

VOLUME VIII

NUMBER 2

AUGUST, 1978

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

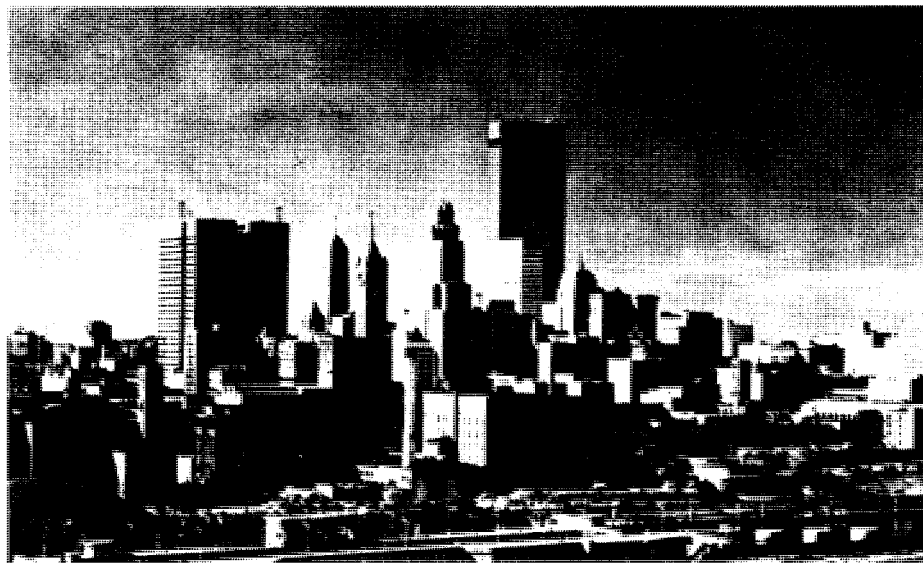
Constituent Member of the American Council of Learned Societies

1978 AMS CONVENTION PROGRAM

The 1978 AMS convention in Minneapolis, to be held jointly with the newly founded Society for Music Theory, will feature 26 AMS paper sessions, 4 SMT sessions, and one session sponsored by both societies. This will mean an average of five simultaneous sessions each morning and afternoon. The volume of good proposals we received made impossible our avowed intention to decrease the size of the program. Note that as of this year the convention is a half day longer; this fall it will begin on Thursday afternoon October 19, and continue through Sunday morning October 22.

On this 150th anniversary of his death, we are proud to present two sessions devoted to Schubert, in one of which we hope to engage the participation of a string quartet from the St. Paul Chamber Orchestra. André Watts will also be presenting two of a series of three Schubert recitals in Minneapolis during our convention. The winner of the first Noah Greenberg Award, The Cappella Nova directed by Richard Taruskin, will participate in a Thursday afternoon session devoted to 15th-century studies and will perform an Ockeghem concert that night. A session on Prokofiev for the 25th anniversary of his death will preface a performance of his opera, *Love for Three Oranges*, by the Minnesota Opera on Friday night. The opera is part of a Russian Festival in the Twin Cities, which will also include a performance of Gogol's *The Marriage* (Guthrie Theater, Saturday night) and an exhibition of painting, *The Art of Imperial Russia, 1800-1850* (Landmarks Center, St. Paul). There will also be regularly scheduled concerts by the Minnesota Orchestra and St. Paul Chamber Orchestra during the convention, as well as AMS lecture-recitals. Interested persons should note the visit to be arranged for Thursday morning to the Hill Monastic Manuscript Library at St. John's University and Abbey in Collegeville.

In response to 1976 Program Chairman Richard Crawford's excellent suggestion, many prefabricated sessions were proposed—whole paper sessions on a single topic organized and submitted as a unit by self-appointed chairmen. This private initiative was welcomed by the Program



Minneapolis, Site of 1978 National Meeting

Photo by Greater Minneapolis Chamber of Commerce

Committee. Yet in order to retain our prerogative and responsibility and in fairness to all paper proposers, the Committee established a policy of judging each paper separately rather than automatically accepting prefabricated sessions as units. In most instances this system worked smoothly, and the Committee altered or rejected sessions in only a few instances. (The more thoroughly a session was outlined in the initial proposal, the more likelihood there was of its acceptance.) Here is a list of scheduled sessions that were fashioned with little or no help from the Program Committee: Sequence and Trope (Lance Brunner), Liturgical Drama (Clyde Brockett), 18th-century Authenticity Problems (Jan LaRue), Schubert I (Boris Schwarz), Gilbert and Sullivan (Ron Broude), Mahler (Dika Newlin), Debussy (Arthur Wenk), Prokofiev (Malcolm Brown), and Women's Studies (condensed from proposals by Jane Bernstein with Pamela Susskind, and by Ruth Julius).

There were almost no proposals for true study sessions or panel discussions, but provisions can still be made for small special interest groups that may wish to meet during the convention. Professor Barry Brook has already requested that a Pergolesi Study Session be scheduled

(time to be announced). Please consult the advance registration materials for information about this and other events not listed in the preliminary program.

A new feature of this year's meeting: a dance on Saturday night. There will be waltzes, foxtrots, some tangos and polkas, and an extra treat is being planned. Bring your dancing shoes!

We would like to extend our thanks to other Program Committee members and fellow workers Richard Crawford, for his invaluable advice and warm encouragement; Bob Laudon and Donna Jackson, for their indefatigable double duty as members of the program and local arrangements committees; David Fuller, for seasoned judgment and conscientious labor, especially as man-in-charge of AMS concerts and lecture-recitals; Jim Haar, for his wise counsel and the acerbic wit with which he leavened our discussions; Allen Forte (President) and Vernon Klierer (Program Chairman) of SMT, for their cooperation and resourcefulness. Finally our thanks go to the chairmen of the paper sessions, into whose hands we now commend the program.

—Anne and Rufus Hallmark
Co-chairmen, Program Committee

PRESIDENT'S MESSAGE

Elsewhere in this issue is reported the action of the Society's Board of Directors creating an Executive Office to replace the office of Registrar. In choosing Alvin Johnson, our Treasurer, as the first Executive Director, the Officers and Board have full confidence that the person who has been keeping us on the straight and narrow financially will do an equally fine job in running the Society's full range of day-to-day operations. It is our hope that in simplifying and streamlining our organization we will have created an office that will serve the Society's members with the greatest possible degree of promptness and efficiency.

To Cecil Adkins, who as Registrar of the Society for the past nine years has served us all loyally and well, we express our deep gratitude. Only those who have acted for this or a similar group in a position such as that of Registrar can know just how much work it involves and how great and continuing a sense of service it requires. We thank Professor Adkins and wish him every success in his scholarly and teaching activities and also in his continuing function as editor of the *International Index of Doctoral Dissertations and Musicological Works in Progress*.

A final word of thanks for a job well done goes to Peter Bloom, who retires after two years of enterprising and deftly managed editorship of this *Newsletter*. We continue to be fortunate in being able to draw on people of intelligence and dedicated interest to work for us all; I wish Ruth Solie every success as she assumes the *Newsletter's* editorship.

—J.H.

NEW YORK — 1979

The next annual meeting of the Society will be held in New York City at the Biltmore Hotel November 1st through 4th (Thursday through Sunday). It will be hosted jointly by the Graduate Center of the City University of New York, Columbia University, and New York University. Local arrangements will be cared for by a committee chaired by Rena Mueller of New York University. The Program Committee will be chaired by Leeman L. Perkins of Columbia University. Abstracts of papers, proposals for panel discussions, and any other suggestions regarding the program should be sent to Professor Perkins at the Department of Music, Dodge Hall 703, Columbia University, New York, NY 10027, by February 1, 1979. Abstracts and proposals should include the title, the name and address of the author or organizer, a clear description of the topic, including an indication of the method used and the aim pursued, the names of contributors to the panel or study session, and the time required for presentation. Abstracts should be typed, double-spaced, and about a page in length; they must not exceed 500 words.



Alvin Johnson, new Executive Director of AMS.

SOCIETY ESTABLISHES OFFICE OF EXECUTIVE DIRECTOR

Alvin Johnson of the University of Pennsylvania has, as of July 1, been named Executive Director of the Society. In this new office, created by action of the Board of Directors at its meeting on March 17-18, 1978, Johnson, who will continue in his elective office as Treasurer, will be responsible for the over-all administration of the Society's day-to-day operations. Henceforth, the billing and collection of dues and Journal subscriptions will be handled by the Executive Director. Computer operations will be provided by the Modern Language Association, a service MLA is currently providing for several other constituent members of the American Council of Learned Societies, among them the College Art Society and the Renaissance Society of America. With membership, subscription and all budgetary operations centralized in one office, the Society hopes to achieve a new level of control and efficiency in the service of the members of the Society.

The position of Registrar, held for the past nine years by Prof. Cecil Adkins of North Texas State University, has been terminated. All correspondence previously directed to the Registrar should now be sent to the Executive Director, at the University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104.

The Officers and Board of Directors of the Society wish to express, on behalf of all AMS members, their gratitude to Prof. Adkins for his fine record of service as Registrar. He will continue to edit the *International Index of Musicological Dissertations and Works in Progress*; correspondence dealing with entries for this volume and its periodic supplements should continue to be sent to Prof. Adkins, School of Music, North Texas State University, Denton, Texas 76203.

REESE PUBLICATIONS FUND

The Society is the recipient of a generous bequest from Gustave Reese. In accepting this bequest the Officers and Board of Directors wished to create a permanent memorial to the donor, and also to use the income in a way that he would approve. The Board announces, with the gracious approval of Mrs. Carol T. Reese, establishment of the Gustave Reese Publications Fund, to be administered by the Publications Committee of the Society. It is hoped that among scholarly projects the publication of which is aided by the American Musicological Society, there will in future be a series bearing the special mark of support by the Reese Fund. In this way the work of Gustave Reese, for so many years the able and tireless chairman of the Publications Committee, will be carried on.

The Council for International Exchange of Scholars announces the following additions to its list of Fulbright-Hays Scholars for 1978 in the field of music: Nathan Gottschalk (SUNY Albany), to the University of Paris; and Addison W. Reed (Saint Augustine's College), to Cuttingham University College in Liberia. Other Fulbright-Hays awards in music were published in last January's *Newsletter*.

The American Musical Instrument Society announces its next annual meeting at the University of Chicago on 20-22 April 1979, and invites proposals for papers or other program suggestions by 1 October 1978. Those wishing to make proposals or acquire further information should address Laurence Libin, program chairman, at the Department of Musical Instruments, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028.

The International Webern Society, co-sponsor with Louisiana State University of the Sixth International Webern Festival held in Baton Rouge on 16-19 February 1978, invites applications from new members. Membership in the Society is open to anyone interested in the study and performance of the music of Anton Webern and other composers whose music stems from the influence of the Second Viennese School. Requests for membership and dues of \$3.00 per year should be sent to Dr. Paul Hedwall, Secretary-Treasurer IWS, Department of Music, University of Alabama, University, AL 35486.

Harry Eskew, editor of *The Hymn* (quarterly of the Hymn Society of America), wishes to make known the interest of his journal in publishing articles from musicologists related to the practice of congregational singing and the history of hymnody. Interested authors may reach Mr. Eskew during the 1978-1979 academic year at 10009 Sinnott Court, Bethesda, MD 20034, and afterwards at New Orleans Baptist Seminary, 3939 Gentill Blvd., New Orleans, LA 70126. Information on membership in *The Hymn Society of America* may be obtained at its National Headquarters, Wittenberg University, Springfield, OH 45501.



Cappella Nova, winners of the Society's first Noah Greenberg Award. Director Richard Taruskin stands in back row, center.

Photo by Myron Lutzke

REVISED GUIDELINES FOR NOAH GREENBERG AWARD

The Noah Greenberg Award, for a distinguished contribution to the study and performance of early music, will be given annually (provided that the committee responsible for awarding the prize judges at least one of the entries to be of sufficient distinction). Directors of collegium musicum groups are especially encouraged to apply. Performing organizations of definably professional status are not eligible for the Noah Greenberg Award.

The projected performance should be described in detail; tapes of past performances, samples of an edited score and, if possible, illustrative tapes of portions of the planned work should be included. A budget must be submitted with the performance plans and with scholarly material not yet published.

The committee may, however, choose to give the award in some years to an article, book or monograph dealing with performance problems in music up to the end of the seventeenth century, or to an edition — scholarly in character but with special reference to the needs of performers — of music from this same period. Since such articles, books, monographs and editions must already have been published, authors need not apply.

The Noah Greenberg Award will consist of a sum up to \$1,000 per annum, depending on the scope and significance of the entry selected. Normally there will be a single award; the committee may in some years, however, make two smaller awards.

A committee of five members, appointed by the President of the American Musicological Society in consultation with the Board of Directors, will judge entries for this prize. The Noah Greenberg Award Committee, one member to be designated as chairman, will serve for a two-year period.

Proposals must be submitted before 1 November of each year. The award will be announced, if possible, in the January number of the *AMS Newsletter*. If the winning proposal is a planned performance, that performance should take place within eighteen months from the date the award is made. Half the money will be given in advance, the remainder to be paid after a tape of the performance is submitted to the chairman of the Noah Greenberg Award Committee.

Entries should be submitted and enquiries directed to Professor H. Colin Slim, Chairman, Noah Greenberg Award Committee, Department of Music, University of California, Irvine, CA 92664.

—H.M.B.

FIRST GREENBERG AWARD GIVEN

The first Noah Greenberg Award of the AMS has been given to Cappella Nova, a small choir directed by Richard Taruskin of Columbia University. The \$1,000 prize will be used to help pay for a professionally engineered and edited recording for commercial release of Ockeghem's *Missa Prolationum*. In honor of this first award a plenary session devoted to Ockeghem's music has been planned for the AMS national meeting in Minneapolis in October 1978. Cappella Nova will attend the meeting, furnish musical examples for the sessions, and also give a formal concert.

Cappella Nova, founded in 1975, consists of about 20 singers living in and around New York, who share a special interest in the choral masterpieces of late medieval and Renaissance sacred music. The group strives above all to achieve cohesion in ensemble and the dynamic flexibility they deem necessary for the effective performance of this little-explored but rewarding repertoire. Last year, the group was chosen to give the Christmas concert at the Folger Shakespeare Library in Washington, D.C. Of this performance, which included Ockeghem's *Missa Prolationum* and which has been widely broadcast over National Public Radio, Irving Lowens wrote in the *Washington Star* that such music "is very rarely performed in public today, and still more rarely performed with the affection and fluidity displayed by Cappella Nova, a group of singers who have come to understand [this] complex, yet highly emotional style."

The Noah Greenberg Award was established last year by the Trustees of the New York Pro Musica in memory of their founder and first director. It is intended to help non-professional performers of music written before 1700 accomplish something they could not otherwise do, or to recognize some distinguished contribution to the study and performance of early music. The AMS committee appointed to make the award consisted of Philip Brett (University of California, Berkeley), Richard French (Yale University), David Fuller (State University of New York at Buffalo), Lawrence Gushee (University of Illinois) and Howard Mayer Brown (University of Chicago), chairman.

—H.M.B.

The *AMS Newsletter* is published twice each year by the American Musicological Society, Inc., and mailed to all members and subscribers. Requests for additional copies of current and back numbers should be mailed to Otto E. Albrecht, Business Manager of Publications, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104. Changes of address should be sent to Alvin Johnson, Executive Director, at the same University of Pennsylvania address. Items for publication in the *Newsletter* should be sent to Ruth A. Solie, Editor, Department of Music, Smith College, Northampton, MA 01063. Copy for the January number must be submitted before December 1; copy for the August number must be submitted before July 1.

This *AMS Newsletter* was produced in Holyoke, Massachusetts, by the Hadley Printing Company.

The American Council of Learned Societies announces that travel grants to attend international scholarly meetings have been awarded to Charles Haywood (Queens College), to attend the Executive Board Meeting of the International Folk Music Council, Dresden; Harold E. Samuel (Yale University), to attend the annual meeting of the International Association of Music Libraries, Lisbon; and James Webster (Cornell University), to participate in a conference on Nineteenth-Century Music in Nottingham, England.

Among recipients of the ACLS's research and study fellowships for 1978 are Allan W. Atlas (Brooklyn College, CUNY), A. Wayne Slawson (University of Pittsburgh), and Arthur B. Wenk (University of Pittsburgh).

The Department of Music at the University of North Carolina at Chapel Hill announces that the first recipient of the Glen Haydon Prize in Musicology is Professor Lance Brunner of the University of Kentucky. The Haydon Prize was established in 1976, and is awarded on the basis of a distinguished dissertation completed in a given calendar year. Professor Brunner's dissertation, completed in 1977, deals with: *The Sequences of Verona, Biblioteca Capitolare CVII and the Italian Sequence Tradition*. Professor Brunner has recently received an NEH summer grant for further research in chant in Italy during the summer of 1978.

The Haydon Prize was established in honor of Glen Haydon, who directed the Department of Music from the mid-1930s until his death in 1966.

EDITOR'S NOTES

The editor of the *Newsletter*, in cooperation with the editor of the *Journal of the American Musicological Society*, will present in this column brief communications and inquiries of interest to members of the Society, reserving the pages of the *Journal* for items of a more permanent nature.

The following communication was received from Martin Picker of Rutgers University:

"Professor Edward Lowinsky has asked me to make the following correction to the 'Report of the Publications Committee' which appeared in the January 1978 issue:

The inclusion of *Josquin des Prez, Proceedings of the International Josquin Festival-Conference*, published last year by the Oxford University Press and edited by Professor Lowinsky, among publications 'supported by the AMS,' should not be interpreted to mean that the publication received financial support from the Society. The cost was borne entirely by the Oxford University Press and by funds set aside from the Conference budget, plus funds raised independently. The Society acted as sponsor of the Conference and its Proceedings for organizational and funding purposes. Professor Lowinsky wishes to underscore the difference between 'sponsorship' and 'support'."

Broude Brothers announces the preparation of a critical edition of the works of Jean-Baptiste Lully, editing to begin with the works not included in the Lully edition begun by Henry Prunières. An editorial committee is presently engaged in drawing up guidelines for preparation of the edition, and inquiries are invited from interested persons able to contribute. Correspondence should be addressed to Professor Carl Schmidt, the secretary of the editorial committee, in care of Broude Brothers Limited, 56 West 45 Street, New York, NY 10036.

The Northwestern University School of Music Library announces that it has been named as one of three repositories for the music and recordings by Henry Cowell. Others are the Henry Cowell Music Center in the public library in Menlo Park, California, and the Institute for Studies in American Music at Brooklyn College. These collections are not designed as research material, but will serve as a resource for performers interested in playing Cowell's music.

At its annual meeting in Evanston, Illinois, on 19 November last, the College Music Society adopted the following resolutions which will be of interest to AMS members: "that the College Music Society strongly endorse the position of the Assembly of National Arts Education Organizations in advocacy of a comprehensive program of categorical aid for the improvement of education in the arts; that the College Music Society support in principle Senate Bill 991 for

the establishment of a United States Department of Education; and that the Society strongly recommend that the National Endowment for the Arts remain organizationally and functionally independent of a Department of Education."

The Friends of World Teaching, 3643 Kite Street, San Diego, CA 92103, offers to help with placement in teaching and school administration positions abroad, in all fields and at all educational levels from kindergarten to university.

The Center for the Humanities at the University of Southern California announces the publication, beginning March 1978, of a new quarterly journal entitled *Humanities in Society*. Editors Ronald Gottesman and Jeffrey Plank describe the journal as investigating "the relation of academic disciplines which study and interpret human activity to those professions—law, medicine, science, and the like—which shape it."

Readers will notice the inclusion in this issue of a new column, listing forthcoming meetings of AMS chapters and of other relevant societies and special interest groups. We are grateful to Professor George R. Hill of Baruch College, CUNY, for undertaking the regular preparation of this column, and we hope it will be of interest and use to AMS members.

I wish to express my thanks to my colleague Peter Bloom, the previous editor of this *Newsletter*, for his help in the preparation of this issue. He has been extremely forthcoming with information, advice, and assistance; further, he has set up the local procedures for publication so efficiently that as I take over this summer I find half my work done for me.

NOTA BENE: The society's annual Directory of Members and Subscribers will be mailed with the next number of the *Newsletter*, in January 1979.

ASCAP-DEEMS TAYLOR AWARDS

The American Society of Composers, Authors and Publishers has announced the 11th annual ASCAP-Deems Taylor awards to the writers of outstanding books and articles about music published in 1977.

Among those honored this year were music critics Martin Bernheimer of the *Los Angeles Times* and Andrew Porter of the *New Yorker*, David Burge for his article "Contemporary Piano," George Perle for "The Secret Program of the Lyric Suite," and Douglass M. Green for "Berg's De Profundis: The Finale of the Lyric Suite."

Authors of books so honored include Edward Lowinsky for *Josquin des Prez*, Howard E. Smither for *A History of the Oratorio*, and Maynard Solomon for *Beethoven*.

AMS CHAPTER OFFICERS FOR 1978-1979

The Secretary of the Society, Frank Traficante, reports the election of the following Chapter Officers:

ALLEGHENY

Chairman: Robert Lord (University of Pittsburgh). *Vice-Chairman:* Harry Elsinga (West Virginia University). *Secretary-Treasurer:* Alice A. Moerk (Fairmont State College).

CAPITAL

Chairman: Wayne Shirley (Library of Congress). *Secretary-Treasurer:* Cecelia H. Porter (Washington, D.C.).

GREATER NEW YORK

President: Ellen Rosand (Rutgers University). *Secretary:* Helen Baker (North Plainfield, NJ). *Treasurer:* John Nadas (New York University).

MID-ATLANTIC

Chairman: Thomas M. Connolly (University of Pennsylvania). *Secretary-Treasurer:* Courtney Adams (Radnor, PA).

MIDWEST

Chairman: Emanuel Rubin (University of Wisconsin, Milwaukee). *Secretary-Treasurer:* Newman W. Powell (Valparaiso University).

NEW ENGLAND

President: Keith Polk (University of New Hampshire). *Secretary-Treasurer:* Paul Machlin (Colby College).

NEW YORK STATE

Chairman: Jocelyn Godwin (Colgate University). *Secretary-Treasurer:* Lee S. Spear (Hamilton College).

NORTHERN CALIFORNIA

Chairman: Anthony Newcomb (University of California at Berkeley). *Secretary-Treasurer:* William T. Hopkins (San Francisco State University).

PACIFIC NORTHWEST

Chairman: Charles Troy (University of Washington). *Secretary-Treasurer:* Robert I. Hurwitz (University of Oregon).

ROCKY MOUNTAIN

Chairman: Robert Reynolds (Arizona State University). *Secretary-Treasurer:* Richard Haefer (Arizona State University).

SOUTH-CENTRAL

Chairman: Frank Hoogerwerf (Emory University). *Secretary-Treasurer:* Ernest C. Harriss (University of Tennessee at Martin).

SOUTHEAST

Chairman: Clyde Brackett, Jr. (Christopher Newport College). *Secretary-Treasurer:* James R. Hines (Christopher Newport College).

SOUTHERN

Chairman: Raymond A. Barr (University of Miami). *Secretary-Treasurer:* Robert J. Nicolosi (University of Alabama).

SOUTHERN CALIFORNIA

Chairman: Roland Jackson (Claremont Graduate School). *Vice-Chairman:* Murray Bradshaw (University of California at Los Angeles). *Secretary-Treasurer:* Dora Wilson (California State University at Long Beach).

SOUTHWEST

Chairman: Corre Berry (Huntsville, TX). *Secretary-Treasurer:* Rebecca Baltzer (University of Texas).

ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1977 to June 30, 1978

CURRENT OPERATIONS

<u>Receipts</u>			
Membership dues			
Journal	23,720.00	52,043.50	
	4,086.00		
	<u>163.00</u>		
Placement Service		27,969.00	
Annual Meeting, 1978		236.70	
Sale of labels		1,000.00	
Interest, checking account		2,832.55	
Miscellaneous		1,500.50	
		<u>740.58</u>	86,322.83
<u>Expenditures</u>			
Administration	President, Secretary & Treasurer	1,948.76	
	Board of Directors	3,636.43	
	Business Manager, Publications	3,118.77	
	Registrar	<u>15,623.22</u>	
	Vol. XXX-2&3 (Only two issues)	24,327.18	
Annual Meeting, 1978		1,369.05	
Newsletters		3,009.26	
Chapter allotments, grants		1,541.20	
Dues & delegate expenses		1,339.65	
Miscellaneous		<u>99.77</u>	67,542.65
Excess of receipts over expenditures			<u>18,780.18</u>

PUBLICATIONS

<u>Receipts</u>			
Interest & dividends			
	Publication reserves	3,272.45	
	Endowment Fund	<u>5,948.28</u>	
Capital gains		9,220.73	
Bequest		1,143.13	
Gifts		<u>14,946.15</u>	
Sale of Publications			
	1,000.00		
	400.00		
	<u>310.50</u>	1,710.50	
	2,681.96		
	2,840.25		
	225.50		
	3,583.69		
	84.50		
	96.00		
	<u>11.00</u>	9,522.90	
Royalties		<u>4,336.66</u>	40,880.07
<u>Expenditures</u>			
Transfer to Endowment Fund		16,089.28	
International Index of Doctoral Dissertations		7,120.84	
Ockeghem, Vol. III		4,933.80	
Haydn Conference Proceedings		670.91	
Schenker, <u>Der freie Satz</u>		250.00	
Billings, Vol. I		141.28	
Dutch Musicological Society, Josquin Committee		1,000.00	
Awards, Einstein & Kinkeidey		815.00	
Royalties		368.35	
Administrative expenses		<u>124.00</u>	31,533.46
Excess of receipts over expenditures			<u>9,346.61</u>

GRANT ACCOUNTS

Changes in Grant Balances

	<u>IMS</u>	<u>RILM</u>	<u>Total</u>
Balances July 1, 1977	5,366.33	000.00	5,366.33
Grant payments NEH	59,650.00	32,800.00	92,450.00
IMS Congress Report fund	9,544.18		9,544.18
Berkeley account	92.00		92.00
Expenditures	<u>(65,009.37)</u>	<u>(32,800.00)</u>	<u>(97,809.37)</u>
Balances June 30, 1978	9,643.14	000.00	9,643.14

STATEMENT OF ASSETS

	<u>July 1, 1977</u>	<u>June 30, 1978</u>	<u>Increase</u>
Current Operations account	34,158.60	52,938.78	18,780.18
Publication reserves	35,509.70	44,856.31	9,346.61
Grant accounts	5,366.33	9,643.14	4,276.81
Endowment Fund			
Gustave Reese Fund	14,946.15		
New Income Fund	29,915.96		
Bonds	9,881.25		
Mass. Inv. Trust	<u>76,700.00</u>	<u>116,497.21</u>	<u>39,797.21</u>
Totals	<u>191,531.84</u>	<u>232,120.64</u>	<u>40,588.80</u>

Respectfully submitted,

Alvin H. Johnson
Alvin H. Johnson

ANNUAL REPORT, FINANCE COMMITTEE

A bequest in the amount of \$14,946.15 from the estate of Gustave Reese was added to our capital funds in January, 1978. The income from this bequest will be expended on designated publication projects in recognition of Professor Reese's many years of service as chairman of the Publication Committee. \$1,000 gifts were also received from the Sonneck Memorial Fund of the Library of Congress in support of the publication of the Complete Works of William Billings, and from Pro Musica Antiqua toward defraying the expenses for the appearance of the Cappella Nova, winner of the Noah Greenberg Award for 1978, at the Annual Meeting in Minneapolis. Annual giving by members continues to increase; this year forty-three contributions were gratefully received.

The unusually large surplus in the operating account is deceptive in that the cost of production and distribution of the Spring issue of the Journal could not be included in the report for this fiscal year. Nevertheless, our surplus will run in the neighborhood of \$6,000 which will bring our reserves for current operations to about \$19,000. This figure gives assurance to our members and subscribers that no increase in dues and subscription rates need be anticipated in the immediate future.

Respectfully submitted,

James Haar
Martin Picker
Alvin H. Johnson, Chairman

OBITUARIES

Oswald Jonas (1897-1978)

Oswald Jonas, who died on March 19th following a brief illness, had been a member of the music faculty at the University of California, Riverside, since January 1966 when because of his distinguished international reputation as a musical scholar he was appointed Regents' Professor. Jonas earned a doctorate at the University of Vienna in 1921, and he spent seven years of private study with Heinrich Schenker. For the rest of his life he was to be engaged in research on the music of the 18th and 19th centuries and on the works and theory of Schenker.

From 1930 to 1934 Jonas taught at Stern Conservatory in Berlin. Returning to Vienna in 1935 he was instrumental in founding the Schenker Institute at the New Vienna Conservatory. The following year he started publication of the periodical, "Der Dreiklang." With the rise of Hitler, Jonas emigrated in 1938 to the United States, to become an American citizen. He served as Professor of Music at Roosevelt University in Chicago from 1941 to 1964. For the following two years he held visiting appointments at the Vienna Academy and the universities of Bern, Tübingen, Hamburg, Mainz and Heidelberg.

At UCR Jonas was primarily concerned with graduate instruction in music theory, but he was also popular among undergraduates because of his course in the singing of German art songs. In his courses he often shared rare documents from his remarkable personal library.

Jonas was the author of several books and a great many articles; one of his most significant books, *Das Wesen des musikalischen Kunstwerks*, is presently being translated for publication in English. His colleagues at UCR are currently compiling a volume of his articles which will appear as a publication in recognition of his distinguished career.

—William H. Reynolds

Christa Landon (1921-1977)

Mozartplatz 2 is not merely an address. To countless musicians it brings up the image of a place where they were received with the greatest hospitality, and a place filled with the spirit of music. There, in the home of Christa Landon, much of the editorial work on which her reputation rests was completed. Having begun her study of Haydn during the period of her marriage to H. C. Robbins Landon, she continued to develop as an independent musical scholar.

General recognition of her painstaking research came with the publication of her edition of the Piano Sonatas of Haydn (Universal Edition, Vienna 1966). These are justly considered definitive. Later she became associate editor of the New Schubert Edition in Tübingen, and re-

cently she was invited to give a course on the methods of music editing at a major American university. Alas postponed until a later date because she was overburdened with work, this academic appointment was never to materialize.

Tireless in her quest for source material, Christa Landon made several important discoveries. These included an unknown Fantasy by Schubert and, only several months ago, a letter by Schubert to his brother. Her lucid analysis of its history and musical implications was published posthumously in the December 1977 issue of the *Oesterreichische Musikzeitschrift*.

The air disaster in Madeira, where she had planned a well-earned holiday, cut short her career at its height. *Mozartplatz 2* is closed to her friends and colleagues for the first time.

—Oswald Jonas

[Ed. note: This obituary notice was written by Professor Jonas just shortly before his own death on 19 March.]

Donald McCorkle (1929-1978)

Donald M. McCorkle, 48, a specialist in the work of Johannes Brahms and one of the world's outstanding authorities on early American music, died Monday 6 February in Vancouver, B.C. Born in Cleveland in 1929, McCorkle took his bachelor's degree at Bradley University in 1951, his master's degree at Indiana University in 1955 and his doctorate in the same university in 1958.

His pioneering contributions to our knowledge of our own music began while he was still a graduate student, when he uncovered a large cache of 18th-century musical manuscripts buried in the archives of the Moravian Church in Winston-Salem, N.C. In 1956, two years before he received his doctorate in musicology from Indiana, he organized the Moravian Music Foundation, the first American institution devoted entirely to the study of any aspect of the American musical heritage; and he began the long, tedious job of organizing the thousands of manuscripts provisionally preserved by the 18th-century Moravians, many of which had not been touched for more than a hundred years. Together with the late Thor Johnson, then conductor of the Cincinnati Symphony, McCorkle organized biennial Moravian Music Festivals in Bethlehem and Old Salem. Out of McCorkle's researches came a monograph called *Moravian Music in Salem: A German-American Heritage*, a milestone in American music history.

With the Moravian Music Foundation solidly established and well launched, McCorkle decided to enter the academic world and accepted a post as professor of musicology at the University of Maryland. He was particularly active in the College Music Society, editing its official

journal *Symposium* from 1961-1963 and from 1969-1970, and serving as its president from 1967-1969. During his last few years at College Park his interest in the music of Brahms deepened. In 1971 he accepted a position as full professor and head of the music department at the University of British Columbia.

During the last month of his life, McCorkle's creative energies were centered around Brahms, but his heart and his love remained with the music he had resurrected in Winston-Salem. He was buried there, close to the Moravians who lived in Old Salem two centuries ago, on the chilly gray afternoon of Monday 13 February. His family and a few friends and colleagues were there to mourn his passing.

—Irving Lowens

Bruno Stäblein (1895-1978)

The date of 6 March 1978 is one rimmed in black for musicologists and medievalists the world over. On that date Bruno Stäblein died in Erlangen, Germany, at the age of 82. Long recognized as one of the world's leading musicologists and as a scholar without peer in his knowledge of medieval monophony, Stäblein actually began his musical career as a performer. After simultaneous studies at the University of Munich (Ph.D. in 1918) and the *Staatliche Akademie der Tonkunst* in that city, he was active as a conductor in Munich, Innsbruck, and Coburg until 1929. Deciding to change his main field of activity to musicology, Stäblein accepted a position on the faculty of the Regensburg *Gymnasium* in 1931. There he began his intensive research into the music of the Middle Ages, and in 1945 he founded the *Institut für Musikforschung* at what was to become the University of Regensburg. In 1956 he assumed the professorship in musicology at the University of Erlangen. His move to emeritus status in 1963 signalled anything but "retirement"; rather, it gave him the opportunity to devote full time to his many research projects.

The rich products of Stäblein's research are well known: three books and over one hundred fifty articles, along with the series of *Monumenta Monodica Medii Aevi*, which he founded and edited. Solidly based on the manuscript sources themselves and buttressed by Stäblein's astonishing command of secondary literature from many fields, these studies frequently broke paths through previously uncharted territory and set a new standard for all subsequent work in the field. Stäblein's works, capped by his magisterial *Schriftbild der einstimmigen Musik*, and the extensive *Filmarchiv mittelalterlicher Musikhandschriften* housed at the University of Erlangen, will stand as a magnificent tribute to him for many years to come.

—Charles M. Atkinson

FORTHCOMING MEETINGS AND CONFERENCES

This list appears in the *AMS Newsletter* for the first time and seeks to list meetings that may be of interest to AMS members. The notices are ordered chronologically. The column will appear in each issue, and the deadline for submission of items for inclusion is June 25 for August and November 25 for January. Information should be sent to: George R. Hill, AMS Newsletter, 8 West 13th Street, New York, NY 10011.

American Liszt Society, 5-8 Oct. 1978, Midland, Michigan. *Address* Fernando Laires, 9000 Gettysburg Lane, College Park, MD 20740.

Northeast American Society for Eighteenth-Century Studies, 5-7 Oct. 1978, Univ. of Massachusetts, Amherst. *Address* Morris Golden, Dept. of English, Univ. of Massachusetts, Amherst 01003.

Victorian Studies Association, 6-7 Oct. 1978, Regina, Sask. *Address* C. D. Murray, Dept. of English, Univ. of Regina, Regina, Sask. S4S 0A2, Canada.

AMS, Capital Chapter, 7 Oct. 1978, Montgomery College, Takoma Park Campus. *Address* Lloyd Farrar, 14416 Marine Drive, Silver Spring, MD 20904.

Popular Culture Association in the South, 8-10 Oct. 1978, Nashville. *Address* Ralph von Tresckow Napp, Box 13066, Winston-Salem State Univ., Winston-Salem, NC 27102.

American Folklore Society, 12-15 Oct. 1978, Salt Lake City. *Address* Lucille Horn, American Folklore Society, 1703 New Hampshire Ave., N.W., Washington, DC 20009.

Colloquium on Nineteenth-Century French Studies, 12-14 Oct. 1978, Michigan State Univ. *Address* Eugene F. Gray or Laurence M. Porter, Dept. of Romance Langs., Wells Hall, Michigan State Univ., East Lansing 48824.

Ohio Conference on Medieval Studies, 12-14 Oct. 1978, John Carroll Univ. *Address* Lynn L. Remly, John Carroll Univ., Cleveland, OH 44118.

Saint Louis Conference on Manuscript Studies, 12-14 Oct. 1978, St. Louis Univ. *Address* Conference Committee, Pius XII Memorial Library, 3655 W. Pine, St. Louis, MO 63108.

Salem Conference: The Puritan Culture, 1620-1750, 13-14 Oct. 1978, Salem State Coll. *Address* Patricia L. Parker, Dept. of English, Salem State Coll., Salem, MA 01970.

East Central American Society for Eighteenth-Century Studies, 19-21 Oct. 1978, Pittsburgh. *Address* Jean E. Hunter, Dept. of History, Duquesne Univ., Pittsburgh, PA 15219.

Medieval Conference: "Byzantium in the West: Image and Impact," 20-21 Oct. 1978, State Univ. of New York, Binghamton. *Address* Saul Levin, Dept. of Classical and Near Eastern Studies, State Univ. of New York, Binghamton 13901.

Ohio-Indiana American Studies Association, 20-21 Oct. 1978, Purdue Univ. *Address* Cheryl Z. Orcovicz, Heavilon Hall, Purdue Univ., West Lafayette, IN 47907.

American Society for Aesthetics, 25-28 Oct. 1978, New York. *Address* Peter Kivy, Dept. of Philosophy, 620 Hill Hall, Rutgers Univ., Newark, NJ 07102.

College Music Society, 26-29 Oct. 1978, St. Louis. *Address* Dept. of Music, State Univ. of New York, Binghamton 13901.

Society for Ethnomusicology, 26-29 Oct., St. Louis. *Address* Society for Ethnomusicology, Room 513, 201 S. Main St., Ann Arbor, MI 48108.

Castiglione: The Ideal and the Real in Renaissance Culture, 27-28 Oct. 1978, Columbia Univ. *Address* Robert W. Hanning, Dept. of English and Comparative Lit., Columbia Univ., New York, NY 10027.

New England Renaissance Conference, 27-28 Oct. 1978, Mount Holyoke Coll. *Address* John Lemly, Dept. of English, Mount Holyoke Coll., South Hadley, MA 01075.

Sixteenth-Century Studies Conference, 27-28 Oct. 1978, St. Louis. *Address* Charles G. Nauert, Jr., Dept. of History, Univ. of Missouri, Columbia 65201.

Conference on Yiddish and East European Jewish Studies, 29-31 Oct. 1978, New York. *Address* Naomi Utevsky, YIVO Institute for Jewish Research, 1048 Fifth Ave., New York, NY 10028.

Midwest Popular Culture Association, 2-4 Nov. 1978, Michigan State Univ. *Address* Larry Lundrum, Dept. of English, Michigan State Univ., East Lansing 48824.

Editorial Conference on Editing Correspondence, 3-4 Nov. 1978, Univ. of Toronto. *Address* Desmond Neill, Massey Coll., Univ. of Toronto, Toronto, Ont. M5S 2E1, Canada.

AMS, Greater New York Chapter, 4 Nov. 1978, CUNY Graduate Center. *Address* Ellen Rosand, Dept. of Music, Rutgers Univ., New Brunswick, NJ 08903.

Humanism Conference: The Revival of Ancient Learning in the Italian Renaissance, 10-12 Nov. 1978, Duke Univ. *Address* Humanism Conference, Dept. of Music, Duke Univ., Durham, NC 27708.

American Society for Eighteenth-Century Studies—Midwestern Conference, 16-18 Nov. 1978, Univ. of Kansas. *Address* Henry L. Snyder, Office of Research Administration, Univ. of Kansas, Lawrence 66045.

AMS, Southern California Chapter, 18 Nov. 1978, California State Univ., Northridge. *Address* Roland Jackson, Music Dept., Claremont Graduate School, 900 North College Ave., Claremont, CA 91711.

American Historical Association, 28-30 Dec. 1978, San Francisco. *Address* Mack Thompson, 400 A St., S.E., Washington, DC 20003.

Music Library Association, 5-10 Feb. 1979, New Orleans. *Address* Music Library Association, Room 205, 343 S. Main St., Ann Arbor, MI 48108.

Southern Humanities Conference, 8-10 Feb. 1979, Converse Coll. *Address* Ma-linda Maxfield, Converse Coll., Spartanburg, SC 29301.

Sonneck Society, 9-11 Feb. 1979, New Orleans. *Address* Raoul F. Camus, 14-34 155th St., Whitestone, NY 11357.

Medieval Association of the Pacific, 23-24 Feb. 1979, San Francisco State Univ. *Address* William N. Bonds, Dept. of History, San Francisco State Univ., San Francisco, CA 94132.

Central Renaissance Conference, 22-24 Mar. 1979, Case Western Reserve Univ. *Address* Edward Olszewski, Dept. of Art, Case Western Reserve Univ., Cleveland, OH 44108.

South Central Society for Eighteenth-Century Studies, 23-24 Mar. 1979, Univ. of Oklahoma. *Address* Eugene Korkowski, Dept. of English, Texas Tech Univ., Lubbock 79409.

South-Central Renaissance Conference, 29-31 Mar. 1979, Univ. of Texas, Austin. *Address* Norman K. Farmer, Jr., Dept. of English, Univ. of Texas, Austin 78712.

Latin American Studies Association, 5-7 Apr. 1979, Pittsburgh. *Address* Jorge I. Domínguez, Center for International Affairs, 6 Divinity Ave., Harvard Univ., Cambridge, MA 02138.

AMS, South-Central Chapter, 6-7 Apr. 1979, Emory Univ. *Address* Frank W. Hoogerwerf, Dept. of Music, Emory Univ., Atlanta, GA 30322.

American Society for Eighteenth-Century Studies, 19-21 Apr. 1979, Atlanta. *Address* Dept. of English, Univ. of Pennsylvania, Philadelphia 19104.

AMS, Rocky Mountain Chapter, 20-21 Apr. 1979, Arizona State Univ. *Address* Robert Reynolds, Dept. of Music, Arizona State Univ., Tempe 85281.

American Musical Instrument Society, 20-22 Apr. 1979, Univ. of Chicago. *Address* Laurence Libin, Dept. of Musical Instruments, Metropolitan Museum of Art, 5th Ave. at 82nd St., New York, NY 10028.

Midwest Victorian Studies Association, 20-21 Apr. 1979, Washington Univ. *Address* Lawrence Poston, Dept. of English, Univ. of Illinois, Box 4348, Chicago 60680.

German-American Studies Society, 27-28 Apr. 1979, St. Olaf Coll. *Address* Maria Wagner, Dept. of Foreign Langs., 82 College Ave., Rutgers Univ. Coll., New Brunswick, NJ 08903.

FORTY-FOURTH ANNUAL MEETING

of the

AMERICAN MUSICOLOGICAL SOCIETY

Meeting Jointly with the Society for Music Theory

October 19-22, 1978

Hotel Leamington, Minneapolis

Preliminary Program

THURSDAY, OCTOBER 19

8:30 Visit to St. John's University and Abbey, Collegeville, Minnesota, to see the *Hill Monastic Manuscript Library* (special travel arrangements will be made for interested scholars; look for information in convention registration materials)

All afternoon and evening AMS and SMT Registration

1:00 1978 AMS Board Meeting

All afternoon and throughout convention Book and Instrument Exhibits

3:30-5:30 AMS Papers

AUTOUR D'OCKEGHEM: HISTORICAL AND PRACTICAL PROBLEMS IN 15TH-CENTURY MUSIC

James Haar, University of North Carolina, Chairman

Richard Wexler, University of Maryland: "Ockeghem's Canonic Chanson: A Reconsideration"

Michael Eckert, College of Arts and Sciences, Tulane University: "Ockeghem's Offertory: Mensural Anomaly or Structural Capstone?"

Leeman Perkins, Columbia University: "Ockeghem and Busnois: A Comparison"

With the assistance of The Cappella Nova, Richard Taruskin, director, winner of the first Noah Greenberg Award

HAYDN STUDIES

James Webster, Cornell University, Chairman

Elaine Sisman, University of Michigan: "Haydn's Variations and their Expansions"

A. Peter Brown, Indiana University: "Joseph Haydn and Leopold Hofmann's Street Songs"

Stephen Fisher, University of Pennsylvania: "The Compositional History of Haydn's Symphonies of 1778-81"

19TH-CENTURY TOPICS

Rey Longyear, University of Kentucky, Chairman

Cecelia Porter, Washington, D.C.: "The New Public and the Reordering of the Musical Establishment: The Lower Rhine Music Festivals, 1818-1867"

Laurie Shulman, Central Michigan University: "Meyerbeer's *Les Huguenots* and French Musical Criticism in the 1830's"

James Hepokoski, Arlington, Massachusetts: "Verdi, Giuseppina Pasqua, and the Composition of *Falstaff*"

THE COMPOSER IN MODERN CULTURE

Leonard Meyer, University of Pennsylvania, Chairman

John Finson, University of North Carolina: "Klimt and Mahler: Historicism and Secession in Vienna at the Turn of the Century"

Don Gillespie, C. F. Peters: "John Becker's Correspondence with Ezra Pound—The Origins of a Musical Crusader"

David Josephson, Brown University: "Criticism, History and Class: A Case Study"

5:30

Guitar Recital: Jeffrey Van, University of Minnesota: Works by Fernando Sor (1778-1839)

7:30-8:30

SMT Special Interest Groups

Merle E. Hogg, San Diego State University: "Personalized Systems of Instruction and Comprehensive Musician-ship"

Herbert L. Riggins, University of Texas: "Heinrich Schenker's Graphic Notation: Toward a Standardization"

8:30

Concert: The Cappella Nova, Richard Taruskin, director, winner of the first Noah Greenberg Award. Music by Johannes Ockeghem and his contemporaries, St. Olaf Roman Catholic Church

Reception following, Hotel Leamington

FRIDAY, OCTOBER 20

All day

AMS and SMT Registration

8:00-9:00

AMS Chapter Officers Breakfast

9:00-12:00

AMS Papers

SEQUENCE AND TROPE: PANEL DISCUSSION

Lance Brunner, University of Kentucky, Chairman

Richard Crocker, University of California, Berkeley

Alejandro Planchart, University of California, Santa Barbara

Charles Atkinson, Ohio State University

MUSIC AT 16TH-CENTURY ITALIAN COURTS

Anthony Newcomb, University of California, Berkeley, Chairman

Richard Sherr, Smith College: "Guglielmo Gonzaga and the Castrati"

William Prizer, University of Kentucky: "Isabella d'Este and Lorenzo da Pavia: Musical Instruments at a Renaissance Court"

Iain Fenlon, King's College, Cambridge: "A Gift of Chansons and Motets"

Lewis Lockwood, Princeton University: "Jean Mouton and Jean Michel: New Evidence on French Music and Musicians in Italy, 1505-1520"

(9:00-12:00)

18TH-CENTURY MUSIC AND IDEOLOGY

- Vincent Duckles, University of California, Berkeley, Chairman
Daniel Fallon, University of Connecticut, Stamford: "Rousseau's Influence on Emerging Musical Nationalism in Germany"
Jane Fulcher, Syracuse University: "Melody, Meaning, and Morality: Rousseau and French Critical Tradition"
Thomas Bauman, University of Pennsylvania: "Reichardt, Burney, and German Genius"
Kerry Grant, McGill University: "Dr. Burney and the 'Trouble with the Germans'"

PROKOFIEV: STUDIES FOR THE 25TH ANNIVERSARY OF HIS DEATH

- Malcolm Brown, Indiana University, Chairman
Miloš Velimirović, University of Virginia: "Prokofiev as Composer of Music for Films"
Boris Schwarz, Queens College: "Prokofiev's *The Gambler*—A Break with Operatic Tradition"
Malcolm Brown, Indiana University: "Mischief, Mockery, and Merriment in Prokofiev's *Love for Three Oranges*"
Richard Taruskin, Columbia University: "Prokofiev's Response to the Dictates of the Party"

AMERICAN MUSIC

- H. Wiley Hitchcock, Hunter College, CUNY, Chairman
Edward C. Wolf, West Liberty State College: "The Sangerfest—A Vignette of German-American Musical Life"
Lawrence Starr, University of Washington: "Toward a Re-evaluation of Gershwin's *Porgy and Bess*"
Michael Leavitt, Great Neck, New York: "Recurrences in the Songs of Stephen Foster"

9:30-12:00

SMT Papers

VIEWS ON SCHENKER

- (Chairman to be announced)
Graham H. Phipps, Colorado State University, Fort Collins: "A Response to Schenker's Analysis of Chopin's Etude, Op. 10, No. 12, Using Schoenberg's *Grund-Gestalt* Concept"
Eugene Narmour, University of Pennsylvania: "On Predicating Some Fundamental Progressions: Harmonic Process and the Implication-Realization Model"
Gregory Procter, University of Texas: "Schenker: The New Orthodoxy"

12:00-1:00

Lecture-Recital: Paul Jacobs, Brooklyn College: "Performance Practice Problems in the Piano Music of Debussy"

12:00-1:00

Meeting: International Webern Society

1:00-2:00

Film: *A Solemn Roman Mass*, William Summers, Seattle University. A pedagogical film of the complete rite, with music for the propers from the Third Mass on Christmas Day, for the ordinary from Josquin's *Missae Ave Maris Stella* and Cabezon's *Ave Maris Stella*

2:00-5:00

AMS Papers

LITURGICAL DRAMA

- Clyde Brockett, Norfolk, Virginia, Chairman
Sister Marie Dolores Moore, College Misericordia: "The Sources of the *Visitatio sepulchri*"
Timothy McGee, University of Toronto: "The Origins of the *Quem quaeritis* 'Type 2' Text Variant"
Clyde Brockett, Christopher Newport College, and *Roger Evans*, University of Pittsburgh: "The Offices and the Origins of Liturgical Drama"
Mary Margaret Mahone, Southern Seminary: "Medieval Monastic Liturgy and the *Ludus Peregrinus*—the Relationship of the Antiphon to Liturgical Drama"
R. Carroll Stegall, Appalachian State University: "The 'Play of Mary Magdalene' as a Central Unit in the Tours *Ludus Paschalis*"
Dujka Smoje, University of Montreal: "Liturgical Drama in Croatia: Some Aspects of Transcription and Comparative Reconstitution of *Tractus stellae* of the Zagreb manuscript MR 165 (XIth Century)"

RENAISSANCE MASTERS: MISCELLANEOUS STUDIES

- Howard Mayer Brown, University of Chicago, Chairman
Joshua Rifkin, Brandeis University: "Josquin in Context: Toward a Chronology of the Motets"
Quentin Quereau, Case Western Reserve: "Aspects of Palestrina's Parody Procedure"
Ernest Trumble, University of Oklahoma: "An Interpretation of Dufay's *Juventus qui puellam*"
Jessie Ann Owens, Columbia University: "The Significance of Mus. Ms. B as a Source for the Motets of Cipriano de Rore"

SCHUBERT I: STUDIES IN HONOR OF THE 150TH ANNIVERSARY OF HIS DEATH

- Boris Schwarz*, Queens College, Chairman
Martin Chusid, New York University: "A Possible Redating of Schubert's Sonata in E-flat, Op. 122"
Boris Schwarz, Queens College: "Schubert's Treatment of the Violin"
Carl Schachter, Queens College: "The Scherzo of Schubert's Piano Sonata in A, D. 959: Analysis of its Tonal Structure"
William Newman, University of North Carolina: "The Pianism of Haydn, Mozart, Beethoven, and Schubert Compared"
With the participation of the Minnesota String Quartet

WOMEN IN MUSIC

- Jane Bernstein, Tufts University, Chairman
Anthony Newcomb, University of California, Berkeley: "Women in Music in Sixteenth-Century Italy"
Kathryn Reichard, Lehigh University: "Musical Life in Goethe's Weimar: A Feminist View?"
Pamela Susskind, Mount Holyoke College: "Two Nineteenth Century Women Composers: Clara Schumann and Fanny Mendelssohn"
Elizabeth Wood, C.U.N.Y. Graduate Center: "The Colonial Composer and Radical Elements in Australian Music in the Early Twentieth Century"

2:00-4:30

SMT Papers

(Chairman to be announced)
Robert Gauldin, Eastman School of Music: "Wagner's Parody Technique: Traume and the Tristan Love Duet"
Henry Frager Orlov: "Temporal Dimensions of Musical Experience"
Bo H. Alphonse and *Steven M. Haflich*, Yale University: "Twelve-Tone Theory Revisited: the Invariance Matrix"

4:30-5:30

SMT Special Interests Groups

"Jazz and Popular Music" (Panelists to be announced)
Marvin S. Thostenson, University of Iowa: "Some Characteristics of Pitch Perception as Related to Intervals, Triads and Scales"

SATURDAY, OCTOBER 21

8:00-9:00

JAMS Editorial Board Breakfast

9:00-12:00

AMS Papers

MEDIEVAL TOPICS

Edward Roesner, New York University, Chairman
Jan Herlinger, Duke University: "Marchetto of Padua, Chromaticism, and a Revolutionary Tuning System"
Thomas Connolly, University of Pennsylvania: "Caecilia Restituta: Music and the Symbols of Virginity"
Calvin Bower, University of North Carolina: "The Origins and Fate of Notker's Easter Week Cycle"
Thomas Kelly, Wellesley College: "Music for Easter in the Old-Beneventan Rite"

16TH-CENTURY DOUBLE SESSION: MUSIC PRINTING & THE RICERCAR

Susan Sommer, New York Public Library, Lincoln Center, Chairman
9:00 *Kristine Forney*, California State University at Long Beach: "Tielman Susato as a Music Printer: The Making of a Renaissance Music Book"
Mary S. Lewis, Massachusetts Institute of Technology: "Composer and Printer in the Sixteenth Century: Gardane, Rore and Zarlino"
10:30 *Warren Kirkendale*, Duke University: "Ciceronians vs. Aristotelians on the Ricercar Qua Exordium"
James Ladewig, Vassar College: "Frescobaldi's Debt to Luzzaschi: A Newly Discovered Ricercar"

PROBLEMS OF AUTHENTICITY IN 18TH-CENTURY MUSIC

Jan LaRue, New York University, Chairman
Suzanne Forsberg, New York: "Placidus von Camerloher and Joseph Camerloher"
Rachel Wade, New Haven: "Authenticity Problems in the Concertos of C. P. E. Bach"
Michelle Fillion, Ontario: "Haydn or Wagenseil: A Conflicting Attribution"
Jno Hunt, Carnegie-Mellon University: "The Durante/Pergolesi Magnificat: A Question of Attribution"

COMPOSERS' MANUSCRIPTS

Joseph Kerman, University of California, Berkeley, Chairman
Philip Gossett, University of Chicago: "The Four Versions of Marzelline's Aria: Beethoven's Sketches for *Leonore*"
Christopher Reynolds, Berkeley: "Beethoven's Transition between Sketchbooks: the Relationship of the Kessler and Wielhorsky Sketchbooks as Seen in the Sketches for Opus 35"
Douglass Seaton, Florida State University: "Mendelssohn's Workmanship: The Evolution of his *42nd Psalm*"
George Bozarth, University of Washington: "Sketches for *Vorüber*, Op. 58, No. 7, by Johannes Brahms"

AMS/SMT JOINT SESSION: SCHOENBERG AND HINDEMITH

(Chairman to be announced)
Daniel Raessler, Randolph-Macon Women's College: "Schoenberg and Busoni on the Schoenberg-Busoni *Klavierstück* Op. 11, No. 2"
Bryan Simms, University of Southern California: "Schoenberg's Conception of the Analysis and Structure of Twentieth-Century Music"
Martha MacLean, Yale University: "Schoenberg's Sketches for the Early 12-Tone Compositions, 1921-28"
David Neumeyer, Indiana University: "Paul Hindemith's *Das Marienleben*: A Study of the Sketches for the Two Versions"

9:30-12:00

SMT Papers

(Chairman to be announced)
Benito V. Rivera, University of Richmond: "Harmonic Theory in Musical Treatises of the Early Sixteenth Century"
Allan Keiler, Brandeis University: "On the Sources and Interpretation of Analytic Vocabulary in the History of Music Theories"
Gordon D. McQuere, Baylor University: "Concepts of Analysis in the Theories of B. L. Yavorskii"

12:00

AMS Council Luncheon

12:00-1:00

Lecture-Recital: *Gilbert Blount* and *Charlotte Crockett*, University of Southern California Early Music Ensemble: "The Berlin Flute Sonatas of Johann Joachim Quantz"

12:30-1:30

Lecture-Recital: *Thomas Heck*, Ohio State University Libraries: "Schubert Lieder with Guitar—An Inquiry"

1:00-2:00

Lecture-Recital: *Yvar Mikhashoff*, SUNY, Buffalo: "Doubtful or Lost Piano Works by Franz Liszt"

2:00-5:00

AMS Papers

14TH AND 15TH CENTURY DOUBLE SESSION: MACHAUT & MASSES LOST AND FOUND

Alejandro Planchart, University of California, Santa Barbara, Chairman
2:00 *Margaret Bent*, Brandeis University: "Another Bite at Machaut, or, Too Many Sources Spoil the Stemma"
Elizabeth Keitel, Yale University: "Guillaume de Machaut's *Messe de Nostre Dame*: Problems in Dating"
3:30 *Rebecca L. Gerber*, University of California, Santa Barbara: "The *Missa Ayo Vista* of Johannes Cornago"
Patricia Ann Myers, Eastman School of Music: "The Anonymous *Missa Tube plene*: Loyset Compère's Lost *Missa Dubiplen*?"

(2:00-5:00)

HANDEL AND BACH

- Christoph Wolff**, Harvard University, Chairman
- William Gudger*, College of Charleston: "Handel's Use of Borrowings: Overlooked Examples from Georg Muffat and Carissimi"
- Gregory Butler*, University of British Columbia: "New Research on J. S. Bach's *Dritter Teil der Klavierübung* (1739)"
- George Stauffer*, Columbia University: "The Chronology of Bach's Free Organ Works"
- Laurence Dreyfus*, Columbia University: "The Use of the Harpsichord in the Sacred Works of J. S. Bach"

GILBERT AND SULLIVAN

- Ronald Broude**, Broude Brothers Limited, Chairman
- Steven Ledbetter*, Dartmouth College: "The Composition of *Trial by Jury*"
- Percy Young*, Wolverhampton, England: "Arthur Sullivan: The Sources of an Operatic Style"
- Jane Stedman*, Roosevelt University: "Gilbert's Opera Burlesques"

MAHLER STUDIES

- Dika Newlin**, Virginia Commonwealth University, Chairman
- Zoltan Roman*, University of Calgary: "Gustav Mahler in Budapest"
- Susan M. Filler*, Chicago: "Mahler's Tenth Symphony: The Chronology of Composition by Movement"
- Dika Newlin*, Virginia Commonwealth University: "The 'Mahler's Brother Syndrome': Pseudo-Psychology in Current Mahler Studies"
- Edward Reilly*, Vassar College: "The Catalogue of Mahler's Musical Manuscripts: An Informal Progress Report"
- Robert Bailey*, Eastman School of Music: "*Das Lied von der Erde*: Tonal Language and Formal Design"

2:00-4:30

SMT Papers

NEW ANALYTIC APPROACHES

(Chairman to be announced)

- Charles M. Joseph*, Williams College: "Architectural Control in Josquin's *Tu Pauperum Refugium*"
- Ronald D. Ross*, University of Northern Iowa: "Toward a Theory of Tonal Coherence: The Motets of Jacob Obrecht"
- Michael L. Friedmann*, University of Pittsburgh: "Hexachordal Sources of Structure in Beethoven's 'Hammerklavier' Sonata, Op. 106"

4:30-5:30

SMT Special Interest Groups

- Richard J. Stanislaw*, Bloomsburg State College: "A Computer-Assisted Instructional Program for Beginning Music Theory Students"
- Robert I. Hurwitz*, University of Oregon: "Teaching Tonal Theory"
- Richard S. Parks*, Wayne State University: "Pitch Organization in Debussy: Unordered Sets in Three Piano Pieces"

5:00-6:30

AMS Business Meeting

5:30-6:30

SMT Business Meeting

6:30

Cocktail Party

9:30-12:30

AMS Dance, Hotel Ballroom

SUNDAY, OCTOBER 22

8:00

1979 AMS Board Meeting

8:00

SMT Board Meeting

8:00

1979 SMT Program Committee Meeting

9:00-12:00

AMS Papers

MEDIEVAL RHYTHM

- Janet Knapp**, Vassar College, Chairman
- Hans Tischler*, Indiana University: "The Rhythmic Interpretation of a Trouvere Song"
- Bob R. Antley*, Saint Olaf College: "The Rhythm of Medieval Music: A Reconsideration of the Modi"
- Robert Falck*, University of Toronto: "Philippe the Chancellor, the Monophonic Conductus, and Modal Rhythm"
- Ernest H. Sanders*, Columbia University: "Rhythm and Consonance in the Organal Polyphony of Twelfth-Century Organa"

MUSIC IN RENAISSANCE CITIES

- Ellen Rosand**, Rutgers University, Chairman
- Jonathan Glixon*, Piscataway, New Jersey: "Music at the Schola Grande di San Marco in Venice, 1440-1540"
- Cyrilla Barr*, Catholic University: "Performance Practice in the Quattrocento Lauda: Reflections from the Non-musical Documents of the Confraternities of Italy"
- Alis Dickinson* and *Cecil Adkins*, North Texas State University: "Innocents Abroad: Danish Students of Giovanni Gabrieli"
- William Hettrick*, Hofstra University: "Music in Augsburg in the Late Renaissance"
- Barbara Hanning*, City College: "The Laurel of Victory: A Context for Rinuccini's *Dafne*"

BAROQUE TOPICS

- John M. Ward**, Harvard University, Chairman
- Carol Marsh Rowan*, University of North Carolina, Greensboro: "Thomas Bray's *Country Dances*, 1699"
- Frayda Lindemann*, Columbia University: "Pastoral Elements in French Baroque Music: Musette and Vielle"
- R. Peter Wolf*, University of Utah, Salt Lake: "Rameau and the Comedie"
- Ernest Harriss*, University of Tennessee, Martin: "J. F. Agricola's *Anleitung zur Singkunst*: A Rich Source by a Pupil of J. S. Bach"

(9:00-12:00) SCHUBERT II: STUDIES IN HONOR OF THE 150TH ANNIVERSARY OF HIS DEATH

- William S. Newman, University of North Carolina, Chairman
- Robert Winter, University of California, Los Angeles: "New Developments in Schubert Chronology"
- Elaine Brody, New York University: "Schubert and Sulzer Revisited: The Events Leading to Schubert's Setting in Hebrew of Psalm XCII"
- Walter Gray, University of Wisconsin, Madison: "Recapitulation in the Early String Quartets of Franz Schubert"
- Karl Geiringer, University of California, Santa Barbara: "Schubert's Arpeggione Sonata: An Unsolved Problem"

THE DRAMATIC MUSIC OF CLAUDE DEBUSSY

- Arthur Wenk, University of Pittsburgh, Chairman
- Robert Orledge, University of Liverpool: "The Genesis and Structure of *Khamma*"
- Carolyn Abbate, Princeton University: "Preliminary Remarks on Debussy's Working Method in the Operas"
- William Austin, Cornell University: "A Chord from *Pelléas*, Act V, and Its Reverberations in Stravinsky, Janáček, Berg, and Others"
- Arthur Wenk, University of Pittsburgh: "The Harmonic Structure of *Pelléas et Mélisande*"
- Laurence Berman, University of Massachusetts, Boston: "*Prelude to the Afternoon of a Faun* and *Jeux*: Debussy's Summer Rites"

PAPERS READ AT CHAPTER MEETINGS

ALLEGHENY

Carnegie-Mellon University
October 15, 1977

John M. Lee (University of Texas at Arlington): "The Effect of Tuning Systems on the Evolution of the Seventeenth-Century Key Signature"

Robert E. Maxham (Erie, PA): "Joseph Sauveur and the Cycle of 43 Meridians"

Irving Godt (Indiana University of Pennsylvania): "A Survey of David's Lamentations"

Denes Bartha (University of Pittsburgh): "'Quatrain': A Critical Evaluation of Classical Thematic Structure and its Tools: 'Period' and 'Song Form'"

Robert S. Lord (University of Pittsburgh): "Charles Tournemire and His Sketchbook for *L'Orgue Mystique*"

Stephen E. Carlton (University of Pittsburgh): "Schubert and His Approach to Composition"

Jno L. Hunt (Carnegie-Mellon University): "Problems and Progress in the Research of Francesco Durante"

West Virginia University
April 15, 1978

Irving Godt (Indiana University of Pennsylvania): "Unifying Motivic Features in a Variety of Styles"

K. K. Naragon (West Virginia University): "The Janko Keyboard"

Christopher Wilkinson (West Virginia University): "Liturgical Function of the Early Baroque Concerto"

Arthur B. Wenk (University of Pittsburgh): "The Harmonic Structure of Debussy's *Pelléas et Mélisande*"

CAPITAL

University of Maryland
September 30-October 1, 1977

[Keyboard Music in Transition]

Vera Schwarz [lecture demonstration]: "C.P.E. Bach's Fantasias as a Guide to the Interpretation of Haydn and Beethoven"

Vera Schwarz, Eugene Helm, Irving Lowens, Frederick Neumann, James Weaver [panel discussion]: "Three Performances of a Sonata Movement by Haydn"

The Library of Congress
March 11, 1978

Edmund Bowles (IBM): "The Development of the Tympani as Seen in 19th-Century Opera"

Curt Wittig (Traditional Music Documentation Project): "Qba Koso: A Nigerian Opera"

Jon Newsom (Library of Congress): "David Raksin: A Look into the Workshop of a Film Composer"

Shenandoah College and Conservatory
May 13, 1978

Richard D. Claypool: "The Principal Moravian Musical Organizations in Bethlehem, Nazareth, and Lititz, Pennsylvania"

Thomas M. Brawley: "The Character Pieces for Piano of W. J. Tomaschek"

John F. Ohl: "Bach's Horn Parts: Problems and Enigmas"

GREATER NEW YORK

Princeton University
October 22, 1977

Elise Kirk: "A Parisian in America: The Lectures and Recollections of Charles Koechlin"

Ronald Broude: "Concepts of Composition in the Mid-Quattrocento"

Thomas Hall: "Filiation Research in the Music of the Josquin Period" [with panelists Arthur Mendel, Leeman Perkins, and Allan Atlas]

New York University
December 15, 1977

Siegmond Levarie: "The Pythagorean Plato: 'Prelude to the Song Itself.' Review of a New Book by Ernest G. McClain"

H. Wiley Hitchcock: "Trinitarian Symbolism in the 'Engelkonzert' of Hindemith's *Mathis der Maler*"

New York University
February 2, 1978

[In conjunction with the American Institute for Verdi Studies]

James Hepokoski (Harvard University): "Verdi, Giuseppina Pasqua, and the Composition of *Falstaff*"

Siegmond Levarie (Brooklyn College, CUNY): "A Pitch Cell in Verdi's *Un Ballo in maschera*"

New York University
March 16, 1978

Herbert Kellman (University of Illinois): "It Was Not Josquin Who Pulled King Louis's Leg for the Second Time"

CUNY Graduate Center
April 15, 1978

[Joint meeting with Repertoire International d'Iconographie Musicale and Research Center for Musical Iconography at CUNY]

Barbara Hanning (City College): "The Laurel of Victory: A Context for Rinuccini's *Dafne*"

Martin Picker (Rutgers University): "The Mazzola-Burzio Canon: A Problem of Identification"

Howard Mayer Brown (University of Chicago), *Richard Leppert* (University of Minnesota), *James McKinnon* (SUNY, Buffalo), *Joseph Bensman* (CUNY) [panel discussion]: "Social History and Musical Culture as Revealed in Art Works"

Emanuel Winternitz (RCMI and CUNY): "New Light on Leonardo as Musician"

Christoph-Hellmut Mahling (*Die Musikforschung*), *Barry S. Brook* (CUNY), *Neal Zaslaw* (Cornell University), *Martin Bernstein* (New York University) [panel discussion]: "Iconographical Evidence for Eighteenth-Century Ensemble Performance"

University of Connecticut
April 29-30, 1978

[Joint meeting with New England chapter]

George R. Hill (Baruch College, CUNY): "Bifocal Recapitulations in Eighteenth-Century Sonata Forms"

Charles Hamm (Dartmouth College): "Another American Tragedy: The Song Cycles of Paul Dresser"

James Ladewig (Medford, Mass.): "Frescobaldi's Debt to Luzzaschi: A Newly Discovered Ricercar"

Mary Lewis (M.I.T.): "Editorial Practice in the Music Prints of Antonio Gardane"

Julia Sutton (New England Conservatory): "The Minuet: Elegant Phoenix?"

Barry S. Brook, *Bruce C. MacIntyre*, *Marvin E. Paymer*, *Robert Fertitta*, *Larry Laskowski* [symposium]: "The Haydn String Trios: Sources, Style, Authenticity, and Performance—An Editing Project at C.U.N.Y."

MID-ATLANTIC

November 5, 1977

[Machaut Conference]

Jehoash Hirshberg (University of Pennsylvania): "Hexachordal Analysis of Machaut's Music and Its Implications"

Madeleine Pelter Cosman (Institute for Medieval and Renaissance Studies): "Machaut's Musicomedical World"

Elizabeth Keitel (Yale University): "Problems in Dating Machaut's *Messe de Nostre Dame*"

Jean Harden (Eastman School of Music, University of Rochester): "The Machaut Manuscripts: Sharps, Flats, and Scribes"

Laurence Earp (Princeton University): "Notational Variants in the Three Most Widely Transmitted Motets of Machaut"

Isabelle Cazeaux (Bryn Mawr College): "Machaut after Machaut"

February 4, 1978

Phyllis Juszczak (Saint Francis College, Brooklyn): "Isaac's *Choralis Augustensis*"

Carl B. Schmidt (Bryn Mawr College): "An Episode in the History of Venetian Opera: The *Tito* Commission (1665-66)"

Stephen C. Fisher (University of Pennsylvania): "Tracing the Haydn Collection of the Spanish Court"

April 23, 1978

Sister M. Benedicta Berendes, IHM (Marywood College, Scranton): "The Parody Technique as Used by Pierre Cadeac"

John W. Hill (University of Pennsylvania): "'Recitar Cantando' in a Florentine Oratory, 1583-1655"

Charles Price (Bucks County Community College): "Tovey on Bach's Ritornellos: 'Perfection of Form and Clearness of Matter'"

MIDWEST

Northwestern University
November 18-20, 1977

[Joint meeting with College Music Society]

Mark Lindley (Washington University): "Luis Milan and Meantone Temperament"

Richard D. Leppert (University of Minnesota): "*Concert in a House*: Musical Iconography and Musical Thought"

Howard M. Brown (University of Chicago), *Edward L. Kottick* (University of Iowa), and *John G. Suess* (Case Western Reserve University) [symposium]: "The Present State of the Art of Historical Instrument-Building"

Carol M. Rowan (City University of New York): "The Baroque Galliard"

Sarah E. Hanks (Western Illinois University): "A Musical Diplomat from Vienna: Baron Gottfried van Swieten (1733-1803)"

Karin Pendle (University of Cincinnati): "*Le Duc d'Albe* and *Les Vêpres siciliennes*"

Richard D. Green (Northwestern University): "Schumann in the Bach Revival"

Theodore Albrecht (Case Western Reserve University): "Felix Weingartner on Conducting Schumann's Symphony in C Major"

Theodore Karp (Northwestern University): "Gregorian Tracts"

Alexander Main (Ohio State University): "Puzzi Delivers a Musical Offering"

George J. Buelow (Indiana University): "The Concept of *Melodielehre*: A Key to Classic Style"

David F. Wilson (Dalhousie University): "Isomelodicity as a Structural Principle in the Late 13th-Century Motet"

Mary Electa Columbro (Notre Dame College): "Two Ostinato Motets by Willaert for Francisco Maria Sforza"

Robert L. Marshall (University of Chicago): "Towards a Chronology of J. S. Bach's Sonatas and Partitas for Solo Flute"

Anne Parks (University of Michigan, Dearborn): "Simultaneism: Varèse and Henri Barzun"

University of Missouri, Columbia
April 15-16, 1978

James W. Sperry (Belleville Area College): "Giacomo Moro and the Sacred Concerto"

A. Peter Brown (Indiana University): "On the Opening Phrase of Mozart's K. 271: A Singular Yet Logical Event"

Olga Dolaskaya-Ackerly (University of Kansas): "The *Kant* Repertory in 17th and 18th Century Russia"

Theodore Albrecht and *Mark Thompson* (Case Western Reserve University): "Carl Beck, Carl Kuppe and Julius Weiss: Three Unsung Music Professors in 19th-Century America"

Bob R. Antley (St. Olaf College): "Martianus Felix Capella and Medieval Rhythmic Theory"

Hans Tischler (Indiana University): "The Structure of Notre Dame Organa"

Robert R. Pattengale (Moorhead State University): "A Metastasian 'Curve'"

Eldred A. Thierstein (Kentucky State University): "Sacchini's *L'Olimpiade*: An 18th-Century Parody"

Robert W. Oldani (University of Michigan): "The Acceptance of the Revised *Boris Godunov*"

Susan M. Filler (Chicago): "Artistic Morality Versus Musical Reality: The Case for a Performing Version of Mahler's Tenth Symphony"

Robert Rollin (Youngstown State University): "Reflections on Fritz Busch's Revisions of Schumann's Fourth Symphony"

Anne Trenkamp (Wheaton College, Massachusetts): "Schönberg's Society for Private Performances and the Schönberg Verein"

NEW ENGLAND

University of Massachusetts, Amherst
October 29, 1977

Jane Bernstein (Tufts University): "Philip van Wilder and the Netherlandish Chanson in Tudor England"

Robert Gronquist (Simmons College): "Ravel's *Trois poèmes de Stéphane Mallarmé*"

Joel Sheveloff (Boston University): "Cédez: Whole-Tone Procedures Even Unto Ravel"

Boston Public Library
February 25, 1978

Joseph Dyer (Boston State): "Early Christian Archaeology and the Chants of the Mass"

Jane Stevens (Yale University): "Musical Iconography in Dutch Painting: Harmony or Measure?"

Pamela Susskind (Mount Holyoke College): "'It is only a woman's work, which is always lacking in force': Clara Schumann as Composer"

Miriam Whaples (University of Massachusetts, Amherst): "Tonal Relations in the Post-Classical Sonata"

University of Connecticut
April 29-30, 1978

[Joint meeting with Greater New York chapter, q.v.]

NEW YORK STATE

Cornell University
September 17-18, 1977

Elaine Keillor (Carleton University): "Chamber Music for Winds and Keyboard Before 1780"

Frederick Marvin (Syracuse University): "Jan Ladislav Dussek (1760-1812)"

Ernest F. Livingstone (Rensselaer Polytechnic Institute): "Unifying Devices in Haydn's Symphony No. 104"

James Parakilas (Cornell University): "Stendahl's Favorite Pergolesi Aria"

Jean Harden (Eastman School of Music): "The Machaut Manuscripts: Sharps, Flats, and Scribes"

Joel Lester (Eastman School of Music): "Between Modes and Keys: Some Thoughts on the History of Theory"

Steven Stucky (Cornell University): "The Music of Witold Lutoslawski: Problems in Stylistic Periodization"

State University College, New Paltz
April 8-9, 1978

Janet Knapp (Vassar College): "Old Tunes Recycled"

David F. Wilson (Dalhousie University): "The Three Mores of Petrus le Viser: Their Relationship to the Repertory"

Michael Zadro (SUC, New Paltz): "Some Early American Woodwind Instrument Makers"

Susan G. Sandman (Wells College): "Thomas Robinson's Interpretive Left Hand Fingerings for the Lute and Cittern"

Daniel Carno (Musica Antiqua, Syracuse): "The Utrecht Psalter as an Important Source for the Study of Early Wind Instruments"

Dowell Multer and *John O'Conner* (SUC, Brockport): "A Composite of Historic Pianos: The Neo-Classic Fortepiano"

NORTHERN CALIFORNIA

California State University at
San Francisco
January 28, 1978

Thomas Binkley (Stanford): "An Approach to the Performance of a Cantiga"

Leta Miller (Palo Alto): "Formal Structures in the French Chanson during the Second Quarter of the Sixteenth Century"

Robert Ford (UC, Berkeley): "French Opera in Seventeenth-Century London: Another Riddle Solved"

Charlotte Greenspan (UC, Berkeley): "Levels of Reality in *Così fan tutte*"

University of California, Berkeley
May 12-14, 1978

[Joint meeting with Southern California chapter]

Isabelle Emerson (UC, Riverside): "Mozart's Keyboard Fugues"

Graydon Beeks (UC, Berkeley): "A Newly Discovered Handel Concerto Grosso"

Daniel Heartz (UC, Berkeley): "The Origins of the Buffo Finale in Italian Opera"

Mark Tauger (UCLA): "Realism and Time in the Opera Finales of Mozart and Cimarosa"

Craig Parker (UCLA): "The Genesis of John Vincent's *Consort for Piano and Strings*"

Cheryl Sprague (UCLA): "Artaserse Transformed: The Metamorphoses of a Metastasian Libretto during the 18th Century"

Charles Atkinson (UC, Irvine): "*O annos tu theu*: The Greek Agnus Dei in the Roman Liturgy"

Barbara Barclay (UCLA): "The Codex Calixtinus—A Key to Rhythmic Transcription"

Pierre Tagmann (University of Southern California): "The Musical Festivities in 1529 at the Court of Ferrara"

Eleanor Selfridge-Field (Sunnyvale): "*Pallade Veneta*: A New Documentary Source for Venetian Music"

Michael Saffle (Stanford University): "Liszt and Numerology: Another Look at the *Praeludium und Fuge über den Namen BACH*"

PACIFIC NORTHWEST

University of Washington
November 4-5, 1977

John Powell (University of Washington): "Music and Sense in Handel's Setting of Milton's *L'Allegro and Il Penseroso*"

Erich Schwandt (University of Victoria): "The 'English Cadence' in 18th-Century France: A Problem in Thoroughbass"

Dale McIntosh (University of Victoria): "English Solo Song and the London Pleasure Gardens"

Gregory Butler (University of British Columbia): "Konrad Friedrich Hurlbusch and His Influence on J. S. Bach"

James Haar (University of Washington): "The Early Madrigal: Manuscript and Printed Sources Compared"

Lawrence Starr (University of Washington): "The Early Styles of Charles Ives"

William Summers (Seattle University): "New Sources of Medieval English Music"

Tharald Borgir (Oregon State University): "The *bassi cifrati* Falsely Attributed to J. S. Bach"

Eastern Washington University
April 14-15, 1978

Hans and Rosaleen Moldenhauer: "Wolfgang Fraenkel's Musical Style: A Discussion Based on a Letter from the Composer"

Dennis Lillie (North Idaho College): "The World's Congress on Music at the Columbian Exposition of 1893"

Tharald Borgir (Oregon State University): "A Keyboard Approach to the Teaching of Harmony"

Travis Rivers (Eastern Washington University): "The Genteel Tradition in American Musical Historiography"

Steven Tarr (University of Washington): "No Home to Call Its Own: The Fate of the Oratorio in France at the End of the 17th Century"

Brian Jeffery (San Francisco): "Informal Remarks on Fernando Sor: A Preface to a Recital of Some Works by Sor for Voice and Guitar"

ROCKY MOUNTAIN

Eastern New Mexico University
April 20-22, 1978

[Joint meeting with Southwest chapter, Society for Ethnomusicology]

Amy K. Holbrook (Arizona State University): "Musical Speculation in the *Musica enchiriadis*"

Paul Parthun (Eastern New Mexico University): "The Function and Use of Music in Ojibwe Culture"

Robert W. Oldani, Jr. (University of Michigan): "*Boris Godunov* and the Russian Imperial Theaters"

Larry V. Shumway (Brigham Young University): "The Tongan *Punake*"

Milton Rouse (Adams State College): "Lute Music of the Sixteenth Century: Form and Performance"

H. Paul Schurtz (University of Colorado): "The Classical Anton Bruckner: A Look at the Early *Libera me* (1854)"

Leslie Ellen Brown (Colorado State University): "Oratorical Thought and the *Tragédie Lyrique*: A Consideration of Musical-Rhetorical Figures"

Harrison Powley (Brigham Young University): "Two Little-Known 19th-Century Timpani Tutors: Suggestions Toward More Authentic Performance Practices"

Danial L. Groathouse (University of Colorado): "Transitional Sequences in the Utrecht *Prosarium*"

Joyce Newman (University of Utah): "Is Higher Education an Endangered Species?"

Sanford A. Linscome (University of Northern Colorado) and *Maija Lutz*: "Thomas Hardy, Poet (1840-1928), Gerald Finzi, Composer (1901-1956): A Case of Mental Kinship"

Gordon B. Childs (Adams State University): "John G. Hilgendorff and Utah's First Baby Orchestra"

J. Richard Haefer (Arizona State University): "Instrumental Types in the Miniatures of *Las Cantigas de Santa Maria*"

Oliver B. Ellsworth (University of Colorado): "An Unedited Source for Monastic Music Theory"

A. Dean Palmer (West Texas State University): "Tsiania Blackstone: A Chapter in the History of the American Indian in Music"

SOUTHEAST

Wake Forest University
October 8, 1977

Luise E. Peake (University of South Carolina): "The Kapellmeister and the Cat: Another Look at Hoffmann's Kreisler"

James R. Hines (Christopher Newport College): "Charles Gilfert, Unknown American Composer"

Carol MacClintock (Emeritus, College Conservatory of Music, Cincinnati): "Along the Path toward Opera: Dramatic Music in Sixteenth-Century Italy"

Laurence Wallach (Carrboro, NC): "Tunes Quoted in the Compositions of Charles Ives"

University of South Carolina
April 8, 1978

James Forbes (Chapel Hill, NC): "Johannes Hieronymus Kapsberger (1580-1651)—a Neglected Composer"

Laura Youens (University of Georgia): "Two Josquin Opera Dubia"

Howard M. Brown (University of Chicago): "A Chansonnier of the Time of Lorenzo the Magnificent"

Rudolf Kremer (University of North Carolina): "Sixteenth-Century Organs in the Churches of Florence"

William S. Newman (University of North Carolina): "Tempo in Beethoven's Instrumental Music"

SOUTHERN

University of Southwestern Louisiana
March, 1978

Robert Antley (St. Olaf College): "The Source of Medieval Rhythmic Theory"

H. Lowen Marshall (Mercer University): "The Influence of Giovanni Gabrieli on German Composers of the 17th Century"

Ronald Riddle (New College of the University of South Florida): "Chinese-American Musical Practice in America"

Gayle Henrotte (Mississippi University for Women): "Pictorialism and Theology in a Motet of Johann Nepomuk David"

Raymond Barr (University of Miami): "On Composers Dying Young"

Robert Schmalz (University of Southwestern Louisiana): "Music in the Attakapas District: Petit Paris and the Aristocratic Traditions"

Barry Ancelet (University of Southwestern Louisiana): "Cajun Music: An Effective Barometer of Louisiana French Society"

Michael Doucet (University of Southwestern Louisiana): "Cajun Music: The Black Influences"

Richard Sanchez (University of Southern Mississippi): "Jose Herrando's 'Arte, y Punctual Explication del Modo de Tocar el Violin' (Paris, 1756)"

Ernest Harriss (University of Tennessee, Martin): "J. F. Agricola as an Early Voice Scientist"

Harold Thompson (Mississippi State University): "The Black Crook: America's First Spectacular Musical"

S. Philip Kniseley (University of Florida): "Johannes Brahms and Joseph Widman"

Peggy Boudreaux (Louisiana State University): "Music Publishing in New Orleans in the Nineteenth Century"

Leann Logsdon (Louisiana State University): "Gottschalk and Meyerbeer"

Ronald Riddle, Ernest Harriss, S. Philip Kniseley, Robert Nocolosi (University of Alabama), and *Bruce Whisler* (Florida Technological Institute) [panel discussion]: "Musicology and the Humanities"

SOUTHERN CALIFORNIA

University of California, Riverside
February 4, 1978

[A meeting in honor of W. Thomas Marrocco]

Leonard Stein (University of Southern California) and *Jonathan Dunsby*: "The Arnold Schönberg Institute: The Archives and the Journal"

Robert Freeman (UC, Santa Barbara): "A Little-Known Haydn Pupil: Robert Kimmmerling"

Murray Bradshaw (UCLA): "W. Thomas Marrocco, Teacher and Scholar"

W. Thomas Marrocco (UCLA): "Music and Dance in Boccaccio's Time"

University of California, Berkeley
May 12-14, 1978

[Joint meeting with Northern California chapter, *q.v.*]

SOUTHWEST

The University of Houston
October 15-16, 1977

Philip T. Jackson (Baylor University): "Two Descendants of Josquin's Hercules Mass"

Bobby Cox (Arlington, TX): "'Pseudo-Augmentation' in the Manuscript Bologna, Civico Museo Bibliografico Musicale, Q 15 (BL)"

Robert Curtis (University of Texas at Austin): "Wagner and the Emergence of the Neudeutsche Party: Some Representative Views of Contemporary Criticism"

Linton Powell (University of Texas at Arlington): "The Sonatas of Blasco de Nebra and Joaquin Montero"

Alis Dickinson and *Cecil Adkins* (North Texas State University): "Innocents Abroad—Danish Students of Giovanni Gabrieli"

Philip Gossett (University of Chicago): "The Overtures of Rossini"

Michael Collins (North Texas State University): "Felice Romani's Libretto on *Romeo e Giulietta*"

Ernest Trumble (University of Oklahoma): "An Autobiographical Interpretation of Dufay's Motet *Juvenis qui puellam*"

A. Dean Palmer (West Texas State University): "A Brief History of the Vampire on the Stage in the First Half of the Nineteenth Century"

Jelena Djurić (College Station, TX): "The Byzantine Concerto by Ljubica Marić"

Lester D. Brothers (North Texas State University): "Paolo Agostini's Legacy to Music Education"

Elliott Antokoletz (University of Texas, Austin): "A Twelve-Tone Reordering of a Passage in Berg's Violin Concerto"

University of Texas at Austin
April 15, 1978

James H. Richards (Waco, TX): "The Piano: Some Factors Affecting Tuning Stability"

Rebecca A. Baltzer (University of Texas at Austin): "Notre Dame Manuscripts and Their Owners: Lost and Found"

Thomas Cable (University of Texas at Austin): "Reconstructing Eighth-Century Music"

Delmer Rogers (University of Texas at Austin): "Textual and Musical Aspects of a Recently Discovered Texas Version of *Los Pastores*"

H. M. Lewis (The College of the Ozarks): "Extra-Harmonic Trumpet Tones in the Baroque Era—Natural Trumpet vs. *Tromba da Tirarsi*"

Charles A. Roeckle (University of Texas at Austin): "The Adagio Return in the First Movement of Haydn's Symphony No. 103"

Paul T. Hebda (North Texas State University): "Unity within Divergence: A Study of Alberto Ginastera's *Don Rodrigo*, Op. 31"

The Music Library Association (MLA) is pleased to announce the first awards of the three prizes established last year to recognize and encourage authors of reference and research tools in music. Categories of awards are: (1) the author of the best book-length bibliography or other research tool in music, (2) the author under 40 of the best article-length bibliography or article about music librarianship, and (3) the author of the best review of a book or score appearing in *Notes: The Journal of the Music Library Association*. MLA has sent a cash award and a letter of commendation to the winners who were announced at its meeting in Boston, February 27-March 4, 1978. They are (1) E. Ruth Anderson for her *Contemporary American Composers: A Biographical Dictionary* (Boston: G. K. Hall, 1976) and (2) Richard D. Claypool for his "Archival Collections of the Moravian Music Foundation and Some Notes on the Philharmonic Society of Bethlehem" published in *Fontes Artis Musicae*, review of the International Association of Music Libraries, 23 (October, 1976) 177-190. No award was made in category 3. The advisory panel of judges was composed of Vincent Duckles (Music Library, University of California at Berkeley), Donald Krummel (University of Illinois Graduate Library School), and Donald Thompson (Department of Music, University of Puerto Rico), chairman.

Nominations from editors of journals and other interested persons for works published in 1977 in any of the three categories should be submitted by September 30, 1978 to Professor Donald P. Thompson, Departamento de Musica, Universidad de Puerto Rico, Rio Piedras, Puerto Rico 99031.

FELLOWSHIPS, GRANTS, AND AWARDS

The Harvard University Center for Italian Renaissance Studies at Villa I Tatti will award upward of seven stipendiary fellowships for the academic year 1979-80. I Tatti offers fellowships for scholars of any nationality, normally post-doctoral and in the earlier stages of their careers. Stipends will be given in accord with the individual needs of the approved applicants and the availability of funds. The maximum grant will be \$16,000; most are considerably less. Fellows must be free to devote full time to study. Fellowships run from July 1, 1979 to June 30, 1980, and Fellows are expected to be in Florence from September through June except for trips. Applicants should send their curriculum vitae and descriptions of their projects to the Director, Villa I Tatti, Via di Vincigliata, 50135 Florence, Italy before November 1, 1978, with duplicates to Professor Walter Kaiser, 401 Boylston Hall, Harvard University, Cambridge, MA 02138. Candidates should ask three senior scholars familiar with their work to send confidential letters of recommendation to the Director by the same date with duplicates to Professor Kaiser.

I Tatti also offers a limited number of non-stipendiary fellowships for scholars working in Florence on Renaissance subjects with support from other sources. Scholars interested in these fellowships should apply as described above by November 1, 1978.

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of post-doctoral fellows in the humanities for the academic year 1979-1980. Fellows newly appointed for 1979-1980 must have received the Ph.D. between 1 January 1977 and 1 July 1979. The stipend is \$14,000, one half for independent research and one half for interdepartmental teaching, probably with modest additional grants.

Application forms can be obtained by writing to the Director, Room 1509, International Affairs Building, Columbia University, New York, NY 10027.

Deadline for receipt of completed application forms is November 1, 1978.

The Newberry Library announces its Short-Term Resident Fellowships for Individual Research, in any field appropriate to the Newberry's collections, appointments with stipends of \$500 per month, for periods not exceeding three months. Applicants must have the Ph.D. or have completed all requirements except the dissertation. Preference will be given to applicants who particularly need to use Newberry resources and to applicants from outside the Chicago area. Completed applications for 1978-1979 are due on November 1, 1978.

For revision of recently accepted doctoral dissertations on subjects related to the Newberry's holdings, by scholars without academic affiliation, stipends of up to \$1,000 are available to cover incidental expenses, for periods up to one year. The applicant must anticipate publication in whole or in part. Applications may be submitted at any time.

For additional information and application forms, write to Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60610.

ACLS COMPETITIONS

Fellowships are designed to provide opportunities for scholars to engage in research in a variety of fields. Fellows must be able to devote a minimum of six continuous months (up to a maximum of twelve) to full-time work on their proposals. Applications are invited from scholars who have not reached their fifty-first birthday as of the deadline for submitting proposals. Awards will not exceed \$13,500; they are intended primarily for the provision of free time, although amounts for travel, for clerical or research assistance, or for reproduction or purchase of materials are allowable. Support of dependents may be included. The deadline for receipt of applications is September 30, 1978.

Study Fellowships are designed to assist young scholars in the humanities to enlarge their range of knowledge by study inside or outside the humanities in disciplines other than their present specialization. Recipients will be expected to take advantage of specific educational opportunities, and the Committee will favor applicants who wish to study within a structured program or under appropriate senior professors. Fellowships are intended for use at American institutions, but study at a uniquely appropriate foreign institution may be permitted. It is expected that Study Fellows will normally be under 36 years of age. Stipends will not exceed \$12,000. Fellows must be able to devote a minimum of six continuous months (up to a maximum of twelve) to full-time work on their proposals. The deadline for receipt of applications is November 15, 1978.

Research Fellowships for Recent Recipients of the Ph.D. provide funds in support of humanistic research. Recipients must devote a minimum of one semester (or four and one-half months) to uninterrupted full-time research. Grants will not exceed \$7,000; they are intended primarily for the provision of free time. The program is limited to scholars whose Ph.D. degrees were awarded in the calendar years 1976 and 1977. The deadline for receipt of applications is November 1, 1978.

Travel Grants are offered on a competitive basis to scholars in humanistic disciplines to enable them to participate in international scholarly meetings held outside the United States, Canada, and Mexico. Applicants must hold a Ph.D. degree or its equivalent, and must be citizens or permanent residents of the United States. To be eligible proposed meetings must be broadly international in sponsorship or participation, or both.

Grants are made on the recommendation of the appropriate ACLS constituent society, and accordingly applications for meetings that fall within the scope of a particular society are evaluated by that society. To request application forms and further information, persons should address an inquiry to the Travel Grant Office of the ACLS, setting forth the name, dates, place, and sponsorship of the meeting, as well as a brief description of the nature of the applicant's scholarly interests and his or her proposed role in the meeting.

Inquiries about these and other ACLS grants, and requests for application forms, should be addressed to the Office of Fellowships and Grants, American Council of Learned Societies, 345 East 46th Street, New York, NY 10017.

The Smithsonian Institution offers a limited number of research training fellowships and scholarships, especially in the areas of American music, musical instruments, musical iconography, ethnomusicology, and performance practices. Fellowships—with stipends of \$12,000 for postdoctoral research, \$7,000 for predoctoral—are granted to investigators working in residence for twelve months at the Smithsonian and with Smithsonian staff members. (The fellowships are also available to investigators working in residence for less than twelve months—a minimum of six months—with a reduced stipend proportional to the length of study). The deadline for fellowship applications is January 15, 1979. For more information and application forms please write: Office of Fellowships and Grants, Smithsonian Institution, Washington, D.C. 20560. Please indicate the particular area in which you propose to conduct research and give dates of degrees received or expected.

The Alexander von Humboldt-Stiftung invites applications for its research fellowships in Germany. Humboldt Fellowships are awarded for specific research projects only, and the applicant is free to choose the German institute where he wishes to work. Fellowships range from DM 1900 to 2600 per month and are granted for periods of six to twelve months with possible extensions.

Applicants must have a completed doctorate or comparable academic qualification, must furnish proof of university teaching or research experience and publication, and must have a good knowledge of German. Rough age limits of 25-40 years are adhered to. Applications may be submitted at any time through diplomatic or consular missions of the Federal Republic of Germany, at branch offices of the German Academic Exchange Service (DAAD), or at the office of the Alexander von Humboldt-Stiftung, Schillerstrasse 12, D-5300 Bonn-Bad Godesberg, Federal Republic of Germany.

The Gladys Kriebel Delmas Foundation announces its 1979-80 program of pre-doctoral and post-doctoral fellowships for research in Venice, Italy. The following areas of study will be considered: the history of Venice and the former Venetian empire in its various aspects — art, architecture, archaeology, theatre, music, literature, natural science, political science, economics, the law. Applicants must be citizens of the United States, have some experience in advanced research, and, if graduate students, have completed all doctoral requirements except for the dissertation. Applications for grants should be received by January 15, 1979; fellows will be announced by April 1, 1979. The total amount of grants per annum is \$40,000; applications will be entertained for grants from \$500 up to a maximum of \$10,000 for a full academic year. For further information, prospective applicants should write to The Gladys Kriebel Delmas Foundation, 40 Wall Street, New York, NY 10005.

Among recipients of the Foundation's awards for 1978-79 are Don Harran of Hebrew University of Jerusalem and James H. Moore of the University of Chicago.