

LEGACIES: 500 YEARS OF PRINTED MUSIC
A Conference Presented in Celebration of the Quincentenary of
Petrucchi's *Harmonice musices odhecaton A*,
the Accomplishments of University of North Texas Musicologist Helen Hewitt,
and 50 Years of the Ph.D. Program at UNT

Conference coordinators: Prof. John Michael Cooper and Prof. Mark McKnight

Legacies is offered in coordination with meetings of:
American Musicological Society, Southwest Chapter
Music Library Association, Texas Chapter
GAMuT (Graduate Association of Musicologists and Theorists, UNT)

Legacies is made possible through the generous support of the following:

The Getty Foundation
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David Kesterson, UNT Provost for and Vice President for Academic Affairs
Arthur Goven, UNT Vice Provost for Research
James Scott, Dean of the UNT College of Music
Lester Brothers, Chair of the Division of Music History, Theory, and Ethnomusicology

Special thanks are due to Kara van Dine, President of the UNT Graduate Association of Musicologists and Theorists (GAMuT), and to the members of GAMuT for their generous service in bringing the conference to fruition. Thanks are due also to Becky Ringer for her work on the web site for the conference, and especially to Emily Bryant for contributing her artistic gifts to this brochure and other promotional materials.

THURSDAY, OCTOBER 25

Inaugural Events – Recital Hall, 301 Music Building

- 3:00-4:30 p.m. “Down the Corridor of Years”: 50 Years of the Ph.D. in Music History and Theory at UNT – Prof. Lester Brothers (Chair, Division of Music History, Theory, and Ethnomusicology) and distinguished alumni/ae of T.H.E. Division – Remarks by Theodore Albrecht, Eugene Helm, Wallace McKenzie, and Robert W. Ottman
- 4:30-6:00 p.m. Opening Gala Reception, sponsored by Theodore Front Music – College of Music Commons
- 6:00-7:15 p.m. Remembering Helen Hewitt, 1900-1977 – Recollections of a pioneering scholar by friends and colleagues, including: Dr. Donna Arnold (Music Reference Librarian, UNT), Dr. Bill A. Nugent (President Emeritus of University of Illinois Foundation), and Dr. Dale Peters (Professor of Music, UNT).
- 7:15-8:00 p.m. Keynote Address: “Helen Hewitt, Women, and the American Musicological Society: Roles and Contributions from Formation through Election to National Office (1934-67)” – Prof. Jane Bowers (University of Wisconsin, Milwaukee)
- 8:00 p.m. CEMI/NOVA Concert: “From Print to Performance: New Works by UNT Composers” – Concert Hall, Music Building

FRIDAY, OCTOBER 26

- 9:00 -10:00 a.m. Legacies Session 1: Notation, Publication, and Performance (9:00 a.m. - 12:00 p.m.) – Recital Hall, 301 Music Building
- 9:00-9:15 a.m. Welcoming Remarks and Introduction
- 9:15-10:00 a.m. Keynote Address: “The 16th-century Music Publisher's Impact on the History of Music” – Prof. Stanley Boorman (New York University)
- 10:00 - 10:15 a.m. Break
- 10:15-10:50 a.m. “Measuring the Success of Rinaldo: Biographical Accounts of the Achievements of Handel and Walsh” – David Hunter (University of Texas at Austin):
- 10:50-11:25 a.m. “The Musical Warhorses of Juan de Urrede” – Kenneth Kreitner (University of Memphis)
- 11:25 a.m.-12:00 p.m. “Paolo Agostini's Legacy to Music Education” – Lester D. Brothers (University of North Texas)

12:00 - 2:00 Break for Lunch

- 2:00-3:00 p.m. Plenary Session 1: Legacies, Southwest Chapter of the American Musicological Society, and Texas Chapter of the Music Library Association Recital Hall – Recital Hall (301 Music Building)
- 2:00-2:15 p.m. Welcoming Remarks and Introduction
- 2:15-3:00 p.m. Keynote Address: “Petruccio's Predicament and the Taming of the Muse” – D. W. Krummel (University of Illinois, Urbana-Champaign)
- 3:15-5:00 Breakout Sessions
- Legacies Session 2: Studies in the History of Music Publishing – Recital Hall (301 Music Building)
- 3:15-4:00 p.m. “Buglhat’s Monkey and the Tree of Knowledge” – Kyle Gassiot (University of Iowa)
- 4:00-4:45 p.m. “Imagined Communities Made Real: the Power of the Printed Word in 19th-Century Music Journalism” – Anna Harwell Celenza (Michigan State University)
- UNT GAMuT (Graduate Association of Musicologists and Theorists) Meeting – Orchestra Hall (232 Music Building)
- 3:15-3:45 p.m. “Publishing as Cultural Identification: The Beethoven-Thompson Folksong Project Reconsidered.” – Hee Seung Lee
- 3:45-4:15 p.m. “Mahler’s *Lieder Eines Fahrenden Gesellen*: Ontology and Genre Development” –
- 8:00 p.m. Organ Recital: Dame Gillian Weir, sponsored by the Getty Foundation – UNT Main Auditorium; admission is free to persons with a *Legacies* name-tag
- Reception following concert, hosted by Dr. James Scott, Dean of the UNT College of Music

SATURDAY, OCTOBER 27

- 9:00-10:00 a.m. Plenary Session 2: Legacies, Southwest Chapter of the American Musicological Society, and Texas Chapter of the Music Library Association – Recital Hall (301 Music Building)
- 9:00-9:15 a.m. Welcoming Remarks and Introduction
- 9:15-10:00 a.m. Keynote Address: “What is a Music Collection?: Petrucci vs. the Manuscripts” – Prof. Honey Meconi (Rice University)
- 10:15 a.m.-12:00 p.m. Breakout sessions
- Legacies Session 3: Music Textology to 1700 – Recital Hall (301 Music Building)
- 10:15-11:00 “The Planning and Publication of Petrucci’s Two Lamentation Volumes of 1506” – Peter J.D. Scott (University of Durham)
- 11:00-11:45 “Petrucci and Reception History: the Influence of the Venetian Motet Prints, 1502-1508” – Marilee J. Mouser (University of California, Santa Barbara)
- American Musicological Society – Organ Recital Hall (253 Music Building)
- 10:30-11:10 Fermata Cadences in Eighteenth-Century Spanish Keyboard Music– Linton E. Powell, University of Texas at Arlington
- 11:10-11:50 “Wagner’s Fairy-Tale: The Use of Refrain as Dramatic Catalyst in Act II of Wagner’s *Siegfried*” – Graham G. Hunt, University of Texas at Arlington
- Music Library Association – Orchestra Hall, 232 Music Building
- 11:45-1:00 Business meeting

12:00-2:00 Lunch Break

- 2:00-3:00 Plenary Session 3: Legacies, Southwest Chapter of the American Musicological Society, and Texas Chapter of the Music Library Association – Recital Hall (301 Music Building)
- 2:00-2:15 Welcoming Remarks and Introduction
- 2:15-3:00 Keynote Address: “Chopin’s Errors” – Prof. Jeffrey Kallberg (University of Pennsylvania)
- 3:15-5:00 Breakout Sessions
- Legacies Session 2: Music Textology since 1700 – Recital Hall, 301 Music Building
- 3:15-3:50 “The Composers’ House: The Publishing Firm of Cherubini, Méhul, Kreutzer, Rode, Isouard, and Boieldieu” – Bruce R. Schueneman and Maria de Jesus Ayala-Schueneman (Texas A & M University, Kingsville)
- 3:50-4:25 “Evolution of an Edition: The Case of Beethoven’s Opus 2” – Patricia Stroh (San Jose State University)
- 4:25-5:00 “Out of the Ashes of Postmodernism: New Traditionalism in the Score of John Cage’s 4’33”” – Kathryn Whitney (Worcester College, Oxford University)

American Musicological Society – Organ Recital Hall, 253 Music Building

3:15-3:55 “Classifying and Representing the ‘Tuoni Ecclesiastici’: An Epistemological Quandary for *Seicento* Music Theorists” – Michael Dodds, Southern Methodist University

4:00-4:20 Business meeting

4:20-5:00 “Op.130 and the More Appropriate Finale: Criteria for Unity and Our Need for Beethoven the Hero” – Kevin A. Salfen, University of North Texas (Winner of AMS Southwest Hewitt-Oberdorfer Competition, 2001)

6:30-7:45 p.m. The *Legacies* Banquet – Silver Eagle Suite, University Union

Remarks by James Scott, Dean of the UNT College of Music

8:00 p.m. Concert: UNT Collegium Musicum, directed by Prof. Lyle Nordstrom (Recital Hall): “Music from Italianate Prints, from Petrucci to Corelli”

SUNDAY, OCTOBER 28

PLENARY SESSION: An Open Forum on The New Technologies (Merrill Ellis Intermedia Theater)

Featuring Faculty Members from the University of North Texas Division of Composition Studies

Chair: Prof. Joseph Klein

Panelists (listed in alphabetical order):

Thomas Clark

Cindy McTee

Jon Christopher Nelson

Butch Rován

Philip Winsor

LEGACIES **Conference Contributors**

STANLEY BOORMAN is Professor of Music and Director of the Center for Early Music at New York University. He holds degrees from Cambridge University and the University of London. Prof. Boorman's major research interests range from mid-twentieth-century European music to music in the period 1350-1600, early music printing and bibliography, source studies, and performance practice. He is author of a number of publications, including "The DiMartinelli Violin Manuscript," in *Yearbook of the Atlantic Foundation*, "The Musical Text," in *Rethinking Music*, and *Studies in the Performance of Late Medieval Music*; his latest work, *Ottaviano Petrucci: Catalogue Raisonné*, is forthcoming.

JANE BOWERS, Professor Emerita of Music History and Literature at the University of Wisconsin-Milwaukee, holds degrees from Wellesley College and the University of California at Berkeley. She also studied at the Royal Conservatory of Music in The Hague, Indiana University, the University of California at Los Angeles, and Sarah Lawrence College. As a scholar who has been researching women in music for nearly thirty years, she co-edited with Judith Tick the pioneering anthology of articles *Women Making Music: The Western Art Tradition, 1150-1950* and published articles related to women and music in the *College Music Symposium*, *Black Music Research Journal*, *American Music*, *Women and Music: A Journal of Gender and Culture*, the multi-volume *Women Composers: Music Through the Ages*, and elsewhere. She is currently completing a biography and repertory study about Chicago blues singer Estelle ("Mama") Yancey. Her research on Helen Hewitt and other pioneering American women musicologists began in 1998 when she was invited to take part in a conference held in Vienna devoted to early women musicologists. Later she conducted exploratory research in the archives of the American Musicological Society in Philadelphia. Professor Bowers's other scholarly interests include the history of the flute and flute music, in connection with which she has published various articles and editions.

LESTER BROTHERS is Chair, Division of Music History, Theory, and Ethnomusicology at the University of North Texas, where he has also served as Special Assistant to the Provost. He received the Ph.D. degree from the University of California at Los Angeles. His research interests in which he has published include sacred music of the Renaissance and Baroque; the hexachord mass and theory to 1700; colonial Latin American cathedral music; twentieth-century American music. He has received the UCLA Alumni Association Distinguished Graduate Award and the Ingolf Dahl Award in Musicology, Northern and Southern California Chapters, American Musicological Society, and has served as president of the American Musicological Society--Southwest Chapter, and the South-Central Renaissance Conference.

ANNA CELENZA is Assistant Professor of Musicology at Michigan State University. She received a Bachelor of Arts from the University of North Carolina at Greensboro, and Master of Arts and Doctor of Philosophy degrees from Duke University (Durham, North Carolina). Dr. Celenza authored *The Early Works of Niels W. Gade: In search of the Poetic* (Ashgate, 2001), a scholarly edition of Gade's *St. Hans Evening Play Overture* (A-R Editions, 2001), and the acclaimed children's book *The Farewell Symphony* (Charlesbridge, 2000) Her work has been featured on nationally syndicated radio and TV programs including NPR's *Todd Mundt Show* and C-Span's *Book TV*.

THOMAS CLARK is Professor of Composition at the University of North Texas. He earned a doctor of musical arts degree from The University of Michigan, studying composition with Pulitzer Prize winner Leslie Bassett and Eugene Kurtz, electroacoustic music with George Balch Wilson, conducting with Sydney Hodkinson, and music theory with Wallace Berry and Richmond Browne. He taught at The University of Michigan, the National Music Camp in Interlochen, Indiana University, and Pacific Lutheran University before joining Clark joined the composition and music theory faculties of the University of North Texas in 1976. Active in music societies, he has served as president of the Texas Society for Music Theory, regional chair and national council member of the American Society of University Composers (now S.C.I.) and South Central Chapter President of the College Music Society. Clark's compositions have been performed at festivals throughout the United States, in Canada and Japan, three times at the Brno International Music Festival in the Czech Republic and at the Festival Internacional Alfonso Reyes in Monterrey, Mexico. His works are published by Borik Press and American Composer Editions and recorded on Centaur Records. His writing has appeared in *Perspectives of New Music*, *In Theory Only*, *Computer Music Journal*, *New Groves Dictionary of American Music and Contemporary Composers* (published by St. James Press of London). Co-author with Larry Austin of the text, *Learning to Compose*, Clark also authored *ARRAYS: A Worktext of Musical Patterns for Aural Development*, published in 1992.

KYLE D. GASSIOTT is currently a masters student in musicology at the University of Iowa, where he also received the Master of Fine Arts in Double Bass in 1999. He has studied double bass with Diana Gannett, J. Christopher Buddo, and done additional work with Gary Karr. Mr. Gassiott has served as assistant director of the University of Iowa Collegium Musicum from 1996 to 2001 and was director for Fall 2000. He is a graduate fellow at Iowa, and is also on the faculty of Kirkwood Community College in the arts and humanities division.

GRAHAM G. HUNT is an Assistant Professor of Musicology and Music theory at the University of Texas at Arlington. He attended Amherst College, receiving his Bachelor of arts degree in Music and Computer Science in May, 1994. He received his Master of Arts degree in Musicology from Duke University in November, 1996. Since receiving his Bachelor's degree, Dr. Hunt's awarded honors include: the Dean's Award for Excellence in teaching at Duke University for 1998-99 and a Dissertation Semester Fellowship from the Duke University Graduate School for the Fall of 2000. He currently teaches Music History, Theory, and Appreciation classes at the University of Texas at Arlington, and his research focuses on the analysis of works by Wagner, Haydn, Strauss, and Mahler.

DAVID HUNTER, Music Librarian at the University of Texas, Austin, holds the Ph.D. degree in Library and Information Science from the University of Illinois and a Masters Degree in Library Science from the University of Cardiff. He is author of *Opera and Song Books Published*

in *England, 1703-1726: a Descriptive Bibliography*. His article "Handel Among the Jacobites" will appear in the November 2001 issue of *Music and Letters*. He is in the midst of writing a volume titled *Handel's Enemies*.

JEFFREY KALLBERG is Professor of Music at the University of Pennsylvania. He received the Ph.D. degree from the University of Chicago. A specialist in music of the nineteenth and twentieth centuries, editorial theory, critical theory, and gender studies, Prof. Kallberg has received the Alfred Einstein prize of the American Musicological Society and the Music Library Association's Richard S. Hill award, in addition to fellowships from the National Endowment for the Humanities and the Guggenheim Foundation. Prof. Kallberg has published widely on the music and cultural contexts of Chopin, most notably in his book, *Chopin at the Boundaries: Sex History, and Musical Genre*. He has also prepared a critical edition of *Luisa Miller* for The Works of Giuseppe Verdi. His current projects include a book on convergences of sex and music around 1800 and a study of Scandinavian song in the first half of the twentieth century. He served as Review Editor of the *Journal of American Musicological Society* and is presently general editor of the Cambridge University Press series *New Perspectives in Music History and Criticism*.

JOSEPH KLEIN holds a Doctor of Music degree in Composition from Indiana University where he studied with Harvey Sollberger, Claude Baker, and Eugene O'Brien. He also holds a Bachelor of Arts degree in Music from the California State Polytechnic University at Pomona, and a Master of Arts degree from the University of California at San Diego, where his composition teachers included Robert Erickson, Roger Reynolds, and Bernard Rands. He is currently Associate Professor and Chair of Composition Studies at the University of North Texas College of Music. Klein's compositions for various media have been performed and broadcast throughout the Americas and Europe, and have been featured at national and international music venues including the Gaudeamus International Musicweek (Netherlands) and the American Music Week in Bulgaria; contemporary music festivals at Louisiana, Bowling Green, and Florida State Universities, The Juilliard School, and the University of Memphis; and conferences of the Society of Electroacoustic Music in the United States, International Trombone Association, North American Saxophone Alliance, International Trumpet Guild, International Double Reed Society, Society of Composers, Inc., and the Music Educators National Conference. He has been a featured guest composer at academic institutions throughout the country where he presents composition masterclasses, organizes performances of his works, and lectures about issues pertaining to contemporary music and society. Klein is the recipient of awards and honors from such organizations as the National Endowment for the Arts, the American Composers Forum/Jerome Foundation, the American Music Center, the Gaudeamus Foundation of Amsterdam, Phi Mu Alpha Sinfonia, Meet the Composer, and the American Society of Composers, Authors, and Publishers (ASCAP).

KENNETH KREITNER is Associate Professor of Musicology and Interim Associate Director for Graduate Studies at the Scheidt School of Music of the University of Memphis. A recipient of the Ph.D. degree from Duke University, he is the author of *Discoursing Sweet Music: Town Bands and Community Life in Turn-of-the-Century Pennsylvania*, in addition to articles in *Early Music*, *Early Music History*, *Musica Disciplina* and other journals. Prof. Kreitner has just finished work on his latest book, *The Church Music of Fifteenth-Century Spain*.

DONALD W. KRUMMEL was educated at the University of Michigan and has been Professor of Library & Information Science and of Music at the University of Illinois since 1970. Prior to his appointment at Illinois he held positions at the Library of Congress and the Newberry Library. Prof. Krummel's interests range from library history and bibliography to music, including American music. Among his major publications are the Norton/Grove Handbook *Music Printing and Publishing*, *The Literature of Music Bibliography*, *English Music Printing, 1553-1700*, in addition to some ten other books and many essays and reviews.

CINDY McTEE is Regents Professor of Music Composition at the University of North Texas. She holds degrees from Pacific Lutheran University, Yale School of Music, and the University of Iowa (Ph.D. 1981). She also completed one year of study in Poland with Krzysztof Penderecki at the Academy of Music in Cracow (1974-75). Dr. McTee has received numerous awards for her music, most significantly a Fulbright Senior Lecturer Fellowship in 1990, a Goddard Lieberon Fellowship from the American Academy of Arts and Letters in 1992, and a Composers Fellowship from the National Endowment for the Arts in 1994. McTee's compositions have received performances by orchestras and other ensembles around the world. Her work has been commissioned by the National Symphony Orchestra (Leonard Slatkin, music director); the Dallas Symphony Orchestra (Andrew Litton, music director); American Guild of Organists; Barlow Endowment; and the College Band Directors National Association (Eugene Corporon, president). Her music is published by MMB Music, Inc., in St. Louis.

HONEY MECONI is Associate Professor of Musicology at the Shepherd School of Music and Director of Medieval Studies at Rice University. A specialist in early music, her work has appeared in the *Journal of Musicology*, *Journal of the Royal Musical Association*, *Early Music*, *Journal of the American Musicological Society*, and numerous other venues. She is editor of *Fortuna desperata: 36 Settings of an Italian Song and Early Musical Borrowing* (forthcoming, 2001). Her book on Pierre de la Rue will be published by Oxford University Press. In 1998 she organized an interdisciplinary symposium on Hildegard of Bingen, and she is currently writing a book on Hildegard's music. Prof. Meconi is founder and director of Schola Pastoris Antiquæ Musicae, the Shepherd School's early music ensemble, which is more than halfway through The Hildegard Project, a long-term venture to perform all of the music by Hildegard. Meconi has also directed early music ensembles at Indiana University and Harvard University, where she received her Ph.D. Her work has been supported by grants from such agencies as the Fulbright Foundation, the National Endowment for the Humanities, and the Andrew W. Mellon Foundation.

MARILEE J. MOUSER is completing a Ph.D. in musicology at the University of California at Santa Barbara. Her dissertation is an examination of the Venetian books of motets printed by Ottaviano Petrucci between 1502-1508; her dissertation advisors are William F. Prizer and Alejandro Planchart. She also received a M.M. degree in Choral Conducting from California State University at Long Beach, and a B.M.E. from Central Michigan University. She has been a church musician and music educator for fifteen years.

JON CHRISTOPHER NELSON is Associate Dean for Operations and Associate Professor of Music Composition at UNT. His electroacoustic music has been performed widely throughout the United States, Europe, and Latin America, and has been honored with numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He is also the recipient of a Bourges Prize, a Luigi Russolo Prize, and numerous electroacoustic commissions. In addition to his electroacoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the New World Symphony, the Memphis Symphony, ALEA III and others. He has composed in residence at Sweden's national Electronic Music Studios during the 1989-90 academic year, as well as in the fall of 1994. Nelson received his doctorate and master's of fine arts from Brandeis University and has studied digital audio processing and computer music composition with Barry Vercoe at the MIT media lab. He also has worked as a technical consultant at MIT's media lab for composers Mario Davidovsky, Jean-Claude Risset and Morton Subotnick. His work can be heard on the NEUMA, ICMC and SEAMUS labels.

JOSEPH BUTCH ROVAN, composer and performer, is an assistant professor at the University of North Texas, where he directs CEMI, the Center for Experimental Music and Intermedia. Prior to joining UNT, he founded computer music studios at Florida State University and was "compositeur en recherche" at the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) in Paris. He is the recipient of numerous awards, including the Lester Horton Award for outstanding modern dance score and the George Ladd "Prix de Paris." His electroacoustic work "Continuities II" for clarinet interactive electronics received honorable mention in the 1998 Bourges International Electroacoustic Music Competition. Rován's compositions have been performed throughout Asia, Europe and the United States; he frequently performs his own work, including concerts for custom gestural controllers, clarinet and interactive electronics. His work "Continuities," for glove controller and interactive electronics, was performed at the 1999 International Computer Music Conference (ICMC) in Beijing, as well as at the 2000 SEAMUS national conference at UNT. Other recent concerts include the 1999 Seventh Biennial Symposium for Arts and Technology at Connecticut College and the 2000 University of Florida Computer Music conference. He performed in August with clarinet and interactive electronics at the ICMC in Berlin.

BRUCE SCHUENEMAN is Head of Library Systems at Texas A&M University-Kingsville. He was educated at the University of California at Berkeley, San Jose State University, Texas A&I University, and the University of Texas at Austin. A violinist, Mr. Schueneman has a special interest in the French Violin School composers and translated Arthur Pougin's biography of Pierre Rode. He has also written a series of articles on minor composers and several books on popular music (college fight songs, state songs, circus songs). He is currently working on a new edition of Rode's Violin Concerto No. 5.

MARIA DE JESUS AYALA-SCHUENEMAN is Head of Interlibrary Loan, Document Delivery, and Distance Education & Off-Campus Services at Texas A&M University-Kingsville. She was educated at Texas A&I University, San Jose State University, and Texas A&M University-Kingsville. Dr. Ayala-Schueneman holds the doctorate in bilingual education.

PETER J. D. SCOTT is a graduate of Trinity College, Dublin and University College, Cork. He is also an organist, and holds an Associateship of the Royal College of Organists. Mr Scott is a Graduate Teaching Assistant in the School of Music in the University of Durham and will be submitting his PhD in 2003. He is researching Petrucci's 1506 books of Lamentations, particularly in regard to their production, dissemination and Provenance. Recent publications include an edition of lute music; this has been recorded by Lutz Kirchhof for Sony Classical and will be issued in late 2001. Mr Scott also holds the Durham Certificate of Teaching in Higher Education.

PATRICIA STROH is Curator at the Ira F. Brilliant Center for Beethoven Studies at San Jose State University, where she recently also took over responsibilities for the music and dance collections at the University Library. She received degrees in music history from the University of Illinois and the University of California Berkeley, and a library degree from UC Berkeley. She is co-director of the Beethoven Bibliography Database project and is currently working on a new guide to Beethoven manuscripts located in the United States.

KATHRYN WHITNEY was Lecturer in the History of Music at Worcester College, Oxford from 1996 to 2001. She currently teaches 19th-century music at the University of Cambridge, and is a Lecturer in the Department of Academic Studies at the Royal Academy of Music in London. Educated initially at the University of Toronto (BA) and the Guildhall School of Music and Drama (PGDip Performance), she undertook graduate studies at the University of Oxford (MPhil, DPhil), where she completed a doctorate in post-war music aesthetics in 2000. Her publishing projects include a number of articles on the problem of intentionality in the indeterminate music of John Cage and Pierre Boulez and analytical work of Arnold Schoenberg's monodrama *Erwartung*.

PHILIP WINSOR has been professor of music for the College of Music since 1982, and former director of the Center for Experimental Music and Intermedia. He has received many composition grants, awards and prizes including Fulbright, Prix de Rome, National Endowment for the Arts, Ford Foundation and Republic of China Composition Fellowships. His music is recorded on Advance, Brewster and Centaur labels and is published by Carl Fischer, Inc., and the American Composers Alliance. He is the author of four books on computer music published by Windcrest/McGraw-Hill, the most recent of which is *Computer Music in C* (co-authored by Gene DeLisa).