>. Detailed information and application forms for "The Literary Traditions of Medieval Women" may be obtained from the Institute Director, Jane Chance, Department of English-MS30, Rice University, Houston, TX 77005-1892; 713/527-8101, ext. 2625; <jchance@rice.edu>; <http://www.ruf.rice.edu/~jchance/neh.html>. Application deadline is 1 March 1997.

Another NEH-sponsored institute may be of interest to AMS members. Steven N. Zwicker, Professor of English at Washington University, will direct "Habits of Reading in Early Modern England," to be held at the Folger Shakespeare Library in Washington, DC. For more information, see the NEH web site (address above); for application forms: Kathleen Lynch, The Folger Shakespeare Library, 201 East Capitol Street, S.E., Washington, DC, 20003-1094; 202/675-0333; <institute@folger.edu>.

The **College Music Society** has announced a number of institutes and workshops that may be of interest to AMS members. Enrollments are limited and tuition varies. For complete information: The College Music Society, 202 West Spruce Street, Missoula, MT 59802; 1/800-729-0235; <cms@music.org>; <http://www.music.org>.

Teaching Tonal Theory at the End of the Twentieth Century. 16–17 May, Syracuse University; 11–12 July, Northwestern University (Professor John Buccheri)

Music Technology, 14–19 June, Indiana University/Purdue University at Indianapolis

Music and Dance of the African Diaspora and Indonesia (co-sponsored by the New England Conservatory Intercultural Institute; students choose from a variety of study options, concentrating on two principal repertoires), 8–15 July, New England Conservatory



Mary Davis
Honorary AMS 50 Fellow

Correction

The photograph identified as Mary Davis (Harvard University), Honorary AMS 50 Fellow, published with other AMS 50 Fellowship winners in the August 1996 issue of the Newsletter, is in fact that of Renée Cherie Clark (University of Illinois, Urbana-Champaign), winner of the Ralph Vaughan Williams Research Fellowship for 1996. The real Mary Davis appears above.

Journal for Seventeenth-Century Music

The Society for Seventeenth-Century Music announces the publication of the *Journal for Seventeenth-Century Music*, vol. 2, no. 1. The issue contains a single article: Alexander Silbiger, "Passacaglia and Ciaccona: Genre Pairing and Ambiguity from Frescobaldi to Couperin." The *JSCM* is published electronically on the World-Wide Web. It can be accessed at the following URL: <http://www.sscm.harvard.edu/jscm/>. The Society for Seventeenth-Century Music also provides a moderated online discussion list, SSCM-L, where scholarly opinions on articles and reviews published in the *JSCM* may be exchanged. For further information on how to subscribe to SSCM-L, and on the Society for Seventeenth-Century Music in general, visit the SSCM Home Page at <http://www.sscm.harvard.edu/sscm/>.

Advertising in the JOURNAL

The JOURNAL now accepts advertising from music departments concerning their academic programs. Standard advertising rates apply. For further information, contact Timothy Hill, Advertising Manager, University of Chicago Press, Journals Division, 5720 Woodlawn Ave., Chicago, IL 60632; tel (773) 702-8187; fax (773) 702-0172; e-mail <thill@journals.uchicago.edu>.

Thomas Eden Binkley (1931–1995)

Nearly two years have passed since the untimely death of this extraordinary man, and my admiration and respect for him continue to grow as I marvel at his multiple gifts. His professional life was distinguished in so many arenas that it would take volumes to do justice to his myriad accomplishments.

Formally educated at the Universities of Illinois and Munich, his contributions to Early Music scholarship and performance are legendary. In Munich he founded the *Studio der frühen Musik*, an ensemble celebrated for reviving neglected Medieval and Renaissance repertory such as the Greater Passion Play from *Carmina Burana*, whose innovative recordings received numerous awards including the *Grand Prix du Disque*. When the Studio took up residency at the Schola Cantorum in Basel in 1972, Binkley's first students included Paul O'Dette, Bruce Dickey, and future members of *Sequentia* and *PAN*, and when he returned to the U.S. in 1978 as visiting professor at Stanford, his provocative approach to performance practice continued to inspire students to pursue professional careers.

A more personal motivation for returning was his dream of homesteading on family property in the mountains of California. He and his wife, Raglind, built a house and lived off the land, virtually self-sufficient. Tom is even known to have wielded a gun—not just the type that dispensed his renowned verbal bullets—but the real thing: his youngest daughter, Beatriz, proudly recounts how he shot a rattlesnake on their porch, then ate it for dinner! This idyllic life was often disrupted by musicians in need of Tom's expertise, invitations to teach, and finally, in 1979, by the invitation to start an Early Music Institute at Indiana University's School of Music in Bloomington. Accepting the challenge, he assembled a faculty and built a unique educational program wherein performance and scholarship reinforce each other. He created *Focus Records*, edited *Music: Scholarship and Performance* and *Publications of the Early Music Institute* for the Indiana University Press, and collected recordings for what is now The Thomas Binkley Early Music Archive. Through the generosity of the Joseph Garten, Willi Apel, and Jason Paras families, he was able to provide scholarships for gifted students, many of whom are prominent among the new generation of performers. Beyond all this, he served as vice-president of Early Music America and gathered leaders of Early Music programs here and abroad to discuss ways to improve education.

The 1986 *New Grove Dictionary of American Music* describes Thomas Binkley as "musicologist, lutenist, and player of early wind instruments," but he was so much more! Born into a family of scholars, writers, photographers, teachers, poets, and pioneers, he was endowed with adventurous spirit, burning intellectual curiosity, and a certain relish for rebellious mischief. His passion for discovery, his youthful zeal and energy never

waned as he grew older, even when cancer ravaged him physically. Instead, these characteristics seemed to spur him on to new pursuits, and knowledge, experience and his own special brand of creativity combined to express fresh artistic ideas. Whatever Tom undertook, he thrived not so much on mastering the requisite skills (which he usually did), as on the process involved. His methods were frequently unorthodox and his manner of dealing with people controversial—but always with the purpose of provoking others to open their minds to the possibility of some uncharted perspective. His brilliance was daunting, his mind so fast that one was often left feeling stunned and dim-witted. Here at the Institute we coined a term—"being binked"—to refer, for example, to being required to do library research only to find that the sole available source was in Arabic; or (Paul O'Dette) being handed a completely unfamiliar wind instrument five minutes before walking on stage and told "just use circular breathing"; or being given new music at a dress rehearsal or illegible manuscripts to decipher in a notation exam. Perplexed students would ask me to translate Thomas Binkley's actions into a language they could understand, and I would strive to explain how they had just been "binked."

What possible motivation could there be for such provocative behavior? After a prospective student's audition Tom might say, "She has talent and technique, but does she have *poetry*?" Certainly he wanted everyone to be challenged beyond self-expectation; to be more intrigued and comfortable with questions than answers; to improvise upon accumulated knowledge in a personal quest for beauty.

What a privilege to have been "binked"!

—Elisabeth Wright

Doctoral Dissertations in Musicology—Online (DDM-Online)

Under the auspices of the AMS Board of Directors, a new office for Doctoral Dissertations in Musicology has been established at Indiana University. As in the past, all new dissertation topics and newly completed dissertations should be registered with this office. Copies of the new registration card are already available from graduate advisors in musicology at most institutions throughout the United States and in England, Europe, and Australia, but they may also be obtained from Doctoral Dissertations in Musicology, School of Music, Indiana University, Bloomington, IN 47405, USA; 812/855-6889.

Records of completed dissertations and dissertations in progress submitted since mid-1995 are now being distributed on the World Wide Web through *DDM-Online* (<<http://www.music.indiana.edu/ddm>> [all lower-case letters, please]). *DDM-Online*, which is available twenty-four hours a day free of charge, may be browsed under the traditional large categories or searched by author or keywords. The pages are updated once a month. Dissertation records in the previously published volumes of *Doctoral Dissertations in Musicology* are in the process of being added to the database. All records from the second international edition (published in 1984) should be available online by mid-1997; records just published in the second series, second cumulation (1996) will be added during the academic year 1997–1998. For further information, please connect to *DDM-Online* or write or call the office.

—Thomas J. Mathiesen, Project Director

RILM Web Site

The RILM Web Site (<<http://rilm.cic.net>>) has been updated to add a new feature: authors can now submit abstracts for any of their publications that have not yet been included in RILM Abstracts of Music Literature. From the web site, click on "send abstracts to RILM" and then "interactive RILM forms for authors." RILM is now available in print, CD-ROM, and online through OCLC FirstSearch and Epic.

Current Musicology invites submissions of articles from all areas of musicology, including music theory, history, aesthetics, ethnomusicology, and related disciplines. Submissions sent to Emily Snyder Laugesen, Editor, Department of Music, Columbia University, New York, NY 10027, will be evaluated anonymously within two months; accepted articles will be published the following semester. Further information: (212) 854-1632; <current-musicology@columbia.edu>.

The Società Italiana di Analisi Musicale (SIAM), established in 1989, welcomes new members and solicits submissions from the American musicological community for its quarterly journal, *Analisi: Rivista di teoria e pedagogia musicale* (Ricordi). For further information and a sample copy of the publication, write to: Redazione "Analisi," Via Berchet 2, 20121 Milan, Italy.

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 20 November for the February issue. Notices of meetings should be sent to Virginia Hancock, Department of Music, Reed College, Portland, OR 97202; e-mail submissions are encouraged (<virginia.hancock@reed.edu>).

The Sonneck Society for American Music, Twenty-Third National Conference, 5–9 March 1997, Seattle, WA. Address: Larry Starr, 7757 29th Ave. NE, Seattle, WA 98115; <lstarr@u.washington.edu>; <http://www.aaln.org/sonneck>.

The Community as Classroom: Music and Education in Concert, 22–26 March 1997, Carnegie Hall. National conference for professionals in music, education, and the arts; coincides with two of Carnegie Hall's annual Children's Concerts and a Family Concert by the Orpheus Chamber Orchestra. Address: Phyllis B. Susen, Director of Education, Carnegie Hall, 881 Seventh Avenue, New York, NY 10019-3210.

Henry Cowell Centennial Conference, 14–15 March 1997, New York, NY, sponsored by the Institute for Studies in American Music, Brooklyn College. For information: 718/951-5655; <rayallen@brooklyn.cuny.edu>.

New Views of Brahms: Music, Context, and Reception, 3–4 April 1997, Lexington, KY. Address: Diana Hallman, University of Kentucky, School of Music, 105 Fine Arts Building, Lexington, KY 40506; 606/257-8184; <hallman@ukcc.uky.edu>.

Renaissance Society of America, Annual Meeting, 3–6 April 1997, Vancouver, BC. Address: Paul V. Budra, English Department, Simon Fraser University, Burnaby, BC U5A 1S6, Canada; 604/291-3008; fax 604/291-5737.

The Schubertiade Symposium: Schubert's Final Years, 6 April 1997, 1–6 p.m., 92nd Street Y, New York, NY. For more information: Christopher H. Gibbs, Department of Music, SUNY Buffalo, Buffalo, NY 14260-4700; <gibbs@acsu.buffalo.edu>.

Brahms International Conference, 6–12 April 1997, Hamburg, Germany. Sponsored by the Hamburg-Philharmonie. For further

information, write to the Hamburgische Kulturstiftung, Chilehaus C, 20095 Hamburg; tel 0 40/330 90 99; fax 0 40/32 69 58.

"L'aere è fosco, il ciel s'imbruna." Arts and Music in Venice between the End of the Republic and the Congress of Vienna, International Congress of the Fondazione Ugo e Olga Levi—Venezia, 10–12 April 1997, Venice, Italy. Address: Prof. Giulio Cattin, Fondazione Ugo e Olga Levi, Palazzo Giustinian Lolin, San Marco 2893, 30124 Venice, Italy; tel. 041/786711; fax 041/786751.

Society for Seventeenth-Century Music, Fifth Annual Conference, 11–13 April 1997, Tallahassee, FL. Address: Charles Brewer, School of Music, Florida State University, Tallahassee, FL 32306-2098; 904/644-4454; <brewer_c@otto.cmr.fsu.edu>.

Brahms the Contemporary: Perspectives on Two Centuries, 17–20 April 1997, Boston, MA. Address: John Daverio, Boston University School for the Arts, Music Division, 855 Commonwealth Ave., Boston, MA 02215; fax 617/353-7455.

The Orchestration of the Arts, 18–19 April 1997, Cronkhite Hall, Cambridge, MA. A symposium on the ways in which symbiosis of the arts enhances life. Presented by The International Society of Phenomenology, Aesthetics and the Fine Arts. Address: 348 Payson Road, Belmont, MA 02178; 617/489-3696.

Music and Musicians in Urban Societies: Culture, Community, and Change, 1400–1600, 25–26 April 1997, Egham, Surrey, England. Sixty places available each day. Address: Dr. Fiona Kisby, Music Department, Royal Holloway and Bedford New College, Egham, Surrey TW20 0EX, England; fax 01-784-439441.

(Re)presenting Rameau's Hippolyte et Aricie, 10–11 May 1997, Brooklyn, NY. Held in conjunction with performances of Rameau's first *tragédie en musique* by Les Arts Florissants. Address: Education Department, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn, NY 11217; 718/636-4130; fax 718/636-4107; organizer Geoffrey Burgess (<gb22@cornell.edu>); for a full schedule on the Internet, search "Rameau conference."

American Musical Instrument Society, 15–18 May 1997, Washington, DC. Theme is "Musical Instruments: Perspectives from a

Quarter Century of the AMIS." Address: Cynthia Adams Hoover, NMAH 4127, MRC 616, Smithsonian Institution, Washington, DC 20560; fax 202/786-2883.

International Trombone Festival, 27–31 May 1997, University of Illinois, Urbana-Champaign. For information: <trombone@c3po.ceps.uiuc.edu>; <http://c3po.ceps.uiuc.edu/ci/trombone/>.

Music and the History of Philosophy and Exact Sciences in the Middle Ages, 29 May–1 June 1997, Köln, Germany. Participation free, but please notify of intent to attend by 30 April. Address: Frank Hentschel, Thomas-Institut, Universität zu Köln, Universitätsstr. 22, 50923 Köln, Germany; +49-221/470-2309; fax +49-221/470-5011.

College Music Society International Conference, 1–5 July 1997, Vienna, Austria. For complete information: The College Music Society, 202 West Spruce Street, Missoula, MT 59802; 800/729-0235; fax 406/721-9419; <cms@music.org>; <http://www.music.org>.

Brahms Conference, 10–13 July 1997, Nottingham, England. Address: Professor Robert Pascall, Department of Music, University of Nottingham, Nottingham, England NG7 2RD.

Early Brass Festival, 11–13 July 1997, Bloomington, IN. Address: The Historic Brass Society, 148 West 23rd Street, #2A, New York, NY 10011; tel/fax 212/627-3820; <jjn@research.alt.com>; <http://www.classical.net/music/guide/society/hbs/>.

Congress on Campanology, 9–13 August 1997, Mechelen and Leuven, Belgium. See Calls for Papers.

Musicology and Sister Disciplines: Past, Present, and Future, Sixteenth International Congress of the International Musicological Society, 14–20 August 1997, London, England. Address: Dr. Andrew Wathey, Acting Dean, The Graduate School, Royal Holloway, University of London, Egham, Surrey TW20 0BX; fax +44 (0)1784-439441. Local Arrangements Chair: Jonathan King, <uhwmo19@sun.rhbc.ac.uk>. Further information and online registration: <http://www/sun/rhbc.ac.uk/Music/Conferences/IMS/>.

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Percussive Arts Society, 19–22 November 1997, Anaheim CA. See Calls for Papers.

William Grant Still and His World, 6–10 June 1998, Flagstaff, AZ. See Calls for Papers.

International Wagner Symposium, November 1998, Adelaide, South Australia. See Calls for Papers.

Papers Read at Chapter Meetings, 1995–1996

Allegheny Chapter

20 April 1996
Geneva College

Sara Gibbs Casey (Sewickley, PA): “The Drummond Missal: Its Historical, Liturgical, and Musicological Significance in Pre-Norman Ireland”

Carol Padgham Albrecht (Kent State University/University of Idaho): “The Composer as Speechwriter: Dufay’s Coronation Motet for Pope Eugenius IV”

John E. Crotty (West Virginia University): “Bach’s Two-Part Inventions: A Pedagogy of a Musical Dialectic”

Irving Godt (Indiana University of Pennsylvania): “Proposal: Toward a Formal Definition of Music”

Theodore Albrecht (Kent State University): “Theodor Körner’s Observations of Viennese Musical Life, 1811–1813”

Richard M. Dowell (Kent State University): “The Great Awakening: Boston’s National Peace Jubilee Festival of 1869”

Grant Cook (Kent State University/Heidelberg College): “Bach in Boston: The Emergence of the *St. Matthew Passion* from 1870 to 1879”

Robert Matthews (Edinboro, PA): “‘They Say It’s Wonderful’: A ‘Unique’ Popular American Ballad by Irving Berlin”

Capital Chapter

14 October 1995
Mary Washington College

Peter Westbrook (University of Maryland, College Park): “Universal Elements in Musical Cosmology”

Michael McClellan (Arlington, VA): “Simply Savage: Music and Racial Difference in Revolutionary France”

Paul Walker (University of Virginia): “‘Fugue’ as a Genre Designation in the Early Seventeenth Century”

Grayson Wagstaff (Virginia Commonwealth University): “Remnants of a Spanish Medieval Tradition at Seventeenth-Century Exequies”

K. Alix Baillie (Catholic University of America): “The Drama and the Songish Part: Love on a Battlefield in *King Arthur*”

27 January 1996
George Washington University

Robin Armstrong (Western Maryland Col-

lege): “The Different Melodic Styles in Dufay’s Secular Songs”

Laura Youens (George Washington University): “Susanna Perwich”

Barbara Coeyman (West Virginia University): “Cavalli and the Salle des Machines: Royal Entertainment or Political Intrigue in Seventeenth-Century Paris?”

Pamela Poulin (Peabody Conservatory): “The Many Sides of Mozart’s Friend Anton Stadler, Clarinetist *Extraordinaire*: New Discoveries”

Denise P. Gallo (Catholic University of America): “Pacini’s *Giuditta* and Political Censorship”

30 March 1996
University of Maryland, College Park

Robert Waters (University of Maryland, College Park): “Emulation and Influence: ‘Japonisme’ and Western Music in *fin-de-siècle* Paris”

Serap Esin Bastepe-Tuncali (Peabody Conservatory): “Primary Sources of the Turkish Court Music between 1400 and 1600”

Daniel E. Abraham (University of Maryland, College Park): “The Eighteenth-Century Pleasure Gardens of London: Summer Music Entertainment and the Mixing of the Classes”

Homer Rudolf (University of Richmond): “Cologne, Convents, Commissions, and the Cult of St. Cecilia”

Rachel Wade (University of Maryland, College Park): “Alternative Approaches to Alternative Music”

Greater New York Chapter

24 February 1996
New York University
(Joint Meeting with American Institute for Verdi Studies)

Martin Chusid (New York University): “The Act II Duet of Violetta and Germont: The Two Venetian Traviatas”

Luke Jensen (University of Maryland, College Park): “Dramatic Meaning in Verdi’s Orchestration”

30 March 1996
Rutgers University, New Brunswick
(Igor Stravinsky Conference, cosponsored with Rutgers University)

Victoria Adamenko (Rutgers University): “Stravinsky and the Neo-Mythological Tendency of Artistic Thought”

Daniel Zimmerman (University of Chicago): “Shifting as a ‘Device’ in Prokofiev’s Music”

Chandler Carter (Mannes College of Music): “The Rake’s (and Stravinsky’s) Progress”

Piano Conference in 2000

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>.

Richard Taruskin (University of California, Berkeley): Keynote Address

Round Table (Milton Babbitt, Gregg Smith, Richard Taruskin): Working with Stravinsky

27 April 1996
Hunter College, CUNY

Siegmund Levarie (Brooklyn College and Graduate Center, CUNY): "Henry Adams, Avant-Gardist in Early Music"

Catherine Coppola (Hunter College, CUNY): "Our Others/Ourselves: The Orchestral Fantasy and Tchaikovsky's *Francesca da Rimini*"

William Bauer (Rutgers University, Newark): "Drummers, Preachers, and Singers: The Role of Vocal Expression in the Aesthetics of Jazz"

Mid-Atlantic Chapter

7 October 1995
Swarthmore College

Thomas D. Winters (West Chester University): "Milhaud and New Orleans Jazz: A Synergy of Styles in *La Création du monde*"

Laura Macy (Pennsylvania State University): "Games and Music in Cinquecento Art"

Michael Marissen (Swarthmore College): "Lutheranism, Anti-Judaism, and Bach's *St. John Passion*"

20 April 1996
University of Delaware

Anne Tainall Gross (New York University): "Pierre Phalèse: A Modest Venture"

Russell E. Murray, Jr. (University of Delaware): "From a Turk in Italy to a Moor in Venice: The Progress of a Rossini Overture"

Scott L. Balthazar (West Chester University): "Three-Part Solos in Rossini's and Mayr's Duets"

Midwest Chapter

21-22 October 1995
University of Illinois, Urbana-Champaign

James Parsons (Southwest Missouri State University): "Rossini and the Politics of Musical Romanticism"

Michael Collins (University of North Texas): "Rossini's *Otello*: Musical Triumph and Literary Conundrum"

Paul A. Munson (University of Michigan): "The Poetics of Liszt's *St. Stanislaus Oratorio*"

William Everett (Washburn University):

"Anton Sorkočević and the Issue of Nationalism in Early Nineteenth-Century Croatian Music"

Edward Kottick (University of Iowa): "What Sort of Instrument Did Henry Play and Why Was It Politically Correct?: Seventeenth-Century English Harpsichord Building and the Hegemony of the International School"

Michael Corn (University of Illinois): "The Prophetess Revival of 1715"

Sandra Mangsen (University of Western Ontario): "Hail, Bright Cecilia: New Partbooks from the Mid-Eighteenth Century"

Jean Marie Hoover (Indiana University): "Purcellian Englishness of 1895: The Attempt to Reclaim an English National Character"

Vicki Stroehrer (Augusta College): "Benjamin Britten's *Orpheus Britannicus*, or, Henry Purcell Through the Looking Glass"

Tim Barnes (University of Illinois): "The Sixteenth-Century Poetic *glosa*: A Key to Alonso Mudarra's *composturas glosadas*"

Philip T. Jackson (Ball State University): "The Masses of Grammatio Metallo"

Manuel Erviti (University of Illinois): "The Case of *Misericordia et veritas*"

Pamela F. Starr (University of Nebraska, Lincoln): "Josquin, Rome, and a Case of Mistaken Identity"

13-14 April 1996
Indiana University, Bloomington

Theodore Albrecht (Kent State University): "Misconception in Performance Practice: Beethoven's Orchestras of 1813-1814"

Scott Messing (Alma College): "*Mädchencharakter* and Modernism: Peter Altenberg's Schubert"

Jongwon Joe (Northwestern University): "Hans Jürgen Syberberg's *Parsifal*: A Postmodern Re-Reading of Wagner"

Elizabeth A. Seitz (Washington University): "Manuel de Falla's Early Zarzuelas: The Missing Link Between the Early Works and *La vida breve*"

James R. Briscoe (Butler University): "A Box of Flies: Debussy's Expectations for the Performance of his Orchestra Compositions"

Charles M. Atkinson (Ohio State University): "What Kinds of Friends Are These? Making Amends in Martianus Capella 935"

Anne Stone (University of Iowa): "Improvisation and Notation in the *Ars subtilior*"

Claire Maître (Centre National de la Recherche Scientifique, Orléans): "Archaic Modality in the Repertoire of Autun"

Todd Borgerding (University of Michigan): "Motets, Sermons, and the Inquisition: Musical Representation of Faith in Early Modern Spain"

Greta Jean Olson (University of Chicago): "Variations on *Imitatio* at the End of the Renaissance"

Stephen Self (Mount Vernon Nazarene College): "Composer Intention: Liturgical Unity

and Monteverdi's *Vespers*"

John Walter Hill (University of Illinois): "Francesco Balducci, Orazio Michi *dell'arpa*, and the Origins of the Italian Chamber Cantata"

New England Chapter

7 October 1995
Harvard University

David Kidger (Harvard University): "Marcolini's Liber Missarum Quinque Adriani Willaert . . . : An Examination of the Print and Its Conception"

Daniel Page (Brandeis University): "A Protestant Musician at Queen Mary's Court: Christopher Tye's *Peccavimus cum patribus* and English Cultural Politics, c. 1553"

Roberta M. Marvin (University of Alabama): "Verdi Learns to Compose: The Writings of Bonifazio Asioli"

Mary C. Francis (Yale University): "Framing Devices in the Early Operas of Benjamin Britten"

Martin M. Marks (Massachusetts Institute of Technology): "The Manifold Music of METROPOLIS: Reflections on Film Scores, Past and Present"

13 April 1996
Hartt School of Music, University of Hartford

Theodore A. Conner (University of Connecticut): "Tracing Philosophic Influences: Schopenhauer, Nietzsche, and Mahler's Third Symphony"

Kathryn Welter (Harvard University): "Concerted Music for Vespers in St. Sebald Church, Nuremberg: Johann Pachelbel's Vocal Legacy"

Sean Flanagan (University of Connecticut): "The Sublime and Haydn's London Symphonies"

Gail Hilson Woldu (Trinity College): "The Influence of Vincent d'Indy for Music in France in the Early 1900s"

Eftychia Papanikolaou (Boston University): "The Music of the Hellenophones in the Greek-Speaking Villages of Southern Italy"

James Wheat (Hartt School, University of Hartford): "Idiomatic Writing or Vocal Virtuosity? The 'Missa Trompetta' of Estienne Grossin"

New York State-St. Lawrence Chapter

7 October 1995
Cornell University
(Joint Meeting with the American Liszt Society)

Hugh Macdonald (Washington University): "Liszt the Conductor"

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Alan Walker (McMaster University): "Liszt and the Fabulous Flower from Brazil"

Malcolm Bilson (Cornell University): "Beethoven's Compositional Relationship to the Various Pianos of his Day: How We Might Learn to Better Interpret his Scores," including a performance of the Sonata in D Minor, op. 31, #2

Stephan Möller (Vienna): "Integration and Explosion: Divergent Formal Tendencies Within Beethoven's Late Piano Music," including a performance of the Sonata in A-Flat Major, op. 110

8 October 1995

Jacklin Bolton Stopp (Lockport, NY): "Rochester's Boston Connection, 1843-1848, As Seen at the Sixth Annual Rochester Musical Institute"

Michael Pisani (Eastman School of Music): "Robert Stoepl's 'Dramatic Symphony' on the Song of Hiawatha (1859)"

Robert Haskins (Eastman School of Music): "Dances, Destinies, and Desire: Symbols of Eroticism and the Gendered Reception of Richard Strauss's *Elektra*"

Marjorie Wing Hirsch (Hartwick College): "Schubert's Song 'Im Frühling' (D. 882) and a Storm-Tossed Metaphor"

James Deaville (McMaster University): "Marketing Musical Modernism: The New Germans and the Euterpe Concerts in Leipzig"

Steven Huebner (McGill University): A Tryst in Chausson's *Le Roi Arthus*"

Northern California Chapter

21 October 1995
University of California, Berkeley

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

Thomas Grey (Stanford University): "Tableaux vivants: Landscape, History Painting, and the Visual Imagination in Mendelssohn's Orchestral Music"

David Bernstein (Mills College): "John Cage and the 'Aesthetic of Indifference'"

Eleanor Selfridge-Field (Center for Computer Assisted Research in the Humanities): "Issues on the Internet"—informal discussion

3 February 1996
College of Notre Dame

McDowell Kenley (Stanford University): "The *Missa Aureum*: Its Implications for

Liturgical Drama, the Performance of Polyphony, and the Use of Organ *Ad Alternatim*"

Mary Ann Smart (University of California, Berkeley): "Ulterior Motives: Verdi's Recurring Themes Revisited"

Mara Parker (Merced, CA): "Friedrich Wilhelm II and the Classical String Quartet"

Wye J. Allanbrook (University of California, Berkeley): "Joseph Riepel and the Minuet"

4-5 May 1996
Stanford University
(Joint Meeting with Pacific Southwest Chapter)

Kevin N. Moll (Menlo Park, CA): "A Reassessment of 'Compositional Categories' in the French Mass Repertory of the Fourteenth Century"

Roland Jackson (Claremont Graduate School): "Performance Practice, Taruskin, and the Future"

Bonnie C. Wade (University of California, Berkeley): "From a Drone to the Drone: What Mughal Paintings Show Us to Hear"

Charles Cronin (Orinda, CA): "'Io so ben': A New Duet for Donizetti's *Betty*"

John R. Palmer (University of California, Davis): "De-Rhapsodizing Mahler"

Paul Attinello (University of California, Los Angeles): "Imploding the System: Kagel and the Deconstruction of Modernism"

Keith Chapin (Stanford University): "The Transcendence of Time: Bernd Alois Zimmermann's Sonata for Viola Solo"

Pieter C. Van Den Toorn (University of California, Santa Barbara): "Neoclassicism and Its Definitions"

Derek Katz (University of California, Santa Barbara): "Sex and Sound in the Musician Portraits of Thomas Eakins"

Camille Crittenden (Duke University/Arnold Schoenberg Institute): "Austro-Hungarian Relations and Der Zigeunerbaron"

Klara Móczic (University of California, Berkeley): "Politics and Religion in Arnold Schoenberg's Works on Jewish Themes"

Robert Stevenson (University of California, Los Angeles): "*Index Nominum Prohibitorum*: AMS's List of Prohibited Names"

Pacific Northwest Chapter

9-11 February 1996
University of Washington

Renate Zenker (University of British Columbia): "Music and Music Education: Cross-Cultural Issues"

John Hanford (University of Washington): "Jimi Hendrix's Version of the 'Star Spangled Banner': An Aesthetic Criticism of a 60s Anthem"

Sue Neimoyer (University of Washington): "The Documentation and Research of Early

American Popular Music Recordings: Challenges, Discoveries, and Developments"

George Bozarth (University of Washington): "The Brahms-Keller Correspondence"

Anna Levy and Gregory Myers (North Burnaby, BC): "Ivan Spassov and *Le Mystere des Voix Bulgares*"

Wanda Griffiths (Edmonds, WA): "Elisabeth Jacquet de la Guerre's *Céphale et Procris*: Style and Drama"

Ross Braes (University of British Columbia): "Formal Integration in the Finale of Anton Bruckner's Eighth Symphony in C Minor"

Mary Térey-Smith (Western Washington University): "Antonio José da Silva, Founder of the Portuguese National Opera"

Claudia Jensen (University of Washington): "Muscovy on Tour: The Muscovite Court Theater in Seventeenth-Century Foreign and Diplomatic Accounts"

Erich Schwandt (University of Victoria): "Bach's Sonata in D Major, BWV 963"

Martin Jenkins (Wright State University): "Toward a Catalogue and Editions of Sousa's Vocal Solos"

Denise Von Glahn Cooney (University of Puget Sound): "In the American Tradition: The Poetry of 'The St. Gaudens' in Boston Common (Colonel Robert Gould Shaw and his Colored Regiment)"

Joann Taricani (University of Washington): "*Verismo Americano*: The Introduction of Puccini to the United States in 1897"

Harald Krebs (University of Victoria): "Fantasiestück: A Promenade Through Euphonia with Florestan and Eusebius"

Thomas Quigley (Vancouver, BC): "Hunting for Hedgehogs on the Electronic Highway"

Donna Lynn (Coos Bay, OR): "Guido Adler and Anton Webern: Musicology and Compositional Process"

Tamara Still (University of Washington): "Paul Fritts and Company, Organbuilders"

John Gloscheskie (Douglas College): "Re-Visioning the *Schubertiade*: Nineteenth-Century Representations of Schubert as Social Musician"

Mary I. Ingraham (Vancouver, BC): "Symbolic Melodic Gesturing in Brahms's *Rinaldo*"

Karla Youngers (Reed College): "Is Fernando Really Sincere? An Approach to Interpreting Mozart's *Così fan tutte*"

Kenneth DeLong (University of Calgary): "Jan Václav Vofříšek: Discoveries of a Decade"

Kraig Scott (Walla Walla College): "Aural Icons: The Organ Music of Arvo Pärt"

Leslie Taylor (University of British Columbia): "La ville, la cité, et l'université de Paris: A Social Context for the Music of the Notre Dame School"

Eugene Cramer (University of Calgary): "Music for the Holy Week Liturgy in the Sixteenth Century: A Study of the Single-Composer Prints"

Christine Gier (University of Idaho): "Sofia Gubaidulina: Spiritual Depth under Soviet Oppression"

Barbara Reul (University of Victoria): "'A Tremendous and Tasteful Church Composer': Compositional Process in Selected Sacred Cantatas by Johann Friedrich Fasch"

Peter Janson (Augustana University College): "The Conundrum of Music Manuscript Bach P 778"

Pacific Southwest Chapter

18 November 1995
University of California, Santa Barbara

Alison Sanders McFarland (University of California, Santa Barbara): "'Public' and 'Private' in Papal Music Making: A Revision of Roles at the Court of Paul III"

Kenneth H. Marcus (Cal Poly, Pomona): "Continuity and Discontinuity in Basel's Sacred Music, 1540-1606"

William F. Prizer (University of California, Santa Barbara): "Secular Music in Florence and Rome During the Medici Expulsion"

Hiroyuki Minamino (Mission Viejo, CA): "On the Invention of German Lute Tablature"

Craig H. Russell (Cal Poly, San Luis Obispo): "Visperas, Maitines, Loas and Other Whatcha-Ma-Call-Its: Recovering Mexico's Magnificent Choral Traditions"

Camille Crittenden (Duke University): "Waltzing Brünnhilde: Zukunftsmusik and the Viennese Operetta"

17 February 1996
California State University, Long Beach

Malcolm Cole (University of California, Los Angeles): "The Magic Flute (Parts I and II) and Racial Stereotype in Viennese Zauberoper"

Bob Freeman (University of California, Santa Barbara): "An Eighteenth-Century School for Strings at Melk Abbey"

Nina Treadwell (University of Southern California): "The Chitarra Spagnola and Italian Monody"

Jane Stevens (University of California, San Diego): "Either/Or: The Effects of Binary Thinking on Musicological Assumptions"

Steven Baur (University of California, Los Angeles): "Ravel's 'Russian' Period: Octatonicism in His Early Works"

Malcolm Hamrick Brown (Indiana University): "Shostakovich: Expropriated and Exploited"

4-5 May
Stanford University (Joint Meeting with Northern California Chapter)

See above under Northern California Chapter
Rocky Mountain Chapter

19-20 April 1996
(Joint Meeting with SMT and SEM chapters)
University of Arizona

Robert D. Reynolds (Arizona State University): "Mensurations and Tempo in Obrecht's *Missa Maria Zart*"

Alan A. Luhring (University of Colorado): "Henry Purcell's 'Tis Nature's voice' and 'Oration'"

Antonia L. Banducci (University of Denver): "La Musique ancienne as Contemporary Model: The 1764 Dispute over Campra's *Tancrède*"

Harrison Powley (Brigham Young University): "The Question of Gesture in Beethoven's Fifth Symphony"

Andrew Hull (University of Arizona): "St. Anthony's Sermon to the Fish: The Program of Mahler's Second Symphony Reconsidered"

Jay Rosenblatt (University of Arizona): "Who Orchestrated Liszt's Works?"

Suzanne L. Moulton-Gertig (University of Denver): "The Berlin Hochschule Composers in the Twilight Years of the Weimar Republic"

Catherine Parsons Smith (University of Nevada): "Of Plots and Stereotypes: William Grant Still's Late Political Activism"

Michael Grace and Susan Grace (Colorado College): "Mussorgsky's *Pictures at an Exhibition*: Analysis and Performance" (lecture-recital)

J. Timothy Kolosick (University of Arizona): "Paradigms Lost: Societal Change and Academia's Response" (Joint Keynote Address; responses by Richard Agee, AMS (Colorado College), Richard Haefler, SEM (Arizona State University), and Tim Smith, SMT (Northern Arizona University))

Hendrik van der Werf (Tucson, AZ): "The Thirteenth-Century Motet: Improvised or Written?"

Charles D. Hiatt (Brigham Young University): "An Analysis of Conlon Nancarrow's Study No. 27 for Player Piano"

Robert W. Quist (Brigham Young University): "Serial and Extra-Musical Compositional Procedures in Blomdahl's 'Space Opera' *Aniara*"

South-Central Chapter

28-30 March, 1996
University of Louisville

Kristine K. Forney (California State University, Long Beach): "On Teaching Music History in the Twenty-First Century"

Philip A. Todd (University of Kentucky): "The Mid-Life Apprenticeship of a Self-Taught Composer: Heitor Villa-Lobos"

Lyle Neff (Indiana University): "A Composer's Analytical Approach: Rimsky-

Korsakov's *Razbor Snegurochki*"

Jeffrey Kurtzman (Washington University): "A Jungian Perspective on Monteverdi's Late Madrigals"

Lawrence Schenbeck (Spelman College): "Two Worlds of Music in the *Chicago Defender*, 1929-1936"

Robert Lamar Weaver (University of Louisville): "Recent Acquisitions of Rare Materials by the Dwight Anderson Music Library"

David B. Beverly (University of Louisville/University of Kentucky): "The 'Fox and the Lion': Macchiavellian Background to Monteverdi's and Rinuccini's *L'Arianna*"

Hugh Macdonald (Washington University): "Current Research in French Music of the Nineteenth Century"

Beth L. Glixon (University of Kentucky): "New Light on the Life and Career of Barbara Strozzi"

Jonathan E. Glixon (University of Kentucky): "Towards a Taxonomy of Musical Performances at Venetian Convents"

William F. Prizer (University of California, Santa Barbara): "Music in Mantua and Ferrara at the Time of Isabella d'Este: Interrelations and Influences"

John Kays (University of Louisville/University of Kentucky): "Integration in the Music of Chinary Ung"

Gregory N. Reish (University of Georgia): "Performance Practice and Contemporary Music: A Look at Eonta by Iannis Xenakis"

John Schuster-Craig (Webster University): "Billy Rose's *The Seven Lively Arts* and Stravinsky's *Scènes de ballet*: The Abravanel Account"

Southeast Chapter

22-23 September 1995
Appalachian State University

Kathryn Lowere (Duke University): "Remembering Purcell: Music and Musical Allusions in Motteux's *Love's a Jest* (London, 1696)"

Victor Mansure (Appalachian State University): "J. S. Bach's Allemandes: Stylistic Norms, Variant Styles, and Possible Stylistic Chronology"

David Schildkret (Salem College): "Ave or Vale to Colloredo: Reflections on the Date of Mozart's Mass in B-Flat Major, K. 275"

Lilian B. Pruett (North Carolina Central University): "The Dating of MSS from the Imperial Chapel, 1550-1600"

Robert Nosow (University of North Carolina, Chapel Hill): "Binchois Songs in the Feo Belcari Manuscript"

Frederick Hay (Appalachian State University): "An Introduction to the W. L. Eury Appalachian Collection at Appalachian State University"

Carol Oja (National Humanities Center): "George Antheil's *Ballet mécanique*: Evaluating a Misunderstood Landmark"

Lauriejean Reinhardt (University of North

Carolina, Chapel Hill): "Janet Fairbank (1903-1947): Patron and 'Song Plugger' for American Composers"

Daniel Beller-McKenna (University of South Carolina): "Musical Homage vs. Cultural Criticism: Brahms's Motet *Warum ist das Licht gegeben?*, op. 74, no. 1, and Bach's Cantata *Gottes Zeit ist die allerbeste Zeit*, BWV 106"

16 March 1996

University of North Carolina, Chapel Hill

Candace Bailey (Louisburg College): "The Missing Flat: Ochs MS 1179 and the Concept of Key in Seventeenth-Century England"

Susan Shimp (Yale University): "The Inspiration of the Poet (or The Divine Right to Write): Domenico Mazzocchi's Settings of Urban VIII's *Poemata*"

G. Grayson Wagstaff (Virginia Commonwealth University): "Charles V, the Exequies for Maximilian I in Barcelona, and Spanish Music for the Dead"

Stephen Hinton (Stanford University): "Schenker in English: Theory, Aesthetics, and Politics"

Patty Painter-Wakefield (Cary, NC): "Rooted Absurdity: Germaine Tailleferre's Setting of Eugène Ionesco's *Le Maître*"

Carol Marsh (University of North Carolina, Greensboro): "Regular and Irregular Figures: Symmetry as a Structural Element in Baroque Dance Choreographies"

Akira Ishii (Duke University): "Hand-Stopped Horn Notes in Mozart's Orchestral Works"

Laurel Zeiss (University of North Carolina, Chapel Hill): "Opus Organization in Haydn's String Quartets"

Southern Chapter

2-3 February 1996

University of South Florida

(Joint Meeting with SEM chapter)

Michael O'Connor (Florida State University): "The Two Requiem Masses of Juan Esquivel Barahona: The Survival of the Castilian/Andalusian Requiem Tradition in the Tridentine Liturgy"

Siegwart Reichwald: "Poulenc's *Concerto pour orgue*, Bach, Liszt, and Stravinsky"

Robin Wildstein (Tallahassee, FL): "Compositional Process and Musical Value in Mendelssohn's Etude in F Major, op. 104b, no. 2"

David Z. Kushner (University of Florida): "Aleksandr Porfirievitch Borodin: Chemist and/or Composer"

Roberta Montemorra Marvin (University of Alabama): "Verdi's Unwritten Operas"

Charles Freeman (Tallahassee, FL): "The Hymn 'Shall We Gather at the River' and its

Settings by Copland and Ives"

Bill F. Faucette (Palm Beach Atlantic College): "Re-Evaluating Chadwick's Orchestral Works: A Taxonomy and Reception History"

Robert F. Schmalz (University of Southwestern Louisiana): "The Great War and Art: Effects of Shifting National Alliances Upon the Podium, 1912-1918"

Dennis Hutchison (Florida State University): "The Rhetoric of Gender in Wagner's *Parsifal*"

Tim Crain (Tallahassee, FL): "Through the Cultural Looking Glass: Roy Harris and the Search for an American Musical Identity"

Vicki Stroehrer (Augusta College): "The Englishmen's American: Britten and Auden's *Paul Bunyan*"

Eugene L. Szonntach (Largo, FL): "Frequency Distribution Polygons of Hydraulic Iconographs and Musical Documents: Prevalence of Music During the Greco-Roman Era"

Mary Sue Morrow (Loyola University): "The Difference Between Us and Them, or Real Men Always Like Counterpoint"

Teresa Davidian (Tarleton State University): "Ruth Crawford Seeger and John Cage: New Connections Between Two American Originals"

Penny Thomas (Ocala, FL): "The Four American Indian Songs, op. 45, of Charles Wakefield Cadman"

John O. Robison (University of South Florida): "Intercultural Music in Modern Egypt: The Third Generation"

Southwest Chapter

14 October 1995

University of Texas at San Antonio

Yvonne Kendall (University of Houston-Downtown): "Dancing in the Renaissance: The State of the Art in Scholarship and Performance"

Michael Keyton (St. Mark's School of Texas): "Mathematical Creations of the *Grossmutter Akkord*"

Carl S. Leafstedt (Southwestern University, Georgetown): "Pelléas Revealed: The Original Ending of *Bluebeard's Castle*"

John A. Rice (University of Houston): "The Musical Bee: References to Mozart and Cherubini in Hummel's *New Year's Concerto*"

Christine Getz (Baylor University): "The Sforza Restoration of 1530 and the Ducal Chapel at Sant' Ambrogio in Vigevano"

Matt Stock (University of North Texas): "Why Do We Need to Know This? The Unwilling Students' Unanswered Question"

13 April 1996

Baylor University

Pamela Whitcomb (University of Texas at

Austin): "John of Garland—Thirteenth-Century Parisian Music Theorist and Entrepreneur"

Susan Kidwell (University of Texas at Austin): "Gender Issues in Sonata Form: Why Do Women Break the Mold?"

Cecil Adkins (University of North Texas): "The Country Oboe and the English Church Band c. 1740 to 1830"

Greg Straughn (University of North Texas): "Circumventing the a: Gurnemanz's Act I Narrative from *Parsifal*"

Herbert C. Turrentine (Southern Methodist University): "Francesco Gabrielli and the Fantastical Element of Musical Instruments in the *Commedia dell'arte* of the Late Renaissance"

Catherine Parsonneault (University of Texas at Austin): "Royal Musical Taste and the Motet in Late Thirteenth-Century Paris: The Evidence of the *Grandes Chroniques de France*"

Laurie Shulman (Dallas, TX): "Schubert Finished and Beyond: Berio's *Rendering* and Harbison's *November 19, 1828*"

Fall Meetings

At the meeting of the AMS Council in Baltimore, it was suggested that members might find it useful to know as far in advance as possible about the meetings scheduled each fall by our "sister" societies. We therefore print the following list—all we have been able to obtain so far—and include information about AMS meetings (also published in the Directory).

1997

AMS/SMT: 30 Oct.–2 Nov., Phoenix
CMS: 13–16 Nov., Cleveland
SEM: 23–26 Oct., Pittsburgh

1998

AMS: 29 Oct.–1 Nov., Boston
CMS: 22–25 Oct., San Juan, Puerto Rico
SMT: 3–6 Dec., Chapel Hill, NC

1999

AMS: 4–7 Nov., Kansas City, MO
SMT: 11–14 Nov., Atlanta

2000

All societies: 1–5 Nov., Toronto

Another Reminder:

Please direct all membership inquiries, dues payments, changes of address, and AMS Directory updates (including e-mail addresses) to the University of Chicago Press, Journals Division, P.O. Box 37005, Chicago, IL 60637; fax (773) 753-0811; e-mail <subscriptions@journals.uchicago.edu>.