

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

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Toronto 2000: Musical Intersections

www.utoronto.ca/conf2000/

The sixty-sixth meeting of the American Musicological Society will be held in Toronto, Canada from Thursday 2 November to Sunday 5 November, as a part of the conference **Toronto 2000: Musical Intersections** involving members of fifteen scholarly music societies, hosted by the University of Toronto.

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

All conference sessions will take place in the Sheraton Centre Hotel or in the Hilton Hotel, the former on Queen Street across from Toronto City Hall, and the latter across the street, on the corner of University Avenue and Richmond Street. The hotels are in the center of Toronto and are connected by a five-minute walk through an underground walkway. (See the map on the Toronto 2000 website www.utoronto.ca/conf2000/) Formal and informal sessions will take place in the more than seventy conference and meeting rooms, and an unusually rich and varied selection of performances will be available both in- and outside the hotels.

Toronto, the largest city in Canada (pop. 2.5 M), has numerous tourist attractions including the Art Gallery of Ontario (AGO) which has a wing dedicated to its extensive Henry Moore collection; the Royal Ontario Museum (ROM); the Gardiner Museum of Ceramic Art; the highest free-standing tower in the world (CN Tower) which has a



Toronto Skyline
Courtesy Tourism Toronto

revolving restaurant with an amazing view; the Bata Shoe Museum; and the gingerbread castle, Casa Loma. Shopping is readily available including the 350-store Eaton Centre three blocks from the conference hotels and a large antique market on the waterfront nearby. There are over 5,000 restaurants in the city—hundreds of them within walking distance—offering an incredible variety of “gastronomic intersections.” Public transportation is excellent (the bus and subway systems are integrated), and the city is relatively clean and safe. A short walk from the conference location will take you to the colorful Chinese and Portuguese sections of town, and a subway ride will take you to the Greek section.

Tourist needs such as photocopying, food, beverages, toiletries, reading material, etc. are readily available in stores connected to the hotels through the underground passage system. The weather in Toronto in November is highly variable. Visitors should be prepared for both late Fall temperatures of 10–15C

(50–60 Fahrenheit), or an early cold snap of 0–5 (F 32–40).

Program

The AMS program committee chaired by Ann Besser Scott has scheduled an interesting set of sessions, reported elsewhere in this newsletter and available on the AMS website www.ams-net.org. Thirteen joint sessions are planned on the following topics: Local Histories, Global Contexts: Writing the History of 20th-Century Music; Music, New Media, and Digital Culture; Death or Transfiguration? What Future Readerships, Media, and Market Forces Hold for Scholarly Publication and Writing on Music; Musical Enactment of Social Difference; Pre-Compositional Aspects of Musical Poetics; Subject or Object? Concepts of Representation in Current Music Scholarship; Early Music in the Curriculum; Jazz Off-record: Researching “Lost” Jazz Histories; The Sense of Sound—Imagining Music and Sensuality; Art Meets Science: Collaboration between Music

continued on page 2

Society Election Results

The results of the 2000 election for AMS officers and the Board of Directors:
Vice President: Elaine Sisman
Treasurer: James Ladewig
Directors-at-Large:
M. Jennifer Bloxam
John Daverio
Michael Ochs

AMS Membership Records

Please send *AMS Directory* corrections and updates in a timely manner to avoid errors. The deadline for *Directory* updates is 1 December 2000. Send all corrections, updates, membership inquiries, and dues payments to University of Chicago Press, Journals Division, PO Box 37005, Chicago IL 60637; 773/753-3347; fax 773/753-0811; <subscriptions@journals.uchicago.edu>. You may submit questions, update your records, and pay dues online at the *JAMS* web page, <www.journals.uchicago.edu/JAMS/home.html>.

AMS Newsletter Address and Deadlines

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

Susan Jackson
Editor, *AMS Newsletter*
<s.jackson@mail.utexas.edu>
3603 Tyrone Drive
Austin, TX 78759, USA
fax and tel. 512/491-5284
(Please note that e-mail submissions are particularly welcome.)

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The American Musicological Society
201 South 34th Street
Philadelphia, PA 19104-6313
toll-free 888/611-4267 ("4AMS")
tel. 215/898-8698
fax 215/573-3673
<ams@sas.upenn.edu>

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Toronto

continued from page 1

Theorists and Music Psychologists; Staging the "Operatic Voice": An Interdisciplinary Panel; Sights of Contention: Negotiating Culture through Music and Visual Media; New Histories of Western Music. For the program offerings of the other societies check the individual websites (available by link from the Toronto 2000 website).

Concerts

More than thirty mid-day and evening concerts will be a part of the official program, and an excellent selection of performances is also available outside of the hotel. Scheduling is not yet complete, but a partial listing includes the following: Performing all week: "The Last Duel" opera premiere by University of Toronto Opera Division, at the Faculty of Music, University of Toronto, 8 p.m.; "The Lion King," at the Princess of Wales Theatre, 8 p.m. and matinees; "Mamma Mia," at the Royal Alexandra Theatre, 8 p.m., 2 and 4 November; Lully's *Persée*, Opera Atelier with the Tafelmusik Orchestra, at the Elgin Theatre, 8 p.m.. The Chieftains, at Roy Thomson Hall on Wednesday at 2 and 8. The Toronto Symphony will perform a concert including the *1812 Overture* at Roy Thomson Hall on Saturday at 7:30 and Sunday at 2:00.

The following are sponsored by the participating societies and take place inside the hotels unless marked otherwise. See the website for details. *Thursday noon*: South Indian music. *Thursday evening*: "Couperin Revisited," performed by Ray McIntyre; Turkish music; Bhutanese music; The Elmer Isler Singers. *Friday noon*: Music by Aaron Copland; Liszt; "Impressions," 20th-Century Chinese music performed by Elaine Chew; "Cimbaló Cromático" performed by Charlotte Mattax; "Music from the Alamire MSS," performed by the Choragos Ensemble. *Friday evening*: Arabic music; "Canada's Multicultural Roots"; "Scorn, Women in Baroque opera"; "150 Years of Menuet de Cour"; "New Strawberries, New Mulberries," performed by The Orlando Consort (at Trinity-St. Paul's Church); The Billy Taylor Trio. *Saturday noon*: Korean music; jazz; a veena recital; music by Anton Webern; "Lute Intabulations of Josquin" performed by Jacob Heringman; "Folias Festivas" performed by Belladonna; "Songs by Grandval, Viardot-Garcia, and Boulanger" performed by Eileen Strempel and Sylvie Beaudette. *Saturday evening*: "Music of the Americas"; "Crossroads of the Celts" performed by Altramar; "Europera 5" by John Cage (at the Royal Conservatory, 6 p.m.).

Additional concert offerings will be posted on the website as they are confirmed.

Events

Thursday 5:30-7:30—official opening reception. Friday 5:30-7:30 tasting of Canadian wines sponsored by W. W. Norton. Saturday 10 p.m.-1:00 am, the annual AMS Ball "Toronto 1900: The Way We Were" with caller Cathy Stephens and the "Queens Quadrille & Quickstep Society Orchestra."

Travel and Hotel Information

Hotel Reservations

See p. 4 for information about hotel reservations or consult the AMS or Toronto 2000 websites <www.utoronto.ca/conf2000>.

Travel to Toronto

See p. 4 for information about air travel arrangements or consult the AMS or Toronto 2000 websites.

To Reach Toronto from the Airport

Cheapest is the bus/subway combination, but this requires carrying your luggage on and off the subway, and in one case, changing subway trains. There is a direct bus service as well as limousine and taxi service. The cost per vehicle is much higher, but the fee remains the same no matter how many people share the ride (up to 4).

All of the following start at the airport. Look for signs or ask the information attendants for the service you wish.

Bus/Subway:

1. City shuttle bus. The Toronto Transit Commission (TTC) runs an express shuttle bus to the Kipling subway station (\$2.00 Canadian). Take the subway (\$2.00) east to the St. George station, change trains and go south to the Osgood station. Exit from the station to Queen Street East and walk one block east to the conference hotels.
2. GO transit bus to the Yorkdale subway station (\$2.95 one way). Take the subway (\$2.00) south to the Osgood station. Exit from the station to Queen Street East and walk one block east to the conference hotels.
3. Airport Express bus to the Yorkdale subway station (\$7.25 one way, \$12.50 round trip). Take the subway (\$2.00) south to the Osgood station. Exit from the station to Queen Street East and walk one block east to the conference hotels.

Bus Direct to the Hotel: Airport Express service to major hotels including the Sheraton (\$13.75 one way, \$23.65 round trip).

Taxi and Limousine service: Taxi, approximately \$30 one way; limousine, approximately \$33 one way.

Driving:

Approaching from the Southwest (Niagara Falls): Take the Queen Elizabeth Way (QEW) east to Toronto. Change to Lake Shore Boulevard

continued on page 3

President's Message

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

* * * * *

In February I had the good fortune to attend the annual meeting of the Music

Library Association in Louisville, at the invitation of its president, Paula Matthews of Bates College. I enjoyed myself thoroughly, particularly during the lively discussion that followed a presentation that Paula and I gave on "Musicology and the Small Academic Music Library"—a topic dear to my heart. I learned that music librarians work very hard during their meetings (more single-mindedly than we do, I fear!) and I had the opportunity to remind myself how closely intertwined their interests are with ours, although their skill with technical vocabulary would leave the average musicologist in the dust. This commonality of interests was vividly brought home to me at one of the plenary sessions, when I was able to hear "breaking news" presentations by Stanley Sadie on the progress of the second edition of *New Grove* and by Neal Zaslaw on his work preparing the new Köchel catalogue.

I confess that it was with some surprise that I discovered that MLA has a member appointed as official liaison to AMS, and I have already begun to discuss with our Board of Directors ways in which this connection can be fruitfully strengthened and built upon; heaven knows that none of us could do our work at all without the

talent and expertise of our friendly local music librarian! We would very much welcome your thoughts and ideas about such connections and collaborations. Meanwhile, AMS members will be particularly interested in the special programming that is being planned jointly by CAML/IAML/MLA for the Toronto meeting.

* * * * *

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

—Ruth Solie

Toronto

continued from page 2

or Gardiner Expressway at the city line. Take the York Street exit and continue north on York Street. For the Hilton stay to the left, turn left onto Richmond and left into the Hilton reception area. For the Sheraton stay to the right, turn right on Queen Street and right into the Sheraton reception area.

From the West along route 401 (MacDonald-Cartier Freeway): Exit south along route 427. Follow signs for Toronto and change to Lake Shore Boulevard or Gardiner Expressway. Proceed as above.

From the East (Kingston) along route 401 (MacDonald-Cartier Freeway): Exit south on the Don Valley Parkway. Exit to Richmond Street (one way). For the Sheraton keep to the right. After you pass Bay Street look on the right for the entrance sign to the Sheraton reception area. For the Hilton keep to the left. Turn left into the Hilton just past York Street. In either case if you cross University Avenue (wide street with a boulevard), you have gone too far.

ESSENTIAL INFORMATION

US citizens MUST have their birth certificates or passports with them when crossing the border. Photo ID by itself is not usually acceptable. Citizens of other countries definitely will need passports, and those from other countries stopping first in the US may need visas in order to enter Canada. Do not attempt to bring firearms into Canada.

—Timothy J. McGee,
Local Arrangement Chair

Next Board Meeting

The next meeting of the Board of Directors will take place 1 November 2000 in Toronto, Canada.

AMS Home Page

The address of the Society's home page, on which may be found the front matter of the *AMS Directory*, e-mail addresses of musicologists, and links to other sites such as *DDM-Online* is:

<www.ams-net.org>

It also now includes a page of links to all graduate programs in musicology. Alterations or additions to the web site, including the list of e-mail addresses, and graduate program updates should be sent to the AMS Philadelphia office: <ams@sas.upenn.edu>

Fall Meetings of AMS and "Sister" Societies

2000 All societies: 1-5 November, Toronto

2001 AMS: 15-18 November, Atlanta
SMT: 8-11 November, Philadelphia

2002 AMS/SMT: 31 October-3 November, Columbus

Committee Membership

The President would be pleased to hear from members of the Society who would like to volunteer for assignment to committees. Interested persons should write to Jessie Ann Owens, President, AMS, Department of Music, Brandeis University, Waltham, MA 02454, and are asked to enclose a curriculum vitae, and identify their area(s) of specialization.

RMA Publications

Thanks to a reciprocal arrangement with the Royal Musical Association recently entered into by the AMS, AMS members can now purchase all RMA publications at the same discounted prices accorded RMA members. This includes back issues of the *Journal of the Royal Musical Association*, the eight volumes in the *RMA Monographs* series, volumes in the *Research Chronicle* series, and all seventy-two volumes of *Musica Britannica*. Visit the RMA web site for full ordering details: <www.soton.ac.uk/~stilwell/RMA/>.

Re-envisioning the Ph.D.: A Working Conference

I represented the American Musicological Society at a conference, "Re-envisioning the Ph.D.: A Working Conference," held April 13-15, 2000 in Seattle, funded by The Pew Charitable Trust and hosted by the Center for Instructional Development and Research at the University of Washington. The conference was unusual in bringing together the diverse segments of the very loose system of Ph.D. training in the United States. Nine sectors were represented: graduate students, disciplinary societies, private foundations, government agencies, the Ph.D.-granting ("research intensive") institutions, educational associations, all other institutions of higher learning ("non-Ph.D. granting"), K-12 institutions, business and industry. I went to the conference concerned primarily with the problem of overproduction of Ph.D.s and the crisis in academic employment. Although there is evidence that the number of jobs is finally beginning to increase, the American Musicological Society, like other disciplinary societies, may still be able to play a useful role for its various constituencies: prospective and current graduate students, the institutions that train Ph.D.s in musicology and allied disciplines, and the institutions that employ our members. There are new initiatives that the Committee on Career-Related Issues may wish to explore, in addition to its current activities, such as strengthening links to sectors outside the Academy that employ Ph.D.s, possibly along the lines of the Woodrow Wilson Foundation initiative, "Humanities at Work." Another idea is to bring together Directors of Graduate Study at the Ph.D.-granting institutions to provide a forum for discussing the evolving character of the degree and of the functions it serves; such a group could also assemble information

that might be helpful to prospective graduate students, such as funding, time to degree, placement records, awards. To see some of the ideas generated at the conference and to gain an appreciation for the complexity of the issues, visit <http://depts.washington.edu/envision/Town%20Meeting.html>. I welcome your thoughts on these matters.

—Jessie Ann Owens, President-elect
(owens@brandeis.edu)

Obituaries

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

Everett Helm
25 June 1999

Ray Luper

Douglass Green
1 September 1999

William Holmes
11 October 1999

K. Robert Schwarz
6 December 1999

Martin Bernstein
19 December 1999

Ingrid Brainard
20 February 2000

William W. Austin
15 March 2000

Alvin Johnson
17 March 2000

William Newman
27 April 2000

Howard Serwer
3 May 2000

Annual Meeting Travel Info:

American Airlines and Air Canada: save 5% to 10% on lowest applicable fares; take an additional 5% off with minimum 60-day advance purchase. Travel between 26 October and 11 November 2000. Avis Rent A Car: rates from \$37.99/day or \$190.99/week. All customers receive free flight insurance of \$100,000.

If you call direct or use your own agency, refer to these codes:

American: 800/433-1790 Starfile #96 HOAC
Air Canada: 800/268-0024, CV# CV783322
Avis 800/331-1600, AWD# J949025

Conventions in America:

tel. 800/929-4242

fax 619/232-6497

e-mail: flycia@stellaraccess.com

website: <www.scitravel.com/>

Ask for Group #332

Reservation hours: M-F 6:30 am-5:00 pm Pacific Time

N.B.: U.S. Citizens are required to present either passport or birth certificate when travelling to Canada. Citizens of other countries may require additional materials; please consult your travel agent well in advance.

Annual Meeting Hotel Information

Blocks are being held for Toronto conference attendees at two hotels: the Toronto Sheraton Centre, 123 Queen Street West, Toronto, ON M5H 2M9; 800/325-3535 or 416/361-1000; and the Toronto Hilton, 145 Richmond Street West, Toronto, ON M5H 2L2; 800/267-2281 or 416/869-3456. The convention rates are about \$160 (Canadian) single/double.

Annual Meeting Website

<www.utoronto.ca/conf2000/>

Alvin Johnson 1914–2000 Executive Director Emeritus

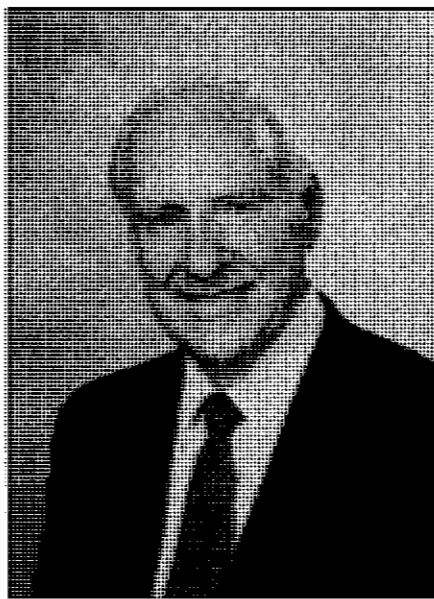
Alvin Johnson loved the American Musicological Society ardently. It was, of course, his indefatigable efforts over many years that single-handedly brought the Society to unprecedented levels of fiscal stability. More importantly, Alvin provided the succession of twelve presidents under whom he served as Treasurer, Executive Director, or both, a much-needed measure of continuity. The steady course he steered for one administration after another, however, brought much more than managerial tidiness to the workings of the Society. It kept the AMS uncompromisingly riveted to its primary mission: "the advancement of research in the various fields of music" (to quote from the bylaws of the Society, extensively revised by Alvin himself, and much of which he could recite from memory).

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

Those of us who were close to the AMS during the years of Alvin's stewardship are well aware of the magnitude of his contributions. Those who did not have the opportunity to observe his service directly can find ample evidence of its breadth in the oral history of the Society, now well under way. But those of us who were privileged to know Alvin well can situate his great love for the Society in a broader context, for Alvin Johnson was, perhaps more than anything else, a loving man.

He loved music. From his early years as a French horn player with the Minneapolis Symphony Orchestra to the time of his retirement, Alvin's passion for music was unabating. It contributed to his uncanny ability to spot the unique stylistic earmarks of even the most minor of Renaissance composers. It added a rich measure of vitality and warmth to the classes he taught. And it brought renewed meaning to his last years, during which time he mastered whole repertoires he had not known well earlier. It was at this time that he learned all of the Shostakovich string quartets, to cite but one example.

He loved his students. Even after his retirement from university teaching, he used his executive position in the AMS as a teacher's lectern, offering elegantly crafted, kindly responses to the many hand-written



Alvin Johnson

questions about music he received as Executive Director from high school students all over the country.

Above all, he loved his family. In the years after the major stroke Alvin suffered in 1993, many of us who were aware of his extraordinary resiliency and who observed his long and valiant fight to recuperate hoped that he might one day find his way back to the Executive Directorship of the Society. This was not to be, for Alvin, while making heroic gains, never recaptured his full strength. It would be wrong, however, to regard the years of his physical limitations as a dark period in Alvin's life. Typically, at this most difficult juncture, he went beyond even the important curative role music played for him, finding new ways to enrich his life and the lives of those close to him. While confined to his home, he turned to the telephone, an instrument he had formerly disparaged as an agent of undue informality and a carrier of bad news. He used it to fashion for himself a new undertaking—that of a "town crier" of sorts for his large and far-flung family. In the course of acting out this role, Alvin affectionately and skillfully facilitated the cementing of closer relationships, against all the odds of widespread geographical dispersion.

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

—Lawrence F. Bernstein

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

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

As AMS Secretary I drafted minutes of meetings, updated lists of chapter officers and committee members, addressed hundreds of envelopes, and worked closely with this wonderful man. No job I have ever had was more rewarding.

—Ruth Steiner

continued on page 23



Beth Levy
AMS 50 Fellow



Susan Lewis
AMS 50 Fellow



Rebecca Maloy
AMS 50 Fellow

AMS 50 Fellowships

Five doctoral candidates in musicology have been selected for AMS 50 Dissertation Fellowship Awards for 2000–2001. In alphabetical order they are: Beth E. Levy (University of California at Berkeley), “American Music and the Mythology of the American West, 1895–1945”; Susan G. Lewis (Princeton University), “Collecting Italia Abroad: Anthologies of Italian Madrigals in the Print World of Northern Europe”; Rebecca Maloy (University of Cincinnati), “The Offertory Chant: Aspects of Chronology and Transmission”; Ivan Raykoff (University of California at San Diego), “Mythologies of the ‘Romantic’ Pianist in 20th-century Popular Culture”; and Elizabeth A. Wells (Eastman School of Music), “West Side Story(s): Perspectives on a Great American Musical”.

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

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

Awards, Prizes, and Honors

Guggenheim Fellowships have been awarded to Jane A. Bernstein (Tufts University) for “Music and print culture in Renaissance Rome,” and Peter Jeffery (Princeton University) for “The earliest manuscript of the Roman chant tradition.”

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

Wendy Heller (Princeton University) has been awarded the Mellon postdoctoral fellowship in postclassical humanistic Italian studies at the American Academy in Rome for the project “Baroque Empires and Historical Discourse: Operatic Encounters with the Ancient World.”

Pamela M. Potter (University of Wisconsin) has been awarded an NEH Fellowship for University Teachers for 2000–2001 for her project “Musical Life in Berlin, 1900–1961: Politics, Patronage, and the Cultivation of Popular and Serious Music.”

John S. Powell (University of Tulsa) has received an NEH Fellowship for College Teachers for his project “A Modern Critical-Performing Edition of *Psyché*.”

Margaret Notley (University of North Texas) has been awarded a Fulbright Scholar Grant for her project “‘Late Style’ in Brahms’s Chamber Music: Music and Culture in the Twilight of Viennese Liberalism.”

Michael Marissen (Swarthmore College) has been awarded sabbatical fellowships for next year both from the Humboldt Foundation and the American Council of Learned Societies for his book project “Bach on high Christology and the infancy narratives in Luke and Matthew.”

Walter Frisch (Columbia University) has received a fellowship from the Center for Scholars and Writers at the New York Public Library for 2000–2001, to pursue writing and research on a book about Music and Early German Modernism, covering some of the intersections and interactions between music and the other arts in the period 1880–1915 in Austria and Germany.

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

ACLS grants have been awarded to: Christopher H. Gibbs (State University of New York, Buffalo), for “A comparative reception history of Schubert and Beethoven,” Timothy D. Taylor (Columbia University), for “Techno on the fringes: music, technology, and globalization,” and James Webster (Cornell University) for “The music of Mozart’s operas: analysis in context.”

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



Ivan Raykoff
AMS 50 Fellow

York, Binghamton) for "Crossover Dreams: The Politics of Style and Identity in 20th-century Popular Music," Timothy Jackson (University of North Texas) for "The New Teaching: Heinrich Schenker's Compositional and Analytical Work," and Jeffrey Magee (Indiana University) for "Fletcher Henderson and Big Band Jazz."

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

Patrick Macey (Eastman School of Music) has received the Phyllis Goodhart Gordan Book Prize from the Renaissance Society of America for *Bonfire Songs: Savonarola's Musical Legacy* (Oxford, 1998).

Susan Cook (University of Wisconsin) has received the Gertrude Lippincott Award from the Society of Dance History Scholars for the best article on dance published in 1999 for her essay "Watching Our Step: Embodiment Research, Telling Stories" which appeared in *Audible Traces: Gender, Identity, and Music*, edited by Lydia Hamessley and Elaine Barkin.

Wilk Prizes for research in Polish music have been won by James Parakilas (Bates College) for his "Nuit plus belle qu'un beau jour": Poetry Song, and the Voice in the Piano Nocturne" and Sandra P. Rosenblum for "Chopin's Music in Nineteenth-century America: Introduction, Dissemination, and Aspects of Reception."



Elizabeth Wells
AMS 50 Fellow

Andrew Dell'Antonio (University of Texas at Austin) was given the Music Library Association's Eva Judd O'Meara Award for the best review published in the organization's journal, *Notes*, in 1998 for his review of Rose Rosengard Subotnik's *Deconstructive Variations: Music and Reason in Western Society*.

William Ashbrook has been awarded an honorary doctorate by Indiana State University in Terre Haute, Indiana.

The Society for American Music (formerly the Sonneck Society) has honored Eileen Jackson Southern (Professor Emerita of Music and of Black Studies, Harvard University, and honorary member of the AMS) with its Lifetime Achievement Award. Deane L. Root (University of Pittsburgh) has received the Society's Distinguished Service Citation.

Minority Travel Fund AMS 50 Fund

Due to the nature of this year's joint annual meeting, it was not possible to include check-off boxes for donations to the Minority Travel Fund and the AMS 50 Fund on the registration form; but the need for donations this fall has by no means disappeared. Please consider making a generous donation to either or both of these worthy causes. Send your donation directly to the Society's Philadelphia office: 201 S. 34th Street, Philadelphia, PA 19104-6313. Thank you for your support.

AMS Fellowships, Awards, and Prizes

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

AMS 50 Dissertation Fellowship Award

Preliminary application deadline:
15 October. Final application: 15 January

Otto Kinkeldey Award

No specific deadline

Alfred Einstein Award

Deadline: 1 June

Paul A. Pisk Prize

Deadline: 1 September

Noah Greenberg Award

Deadline: 1 March

Philip Brett Award

Deadline: 1 July

Howard Mayer Brown Fellowship

Now awarded annually. Next deadline:
1 April 2001.

AMS Publication Subventions

Deadlines: 15 March, 15 September

Minority Travel Fund

Deadline: 2 October

Guidelines for Announcements of Awards and Prizes

Awards and honors given by the Society are announced in the Newsletter. In addition, the Editor makes every effort to announce widely publicized awards. Other announcements come from individual submissions (see colophon for deadlines). The Editor does not include awards made by the recipient's home institution or to scholars who are not currently members of the Society. Awards made to graduate student members as a result of national or international competitions will also be announced. The Editor is always grateful to individuals who report honors and awards they have received.

AMS ANNUAL MEETING

Toronto

1 November – 5 November 2000

Preliminary Program

Please note that the AMS is meeting together with fourteen other societies at this conference. Several societies' activities will begin on Wednesday, 1 November. Joint activities are in addition to the information below; only AMS-sponsored sessions are listed here. It is anticipated that the full conference program will become available on the Toronto 2000 website <www.utoronto.ca/conf2000/> in September.

WEDNESDAY 1 November

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

THURSDAY 2 November

- 7:45–12:00 AMS Board of Directors Meeting
8:00–5:00 Registration
8:30–5:30 Exhibits
12:00–2:00 Society for Seventeenth-Century Music, Board Meeting

THURSDAY AFTERNOON SESSIONS

2:00–5:00

Articulating *Ars subtilior*

Thomas Brothers (Duke University), Chair

Daniel Leech-Wilkinson (King's College), "Articulating *Ars subtilior* Song"

Donald Greig (Orlando Consort), "*Ars subtilior* Notation as Performance Palimpsest"

Yolanda Plumley (University College, Cork), "Playing the Citation Game in the Late Fourteenth-Century Song"

Anne Stone (Queen's College, City University of New York), "Self-Reflexive Songs and Their Readers in the Late Fourteenth Century"

Twentieth-century Nationalisms

Jonathan Bellman (University of Northern Colorado), Chair

Lynn Hooker (University of Chicago), "Solving the Problem of Hungarian Music': Contexts for Bartók's Early Career"

Barbara Milewski (Princeton University), "Szymanowski's Highland Mazurkas: A More Elevated National Music for the Twentieth Century"

Leslie Sprout (University of California, Berkeley), "Contemporary Music for a 'New Era' in France (1940–1944)"

Brian Locke (State University of New York, Stony Brook), "The Dvořák Affair: Composition, Criticism, and Crisis in Prague, 1911–14"

C.P.E. Bach, Beethoven, and the Confrontation of Form

Darrell Berg (University of Washington), Chair

Tobias Pleblich (Stanford University), "Dark Fantasies and the Dawn

of the Self: New Light on Gerstenberg's Lyrics to C.P.E. Bach's C Minor Fantasy"

Elaine Sisman (Columbia University), "C.P.E. Bach, Beethoven, and the Labyrinth of Melancholy"

David Ferris (Rice University), "C.P.E. Bach's Rondos and the Subversion of Genre"

Suhme Ahn (Peabody Conservatory), "A Rondo Recipe: The Finale of Beethoven's Op. 26"

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Lully's *Persée*

Gregory Proctor (University of Ohio), Chair

Lois Rosow (Ohio State University), "Lully's Musical Architecture: Act IV of *Persée*"

Ken Pierce (Longy School of Music) and Jennifer Thorp (University of Oxford), "Louis Pécour's Choreographies for *Persée*"

Chopin

Sandra Rosenblum (Belmont, Massachusetts), Chair

Halina Goldberg (Indiana University), "Does Four Equal Twelve? Chopin's Works for Piano and Orchestra as Arranged for the Salon"

Jeffrey Kallberg (University of Pennsylvania), "Chopin and the Aesthetic of the Sketch: A New E-flat Minor Prelude?"

3:30–5:00

Commedia dell'arte, Music, and the Construction of French Identity

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

Georgia Cowart (University of South Carolina), "Carnival in Venice or Protest in Paris? *Commedia dell'arte*, the Paris *Opéra*, and the Prerogative of Pleasure in the Late Reign of Louis XIV"

Mary E. Davis (Case Western Reserve University), "Music, *Commedia dell'arte*, and Cultural Politics in World War I France"

Kittler Studies

James Buhler (University of Texas, Austin), Chair

Alfred Cramer (Pomona College), "Handwriting, Stenography, and Romantic Music's Transcendental Iconicity of Contour"

Sanna Pederson (Wesleyan University), "*Heartsong*: Romantic Love and Romantic Music into the Twenty-First Century"

5:30–8:00 No-Host Reception

7:00–10:00 Committee on the Status of Women, Open

Meeting: "The Status, Roles, and Identities of Women in the Music Profession"

8:00-9:30 Career Related Issues, Session I: "The Best of Both Worlds" Being a Successful Musicologist While Working in Other Professions," moderated by Denise Gallo and Barbara Dobbs MacKenzie

9:30-11:00 Student reception

THURSDAY EVENING SESSIONS

8:00-11:00

Panel Discussion: Notation, Transmission, Attribution, Authenticity

Charles Atkinson (Ohio State University)
Elizabeth Randell Upton (University of North Carolina, Chapel Hill)
Susan Jackson (Austin, Texas)
Laurie Stras (University of Southampton)
Richard Wistreich (Staatliche Hochschule für Musik, Trossingen, and Royal Holloway College)

Panel Discussion: Critical Music Editing: New Directions in a Musicological Tradition

Richard Crawford (Editor-in-Chief, Music of the United States of America [MUSA]), Chair
James Grier (Author of *The Critical Editing of Music*)
Mark Clague (Executive Editor, MUSA)
Philip Bohlman (Series Editor, Recent Researches in Oral Traditions)
Paul Ranzini (Managing Editor, A-R Editions)
Austin Clarkson (Series Editor, The Stefan Wolpe Society Critical Editions)

Study Session: Adorno

Richard Leppert (University of Minnesota), Chair
Lydia Goehr (Columbia University)
Susan McClary (University of California, Los Angeles)
Rose Rosengard Subotnik (Brown University)
Robert Walser (University of California, Los Angeles)

Study Session: Crossing Borders: Spanish and Mexican Theatrical Music in Mexico and the United States

William Summers (Dartmouth College), Chair
Paul Laird (University of Kansas)
Ricardo Miranda (Instituto Nacional de Bellas Artes, Mexico City)
Janet Sturman (University of Arizona)
Jeffrey Belnap (Brigham Young University, Hawaii)

FRIDAY 3 November

7:00-8:30 Program Committees for the 2000 and 2001 Annual Meetings

7:00-8:30 AMS Committee on Career-Related Issues, Breakfast Meeting

7:00-8:30 AMS 50 Dissertation Fellowship Committee Meeting

7:00-8:30 AMS Committee on Cultural Diversity: Breakfast Reception for Visiting Students

7:00-8:30 Student Representatives to AMS Council, Breakfast Meeting

7:00-8:30 AMS Committee on the History of the Society, Breakfast Meeting

7:00-8:30 AMS Chapter Officers, Breakfast Meeting

8:00-5:00 Registration

8:30-5:30 Exhibits

9:00-5:00 Job Interviews

FRIDAY MORNING SESSIONS

9:00-12:00

Manuscripts, Scribes, and Song Repertories in the Fifteenth Century

Leeman Perkins (Columbia University), Chair
Fabrice Fitch (University of Durham), "Ockeghem's *Mort tu as navré Revisited*"
Jane Alden (University of North Carolina, Chapel Hill), "Redating Loire Valley Songbooks: The Sources as Evidence"
Louise Litterick (Mount Holyoke College), "Attribution Practice and Florence 2442"
Sean Gallagher (University of North Carolina, Chapel Hill), "Doublets, Multiforms, and the Work-Concept in Fifteenth-century Song Repertories"

Visualizing Music

Richard D. Leppert (University of Minnesota), Chair
Thomas Grey (Stanford University), "'Picture—Curtain.' Music and the Dynamics of the Theatrical Tableau"
Tamara Levitz (McGill University), "*La plastique animée: Gluck's Orpheus und Eurydice* in Hellerau, 1913"
Anno Mungen (University of Mainz), "The Forgotten 'Images' of Nineteenth-century Music"
Annette Richards (Cornell University), "Gothic Musical Scenes and the Image of Performance"

Mozart

John Platoff (Trinity College), Chair
David J. Buch (University of Northern Iowa), "Eighteenth-century Viennese Orchestral Parts for Mozart's *Die Zauberflöte* in the Archive of the Theater an der Wien"
Dexter Edge (Baton Rouge, Louisiana), "The Orchestral Parts from the First Viennese Production of *Don Giovanni* in 1788"
Gregory G. Butler (University of British Columbia), "The Andante K. 37, 2: Mozart's Earliest Extant Concerto Movement"
Alison McLamore (California Polytechnic State University), "The 'Obstinate Handelian' and the 'English Mozart': Charles and Samuel Wesley's London Concert Series, 1779-1787"

FRIDAY MORNING SHORT SESSIONS

9:00-10:30

Recastings: Reger and Mahler

Joseph Auner (State University of New York, Stony Brook), Chair
Kevin Mooney (University of Western Ontario), "The Verein Arrangement of Max Reger's *Violinkonzert*, Op. 101"
Robert Riggs and Mary Riggs (University of Mississippi), "*Third Symphony of Gustav Mahler*: Ballet by John Neumeier"

10:30-12:00

Analyzing Machaut

Anna Maria Busse Berger (University of California, Davis), Chair
Kevin Moll (East Carolina University), "Texture and Counterpoint in Four-Voice Liturgical Works of Machaut and His Contemporaries"
Jennifer Bain (State University of New York, Stony Brook), "The Role of Imperfect Sonorities in Machaut Songs"

- 12:00–2:00 **Luso-Brazilian Music Society**
 12:00–2:00 **Mozart Society of America Meeting**
 12:00–2:00 **AMS Gay and Lesbian Study Group**, Jessie Ann Owen (Brandeis University), Chair; Shanna Lorenz (New York University), “Revisiting Tango’s Homosexualism in the Films *Happy Together* and *The Tango Lesson*,” Ivan Raykoff (University of California, San Diego) “On the Borders of Camp: Transgender Pop Stars in Germany, Turkey, and Israel”
 12:00–1:00 **Society for Seventeenth-century Music, Business Meeting**

FRIDAY AFTERNOON SESSIONS

2:00–5:00

Topics in Medieval Music

- Peter Lefferts (University of Nebraska), Chair
 Ramsey Clark El-Assal (Princeton University), “Pythagoras and the Construction of Arab Music History”
 Rosemary Thoonen Dubowchik (Southern Connecticut State University), “Singing with the Angels: Foundation Documents as Evidence for Musical Practice in Byzantine Monasteries”
 Sarah Fuller (State University of New York, Stony Brook), “Inscribing Music for the Cult of Saint James: What Notation in the Codex Calixtinus Reveals”
 John Haines (Shorter College), “The Play of Fact and Fancy in Enlightenment Readings of the Trouvères”

Music in *Fin-de-siècle* France

- Steven Huebner (McGill University), Chair
 Katharine Ellis (University of London), “An ‘Englishman’ in Paris: Handel and the French, 1866–96”
 Anya Suschitzky (Merton College, Oxford), “Rameau Revisited: National Identity and History in *Fin-de-siècle* France”
 Katherine Bergeron (University of California, Berkeley), “In Search of the *Mélodie française*”
 Lisa Harrington (University of Colorado), “Melodic Tonicization in Fauré’s Songs”

Music and Film

- David Neumeyer (University of Texas, Austin), Chair
 Julie Hubbert (University of South Carolina), “‘What Ever Happened to Great Movie Music?: The Direct Cinema Movement and Hollywood Film Music of the 1970s’”
 Neil Lerner (Davidson College), “Thomson’s Dodecaphony and Other (D)evils in *Louisiana Story* (1948)”
 Melanie Lowe (Vanderbilt University), “Mediating Music: Film and Television as Systems of Musical Meaning”
 Margaret Martin (State University of New York, Stony Brook), “Looney Tunes as Postmodern Icon: Origins and Developments in the Cartoon Music of Carl Stalling”

New Directions in *Primo Ottocento* Studies

- David Rosen (Cornell University), Chair
 Luke Jensen (University of Maryland), “Opera as Dramatic Situation: The *Largo Concertato*”
 Karen Bryan (Arizona State University), “Mercadante and the *Introduzione* in Transition”
 Helen Greenwald (New England Conservatory of Music), “Otto Nicolai on Italian Theatrical Culture in the 1830s”
 Denise Gallo (Catholic University of America), “‘Sessant’anni di storia’: Re-examining Giovanni Pacini’s *Le mie memorie*”

- 3:30–5:00 **AMS/MLA Joint RISM Committee Meeting**
 5:00–6:00 **Career-Related Issues, Session II: “Musicologists and Undergraduate Music History Teaching,”** moderated by James Briscoe (Pennsylvania State University)
 5:15–6:30 **JAMS Editorial Board Meeting**
 5:00–7:00 **AMS Committee on Outreach, Open Meeting: “Sharing the Field,”** Kate van Orden and Daniel Beller-McKenna, moderators; panelists will include Christopher Page, Daniel Albright, Lydia Goehr, and Tia DeNora

FRIDAY EVENING SESSIONS

8:00–11:00

Panel Discussion: Recent Researches on Scottish Music Manuscripts

- James Porter (University of Aberdeen), Chair
 Warwick Edwards (University of Glasgow)
 Gordon Munro (Royal Scottish Academy of Music and Drama)
 Marjorie Rycroft (University of Glasgow)
 David J. Smith (University of Aberdeen)
 Matthew Spring (Bath Spa College)
 Evelyn Stell (University of Glasgow)

Panel Discussion: The Music of Tuscany, 1650–1850: The Restoration and Preservation of a Forgotten Repertory

- Susan Parisi (University of Illinois), Chair
 Irene Alm (Rutgers University)
 Frank A. D’Accone (University of California, Los Angeles)
 Aubrey Garlington (University of North Carolina, Greensboro)
 Ellen Harris (Massachusetts Institute of Technology)
 John W. Hill (University of Illinois, Champaign-Urbana)
 John P. Karr (University of Louisville)
 James Leve (Fitchburg State College)
 Lowell Lindgren (Massachusetts Institute of Technology)
 Kay M. Lipton (Pasadena City College)
 Marita McClymonds (University of Virginia)
 Colleen Reardon (Binghamton University)
 John Rice (Rochester, Minnesota)
 Harris Saunders (University of Illinois, Chicago)
 Edmond Strainchamps (State University of New York, Buffalo)
 Robert Lamar Weaver (University of Louisville)

Study Session: The Rediscovered Berlin Sing-Akademie Library in Kiev: Its Impact on Bach Studies and Editions

- Christoph Wolff (Harvard University), Chair
 Hans-Joachim Schulze (Bach Archiv Leipzig)
 Ulrich Leisinger (Bach Archiv Leipzig)
 Peter Wollny (Bach Archiv Leipzig)

SATURDAY 4 November

- 7:00–9:00 **AMS Committee on Cultural Diversity, Breakfast Meeting**
 7:00–9:00 **AMS Committee on the Status of Women, Breakfast meeting**
 7:00–9:00 **AMS Committee on Outreach, Breakfast Meeting**
 7:00–8:30 **AMS Publications Committee, Breakfast Meeting**

- 7:00–8:30 **American Bach Society, Colloquium**
 7:00–8:30 **Beethoven Forum, Editorial Board Breakfast Meeting**
 8:00–5:00 **Registration**
 8:30–5:30 **Exhibits**
 9:00–5:00 **Job Interviews**

SATURDAY MORNING SESSIONS

9:00–12:00

Masters of the Renaissance: Dufay, Obrecht, and Josquin

Julie Cumming (McGill University) Chair

- Eleonora M. Beck (Lewis & Clark College), “Revisiting Dufay’s *St. Anthony* Mass and Its Connection to Donatello’s Altar of St. Anthony of Padua”
 Birgit Lodes (University of Munich), “Syphilis, Indulgence, and the Virgin Mary: Obrecht’s *Missa Maria Zart*”
 Lora Matthews (University of Ottawa and Carleton University) and Paul A. Merkley (University of Ottawa), “Josquin Desprez, Singer of King René d’Anjou”
 Jeffrey Dean (Manchester, England), “Josquin the Teacher: A Lost Treatise and Vestiges of an Oral Tradition”

Revisiting the Classics

Richard Cohn (University of Chicago), Chair

- Anatole Leikin (University of California, Santa Cruz), “Thematic Rapprochement in the Recapitulation of Classical Sonata Form”
 Joseph Kerman (University of California, Berkeley), “Op. 131 and the Uncanny”
 Steve Lindeman (Brigham Young University), “An Insular World of Romantic Isolation: Harmonic Digressions in the First Movement of the Early Nineteenth-century Piano Concerto”
 Suzannah Clark (Oxford University), “Schubert Reception: From Excursions to Structure”

Performers and Composers

Jane Bowers (University of Wisconsin, Milwaukee), Chair

- Theodore Albrecht (Kent State University), “‘If This Enthusiasm Did Not Carry Him Away’: Beethoven’s Timpanist Ignaz Manker (ca. 1765–1817)”
 José Antonio Bowen (Georgetown University), “Performers Interpreting History: Finding ‘Una voce poco fa’”
 Maria I. Rose (New York University), “‘The Taste for Music has increased extraordinarily’ Héléne de Montgeroult and the Paris Conservatoire in 1795”
 Paula Gillett (Yale University), “The Climate for Women’s Musical Creativity in Turn-of-the-Century England”

Nineteenth- and Twentieth-century Opera

Andreas Giger (Louisiana State University), Chair

- Emanuele Senici (Oxford University), “Climbing the Alps on the Nineteenth-century Italian Stage”
 Roberta Montermorra Marvin (University of Iowa), “‘Celestial Bodies’ and ‘An Erring Sister’s Shame’: Censorship, Victorian Decorum, and Verdi’s Operas”
 David A. Griffioen (Indiana University), “The Lighter Side of *Lady Macbeth*”
 Michael E. McClellan (Chinese University of Hong Kong), “Performing Empire: Opera in Colonial Hanoi”

- 12:00–2:00 **AMS Committee on Career-Related Issues, Session III: “Librarians as Teachers,”** moderated by Darwin Scott; participants: Virginia Danielson (Eda

Kuhn Loeb Music Library, Harvard University), Richard Griscom (University of Illinois, Urbana-Champaign), Jean Morrow (New England Conservatory of Music) and Jessie Ann Owens (Brandeis University)

- 12:00–2:00 **American Bach Society Advisory Board, Luncheon Meeting**
 12:15–1:45 **AMS Council Meeting**
 12:00–4:00 **AMS Committee on the Publication of American Music, Luncheon Meeting**

SATURDAY AFTERNOON SESSIONS

2:00–5:00

Reformation and Counter-Reformation

Jessie Ann Owens (Brandeis University), Chair

- Rebecca Wagner Oettinger (University of South Carolina), “Senfl’s Reformation and the Judas Trope”
 Craig A. Monson (Washington University), “Trent Revisited”
 Christine Getz (University of Iowa), “*La donna vestita di sole* (1602) and Feminine Spirituality in Post-Tridentine Milan”
 Alexander J. Fisher (Harvard University), “*Wo Gott Nit Mit Augspurg Helt*: Religious Song and Criminality in Early Modern Augsburg”

Music and Drama in the Seventeenth Century

Wendy Heller (Princeton University), Chair

- Andrew Dell’Antonio (University of Texas, Austin), “‘*Particular gusto e diletto alle orecchie*’: Listening in the Early Seicento”
 Mauro Calcagno (Harvard University), “Dramatizing Discourse in Seventeenth-century Italian Opera”
 Amanda Eubanks Winkler (University of Michigan), “The Effeminacy of Erotic Melancholy on the Restoration Stage”
 Stefanie Tcharos (Princeton University), “The Dramatic Cantata on Display: Reflections on Modes of Listening, Spectating, and Collecting in Late Seventeenth-century Rome”

Reading Music

Lawrence Kramer (Fordham University), Chair

- Michelle Fillion (Mills College), “Beethoven as Model and Metaphor in the Fiction and Critical Essays of E. M. Forster”
 Katherine Kolb (Southeastern Louisiana University), “Tenors of Change in Balzac and Barthes”
 Marischka Olech Hopcroft (University of Southern California), “Engendering ‘Hysteria’: Reading Critics’ Reactions to ‘Lisztomania’”
 Daniel Beller-McKenna (University of New Hampshire), “‘Was Brahms a Jew?’ Brahms Reception and the Jewish Question, 1888–1942”

SATURDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Falla, Turina, and the French Connection

Carlo Caballero (University of Colorado), Chair

- Michael Christoforidis (Melbourne University), “‘*La esencia de España*’ or *Forged Españolade*? Joaquín Turina’s and Manuel de Falla’s Compositional Strategies in Pre-World War I Paris”
 Carol A. Hess (Bowling Green State University), “The Death of ‘Guilty Sensuality’: Falla’s Harpsichord Concerto, Spanish Mysticism, and the Rhetoric of Neoclassicism”

Late Twentieth-century Compositional Techniques

Jonathan Bernard (University of Washington), Chair

- Rebecca Leydon (Oberlin Conservatory), “The Many Meanings of Repetition: Towards a Typology of Minimalist Tropes”

Mark Katz (Peabody Conservatory), "A Brief History of Turntablism"
3:30-5:00

Appropriating Orff

J. Peter Burkholder (Indiana University), Chair

Peri Shamsai (BMG Entertainment), "The Present State of Classical Music: Carl Orff, Kid Rock, and MTV's Night at the Opera"

Luke Howard (University of Missouri, Kansas City), " 'Velut luna statu variabilis': *Carmina Burana* in Popular Culture"

Cultural Interchange in the Nineteenth Century: England and America

Charles E. McGuire (Washington, D.C.), "American Hymns, Evangelism, and the English 'Temperance Narrative'"

Katherine K. Preston (College of William and Mary), "Against the Aristocratic Grain: English-Language Opera Companies in Late Nineteenth-Century America"

5:30-7:30 **AMS Business Meeting and Memorial Tribute to Alvin H. Johnson**

9:00-12:00 **AMS Gay and Lesbian Study Group Party**

10:00-1:00 **AMS Ball: "Toronto 1900: The Way We Were"**

SATURDAY EVENING SESSIONS

8:00-11:00

Panel Discussion: Lawrence Kramer's Hermeneutic Window

Volker Schier (Ludwig-Maximilians-University, Munich), Chair

Eyolf Østrem (Uppsala University)

Nils Holger Petersen (University of Copenhagen)

Session Respondent: Lawrence Kramer (Fordham University)

Study Session: Plainchant Studies in the Twenty-first Century

Lance Brunner (University of Kentucky), Chair

Calvin Bower (University of Notre Dame)

Charles Atkinson (Ohio State University)

Lori Kruckenberg (University of Louisville)

Ruth Steiner (Catholic University of America)

Study Session: The Italian Madrigal, 1570-1600

Anthony Newcomb (University of California, Berkeley), Chair

Marco Bizzarini (Brescia, Italy)

Jeanice Brooks (University of Southampton)

Ruth DeFord (Hunter College, City University of New York)

Giuseppe Gerbino (Duke University)

James Haar (University of North Carolina, Chapel Hill)

Laura Macy (*The New Grove Dictionary of Music*)

Anne MacNeil (University of North Carolina, Chapel Hill)

Laurie Stras (University of Southampton)

SUNDAY 5 November

7:00-8:30 **AMS Joint Meeting of 2000 and 2001 Local Arrangements Committees**

7:00-9:00 **AMS Board of Directors Meeting**

7:00-8:30 **AMS-L Committee Meeting**

9:00-1:00 **Job Interviews**

SUNDAY MORNING SESSIONS

9:00-12:00

Topics in Renaissance Music

Kate van Orden (University of California, Berkeley), Chair

Kenneth Kreitner (University of Memphis), "The Cathedral Band of León and When They Played"

Bruno Bouckaert (Catholic University, Leuven), "Confraternities and Music in the County of Artois, ca. 1400-ca. 1500"

Maureen Epp (University of Toronto), "Popular Arrangements in the *Odhecaton*, *Canti B*, and *Canti C*: Redefining the Repertory"

Jeanice Brooks (University of Southampton), "O *Quelle Annonce*: Dialogue Singing in Late Renaissance France"

Music for the Stage ca. 1750-ca. 1830: Opera and Ballet

Mary Ann Smart (University of California, Berkeley), Chair

Bruce Alan Brown (University of Southern California), "'Pietra per il vostro scarpello': Metastasio and Eighteenth-century Pantomime Ballet"

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

Stephen Meyer (Syracuse University), "Marschner's Villains, Monomania, and the Fantasy of Deviance"

Heather Hadlock (Stanford University), "Long-distance Calls: Voice-off Duets in Early Romantic Opera"

Conceptualizing Music: Nineteenth-century Germany

David Brodbeck (University of Pittsburgh), Chair

Gundula Kreuzer (Oxford University), "*Oper im Kirchengewand*: Verdi's *Requiem* and the Topos of 'Italian Music' in Late Nineteenth-century Germany"

Matthew R. Baumer (University of North Carolina, Chapel Hill), "*Tannhäuser's* Sirens and the Birth of the Symphonic Poem"

Glenn Stanley (University of Connecticut), "False Hopes and Dashed Expectations: *Weltanschauungsmusik*, Cultural Pessimism, and Symphonic Convention in Brahms's Fourth Symphony"

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

Tin Pan Alley, Jazz, and American Popular Song

Paul Machlin (Colby College), Chair

Eden Kainer (University of Wisconsin, Madison), "Ridicule and Honor: The Ambiguous Depiction of the African-American Soldier in Tin Pan Alley Songs, 1880s-1919"

Jeffrey Magee (Indiana University), "The Sweetest Sounds': Jewish Resonance in American Popular Song"

Phil Ford (University of Minnesota), "Getting Somewhere: Thelonious Monk and Broyard's Aesthetic of Hipness"

John Howland (Stanford University), "Between the Muses and the Masses: Jazz Rhapsodies and the Emergence of Middlebrow Culture"

European and American Music as Cultural Imports

Helen Rees (University of California, Los Angeles), Chair

Victor Coelho (University of Calgary), "Assimilation and 'Communal' Music Histories in Renaissance Goa"

Maria Chow (University of Chicago), "In Search of a Voice: The Dilemmas Behind Early Chinese Film Songs"

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

Cristina Magaldi (Towson University), "Foreign Images/Local Issues: Rap in the Land of Samba"

AMS Atlanta—2001

Call for Papers

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

Abstracts of proposed papers, sessions, or discussions must be received by **Friday 12 January, 2001**. This year, as last, all persons submitting abstracts are invited to do so by mail, fax, or e-mail, to Chair of the Program Committee, American Musicological Society, 201 South 34th Street, Philadelphia PA 19104-6313; fax 215/573-3673; <ams@sas.upenn.edu>. Abstracts of papers must not exceed 250 words and, if mailed or faxed, must be printed in a readable typeface (no smaller than 10 point) on one 8.5 x 11-inch page, or on size A4 paper. If sending by regular mail or fax, please send two copies; at the bottom of the first should appear the author's name, institutional affiliation or city of residence, and full return address, including e-mail address and fax number where possible. The second copy should be anonymous. If sending by e-mail, please send either as an ASCII file (use intuitive orthography for diacritics and italics), or as an attachment in one of the following formats: Microsoft Word 97, 6.0, or 2.0; "rich text format" (.rtf); or "portable document format" (.pdf). Anonymous copies of each abstract will be reproduced for the committee, whose initial reading and rating of the proposals will be made on the basis of the anonymous abstracts. Only one submission per author will be considered. Authors who read papers sponsored by AMS at the 2000 annual meeting may not submit proposals for the 2001 AMS meeting.

No individual may appear on the Atlanta program more than twice. This includes delivering a paper, participating in a daytime, programmatic panel, participating in a joint session, giving a lecture-demonstration, and functioning as a chair-organizer of a session or as a respondent. Not counting as an appearance are participation in extra-programmatic offerings such as interest-group meetings or standing committee presentations such as for the Committee on the Status of Women. Also not counting as appearances are non-session concert performances, serving as an appointed chair of a session, and the like.

Abstracts received by mail should include a self-addressed, stamped postcard that can be returned as notification of the Committee's receipt of the proposal; all other authors will be notified of receipt via e-mail or fax by the end of January 2001.

Individual proposals. At the annual meeting in 2001, as has been the established practice for several years, the duration of papers will be limited to twenty minutes in order to allow ample time for discussion. Abstracts

should represent the talk as fully as possible. Successful abstracts typically state the specific research findings, substantiate them, and indicate their significance. Abstracts should make clear what is already known and what is new in the proposal. The Program Committee generally will fault abstracts that merely allude to findings or conclusions. (Abstracts are confidential and may be revised for the booklet distributed at the meeting.) If a submission is not an individual proposal, it should be labeled as belonging to one of the categories discussed below.

Formal sessions. Several individuals together may propose an entire formal session consisting of four twenty-minute papers, or a half session of two twenty-minute papers, devoted to a single topic. The organizer should set out the rationale for the session, explaining the importance of the topic and the proposed grouping of papers in a 250-word cover letter, and should include with this an abstract for each paper, conforming to the guidelines for individual proposals stated above. However, each abstract will be evaluated individually, and the Program Committee reserves the right to reconfigure the makeup of any session proposed under these guidelines, or to accept as an individual proposal one or more of the papers belonging to it.

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

Study sessions. Study sessions will be scheduled during the evenings. Typically, these sessions should be devoted to research in progress and should not include formal papers. The organizer of a study session should submit a general prospectus with summaries of the individual contributions or a description of the activities envisioned. Nothing originally proposed for a day session will be reassigned or accepted as an evening session.

—Mark Evan Bonds,
AMS Atlanta Program Committee Chair

Policy on Obituaries

The following policy on discursive obituaries in the *Newsletter* was approved by the Board of Directors in 1998. The annual necrology of all deceased members will be published each August as before.

1. The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the *Newsletter*.

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

3. The Society requests that colleagues, friends, or family of a deceased member who wish to see him or her recognized by an obituary communicate that desire to the Editor of the *Newsletter*. The Editor, in consultation with the advisory committee named below, will select the author of the obituary and edit the text for publication.

4. A committee has been appointed to oversee and evaluate this policy, to commission or write additional obituaries as necessary, and to report to the Board of Directors. The committee comprises the Executive Director (Chair), the Secretary of the Council, and one other member.

JAMS Delivery Schedule

Unfortunately, the *JOURNAL* is still running behind schedule. Volume 52/3 (Fall 1999) was mailed on 22 May, 2000; the current schedule projects that volume 53/1 (Spring 2000) will mail about 6 September. Please allow three weeks for delivery (six weeks for overseas surface mail). If you believe your copy has been lost in the mail, please contact the University of Chicago Press subscription fulfillment office (address on p. 2), and a replacement will be sent. For up-to-the-minute *JAMS* delivery information, see the AMS web site.

IMS 2002: Call For Proposals

The International Musicological Society will hold its 17th international Congress at the Maria Theresia College of the Catholic University in Leuven, Belgium, from 1 to 7 August 2002. The Congress will offer symposia on eight broad themes, as explained in detail on the IMS website <www.ims-online.ch/> and on flyers available by request from the Secretary General of the IMS (fax 41-1-923-1027, e-mail <imsba@swissonline.ch>): 1. Hearing-Performing-Writing; 2. The Dynamics of Change in Music; 3. Who Owns Music?; 4. Musica Belgica; 5. Musical Migrations; 6. Form and Invention; 7. Instruments of Music: From Archeology to New Technologies; and 8. Sources. Each symposium will include multiple sessions, papers, and poster presentations on subtopics that will be determined by the proposals received. The program committee hereby calls for proposals addressing the themes of the symposia, although topics outside of the eight themes will also be considered. Proposals (in Spanish, Italian, German, French, or English) should be submitted by 3 April 2001, following the guidelines below. The committee particularly invites contributions from younger scholars and from scholars outside of western Europe and North America. Participants need not be members of the IMS, but all are expected to register for the conference.

All proposals must include the title of the proposal, the symposium theme to which it belongs, and the name and address of the session organizer or author, indicating whether the proposal is an "IMS Session," "IMS Paper" or "IMS Poster Presentation." Proposals may be submitted via electronic mail (as a letter, not an attachment), by regular mail or by fax (in a readable typeface on single sides of paper in A4 or 8.5 x 11-inch format with at least 3 cm. margins). Only one submission per author will be considered, and all proposals will be treated confidentially.

Proposals for **sessions** must describe the desired length and format of the session and its importance in fewer than 400 words, provide the name and address of the organizer and a list of committed participants, and include a separate abstract (following the guidelines for individual papers) for each of their contributions. Preference will be given to sessions with an interdisciplinary and international panel of speakers.

Proposals for individual **papers** must take the form of an abstract that describes the research findings and their significance as fully as possible. Individual papers are limited to 20 minutes and will be followed by time for questions and discussion. Abstracts must not exceed 250 words.

Poster presentations should be designed to be displayed for at least three hours on three consecutive days, with the project coordinator or a member of the research team in attendance. Authors are responsible for ensuring that the necessary equipment is available. Proposals must include a descrip-

tion of the research project for display, not to exceed 250 words, and provide, separately, a detailed, complete list of the materials for display and of the equipment and facilities needed. The program committee guarantees venues in the main building of the conference, in proximity to session spaces.

All proposals must be submitted by 3 April 2001 to the chair of the program committee: Prof. Barbara Haggh, Program Chair, IMS 2002, Clarice Smith Performing Arts Center, School of Music, Room 3110-C, University of Maryland, College Park, Maryland 20742; fax 301/314-9504

Calls for Papers

The peer-reviewed e-journal *Early Modern Literary Studies* <purl.oclc.org/emls/emlshome.html> invites submissions for a special issue entitled "**Listening to the Early Modern**". The closing date for submissions is 1 September 2000. Inquiries should be directed to Matthew Steggle, <M.Steggle@shu.ac.uk>, the managing editor (special issues).

Abstracts are invited for a new book on **Music in the Context of AIDS**. Of particular interest are writings about musical works created in direct response to the crisis. Genres may include classical/neo-romantic, avant-garde, Top 40, alternative rock, jazz, hip-hop, country, musical theater, and others. Writings about musical reinterpretations, musical groups and institutions, benefit and fundraising activities, memorials and biographies, and other such phenomena will also be considered. A broad range of approaches, including cultural critique, sociological or psychosocial explication, historical documentation or technical analysis (and optimally syntheses of any of these) is welcome. Collaborations, especially between people working in different fields or methodologies, are encouraged. The book is under consideration by a major academic publisher. Deadlines for materials: abstracts (less than one page) by 15 September 2000. Finished drafts of papers will be needed by May 1, 2001. Please send all materials to: Paul Attinello, Department of Music, University of Hong Kong, Pokfulam Road, Hong Kong; tel 852/2859 2894; fax 852/2858 4933; <attinell@hkucc.hku.hk>

The Society for American Music (formerly the Sonneck Society) will hold its twenty-seventh National Conference in Port of Spain, Trinidad, 23-27 May 2001 in conjunction with the Center for Black Music Research. Proposals for papers, sessions, and

performances involving any aspect of music in Canada, the United States, and the Americas are welcome. Given the rich musical heritage of Trinidad in many types of music, the Program Committee would like to encourage papers, programs, or presentations relating to the music of Trinidad and the Caribbean as well as those involving interdisciplinary links. For complete proposal requirements and guidelines, see the Society's website <www.american-music.org>. All materials should be postmarked on or before 10 September 2000, and should be sent to Johann Buis, CBMR, Columbia College Chicago, 600 S. Michigan Av., Chicago, IL 60605-1996; <jbuis@cbmr.colum.edu>.

The **36th International Congress on Medieval Studies** will be held at Western Michigan University, Kalamazoo, 3-6 May 2001. Papers for musicology sessions in memory of Ingrid Brainard contact: Cynthia J. Cyrus, Blair School of Music, Vanderbilt University, 2400 Blakemore Avenue, Nashville, TN 37212-3499; <Cynthia.Cyrus@vanderbilt.edu>; sessions sponsored by the International Machaut Society contact: R. Barton Palmer, Department of English, Clemson University, Clemson, SC 29634; <ppalmer@clemson.edu>. Proposal deadlines: 15 September 2000.

Society of Early Americanists Conference, Norfolk, Virginia, 8-10 March 2001. The SEA program committee invites scholars of all disciplines with interests in early America to contribute. Deadline for paper proposals is 15 September 2000. For further information: <www.hnet.uci.edu/mclark/seapage.htm>; Jeffrey H. Richards, SEA 2001 program chair, Department of English, Old Dominion University, Norfolk, VA 23529; <jhrichar@odu.edu>; or Dennis Moore, SEA 2001 associate program chair, Department of English, Florida State University, Tallahassee, FL 32306-1580; <dmoore@english.fsu.edu>.

Local Music/Global Connections: New York City at the Millennium. A Symposium 9-10 March 2001, City University of New York Graduate Center and New York University. Sponsored by: The Institute for Studies in American Music at Brooklyn College; The Ph.D. Program in Music at the CUNY Graduate Center; The Music Department of New York University; The Smithsonian Institution Center for Folklife and Cultural Heritage. Symposium coordinators: Ray Allen and Ellie Hisama (ISAM and CUNY Graduate Center); Gage Averill (NYU); Nancy Groce (Smithsonian Institution). This Symposium will bring together scholars, students, arts programmers, media specialists, and musicians with interests in New York City's diverse music traditions. For further Symposium information and full call for papers: Ray Allen or Ellie Hisama, Institute for Studies in American Music, Brooklyn College tel. 718/951-5655; fax 718/951-

4858; <isam@brooklyn.cuny.edu>, website at <depthome.brooklyn.cuny.edu/isam>. 250 word abstracts for proposed papers (20 minutes), should be sent by 15 September, 2000 via e-mail only to: Gage Averill, Department of Music, New York University <gage.averill@nyu.edu>.

The **International Medieval Congress 2001**, University of Leeds, 9–12 July is accepting proposals for papers. The deadline for submissions is 30 September 2000. For further information and full details: <www.leeds.ac.uk/imi/imc/imc.htm>

The **Royal Musical Association's** annual conference in 2001 will be held at the University of Southampton (19–21 April 2001). Proposals are invited for papers on the subject of "Music and Film." Critical, theoretical, historical and analytical approaches will be equally welcomed. It is hoped that the cinematic traditions covered will be worldwide and not limited to Europe and America. Proposals may cover any matter relating to the intersection of music and film (the organizers will also be happy to receive specific suggestions for themed sessions and linked events). The proposal should take the form of a title, an abstract of c. 200 words and a short identificatory biographical notice (giving the proposer's affiliation, current research area and any recent or pending published work relevant to the paper's topic). Proposals and inquiries should be sent by 30 September 2000 to: Dr. Robynn J. Stilwell, University of Southampton, Highfield, Southampton SO17 1BJ England; tel: +44(0)2380 595064; <r.j.stilwell@soton.ac.uk>; <www.soton.ac.uk/~stilwell>.

A proposed volume, "**Rilke (de) Composed**", seeks unpublished manuscripts exploring the relationship between Rilke's written works and their musical counterparts by composers such as Hindemith. All approaches are welcome, from formal comparisons of musical score with written text to the relationship between the composers' music theory and Rilke's own aesthetic philosophy. Send 250 word abstracts by 30 September 2000 to: Jenifer Cushman, Division of the Humanities, University of Minnesota, Morris 600 E. 4th St., Morris, MN 56267; <cushmajs@mrs.umn.edu>. For further information: Dr. Luke Howard <lhoward@juno.com>

The **International Council for Traditional Music** announces its 36th World Conference 4–11 July, 2001, in Rio de Janeiro, Brazil. Members who wish to make presentations are asked to send their proposal as soon as possible, but preferably before 1 October 2000, to: Dr. Anthony Seeger, ICTM Program Chair—Brazil 2001, 2308 Blaine Drive, Chevy Chase, MD 20815 <tony@folkways.si.edu>. For a description of the themes of the conference and more detailed information see the website at <roar.music.columbia.edu/~ictm/first01.htm> or con-

tact the ICTM office <ICTM@compuserve.com>.

In collaboration with the Hungarian Society of Musicologists, the annual Balatonfoldvar Festival will host the sixth **Conference on 20th Century Music** from 21–23 June 2001. For the first time, papers from outside Hungary will be considered: the focal theme will be the music of Gyorgy Kurtag. Proposals for individual papers, round tables, and study sessions are welcome. Abstracts (200 words), and proposals for round tables/study sessions (500 words) should be submitted to Peter Halasz by 1 October 2000. For further information: Rachel Beckles Willson <R.BecklesWillson@bris.ac.uk> or Peter Halasz <peterh@zti.hu>.

The **College Band Directors' National Association** and the *CBDNA Journal* seek major and poster session presentations on any aspect of Hindemith's *Symphony in Bb* for their national conference in February 2001. Papers accepted for presentation at the conference will also be included in a special issue of the *CBDNA Journal*. Papers solely for publication are also needed. Proposals should be submitted to the chair of the CBDNA research committee by 1 October 2000. For full information: Michael Votta, editor, *CBDNA Journal*, Department of Music, University of North Carolina, Chapel Hill, NC 27599-3320 <mvotta@email.unc.edu>. Submissions for either presentations or publication should be sent to: Nicholas Morrison, chair, CBDNA research committee, Department of Music, Utah State University, Logan, UT 84322 <nmorr@cc.usu.edu>.

Proposals are now being accepted for papers and lecture demonstrations on topics related to the life, work, and influence of Samuel Barber for presentation at an **International Samuel Barber Symposium**, Richmond, Virginia, March 22–24, 2001 at Virginia Commonwealth University. The duration of presentations may be either 20 or 35 minutes. Send 3 copies of a 250 word abstract of the proposal accompanied by a short biographical sketch by 1 October 2000, via conventional mail or facsimile, to John Patykula, International Samuel Barber Symposium, Department of Music, Virginia Commonwealth University, 922 Park Avenue, Richmond VA 23284-2004. For further information: John Patykula at 804/828-8008; fax 804/827-0230; <jtpatyku@saturn.vcu.edu>.

The **Society for Seventeenth-century Music** will hold its ninth annual Conference 19–22 April 2001 at Franklin & Marshall College in Lancaster, Pennsylvania. Proposals on all aspects of seventeenth-century music and music culture are welcome, including papers dealing with other fields as they relate to music. In view of the location and the possibility of visits to the reconstructed Anabaptist cloisters in nearby Ephrata, the program committee also encourages propos-

als on Colonial American and Germanic topics. A prize will be awarded for the best paper presented by a student. Presentations may take a variety of formats, including papers, lecture-recitals, workshops involving group participation, and roundtable discussions. Papers will be limited to 20 minutes and lecture-recitals to 45 minutes. It is the policy of the Society to require a year's hiatus before presenters at the previous meeting may be considered for another presentation. Five copies (four anonymous and one identified with name, address, telephone, fax, and e-mail address) of an abstract of not more than 350 words, postmarked by 1 October 2000, should be sent to: Gregory Barnett, School of Music, Voxman Music Building, Box 1006, University of Iowa, Iowa City, Iowa 52242-1795. Abstracts from outside the United States and Canada may be sent by fax (one copy only) to 319/335-2637. Tapes (audio or visual) supporting proposals for lecture-recitals are welcome.

The **Southeastern Historical Keyboard Society** annual conclave in Charlottesville, Virginia, 15–17 March 2001. Topics relating to the Federal period, Thomas Jefferson and early music in the mid-Atlantic states are particularly encouraged, but all topics which relate closely to the clavichord, harpsichord, fortepiano, or historic organ and their repertoires are welcomed. Presentations should last no more than 20 minutes. Proposals must include a one-page abstract of the material to be presented; a 200-word biography (not a résumé), and a list of audio-visual equipment and/or instruments required. Recital and lecture-recital proposals must include the recital program with complete title and opus information; the full name and birth/death dates of the composer(s); and a cassette tape of a representative performance. Send three copies of the proposal (to be received by) 16 October 2000 to: Ardyth Lohuis, Virginia Commonwealth University Department of Music, Box 842004, Richmond, VA 23284-2004. For further information: Ardyth Lohuis, fax 804/827-0230; <alohuis@saturn.vcu.edu>; <www.sehks.org>.

Interdisciplinary Nineteenth-century Studies, 16th Annual Conference: "Exhibiting Culture/Displaying Race," 19–21 April 2001, University of Oregon, Eugene. Send 200–400 word abstracts by 20 October 2000 to Shari Huhndorf or Richard Stein, English Department, University of Oregon, 97403, <incs2001@oregon.uoregon.edu>. Full information available on the conference website: <oregon.uoregon.edu/~incs2001/>.

The **International Clarinet Association** ClarinetFest 2001, New Orleans, Louisiana 15–19 August 2001. The program for the conference will include a series of scholarly papers and presentations. The Association solicits proposals for presentations (such as papers or

continued on page 16

Call for Papers *cont. from page 15*

lecture-recitals) on any topic related to the clarinet. Prizes will be offered by the ICA as follows: First place paper, \$500 and guaranteed publication in *The Clarinet Journal* (subject to editing); and second place paper, \$300. All materials must be received by 15 January 2001. Please inquire in advance about specific guidelines for presentations; proposals should be sent to: Dr. Keith Koons, ICA Research Presentation Committee Chair, Music Department, University of Central Florida, P.O. Box 161354, Orlando, FL 32816-1354. For further information: Keith Koons 407/823-5116; <kkoons@pegasus.cc.ucf.edu>.

Cambridge Opera Journal is seeking well-written, original, thoroughly-researched and provocative essays in opera or musical theatre in all its manifestations, in all periods and places. The Journal welcomes contributions from all perspectives on the European canon, as it always has, but it is also seeking high-quality essays on American opera and musical theatre, on non-Western music theatres, and on operas written since 1945. Inquiries and submissions should be directed to Mary Hunter, Editor COJ, 9200 College Station, Music Department, Bowdoin College, Brunswick ME 04011, USA. <mhunter@bowdoin.edu>. Further information about *Cambridge Opera Journal*, including instructions for contributors, is available at <www.cup.cam.ac.uk/scripts/webjrn1.asp?mnemonic=opr>.

A-R Editions requests proposals for scholarly critical editions of music to be included in its Recent Researches series. Each edition is usually devoted to works by a single composer or to a single genre of composition and contains an introduction to the music and its historical context, a critical report, and translations of vocal texts. Proposals are accepted at any time, and reviewed once per quarter by A-R staff musicologists and the series editor. For further information: Paul L. Ranzini, Managing Editor <paul@areditions.com> or (608) 836-9000; for information about publications: <www.areditions.com/rr/>; guidelines for Recent Researches Proposals: <www.areditions.com/rr/proposal.html>; Recent Researches Style Guide (Acrobat Reader PDF format): <www.areditions.com/rr/StyleGuide.pdf>

AMS Atlanta—2001

Call for Performances

Deadline: 15 January 2001

The Performance Committee for the 2001 Annual Meeting in Atlanta invites proposals for both daytime and evening performances, either autonomous concerts or lecture-recitals. The committee encourages proposals that demonstrate our Society's diversity of interests, range of approaches, and geographic

and chronologic breadth. We especially welcome performances that are inspired by or complement new musicological findings; that develop a point-of-view; or that offer a programmatic focus. Performers and ensembles affiliated with colleges, universities, or conservatories, as well as free-lance artists, are encouraged to submit proposals, specifying whether for a concert or lecture-recital. Applicants should send: (1) a proposed program listing repertoire, performer(s), and the duration of each piece; (2) for concerts, a one-page explanation of the significance of the program or manner of performance; (3) for lecture-recitals, a maximum of two-pages explaining the significance of the program or manner of performance, plus a summary of the lecture component, including information about the underlying research, its methodology, and conclusions; (4) your e-mail address and a 100-word biography of each performer; and (5) three copies of a CD, cassette, or video (PAL must be converted into NTSC format) of no longer than twenty minutes that is representative of the program and performers. If submitting a published CD, the repertoire and performers should be substantially the same as those proposed for the AMS program and you should indicate which tracks are especially relevant to the proposal. Send the three complete set of materials to be received no later than 15 January 2001 to the committee chair: J. Michele Edwards, Macalester College, Music Department, 1600 Grand Ave., St. Paul, MN 55105-1899.

The AMS sometimes offers very modest travel subsidies to performers whose proposals are accepted. For further information, please contact the committee chair <edwards@macalester.edu> or visit the AMS website <www.ams-net.org>.

—J. Michele Edwards

AMS Atlanta Performance Committee Chair

Executive Director's Report

New members. I would like to extend a public welcome and word of thanks to the 217 new members of the AMS who have come on board since the beginning of the year, and encourage you all to participate in the various activities of the Society. Remember our annual meeting (a chance to become acquainted with your fellow members, as well as to hear recent research), local AMS chapter meetings, AMS-L, and (not least) the JOURNAL when it's time to publish your musicological research. Feel free to contact UCP or the Philadelphia office if there's a question about your membership (see p. 2). We want you to become involved and active for years to come. This year, the delay of JAMS has meant that you may only now be receiving your first issue; apologies are due, and all involved are trying hard to get back to normal schedule (Spring, Summer, and Fall issues). Your patience is greatly appreciated.

Annual meetings. There's plenty of news about the Toronto meeting elsewhere in the *Newsletter*; to report here is that the AMS office will be busy for the big meeting in November, but that labor is quite equitably shared among the participants. Ann Besser Scott and the Program Committee have put together an exciting-sounding program, drawing from nearly 500 proposals; Victor Coelho's Performance Committee has arranged for an extensive array of concerts; and Timothy McGee and the Local Arrangements Committee are working steadily preparing for what should be a once-in-a-lifetime event. Further—and up-to-the-minute—details are given on the AMS web site. Information on future meetings (we're scheduled for 2001, 2002, and 2003) is also available on the AMS web site <www.ams-net.org>.

AMS Directory. Plans are in preparation for an online version of the *AMS Directory* in addition to the usual paper issue; I'll be able to say more about this by February 2001. Meanwhile, please send corrections and updates by 1 December 2000 for inclusion in the 2001 issue. An e-mail reminder will be broadcast about mid-November.

ACLS. At its meeting in Washington D.C. the first weekend in May, ACLS Fellows for 2000–2001 were announced; Michael Marissen (Swarthmore College) is the only AMS member so named this year. Stipends for the Fellowships are being raised incrementally, thanks to ACLS President John H. D'Arms's diligent work on behalf of the ACLS endowment campaign. Eleven Frederick Burkhardt Fellowships for Recently Tenured Scholars (which carry \$65,000 stipends) were also awarded (117 applications were received); no musicologists were named, but the program continues for two more years, and those who meet the criteria would do well to consider this resource. The deadline for applications is 1 October 2000; full details may be had at the ACLS web site <www.acls.org>. John D'Arms's idea in pursuing the Burkhardt Fellowships was that the generation of scholars immediately post-tenure is highly qualified to consider the foundational questions and issues of the fields they represent, but too often they are neglected or assigned onerous administrative work. The fellowships free recipients to be creative, well-seasoned scholars for more than just one year, as a requirement of receiving the award is the commitment of respective home institutions to giving additional free time a year or two following the fellowship year.

The ACLS History E-Book Project is proceeding apace. Its primary goal is to encourage historians to think in new terms about the creation and publication of historical monographs. Member-societies participating are the American Historical Association, the Middle East Studies Association, the Organization of American Historians, the Renaissance society of American, and the Society for the History

of Technology. Further information may be obtained at <www.HistoryEBook.org>.

In my February report I jumped the gun regarding the Society for Music Theory being accepted as a new ACLS member society; in fact they received the necessary two-thirds majority vote and were duly elected on May 5, together with the International Center of Medieval Art. Susan McClary continues to serve on the ACLS Board of Directors; James Haar continues as AMS Delegate to the ACLS until the end of the year. This year's Haskins Lecture was delivered by Jeffrey Hartman (George Washington University), and is to be published later this year (both electronically and in print).

National Endowment for the Humanities. The NEH announced its current round of grants in March; 295 grants were awarded, totaling \$30.5 million. In Chairman William R. Ferris's remarks to the ACLS this year he stressed the Regional Humanities Centers project that has been his initiative for several years. The NEH has also begun an initiative called "Extending the Reach," the goal of which is to direct grants to under-funded regions of the country; fifteen states or territories are so identified. The budget picture for the NEH looks bleak at this time: the current request is \$150 million (last year's budget was \$115 million), and the House Interior Appropriations Subcommittee has given warning that it has no additional funds to expend this year. The best way to change Congress's mind is for concerned individuals to write or communicate with their Washington legislators. The National Humanities Alliance has developed an outstanding guide to communicating with legislators: see their web site <www.nhaliance.org> for full details. For full details on these and other NEH activities, see their web site <www.neh.gov>.

NINCH. Thanks to all who responded to my call for participation in the questionnaire on computing and the humanities drawn up by the National Initiative for a Networked Cultural Heritage. As I write, plans for a followup workshop are being drawn up; several AMS members have agreed to participate. A full report on the proceedings should appear in the next *AMS Newsletter*.

—Robert Judd, Executive Director

Publications Committee Report

The Publications Committee has approved four subventions under its new policy of awarding funds up to \$2500 to individuals for assistance with publication costs not normally assumed by publishers. The recipients are: Claire Fontijn, for *Desperate Measures: The Life and Music of Antonia Padoani Bembo* (Oxford University Press); Richard Freedman, for *The Chansons of Orlando di Lasso and Their French Protestant Listeners* (University of Rochester Press); Judith Lochhead and

Joseph Auner, for *Postmodern Music/Postmodern Thought* (Garland); and Bernard Sherman and Michael Musgrave, for *Performing Brahms* (Cambridge University Press). Prospective applicants are encouraged to consult the guidelines on the AMS website at <www.ams-net.org/subvention.html>. The next deadline is September 15, 2000.

The Committee has also awarded a \$2500 subvention to the University of Chicago Press for assistance with the publication of Jeanice Brooks, *Courtly Song in Late Sixteenth-Century France*.

—Walter Frisch, Chair,
Publications Committee

News Briefs

Writing on Hands: Memory and Knowledge in Early Modern Europe explores the use and importance of images of the hand in codifying and extending knowledge from the mathematical and musical to the spiritual and astrological realms in 15th through 17th century Europe. Over 80 manuscripts, prints and books borrowed from Library of Congress, The College of Physicians of Philadelphia, The Pierpont Morgan Library, The Metropolitan Museum, National Library of Medicine, National Gallery of Art, The Folger Shakespeare Library and the Walters Art Gallery will illustrate how, in conjunction with developing print technology, major currents of thought, such as humanism, the Reformation, and the scientific revolution, affected representations of the inscribed hand. While referring to relevant medieval traditions, the time frame of the exhibition runs from 1466 through 1700. The Trout Gallery, Dickinson College, Carlisle, PA: 8 September–25 November 2000; The Folger Shakespeare Library, Washington, DC: 11 December 2000–4 March 2001; <www.dickinson.edu/hands>.

The Music Library Association Publications Awards Committee seeks nominations for the three awards for published works given annually by the Association: the Vincent H. Duckles Award for the best book-length bibliography or other research tool in music; the Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature; and the Eva Judd O'Meara Award for the best review published in the Association's journal, *Notes*. Publications nominated for awards to be given in 2001 must have been published during the 1999 calendar year. Nominations may be directed to any member of the Committee: Mark Germerni <germerni@mailbox.uarts.edu>; Jerry McBride <jerry.mcbride@middlebury.edu>; Mark McKnight <mmcknigh@library.unt.edu>.

MUSA Report

The staff of *Music of the United States of America* (MUSA), the Society's national series of scholarly editions supported by the NEH, is pleased to report that two new volumes will be in print by the time of the Toronto meeting in November 2000.

MUSA 9 is Richard Kassel's edition *Harry Partch: Barstow (1968)*. This volume contains a facsimile of Partch's manuscript—in the last of its seven incarnations following the original 1941 version—with a transcription by Kassel in the notation developed by Ben Johnston (American composer and Partch's student). A-R Editions, the series publisher, has created a custom font for the unique set of accidentals needed to notate Partch's 43-tone Monophonic music.

Paul Machlin's edition, *Thomas Wright "Fats" Waller: Performances in Transcription, 1927–1943*, will be published as MUSA 10. Already heralded in articles in the *Atlantic Monthly* (March 2000) and *Humanitas*, the NEH's own journal, this volume will make available seventeen items carefully chosen to represent the range of Waller's talents as a composer, pianist, singer, and organist.

MUSA 11, slated for publication later this year, is Victoria Lindsay Levine's *Writing American Indian Music*, a comprehensive study in 116 facsimiles including transcriptions, arrangements, and notations of Native American music made by missionaries, explorers, ethnologists, and Native American composers between 1608 and 1994.

On the publication front, we can also report that Adrienne Fried Block's edition *Amy Beach: String Quartet (in One Movement)*, MUSA 3, is being reprinted, having become the second MUSA edition to sell out its original run (the first was MUSA 1, Judith Tick and Wayne Schneider's edition of chamber music by Ruth Crawford).

Scholars interested in editing a volume for the MUSA series should contact Mark Clague, executive editor, MUSA, University of Michigan, Burton Memorial Tower, #606, Ann Arbor, MI 48109-1270; ph. 744/647-5680. Complete proposal guidelines plus a wealth of information about the project, including our online Lou Harrison edition, are available at <www.umich.edu/~musausa>.

—Richard Crawford & Mark Clague

Advertising in the JOURNAL

The JOURNAL 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 S. Woodlawn Ave., Chicago, IL 60632; tel 773/702-8187; fax 773/702-0172; e-mail <thill@journals.uchicago.edu>.

Grants and Fellowships Available

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

American Academy in Berlin

Berlin Prize: semester- or year-long resident fellowships. Deadline: 1 February 2001. U.S. office: 14 East 60th Street, Suite 604, New York, NY 10022; 212/588-1755; <amacberlin@email.msn.com>.

American Academy in Rome

Rome Prize resident fellowships. American Academy in Rome, 7 East 60th Street, New York, NY 10022-1001; 212/751-7200; fax 212/751-7220; <aainfo@aarome.org>; <www.aarome.org/>.

American Council of Learned Societies

Various opportunities. Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; <grants@acsls.org>; <www.acsls.org>.

American Antiquarian Society

AAS-NEH and Mellon postdoctoral fellowships. John B. Hench, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634; 508/755-5221; <cfs@mwa.org>; <www.acsls.org/aantiq.htm>.

American Philosophical Society General Research Program

Various opportunities. American Philosophical Society, 104 South 5th Street, Philadelphia, PA 19106-3387; <www.amphilsoc.org>. For questions on eligibility of a project: 215/440-3429; <eroach@amphilsoc.org> (include postal address).

Berlin Program for Advanced German and European Studies

For work at the Freie Universität on a nineteenth- or twentieth-century topic in German social or cultural studies. Program is administered in the U.S. by the Social Sciences Research Council (SSRC). SSRC, 810 Seventh Avenue, 31st Floor, New York, NY 10019; 212/377-2700; fax 212/377-2727; <berlin@ssrc.org>; <www.ssrc.org>.

The Boston Public Library

Alicia Monti Research Fellowship for research in the collections of the Research Library's Music Department. The one-month fellowship is intended to stimulate the use of special music collections and manuscripts at the BPL and to contribute to research using original music sources. It supports doctoral, post-doctoral and equivalent research in Music Department collections, carries a stipend, and requires a brief report or presentation related to the research as part of the fellowship experience. For more information: Diane Ota, Curator of Music, 617/536-5400, x 285.

Camargo Foundation

Residency in Cassis, France. The Camargo Foundation, Park Square Court, 400 Sibley Street, Suite 125, Saint Paul, MN 55101-1928; 612/290-2237; <camarfound@aol.com>; <www.acsls.org/camargo.htm>.

Canadian Studies Grant Program

Research, faculty enhancement, and graduate student fellowships. Academic Relations Office, Canadian Embassy, 501 Pennsylvania Ave. NW, Washington, DC 20001; 202/682-7717; fax 202/682-7791; <daniel.abele@dfait-maeci.gc.ca>; <www.canadianembassy.org>.

Forthcoming Meetings and Conferences

The National Music Conservatory (NMC)/Noor Al Hussein Foundation announces an international meeting 17-21 September 2000 in Amman, Jordan titled: **An International Meeting on the Promotion of Local Music Heritage in the Age of Globalization**, jointly sponsored by the International Music Center (IMZ) of Austria, the International Music Council (IMC), and the NMC. For further information: Kim Ross <nmc@go.com.jo>

Oxford Music Analysis Conference, 22-24 September 2000. The Oxford University Faculty of Music, in association with the Society for Music Analysis and the journal *Music Analysis*, will host OxMAC 2000 from 22-24 September 2000; accommodation and meals will be provided in St Peter's College. For further information: Nicholas Marston, St Peter's College Oxford OX 1 2DL, UK; <nick.marston@spc.ox.ac.uk>.

Case Western Reserve University and the Rock and Roll Hall of Fame and Museum will honor bluesman Muddy Waters during **Got My Mojo Working: Muddy Waters and Modern Blues—the 5th Annual American Music Masters Conference** at CWRU 23 September 2000. The conference is part of a 10-day celebration, sponsored by the Rock and Roll Hall of Fame and Museum, in conjunction with the Delta Blues Museum (Clarksdale, Mississippi), the Estate of McKinley Morganfield, and the Blues Foundation of Memphis, Tennessee. Added to this year's events will be a new symposium for college students Sunday 24 September at CWRU. The Saturday and Sunday conference and symposium, which are free and open to all students with valid identification, are designed to encourage research on the heritage of popular music and its impact on society. For further information: Mary Davis; CWRU music department, 216/368-2297; or Emily Davidson, RRHFM education programs manager, 216/515-1234.

The Arnold Schönberg Center and the Arnold-Schönberg Institute of the University of Music and Dramatic Arts in Vienna will host a symposium devoted to **Arnold Schönberg in Berlin** 28 September-1 October 2000. For further information: Christian Meyer, Director Arnold Schönberg Center, Schwarzenbergplatz 6, A-1030 Wien, Austria; <meyer@schoenberg.at>; <www.schoenberg.at>.

The topic of the annual meeting of the Arbeitskreis Musikpädagogische Forschung e.V. (Germany) will be: **Vom Umgang des Faches Musikpädagogik mit seiner Geschichte** 6-8 October 2000 at the Akademie in Rem-

scheid. For further information: <helms@pop.uni-dortmund.de>.

The second conference of the Modernist Studies Association, **New Modernisms II**, will be held 12-15 October 2000 at the University of Pennsylvania. For further information: <www.psu.edu/dept/english/MSA/msa.htm>.

XVIIth, XIXth, XXIst Centuries: Brussels, European Crossroad of the Organ International Symposium. 12-14 October 2000. For further information: SIC asbl, Rue du Trone, 200, B-1050 Bruxelles; tel. and fax: +32 (0)2.647.51.39; <jean.ferrard@skynet.be>.

The first "**Diego Fernandez**" **International Symposium on the Spanish Harpsichord** will be held 12-13 October 2000, at Mojácar-Vera (Province of Almería, Andalusia) as part of the 1st International Festival of Spanish Keyboard Music (FIMTE). For full information: Luisa Morales, FIMTE, Apdo. 212 Garrucha 04630 Almería, Spain. Fax: +34 950132285; <luisamorales@jet.es>.

An International conference **Six Centuries of Musical Life in Brussels**, 19-21 October 2000, has been organized by the Belgian Musicological Society and the Alamire Foundation to complement the wide range of events celebrating "Brussels, European Cultural City." For further information: Henri Vanhulst, Secretary, Société belge de musicologie, Université Libre de Bruxelles, H.A.A.-Musicologie (CP 175), B-1050 Bruxelles, Belgique; tél.:32-2-6502485; fax:32-2-6504349; <vanhulst@ulb.ac.be> or Mariet Vriens, Alamire-Foundation, Mgr. Ladeuzeplein 21, B-3000 Belgium, tel: 0032 (16) 324661; fax: 0032 (16) 324706; <fuzzy.arts.kuleuven.ac.be/alamire>.

The **Fourth Bethlehem Conference on Moravian Music** will be held 26-29 October 2000 at Moravian College, Bethlehem, PA. This year the conference will celebrate the 300th anniversary of the birth of Count Nicholas Ludwig von Zinzendorf, eighteenth-century renewer of the Moravian Church and founder of the city of Bethlehem, PA; as well as the 300th anniversary of the invention of the modern pianoforte. For further information: Carol Traupman-Carr, Co-chair, Fourth Bethlehem Conference on Moravian Music, Moravian College, 1200 Main Street, Bethlehem PA 18018-6650; fax 610/861-1657; <carolcarr@moravian.edu>.

The annual conference of the **National Coalition of Independent Scholars** (NCIS), entitled "Independent Scholars: The Public Intellectuals of the Future", will be held in Raleigh, North Carolina, 27-29

continued on page 21

Center for Black Music Research

Resident research fellowships. CBMR, Columbia College Chicago, 600 South Michigan Ave., Chicago, IL 60605; 312/344-7559; fax 312/344-8029; <cbmr@popmail.colum.edu>; <www.cbmr.org>.

Chateaubriand Scholarship Program

For doctoral research in France. Ambassade de France aux États-Unis, Services Culturels, 972 Fifth Ave., New York, NY 10021; 212/439-1400; fax 212/439-1455; <www.info-france-usa.org/culture>.

Columbia Society of Fellows in the Humanities

Postdoctoral fellowships (PhD received 1994-2000), half research, half teaching. Deadline: 15 October 2000. Address: Director, Society of Fellows in the Humanities, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027; 212/854-4631; fax 212/662-7289; <jh87@columbia.edu>.

The Dena Epstein Award for Archival and Library Research in American Music

The Dena Epstein Award for Archival and Library Research in American Music was created through a generous gift from Morton and Dena Epstein to the Music Library Association in 1995. Requests are currently being accepted for one or more grants to be awarded for the year 2001. The maximum value of the 2000 award was \$2,050. The decision of the Dena Epstein Award Committee and the Board of Directors of the Music Library Association will be announced at the MLA annual meeting in New York, NY, in February 2001. A grant may be awarded to support research in archives or libraries internationally on any aspect of American music. There are no restrictions as to applicant's age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely on the basis of merit. For further information: Joan O'Connor, Music & Media Services Librarian, Trinity College-Austin Arts Center, 300 Summit Street, Hartford, CT 06106-3100; <joan.oconnor@trincoll.edu>. The deadline for receipt of applications was July 15, 2000. Applications received after that date will be considered for funding in 2002.

Five College Women's Studies Research Center

Residencies as Research Associates. Address: Dickinson House, Mount Holyoke College, 50 College Street, South Hadley, MA 01075-6406; 413/538-2022 or 538-2275; fax 413/538-2082; <fcwsrc@persephone.hampshire.edu>; <http://demeter.hampshire.edu/~fcwsrc>.

Fulbright Scholar Awards

Address: CIES (Council for International Exchange of Scholars), 3007 Tilden Street NW, Suite 5M, Washington, DC 20008-3009; 202/686-4000; fax 202/362-3442; <apprequest@cies.iie.org>; <www.iie.org/fulbright/>.

German-American Academic Council (GAAC)/ German-American Center for Visiting Scholars

Variety of opportunities. Address: GAAC, 1055 Thomas Jefferson Street, NW, Suite 2020, Washington, DC 20007; 202/296-2991; fax 202/833-8514; <contact@gaac.org>; <www.gaac.org>.

Gladys Kriebel Delmas Foundation

Pre- and postdoctoral grants for study of Venice, past and present. Deadline: 15 December for following academic year. Gladys Kriebel Delmas Foundation, 521 Fifth Ave., Suite 1612, New York, NY 10175-1699; 212/687-0011; fax 212/687-8877; <delmasfdtn@aol.com>; <www.delmas.org>.

continued on page 22

continued from page 21

**Guggenheim
Fellowships**

Information for 2001 competition available in July 2000. Address: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; 212/687-4470; fax 212/697-3248; <fellowships@gf.org>; <www.gf.org>.

**Humboldt Research
Fellowships for Foreign
Scholars/Humboldt
Research Prizes**

Alexander von Humboldt Foundation, U.S. Liaison Office, 1850 Thomas Jefferson St. NW, Suite 2030, Washington, DC 20007; 202/296-2990; fax 202/833-8514; <info@humboldtoundation.org>; <www.humboldtoundation.org>.

**International Research &
Exchanges Board Grants**

IREX, 1616 H Street NW, Washington, DC, 20006; 202/628-8188; fax 202/628-8189; <irex@irex.org>; <www.irex.org>.

**NEH Research and
Education Division**

Summer seminars and institutes/summer stipends/collaborative research grants/fellowships at independent research institutions. Information on all awards, 202/606-8200; fax 202/606-8204; <research@neh.gov>; <www.neh.org>.

**National Humanities
Center Fellowships**

Resident fellowships. Address: Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256; 919/549-0661; fax 919/990-8535; <nhc@ga.unc.edu>; <www.nhc.rtp.nc.us:8080>.

**Newberry Library
Fellowships**

Address: Research and Education, The Newberry Library, 60 West Walton Street, Chicago, IL 60610-3305; 312/255-3666; fax 312/255-3513; <research@newberry.org>; <www.newberry.org>.

**Newberry Library
Center for Renaissance
Studies**

Address and website above; 312/255-3514; <renaissance@newberry.org>.

**New York Public Library
Center for Scholars and
Writers**

Address: The New York Public Library, Room 103, Fifth Avenue and 42nd Street, New York, NY 10018-2788; <pleo@nypl.org>; <www.nypl.org>.

Organ Historical Society

Grants for research in the American Organ Archives in Princeton, NJ. Lynn Edwards, 185 N. Poland Road, Conway, MA 01341; 413/527-7664; <ledwards@westfield.org>.

**Schomburg Center for
Research in Black
Culture**

Schomburg Center Scholars-in-Residence Program, 515 Malcolm X Boulevard, New York, NY 10037-1801; 212/491-2203; <www.nypl.org>.

**Société Générale
Scholarship for Music**

Awarded by the Society for French American Cultural Service and Educational Aid (FACSEA) for work in France toward a PhD or DMA. The French Cultural Service, 972 Fifth Avenue, New York, NY 10021; fax 212/439-1455; <www.info-france-usa.org/culture>.

**UCLA Humanities
Consortium**

Check for current information: Humanities Consortium, University of California, Los Angeles, Box 951485, Los Angeles, CA 90095-1485; 310/825-2793; <http://www.humnet.ucla.edu/humnet/consortium/>.

**Vaughan Williams
Research Fellowship**

For 6-8 weeks in summer to do research in England on Vaughan Williams. Deadline: 10 March 2001. Address: Professor Byron Adams, Department of Music, University of California, Riverside, CA 92521-0325; <musrvw@ucr.ucr.edu>.

Forthcoming Meetings *cont. from page 19*

October, 2000. For further details: Thomas C. Jepsen, Program Chair, 515 Morgan Creek Rd., Chapel Hill, NC 27514-4931; 919/933-0377; <tjepsen@mindspring.com>; <www.ncis.org>.

International Shostakovich Symposium, Glasgow Royal Concert Hall: 27-29 October 2000. Keynote speaker: Richard Taruskin, Professor of Music, University of California, Berkeley; guests will include Irina Shostakovich, Elizabeth Wilson, David Fanning and other leading authorities on Shostakovich from Russia, USA, the UK and Europe. The conference will also feature performances of Shostakovich's Symphonies 1-3 by the Royal Scottish National Orchestra and the exhibit 'Shostakovich in Private', which includes materials from the Shostakovich Archive in Moscow and the Centre Shostakovich in Paris. Registration deadline: 15 September 2000. For further information: Alexander Ivashkin, symposium organizer, Centre for Russian Music, Goldsmiths College, University of London, New Cross, London SE14 6NW UK; tel. 0141 225 3560.

Attending to Early Modern Women: Gender, Culture, and Change, 9-11 November 2000. For further information: tel. 301/405-6830; <crbs@umail.umd.edu>; <www.inform.umd.edu/crbs>.

Stefan Wolpe Festival-Symposium 15-18 November 2000, Institut für Neue Musik der Staatlichen Hochschule für Musik Freiburg, Germany, with support from the Stefan Wolpe Society, Inc. (New York). For further information: tel. +49 761 31915-46, fax-. +49 761 31915-58; <institut.fuer.Neue.musik@mh-freiburg.de>.

Contemporary Opera at the Millennium, Hofstra Cultural Center 16-18 November 2000. For full details: Hofstra Cultural Center, 200 Hofstra University, Hempstead, NY 11549-2000; tel. 516/463-5669; fax 516/463-4793; <hofculctr@hofstra.edu>.

Gustav Mahler and the Twentieth Century, the School of Performing Arts, University of Surrey, 24 March 2001. For further information: Stephen Downes, University of Surrey, School of Performing Arts, Guildford, GU2 7XH, UK; tel.+44 (0)1483 876533; fax +44 (0)1483 876501; <s.downes@surrey.ac.uk>.

Baupläne für Zwischenräume / Blueprints for No-Man's Land: Connections in Contemporary Austrian Culture, University of Aberdeen, 29 March-1 April 2001. An interdisciplinary conference investigating the connections between different forms of

cultural production and representation in present-day Austria. For full information: <www.abdn.ac.uk/~gero42/conference.html>.

Second Biennial International Conference on Twentieth-Century Music, Department of Music, Goldsmiths University of London, 28 June–1 July 2001. For further information: Keith Potter, conference organizer <k.potter@gold.ac.uk>.

Music and the Aesthetics of Modernity: An Interdisciplinary Conference in Honor of Reinhold Brinkmann, 9–11 November 2001; Music Department, Harvard University, Cambridge, MA 02138. For information contact Ms. Lesley Bannatyn at 617/495-2791; <bannatyn@fas.harvard.edu>.

Papers Read at Chapter Meetings, 1998–99

continued from February 2000 issue

Greater New York Chapter

3 October 1998
Barnard College

Theresa Muir (Graduate Center, The City University of New York): “The Very Sounds That Were to be Heard in the Grail Chapel—and I Should Know’: The Pre-Raphaelites and Wagner”

Charlotte Cross (Columbia University): “Schoenberg’s Modern Theory: A Preliminary Investigation”

Michael von der Linn (Columbia University): “‘Durch und durch entartete’: Musical Modernism and the German Critics (1900–1936)”

Fuyuko Fukunaka (New York University): “Manipulating Musical Rhetoric: Wolfgang Rihm and the Dissolution of Constructive Forces”

6–7 March 1999

Jason Hanley (SUNY at Stony Brook): “Natural Born Killers: Music and Image in Postmodern Film”

Michael Klein (University of Texas): “Unlimited Readings: Some Implications of Intertextual Analysis”

Rence Coulomb (University of California at San Diego): “Postmodern Polyamory or Postcolonial Challenge: Rock n’ Roll in Dialogue from East to West”

Luke Howard (Moorhead State University): “Production vs. Reception in Postmodernism: A Case Study of Gorecki’s Influence on British Commercial Pop Music”

Villa I Tatti Fellowships

Post-doctoral residency in Florence for study in Italian Renaissance topics. All information and application form available at <www.peabody.harvard.edu/Villa_I_Tatti/>.

University of Pennsylvania

Mellon postdoctoral fellowships for untenured scholars in all areas of humanistic study. Forum topic for 2000–2001 is “Style.” Wendy Steiner, Director, Penn Humanities Forum, 116 Bennett Hall, University of Pennsylvania, Philadelphia, PA 19104; <www.english.upenn.edu/~human>.

Modern Jewry and the Arts: postdoctoral fellowship program of the Center for Advanced Judaic Studies, University of Pennsylvania; 215/238-1290; <allen-she@sas.upenn.edu>.

Woodrow Wilson International Center for Scholars

Post-doctoral residencies. Check for current information. Address: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Drive S.W., SI MRC 022, Washington, DC 20560; <wwics.si.edu>.

New England Chapter

6 February 1999
Boston University

Alma Espinoza (University of Massachusetts at Lowell): “Symphonies and Sonatas: Fe’lix maximo Lopez’s Homaage to Franz Joseph Haydn”

B. Harris Crist (Yale University): “Vittorio Baldini, ‘Stampatore Ducale’ and Printer of Music: Ferrarese Music Publishing in the Late Sixteenth Century”

Dana Gooley (Princeton University): “The Virtuoso as Military Hero: Liszt and the Cult of Napoleon”

Laura Y. Kozachek (Harvard University): “War and Peace in Late Fifteenth-century Bohemia”

Katarina Markovic (Brandeis University): “The Form of Mahler’s First Symphony finale: A New Interpretation”

10 April 1999
Yale University

John Platoff (Trinity College): “A Context for Mozart’s Da Ponte Operas: Salieri’s *La Grotta di Trofonio* and Paisiello’s *Il Re Teodoro in Venezia*”

Kathryn Welter (Harvard University): “Pachelbel’s *Deutliche Anweisung*: A Master Teacher’s Instruction Manual”

Ina Braus (The Hartt School): “Demystifying the Meter of Debussy’s *Nuages*”

Olivia Mattis (Portland Conservatory of Music): “The Instrument of the Future? Leon Theremin and the American Avant-Garde, 1927–1938”

continued on page 22

Papers Read *cont. from page 21*

Tom C. Owens (Yale University): "Yale and the 'Americanization' of Charles Ives: Evidence from the Yale Daily News"

Sandra P. Rosenblum (Belmont MA): "Chopin's Music in America, 1839-c. 1873: Repertoire and Aspects of Reception"

New York State—St. Lawrence Chapter

13-14 March 1999
SUNY—College at Fredonia

Stan Pelkey (Eastman School of Music): "Sonata Forms in British Organ Voluntaries in the Georgian Period"

Roger Freitas (Eastman School of Music): "Playing the Cantata"

Marianne Tettlebaum (Cornell University): "Reading Verdi/ Listening to Shakespeare: An Interpretation of Verdi's *Macbeth*"

Alessandra Campana (Cornell University): "Intelligenti giuochi di fisionomia: Acting in Verdi's *Otello*"

John McGuinness (SUNY Potsdam): "Reconsidering Notions of American 'Experimentalism': Henry Brant and the Concord Symphony"

Randy Dipert (US Military Academy at West Point): "Bartok: Benign or Pernicious Musical Nationalism?"

Elliot Antokoletz (University of Texas at Austin): "Bartok's Humanistic Philosophy as Reflected in his Musical Aesthetics: The Fusion of Divergent Folk- and Art-Music Sources"

Gary Bernard Moulds (Cornell University): "Stendhal, Radiciotti, and the Aesthetics of Accompaniment"

Elizabeth A. Wells (Eastman School of Music): "'A Quiet Russian Family': Lady Macbeth and Sexual Politics in the Stalinist Era"

Antonius Bittmann (Eastman School of Music): "The Rebirth of Bach in the Spirit of Wagner: Max Reger's *Phantasie und Fuge über den Namen BACH*, Op. 46 (1900)"

Sara Nicholson (Eastman School of Music): "Can We Get Off the *A Train*? The Lincoln Center Jazz Orchestra and the Historicization of Performance Practice"

Pacific Northwest Chapter

9-11 April 1999
University of British Columbia

Erich Schwandt (University of Victoria): "Satie's Sketches for the Kyrie of the *Messe des Pauvres*"

David Metzger (University of British Columbia): "Reproduction and Decay in John Cage's *Europera 5*"

Linda Lei Sato (University of Oregon): "Verdi's Allegorical Ballets and the *mis en abyme*"

Chantal Phan (University of British Columbia): "Stylistic Influences in Jehannot de l'Escurel's Chansons"

Carol Padgham Albrecht (University of Idaho): "Heretics, Land, and Dufay's *Ecclesiae Militantis*"

Sharie Krebs (University of Victoria): "The Hollywood Elegies of Hanns Eisler and Berthold Brecht: The Collaboration of Two Artists in Exile"

John Anderson (University of Calgary): "The Gates of Horn: Revelation and Reason in *The Dream of Gerontius*"

Karl Zaenker (University of British Columbia): "The Folk Tale About the Jew in the Thornbush and the Debate About Anti-semitism in Wagner's Operas"

Katherine Syer (University of Victoria): "Unseen Voices: Moving Through Time and Space in Wagner's *Parsifal*"

Melinda Boyd (University of British Columbia): "Opera or the Doing of Women: Ingahar von Bronsart's *Jery und Bately*"

Harald Krebs (University of Victoria): "Josephine Lang's Opus 8: Three Songs and Their History"

Gregory Butler (University of British Columbia): "Using Chronological Markers to Establish Connexes of Bach's Concerto Movements"

Mary Térey-Smith (Western Washington University): "The St. John Passion by Johann Friedrich Fasch Composed for the Court at Zerbst"

Michelle Hakanson (University of Oregon): "Taking Barber Seriously: A Look At Characterization in *Vanessa*"

Sherry Lee (University of British Columbia): "Critiquing Carmen, Critiquing Criticism"

Vicky Oveson: "Musical Nationalism in Cuba (1920-1935): An Analytical Discussion of Amadeo Roldan's *Motivos de Son*"

Sonya R. Lawson (University of Oregon): "Female Jazz Singers vs. Female Instrumentalists: A Comparison of Their Reception"

Rocky Mountain Chapter

9-10 April 1999
The Colorado College, Colorado Springs

Ramon Bannister (University of Arizona): "The Music of Inti-Illimani Commodified"

Brenda Romero (University of Colorado, Boulder): "The New Mexican *Indita* Song Genre as Cultural Paradigm"

Oscar Macchioni (University of Arizona): "Musical Portrayals of Male Roles in the Argentinean Tango: Juan José Castro"

Reed Wangerud (United States Air Force Academy): "Adolf Hitler's Unwitting Accomplice: Richard Wagner's Influence During the Third Reich"

Ann B. Reagan (United States Air Force Academy): "Music and Propaganda in Nazi Germany"

Thomas L. Riis (University of Colorado, Boulder): "Not Babes in Arms, but Babes in Armor: The Political and Musical Themes of a 1939 Film"

Sharon S. Graf (Michigan State University/University of Colorado, Boulder): "Moments of Meaning: The Old Becomes the New in Fiddling at the National Oldtime Fiddlers' Contest"

Karen M. Bryan (Arizona State University): "Mary Cardwell Dawson and the National Negro Opera Company"

Mark D. Porcaro (Brigham Young University): "'Where Have All the Folk Songs Gone?': Transformation of Anglo-American Ballads in the Folk Music Revival"

Shawn Marie Keener (University of Colorado, Boulder): "Narrative, Symmetry, and Cadential Function in the Finale to Part II of Haydn's *Creation*"

Harrison Powley (Brigham Young University): "Francesco Barsanti's *Concerti grossi* op. 3: Some Unusual *Concertini*"

Hideki Matsushita (Minnesota State University at Akita, Japan/American Piano Schools, Lakewood): "The Pride of Akita Prefecture: The Life and Music of Tamezō Narita (1893-1945)"

Brian Harker (Brigham Young University): "The Masses, the Mass, and the Ph.D.: Milton Babbitt Encounters Academia"

Stephen F. Duncan (Eastern New Mexico University): "East and West in the Hindusthani Music of Sangeet Abhinay Academy of Music"

Larry Shumway (Brigham Young University): "Musical Performance in Tonga as Political Statement"

Southern Chapter

12-13 February 1999
University of Alabama at Birmingham

Dennis T. Clark (Samford University): "The Whole Booke of Psalmes: John Day and the Origins of English Psalm Book & Printing"

Dexter Edge (Louisiana State University): "Viennese Mozart-Copyist 1"

Edward Komara (University of Mississippi): "Mahler Materials in the William Parks Grant Collection: A Report for Musicologists"

Donald C. Sanders (Samford University): "Giovanni Francesco Anerio and the Roman Dialogo of the Early Seventeenth Century"

Alison Sanders McFarland (Louisiana State University): "Within the Circle of Charles V: New Light on the Career of Cristobal de Morales"

Lori Seitz (Florida State University): "Lyric Persona in the Orchestral Song: Richard Strauss's 'Morgen' as Case Study"

Vicki Stroehrer (Augusta State University): "Lover or Beloved? Questions of Identity in Benjamin Britten's Michelangelo Sonnets"

Gregory W. Harwood (Georgia Southern University): "Transcending the Ordinary: Liszt's Transcriptions of Two Songs by Joseph Dessauer"

Jennifer Oates (Florida State University): "George Thomson's Beethoven: A Mere Folk Song Arranger?"

James A. Grymes (Florida State University): "How Beethoven Took the Simple Pleasure Out of Attending Concerts: The *Eroica* and the 'New Path' to Organizing Performances"

Bama Lutes Roberts (Florida State University): "Beethoven, Schubert and Song: A Reminder of Context"

Linda Cummins (Louisiana State University): "Poetic and Musical Fragments in Two Debussy Songs"

Melissa Goldsmith (Louisiana State University): "From the Smallest Link to the Big Screen: Reconsidering Alban Berg's Compositional Language in the Film Music Interlude of the Opera *Lulu*"

Bonny H. Miller (Southeastern Louisiana University): "Fourteen *Ver Sacrum* Songs and the *Jugendstil* in Music"

Nancy Washer (Louisiana State University): "Folquet de Marselha's 'First' Song *Per deu amors*"

Charles E. Brewer (Florida State University): "*Vitia et Lammie*: An Interpretation of Philip the Chancellor's *Battle of the Vices*"

Aaminah Durrani (Louisiana State University): "Final Cadence Construction in Machaut's Two-Voice Ballades"

AMS-L Report

The AMS-L committee would like to encourage all members to join AMS-L, the moderated electronic mail list of the American Musicological Society. Our List has almost 700 members (as of June 2000), and it has proved a valuable resource not only for discussion of musicological issues but also for official announcements (conferences, calls for papers, job announcements, and the like), which comprise a large percentage of the messages on AMS-L.

Please see the List web page at <<http://www.sas.upenn.edu/music/ams/listguidelines.html>> for guidelines and instructions on how to join, or contact the moderator, Andrew Dell'Antonio, at <dellantonio@mail.utexas.edu> for further information.

—Andrew Dell'Antonio

Alvin Johnson *cont. from page 5*

I first met Alvin Johnson when I, still a graduate student, and he, then an assistant professor at Yale, read papers at a chapter meeting of the AMS. Our acquaintance developed during the years that I served as editor of the *JOURNAL*, when I came to value both his wide knowledge of music and musicology as well as his already firm grasp of the Society's affairs. We became close personal friends when I taught at the University of Pennsylvania (1967–69) and remained so until his death. I depended greatly on his wisdom and judgment during my presidency of the Society; I realized just how much I counted on him when I had to run a Board of Directors meeting in his absence (only a catastrophe, in this case the death of his beloved wife Anita, could have kept him away).

Alvin devoted himself to the AMS, and to a surprising number of its members, in a whole-hearted and effective way unprecedented in the Society's history and unlikely to be equaled in the future. As treasurer he put the Society on a sound financial footing. As executive director he saw to everything, including—but not limited to—national meetings, chapter affairs, the continuing health and development of the *JOURNAL*, the activities of the publications committee, and requests and complaints from members. From his quarters—literally "digs"—in Penn's music building came a steady flow of sympathetic response, advice, and information on anything and everything related to the Society and indeed to the discipline it represents. Everyone, from president to student member, got the best he had to offer.

No detail was too small for Alvin. Yet he had broader concerns and ambitions for the Society. An example: the AMS 50 Fellowship program was initially his idea, and all of us who were concerned in the campaign to fund this program, now such an important part of the Society's activity, know how much effort and imagination he put into it.

Alvin did all this out of love and loyalty, for years with virtually no recompense and later with a reluctantly accepted salary that anyone else would have considered inadequate. But though we may well and truly regard him as the patron saint of the Society, he was no distant ascetic, but a warm and funny human being, quick and generous in his praise of others but at the same time sharply and humorously observant of foibles in some of his wide professional acquaintance (lack of space and regard for his memory prevent me from going into detail here). He enjoyed the affectionate respect with which his annual reports to the Society were received; he loved being presented with a festschrift volume (*Essays in Musicology. A Tribute to Alvin Johnson*, eds. Lewis Lock-

wood and Edward Roesner, published by the Society in 1990) containing essays by twenty-one scholars with whom he had been closely associated in AMS affairs. After a tribute paid him upon his retirement by Society members at an annual meeting, Alvin said quietly to me that everyone should experience at least once in a lifetime the standing ovation he had just received. I hope that readers will join me in a figurative repetition of that ovation.

—James Haar

Call for Dues:

If you have not paid your AMS dues for calendar year 2000 by the time you read this, please do so immediately. Prompt payment of dues saves the Society the considerable expense of billing you again and helps keep records up to date. Please send all payments to University of Chicago Press, Journals Division, P. O. Box 37005, Chicago IL 60637; the UCP also accepts on-line payments; see their website <subscriptions@journals.uchicago.edu>.

Membership Dues (for the calendar year)

Income up to \$25,000	\$30
Income \$25,000–\$40,000	\$45
Income \$40,000–\$60,000	\$55
Income \$60,000–\$80,000	\$65
Income above \$80,000	\$75
Student Member	\$20
Joint	\$10
Emeritus	\$15
Life	\$1250

AMS Membership and Subscription Statistics 1999

Regular members	1925
Joint members	118
Student members	716
Emeritus members	368
Life members	36
Honorary members	17
Corresponding members	16
Complimentary memberships	18
Subscribers	1308
Complimentary subscriptions	32
Grand total for 1999	4554

Toronto 2000: Musical Intersections

Wednesday, November 1 through Sunday, November 5

Toronto Sheraton Centre Hotel / Toronto Hilton Hotel

Participating Societies:

American Musical Instrument Society
American Musicological Society
Association for Technology in Music Instruction
Canadian Association of Music Librarians
Canadian Society for Traditional Music
Canadian University Music Society
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Historic Brass Society
International Association for the Study of Popular Music
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TORONTO 2000: MUSICAL INTERSECTIONS will be the largest coordinated meeting of music-related disciplines ever to be assembled. Over three hundred sessions are scheduled, with over eight hundred scholars presenting the fruit of recent research. Formal and informal sessions will take place in more than seventy conference and meeting rooms, and a wide variety of performances will be available both inside and outside of the hotels.

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Conventions in America • tel. (800) 929-4242 or
(619) 232-4298 • fax: (619) 232-6497
e-mail: flycia@stellaraccess.com
<http://www.scitravel.com/>
Ask for **Group #332**

Deadline for early registration:

September 30, 2000

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

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