

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY
Constituent Member of the American Council of Learned Societies

AMS & SMT TO MEET IN NEW YORK

The annual meetings of the AMS will be held this fall November 1-4 at the Biltmore Hotel in New York City. The Society will convene once again with the Society for Music Theory, and the event will be hosted jointly by the City University of New York, Columbia University, and New York University. Following the expanded format adopted for the meetings last year, the first papers will be presented on Thursday afternoon, and the number of sessions will be the largest ever with seven topics under discussion simultaneously each morning and afternoon until the customary conclusion on Sunday at noon. This abundance was made possible by the large number of fine proposals that were submitted for the program and by the exceptional facilities available at the Biltmore Hotel. It appeared advisable, as well, despite the inevitable frustration of having to pick and choose, because of the large numbers that can be expected to converge on the Big Apple for the first national AMS convention to held there in 30 years.

The program reflects, as usual, the great breadth and variety of interests pursued by the members of the two societies. Subjects to be treated range from the music and theory of Greek antiquity to the pressing problems of the music critic in contemporary society, and from medieval chant to jazz and rock. An interesting aspect of this year's meeting will be the number of foreign scholars who will participate, drawn perhaps in part by the easy accessibility of the east-coast site. To the extent that the topics proposed are an indication of developing trends, moreover, they point to some interesting shifts of scholarly focus in recent years. The number of sessions devoted to 19th-century topics, for example, would suggest that studies in that area are finally receiving the attention warranted by their significance, and the many papers dealing with operatic matters, from the 17th to the 20th centuries, are similarly worthy of note.

Opera will also be one of the "extracurricular" attractions in New York. On Wednesday October 31st at 8 P.M. there will be



Skyline of Lower Manhattan

Photo courtesy NY Convention & Visitors' Bureau

a performance at Alice Tully Hall of Agostino Steffani's *La Liberta contesta* by the Clarion Music Society under Newell Jenkins. (Tickets may be obtained at \$10 each after October 1st by writing directly to the Clarion Society, 1860 Broadway, New York, NY 10023.) Blocks of tickets have been set aside for the Friday night performances at the Metropolitan Opera (*Carmen*) and the New York City Opera (*Daughter of the Regiment*). On Saturday night there will be a staged presentation of the *Roman de Fauvel* by the Waverly Consort at Alice Tully Hall. There is a great deal to do in Manhattan, and we thought it best to keep other activities for the membership (guided tours and the like) to a minimum so that each one may select his own entertainment.

Two major exhibitions will be staged especially for the Society. The New York Public Library will mount an exhibit entitled "A Salute to Forty Years of the American Musicological Society," drawing on the many collections of the Research Division, and will also show some new acquisitions to the permanent collection at Lincoln Center. The Pierpont Morgan Library, which houses one of the world's

finest collections of autograph musical manuscripts, will have some 25 of them on display during the meeting. These will include a Bach cantata, Mozart's *Der Schauspieldirektor*, Haydn's Symphony No. 91, Beethoven's Opus 96 Violin Sonata, Schubert's *Die Winterreise*, Liszt's B Minor Sonata, a Mahler symphony, Schoenberg's *Gurrelieder*, Stravinsky's *Petrouchka*, and others. These works will be on view from 30 October until early December and can be seen from 10:30 to 5:00 Tuesday through Saturday, and from 1:00 to 5:00 on Sunday. AMS members who wish to study any of the Library's holdings are requested to call or write in advance. Reading Room hours are 9:30 to 4:45 Monday through Friday; manuscripts on exhibit may be consulted only on Mondays.

A highlight of the meeting will be a world premier of Alban Berg's *Lyrical Suite* in a hitherto unknown form--with soprano solo in the Finale--at a concert on Thursday evening. Under the combined auspices of the Society and the International Alban Berg Society, the Columbia String Quartet, Bethany Beardslee, and George Perle will present a program devoted entirely to the

Continued on p. 2

work. The concert will open with an instrumental performance from the score as presently published. George Perle will then present a lecture explaining the recovery of the vocal part, illustrated with musical examples by the performing artists. In conclusion, the *Suite* will be repeated with the Finale for voice and instruments. The reconstruction of Berg's original conception draws on the recent discovery by Douglass Green of cryptic notations in a sketch of the Finale, which he was able to decipher as the Stefan George translation of a sonnet from Baudelaire's *Les Fleurs du Mal*. In addition, Perle himself found an unknown copy of the published score containing copious and elaborate annotations in the composer's hand, which unfolded a secret "program" having its inspiration in the composer's love for Hanna Fuchs-Robettin, sister of Franz Werfel and wife of a prominent Prague industrialist. It was these delicate circumstances that caused the composer to suppress the vocal version during his lifetime.

Another special event, sponsored in part by the Society, will be a two-day Festival of Medieval and Renaissance Music at the Church of St. Mary the Virgin on West 46th Street. Eight New York based performing groups will participate in the festival with four ensembles presented each evening in showcase format. The repertory will range from 10th-century proportional chant through the music of Machaut, the *Libre Vermell*, Leonel Power, and Heinrich Isaac to Attaignant, Susato, and Giovanni Gabrieli. On Thursday evening Cappella Nova (the first winner of the Noah Greenberg Prize), the Ensemble for Early Music, Schola Antiqua, and the New York Consort of Viols will be featured; on Friday evening Pomerium Musices, the New York Renaissance Band, the New York Cornet and Sackbut Ensemble, and Music For A While will perform.

On behalf of the membership we should like to thank the other members of the Program Committee and the Local Arrangements Committee for their devoted efforts, their time, and their patience, the Performance Committee under Professor John Suess for making possible concerts and recitals of particular interest, and the Program and Local Arrangements Committees of the SMT under Professors Stefan Kostka and James Baker respectively for their help and cooperation. And on behalf of these committees we should like to thank the members of the Society for the many proposals so carefully and thoughtfully prepared and for the support and understanding with which our efforts have been received.

*Rena Mueller, Chairman,
Local Arrangements Committee
Leeman L. Perkins, Chairman,
Program Committee*

SPANISH MUSICOLOGICAL SOCIETY

Spanish musicologists have recently formed the Spanish Musicological Society (Sociedad Española de Musicología), whose office is now located permanently in Madrid. The new society is the result of approximately three years of planning by some of Spain's most prominent musical scholars, particularly Samuel Rubio, Miguel Querol, José Mariá Llorens, and José López Calo. In July of 1977, the government approved the statutes of formation for the new society, and on 10 December of that year its first convocation took place in Madrid. The principal matter on the agenda was the approval of the society's statutes as amended by the government and the election of officers. The first president of the society, Samuel Rubio, presided over the rest of the elections, which named José López Calo vice-president, Jacinto Torres secretary general, and Luis Elizalde treasurer.

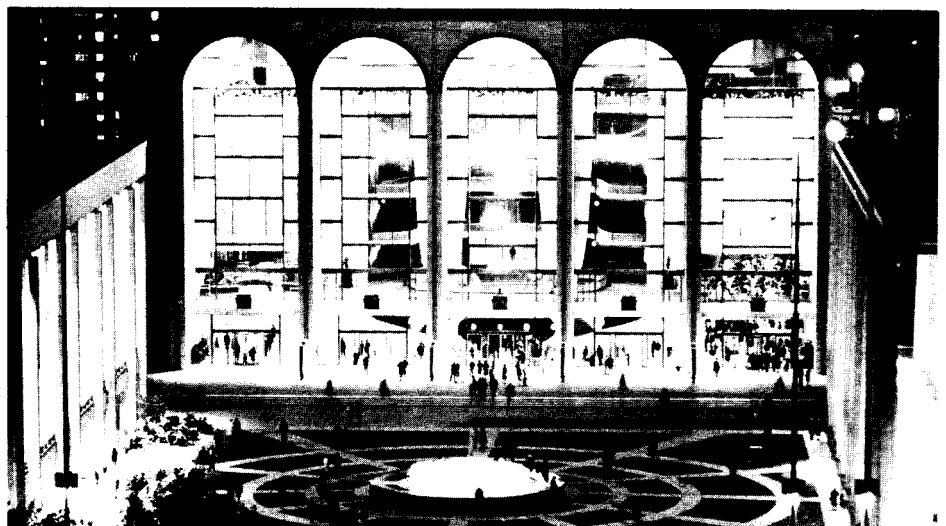
The official journal of the new society is still in the planning stages. Originally, the board thought to use an existing publication, *Tesoro Sacra Musical*, whose office is currently being used as the mailing address of the society. The general feeling now, however, is that an independent organ, to be called most probably *Revista Española de Musicología* or *Revista de la Sociedad de Musicología Española*, would be in the best interests of the society, which hopes that it will appear either two or three times per year.

In addition to the journal, the society publishes a bulletin, which is similar to the newsletter of the American Musicological Society and which is sent free of charge to all members. Membership in the society costs 1,000 pesetas, or about \$12.50, and Americans may send a personal check, bank check, or international money order in either currency. Inquiries and applications for membership should be sent to the Sociedad Española de Musicología, Victor Pradera 65, dupl. 3°, Madrid - 8, Spain.

—William Bussey

DENVER — 1980

The Annual Meeting of the Society for 1980 will be held in Denver at the Hilton Hotel, November 6-9 (Thursday through Sunday), hosted by the University of Colorado. Abstracts of papers, proposals for panel discussions and study sessions, and other suggestions regarding the program should be sent by February 1, 1980, to Craig Wright, chairman of the Program Committee, Department of Music, Yale University, New Haven, Ct. 06520. Because the number of paper proposals has grown dramatically in recent years, a few simple procedures must be followed. Each reader, whether submitting a proposal individually or wishing to participate as a member of a pre-arranged session or panel, must submit an abstract. Members who wish to organize study sessions, full sessions, or panel discussions should solicit contributions and send all abstracts they receive to the Program Committee. An individual who agrees to participate in one of these prefabricated sessions or panels may also submit his abstract independently to the Committee for consideration. Abstracts are to be typed on one side of a sheet of paper and sent in multiple copies of eight. They are not to exceed 250 words and should be written so that they might be incorporated directly into the publication *Abstracts of Papers*. Each abstract should include the title, the name and address of the author, a clear description of the topic, including an indication of the method used and the aim pursued, and the time required for presentation. All decisions with regard to the suitability of pre-arranged sessions, papers within pre-arranged sessions, and individually submitted papers rest with the Committee.



Lincoln Center for the Performing Arts

Photo courtesy NY Convention & Visitors' Bureau

EDITOR'S NOTES

In this column the editor of the *Newsletter*, in conjunction with the editor of the *Journal*, will present brief communications, inquiries, and news items of interest to members of the Society.

The stories about President Carter's appearance at our October meeting in Minneapolis have drawn the following anecdotal response from James Siddons of Lynchburg, Virginia: "The members of the AMS may be interested to know that it was not the first such encounter Mr. Carter has had with them, but the first was virtually unnoticed. I refer to the 1974 annual meeting at the Mayflower Hotel in Washington, D.C. One evening at that meeting, I entered an elevator to ride down to the hotel lobby. The car stopped at the next floor, and a rather short man got on. He looked at my name tag a second, and asked, 'North Texas State? Where's that?' As I replied that it is not too far north of Dallas, he shook my hand and announced, 'I'm Jimmy Carter, governor of Georgia.' He continued, 'Are you having fun?' I said that I supposed so, wondering silently if one is supposed to have fun at a musicology convention . . ."

Meeting on 16 March at the University of Central Florida in Orlando, in conjunction with the Southern Chapter of the AMS, members of the College Music Society voted to organize the Southern Chapter of CMS; the new chapter will include Louisiana, Mississippi, Alabama, Georgia, Tennessee, Florida and Puerto Rico. The chapter's chairman, Charles M. Carroll of St. Petersburg Junior College, reports that this was the second regional CMS group to form, there having been a Virginia chapter for several years. But it was followed quickly by a third, the Northeast Chapter, organized at State University College at Cortland, N.Y., the following week.

The music departments of the *Bibliothèque nationale* and of the University of Paris-Sorbonne report the founding in Paris of a Center for the Study of French Music in the 18th and 19th Centuries. Its primary object is research, to which end it holds seminars, organizes meetings and colloquia, and publishes relevant scholarly work. The Center also wishes to facilitate exchanges and coordination of research projects, and would like to hear from scholars working in this field at either of the following addresses: M. François Lesure, Département de la musique de la Bibliothèque nationale, 2 rue Louvois, 75002 Paris; M. Jean Mongrédien, UER de

The *AMS Newsletter* is published twice each year by the American Musicological Society, Inc., and mailed to all members and subscribers. Changes of address and requests for additional copies of current and back numbers should be mailed to Alvin H. Johnson, Executive Director, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104. Items for publication in the *Newsletter* should be sent to

Musicologie, Université de Paris-Sorbonne, 1 rue Victor-Cousin, 75230 Paris Cedex 05.

The *Music Educators Journal* will begin this fall to publish a calendar of music events such as festivals, conventions, and meetings sponsored by national music organizations. The journal invites contributions to this calendar: send dates, place, and other information three months prior to desired publication date to *MEJ* Calendar, 1902 Association Drive, Reston, VA 22901.

The University of Texas Press announces the publication of a new journal to be called *Latin American Music Review—Revista de Música Latino-Americana*. The review, under the editorship of Gerard Béhague, will begin as a biannual publication with the first issue appearing in early 1980. Its advisory board will include scholars from Latin America representing various disciplines related to the study of music, such as folklore, anthropology, history, language, and literature. For further information about subscriptions and submission of contributions, contact Professor Béhague at the Institute of Latin American Studies, SRH 1.323, University of Texas at Austin, Austin, TX 78712; or the Journals Department at the University of Texas Press, Printing and Press Building, University of Texas at Austin, Austin, TX 78712.

With the assistance of a \$35,000 grant from the Research Collection Program of the National Endowment for the Humanities, the Indiana University Archives of Traditional Music recently completed the organization, processing, cataloging and indexing of the Terence R. Bech Collection of Nepalese music. The collection comprises tape recordings, photographs, musical instruments, life history documentation of musicians and their families, translations and transcriptions of song texts, music and manuscript materials. Materials and data available to scholars throughout the world include detailed subject access to primary source data contained in several media, public use copies of materials making up the collection, and a published catalog which provides information on the collection. The project was fulfilled by Terence R. Bech, principal investigator, Anne H. Ross, librarian, and Frank J. Gillis, Director of the Archives of Traditional Music, project director.

New York University takes pleasure in announcing the institution of a new program in Urban Ethnomusicology, under the supervision of Dr. Salwa El-Shawan. The first classes in the new program will meet this fall.

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 by A-R Editions, Inc., 315 West Gorham Street, Madison, Wisconsin 53703.

AMS CHAPTER OFFICERS FOR 1979-80

ALLEGHENY

Chairman: Harry Elsinga (West Virginia University). *Vice-Chairman:* Irving Godt (Indiana University). *Secretary-Treasurer:* Alice Moerk (Fairmont State College).

CAPITAL

[no report received]

GREATER NEW YORK

Chairman: Ellen Rosand (City University of New York). *Secretary:* Helen Baker. *Treasurer:* John Nadas.

MID-ATLANTIC

Chairman: Thomas H. Connolly (University of Pennsylvania). *Secretary-Treasurer:* Kathryn L. Reichard (Lehigh University).

MIDWEST

Chairman: Emanuel Rubin (University of Wisconsin). *Secretary-Treasurer:* Daniel T. Politoske (University of Kansas).

NEW ENGLAND

Chairman: Keith Polk (University of New Hampshire). *Secretary-Treasurer:* Maria Fowler (Yale University).

NEW YORK STATE

Chairman: George Nugent (Syracuse University). *Secretary-Treasurer:* Lee S. Spear (Hamilton College).

NORTHERN CALIFORNIA

Chairman: Sydney R. Charles (University of California at Davis). *Secretary-Treasurer:* William T. Hopkins (San Francisco State University).

PACIFIC NORTHWEST

Chairman: Tharald Borgir (Oregon State University). *Secretary-Treasurer:* Robert I. Hurwitz (University of Oregon).

PACIFIC SOUTHWEST

Chairman: Murray Bradshaw (University of California at Los Angeles). *Vice-Chairman:* Robert Freeman (University of California at Santa Barbara). *Secretary-Treasurer:* Dora Wilson (California State University at Long Beach).

ROCKY MOUNTAIN

Co-chairman: Thomas Mathiesen (Brigham Young University). *Co-chairman:* Harrison Powley (Brigham Young University). *Secretary-Treasurer:* Douglas Bush (Brigham Young University).

SOUTH-CENTRAL

Chairman: Larry W. Peterson (George Peabody College). *Secretary-Treasurer:* Frank W. Hoogerwerf (Emory University).

SOUTHEAST

Chairman: Eleanor McCrickard (University of North Carolina at Greensboro). *Secretary-Treasurer:* Jeannine Ingram (Moravian Music Foundation).

SOUTHERN

Chairman: Ray Barr (University of Miami). *Secretary-Treasurer:* Robert J. Nicolosi (University of Alabama). *Editor-Historian:* Robert Schmalz (University of Southwestern Louisiana).

SOUTHWEST

Chairman: Lester D. Brothers (North Texas State University). *Secretary-Treasurer:* Rebecca A. Baltzer (University of Texas).

NOAH GREENBERG AWARD

The Noah Greenberg Award of the AMS has been given to John H. Hajdu, Associate Professor of Music at the University of California, Santa Cruz. The Award of \$1,000 will enable him to hire professional singers and players to supplement an ensemble made up of students and faculty at his university in making a recording of the *Messe des morts* by the seventeenth-century French composer Jean Gilles. The costs of the production and recording will be provided by the University of California. The recording will be made from an edition prepared by Professor Hajdu, who will follow, insofar as possible, performing conventions of the time. Instrumentation, the size of the ensemble, its pitch level and the details of the performance (bowings, ornamentation and alterations to the written rhythm) will all conform to seventeenth-century French practice.

This is the second Noah Greenberg Award to be given by the AMS. The first was made last year to Richard Taruskin, director of the Cappella Nova, for a recording of Ockeghem's music, shortly to be released by the Musical Heritage Society (MHS 4026). The Award was established by the Trustees of the New York Pro Musica in memory of their founder and first director. It is intended to bridge the gap between scholars and performers by enabling non-professional performing groups, specializing in music written before 1700, to accomplish something they could not otherwise do, or to recognize some distinguished contribution to the study and performance of early music.

NEW SUPPORT FOR THE NATIONAL ENDOWMENTS

Congressman Fred Richmond has introduced a bill in Congress that contains one of the most inventive provisions ever conceived for raising money for the National Endowments for the Arts and Humanities. HR 1042 would authorize placement of a special box on the I.R.S. Tax Form in which the taxpayer could indicate any desired amount to be credited to the Endowments from the refund of his overpayment. A further paragraph of the bill requires that money accruing to the Endowments from this source could be used only for actual assistance to artists and scholars, not for administrative overhead. Equally important, the funds from the new provision would not be considered part of regular appropriations and therefore could not be subtracted from amounts approved in the regular budget. The Executive Board of A.M.S. urges members to support this important bill by writing to: Congressman Fred Richmond, 1707 Longworth House Office Building, Washington D.C. 20515.

—Jan LaRue

GREENBERG AWARD GUIDELINES CLARIFIED

Since the Award is relatively new, its precise nature has not been understood by some members of our society who should be applying for it. Unlike the Kinkeldey and Einstein Awards, the Noah Greenberg Award normally functions as a grant rather than a prize. Individual scholars can apply for the Award to enable them to prepare performances of music they are studying. Colleges and Universities, and individual directors of Collegia Musica, can apply for the Award to help them pay for some extraordinary event they could not otherwise afford: a festival performance or the costs of hiring some professional musicians to supplement their own ensemble or of editing a hitherto unperformed work, for example. Musicians in residence at a University might apply for the Award in order to help them meet the additional expenses incurred in preparing a performance requiring unusually extensive editing, or to enable them to hire instrumentalists, say, who would not otherwise be available to them.

In applying for the grant, performers or scholars should describe their projects in detail. Tapes of past performances, samples of the edited score, or, if possible, illustrative tapes of portions of the planned work should be included. A budget must be submitted with the proposal.

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. In this case, it will be seen, the Noah Greenberg Award does in fact operate as a prize and not as a grant.

Entries should be submitted to Professor H. Colin Slim, Chairman, Noah Greenberg Award Committee, Department of Music, University of California, Irvine, California 92664. Other members of the committee are Richard French (Yale University), David Fuller (State University of New York at Buffalo) and Lawrence Gushee (University of Illinois). The deadline for applications is 1 November each year, and the results are announced as soon after 1 January as possible.

—H. M. B.

• For a symposium on nineteenth century music and music halls October 23-26, 1980 at The Grand Opera House in Wilmington, Delaware, The Victorian Society is seeking papers on nineteenth-century American opera houses, theatres, performers, musical literature, musical taste and trends, instruments and other pertinent topics. Please send a letter of interest indicating your topic and a resume to Amy Flowerman, Director of Education, The Victorian Society in America, East Washington Square, Philadelphia, Pennsylvania 19106.

PRESIDENT'S MESSAGE

Plans for the annual meeting in New York are progressing well and it promises to be an unusually large and varied program, appropriate to the location. Among the special features will be two sessions devoted to the music of Handel, with a number of speakers visiting from overseas, the first performance of a 'new' version of Berg's Lyric Suite and, as an adjunct to the meetings, an Early Music Festival showing off many of New York's best professional ensembles. The Society is just beginning to plan its 1980 meetings in Denver, hosted by the University of Colorado. This issue of the Newsletter includes a request from the Program Chairman, Craig Wright, for papers. Unfortunate circumstances required us to change the locale of the 1981 meetings from New Orleans to Boston even before the Board could resolve the difficult question of the propriety of meeting in a non-ERA state. The Board was reluctant—rightly so in my view—to take a formal stand on what they felt to be primarily a political issue, but we did agree informally not to meet in a non-ERA state in the immediate future.

The current Newsletter names the winner of this year's Noah Greenberg Award, and the announcement attempts to clarify what has seemed to me some confusion in the minds of members about the nature of the Award. It is intended in the first place to be a grant-in-aid to enable non-professional performing groups to do something worthwhile that they could not otherwise do.

The Council of the Society has elected Armen Carapetyan an Honorary Member and François Lesure a Corresponding Member. These are honors both men richly deserve for the valuable services they have performed for our discipline, and I would like to add my own congratulations to the recognition given them by the Society. During the past year, Otto Albrecht has stepped down as Business Manager of the Journal after many years of devoted and conscientious service. To Professor Albrecht, too, I should like to add my own best wishes and congratulations to the tribute paid him by the Past-President James Haar at the last annual meeting, for his many and varied services to our Society.

—H. M. B.

• The University Center for Cultural & Intercultural Studies at Hofstra University is accepting papers for an international conference on "Renaissance Venice in History, Literature, Music & Art," a symposium to explore intercultural influences in the 16th century, to be held 13-15 March 1980. Deadline for papers is 1 January 1980. For information write to Natalie Datlof & Alexej Ugrinsky, UCCIS, Hofstra University, Hempstead, NY 11550.

ANNUAL REPORT OF THE TREASURER

ANNUAL REPORT OF THE TREASURER Statement of Receipts and Expenditures July 1, 1978 to June 30, 1979

CURRENT OPERATIONS

RECEIPTS Membership dues Journal Annual Meeting, 1978 Sale of labels Interest, savings account Miscellaneous EXPENDITURES Administration Journal Annual Meeting, 1978 Newsletters Chapter allotment, grants Dues & delegate expenses Mailing labels Taxes Miscellaneous Excess of receipts over expenditures	58,199.81 24,409.00 2,955.00 257.07 27,621.07 10,589.16 2,861.07 978.74 17.00 100,266.85
---	---

President, Secretary & Treasurer Board of Directors Business Manager, Publications Executive Director Vol. XXXI Vol. VIII-2 & IX-1 ACLS, IMS, AAAH Excess of receipts over expenditures	1,849.47 2,339.09 1,847.83 15,307.02 21,143.41 12,172.26 6,423.14 4,999.25 2,099.95 1,377.30 1,292.81 288.25 363.85 80,160.22 20,106.64
--	---

PUBLICATIONS

RECEIPTS Interest Dividends Capital gains & other income Bequest Gifts Sale of publications Royalties EXPENDITURES Transfer to Endowment Fund International Index of Doctoral Dissertations Ockeghem, Vol. III Haydn Conference Proceedings Awards: Einstein, Kinkeldey & Greenberg Royalties Administrative expenses Excess of receipts over expenditures	6,760.29 7,011.35 2,133.33 10,075.40 400.00 373.00 2,097.61 7,060.85 5,468.30 72.50 2,428.32 96.50 174.00 17,398.08 3,912.70 48,064.15
--	---

GRANT ACCOUNTS

Changes in Grant Balances IMS Balance July 1, 1978 Grant payments NEH IMS Congress Report Fund Wells Fargo account Expenditures Balances June 30, 1979	9,643.14 4,300.00 736.99 1,054.00 (2,020.90) 13,713.23
---	---

STATEMENT OF ASSETS

July 1, 1978 Current operations account Publication reserves Grant accounts Endowment Fund Greenberg supplement Gustave Reese Fund New Income Fund Bonds Mass. Inv. Trust Totals	June 30, 1979 52,938.78 44,856.31 9,643.14 10,075.40 14,946.15 29,613.76 9,322.50 70,800.00 124,682.41 232,120.64
--	---

Respectfully submitted,

Alvin H. Johnson
Alvin H. Johnson, Treasurer

ANNUAL REPORT, FINANCE COMMITTEE

A bequest in the amount of \$10,075.40 from an anonymous donor was added to our capital funds in August, 1978. The income from this bequest is designated to supplement the income from the Pro Musica Antiqua bequest for the Noah Greenberg Award.

In 1977 dues and subscription rates were raised to their present levels. The increases were mandated by the ever-narrowing margin between income and expenditures. Indeed, at the end of the fiscal year 1975-76 the cumulative difference between income and expenditures had fallen to a minus \$5,289.60. Since July 1, 1976 we have now had three successive years of surpluses; the deficit has been eliminated and the total of accumulated surpluses as of June 30, 1979 is \$51,689.83.

By taking advantage of the attractive interest rates available in the money market during the past year we have increased our income from the Endowment Fund and particularly from cash accounts. At the same time, we have, to some extent, offset rising costs by economies in administration.

Respectfully submitted,

Howard Mayer Brown
Howard Mayer Brown
Martin Ficker
Alvin H. Johnson, Chairman

FELLOWSHIPS AND GRANTS AVAILABLE

The Center for Field Research, a private, non-profit organization, provides funds and volunteers to support field research investigations. The funds and field staff to assist Principal Investigators are raised through private subscription—i.e., interested citizens who have the time and talent to help scientific investigation and who are willing to make a contribution to project costs. In cooperation with Earthwatch, a national volunteer organization, the Center subsidizes over 65 expeditions annually, in more than twenty different disciplines including musicology. Preliminary proposals of two pages should cite research objectives, project dates, and the need for funds and volunteers. After favorable review, Center staff will invite a formal proposal. For application guidelines, write to Nancy Bell Scott, The Center for Field Research, 10 Juniper Rd., Box 127-D, Belmont MA 02178.

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 1979-1980 are due on November 1, 1979.

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.

The National Humanities Center will admit approximately forty Fellows for the academic year 1980-1981. The Center is designed to facilitate individual research and intellectual exchange within a community of scholars. The Center is located between the campuses of Duke University, North Carolina State University, and the University of North Carolina at Chapel Hill. The group of Fellows chosen each year includes both scholars of established reputation and young scholars of promise who have held the doctorate no more than ten years. The usual term of a fellowship is the academic year, September through May, but some fellowships are available for shorter periods. Stipends are based on the normal academic salaries of Fellows; those who have partial support receive from the Center the difference between that support and their normal salaries. Travel expenses are also provided. The deadline for 1980-1981 is 10 January 1980. Write to National Humanities Center, P.O. Box 12256, Research Triangle Park NC 27709.

The American Academy in Rome announces the opening of competitions for the 1980-1981 Rome Prize Fellowships. Applicants in musicology should apply in the field of Post-classical Humanistic Studies. Fellowships for one year of residence in Rome are offered to pre-doctoral and post-doctoral candidates. The fellowships carry a monthly stipend, travel and working supplies allowances, single or double bedroom, a study and one free meal a day. The Academy has an excellent basic library in musicology which includes the collection of Oliver Strunk. Information and application forms may be obtained from the American Academy in Rome, 41 East 65th Street, New York, NY 10021. The deadline for receipt of all material is 15 November 1979.

Andrew Mellon Fellowships in the Humanities at Stanford University are awarded to highly promising young scholars—teachers in the humanities. These non-faculty one-year positions will carry department affiliation, limited teaching duties, and the opportunity for scholarly work and intellectual growth. The Ph.D. must have been received within the last five years, and preference will be given to recipients of the Ph.D. within three years. The award carries an annual stipend of \$14,500 and may be renewable for a second year. Applications for 1980-1981 are due as early as possible and must be received no later than 1 December 1979. For particulars, write to the Dean of the School of Humanities and Sciences, Stanford University, Stanford, CA 94305.

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 1980-1981. Fellows newly appointed for 1980-1981 must have received the Ph.D. between 1 January 1978 and 1 July 1980. The stipend is \$14,500, 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, 1979.

The Gladys Kriebel Delmas Foundation announces its 1980-81 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, 1980; fellows will be announced by April 1, 1980. For further information, prospective applicants should

write to The Gladys Kriebel Delmas Foundation, 40 Wall Street, New York, NY 10005.

AWARDS AND PRIZES

The Council for International Exchange of Scholars announces the following additions to the list of Fulbright Scholars in music for 1978-1979 (the original list appeared in the *Newsletter* for January 1979): Jerome Rappaport (University of Arkansas), to Keimyung University, Korea; Samuel Thaviu (Emeritus, Northwestern University), to the National Symphony of Peru; David S. Lewis (Ohio University), to the Singapore Symphony Orchestra; David H. Rosenthal (Mercy College), to the University of Barcelona.

The Gladys Kriebel Delmas Foundation announces 1979-1980 grants for research in Venice to Richard J. Agee (Princeton Univ.) for work on Willaert's madrigals, and to Frederick Hammond (UCLA) for a critical and performing edition of Claudio Monteverdi's Book VII of madrigals.

The American Council of Learned Societies, in a program assisted by a grant from the National Endowment for the Humanities, has awarded sixty-six grants-in-aid to recent recipients of the Ph.D. An award in the field of music was made to Steven E. Stucky (Lawrence University) for a study of the life and works of Witold Lutosławski.

The 1979 Van Courtlandt Elliott Prize "for distinction achieved in a first article in the mediaeval field" was awarded by the Mediaeval Academy of America to Charles M. Atkinson of Ohio State University. His award-winning article, "The Earliest Agnus Dei Melody and its Tropes," was published in the *Journal* of this Society (Vol. 30, pp. 1-19) and was also the recipient of this year's Einstein Award.

Clyde W. Brockett of Christopher Newport College is the recipient of an **Andrew W. Mellon Foundation** fellowship to the Vatican Film Library in St. Louis University for July 1979. His project entails the discovery of the author of the anonymous late-11th-century *Epilogus in modorum formulis et cantuum qualitatibus*.

The American Council of Learned Societies announces that travel grants to attend international scholarly meetings have been awarded to William S. Newman, to attend the executive meeting of the Direktorium of the International Musicological Society in Strassburg; to A. Peter Brown, to attend a conference on Haydn and His Times in Siena; to Thomas Noblitt for the conference *Formen und Probleme der Überlieferung mehrstimmiger Musik im Zeitalter Josquins* in Wolfenbüttel; to Michael Ochs for the meeting of the International Association of Music Libraries in Salzburg; to Edward H. Roesner, to attend a conference on Medieval and Renaissance Music in Cambridge, England; and to Elise Kuhl Kirk and William J. Summers, to attend the IIIrd International Symposium of the International Musicological Society in Adelaide, Australia.

FORTHCOMING MEETINGS AND CONFERENCES

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

Colloquium on Tragedy and the Tragic in Western Culture, 23-28 Sept. 1979, Univ. of Montreal. *Address* Timothy J. Reiss, Program of Comparative Lit., C.P., 6128. Succursale "A," Univ. of Montreal, Montreal, Que. H3C 3J7, Canada.

Colloquium on Modern Literature: The Presence of the Middle Ages, 27-29 Sept. 1979, West Virginia Univ. *Address* Armand E. Singer, Dept. of Foreign Langs., West Virginia Univ., Morgantown 26506.

AMS, New York State Chapter, 29-30 Sept. 1979, Univ. of Toronto. *Address* Robert Falck, Dept. of Music, Univ. of Toronto, Toronto M5S 1A1, Canada.

Victorian Studies Association, 5-6 Oct. 1979, Calgary. *Address* A. E. Kertzer, Dept. of English, Calgary Hall, Univ. of Calgary, 2920-24 Ave. N.W., Calgary, Alta. T2N 1N4, Canada.

AMS, Greater New York Chapter, 6 Oct. 1979, Princeton Univ. *Address* Ellen Rosand, Dept. of Music, Rutgers Univ., New Brunswick, NJ 08903.

AMS, Southeast Chapter, 6 Oct. 1979, Duke Univ. *Address* Larry Todd, Dept. of Music, Duke Univ., Durham, NC 27708.

European Studies Conference, 11-13 Oct. 1979, Omaha. *Address* Anthony Jung and Elvira Garcia, Dept. of Foreign Langs., Univ. of Nebraska, Omaha 68101.

Midwest Popular Culture Association and Midwest American Culture Association, 11-13 Oct. 1979, Bowling Green State Univ. *Address* Christopher Geist, Dept. of Popular Culture, Bowling Green State Univ., Bowling Green, OH 43403.

Saint Louis Conference on Manuscript Studies, 11-12 Oct. 1979, St. Louis Univ. *Address* Conference Committee, Pius XII Memorial Library, 3655 W. Pine, St. Louis, MO 63108.

Northeast American Society for Eighteenth-Century Studies, 12-14 Oct. 1979, Univ. of Toronto. *Address* Patricia Brückmann, Trinity Coll., Toronto, Ont. M5S 1H8, Canada.

Victorians Institute, 13 Oct. 1979, Univ. of Richmond. *Address* G. O. Gunter, Dept. of English, P.O. Box 121, Univ. of Richmond, Richmond, VA 23173.

Colloquium on Les Grands Textes Français du 18^{ième} Siècle, 17-19 Oct. 1979, Columbia Univ. *Address* Jean Sareil, Dept. of French, Columbia Univ., New York, NY 10027.

American Society for Eighteenth-Century Studies—Midwestern Conference, 18-20 Oct. 1979, Univ. of Missouri. *Address* Charles H. Hinnant, 231 Arts & Science, Univ. of Missouri, Columbia 65201.

College Music Society / Society for Music Theory / AMS, Southwest Chapter, 18-21 Oct. 1979, San Antonio. *Address* Michael Fink, Music Dept., Univ. of Texas, San Antonio 78285.

Colloquium on Nineteenth-Century French Studies, 18-20 Oct. 1979. *Address* L. Frappier-Mazur, Dept. of Romance Langs., 521 Williams Hall, Univ. of Pennsylvania, Philadelphia 19174.

Popular Culture Association in the South, 18-20 Oct. 1979, Louisville. *Address* Patrick G. McLeod, Div. of Humanities, Jacksonville Univ., Jacksonville, FL 32211.

Southern Conference on Slavic Studies, 18-20 Oct. 1979, New Orleans. *Address* Rochelle Ross, Dept. of Modern Foreign Langs., Loyola Univ., Box 160, New Orleans, LA 70118.

Sixth Medieval-Renaissance Conference: "The Mediterranean World," 19-20 Oct. 1979, Univ. of Louisville. *Address* John H. Ford, Kentuckiana Metroversity, Garden Court, Alta Vista Road, Louisville, KY 40205.

Renaissance Conference: "Rome in the Renaissance: The City and the Myth," 19-20 Oct. 1979, State Univ. of New York, Binghamton. *Address* Mario A. Di Cesare, Center for Medieval and Early Renaissance Studies, State Univ. of New York, Binghamton 13901.

American Folklore Society, 24-28 Oct. 1979, Los Angeles. *Address* Lucille Horn, American Folklore Society, 1703 New Hampshire Ave., N.W., Washington, DC 20009.

American Society for Aesthetics, 24-27 Oct. 1979, Tuscon. *Address* Berel Lang, Dept. of Philosophy, Univ. of Connecticut, Storrs 06268.

Rocky Mountain Conference on British Studies, 26-27 Oct. 1979, Univ. of Colorado. *Address* Richard Wunderli, Dept. of History, Univ. of Colorado, Colorado Springs 80907.

Sixteenth-Century Studies Conference, 26-27 Oct. 1979, Univ. of Guelph. *Address* Carter Lindberg, School of Theology, Boston Univ., Boston, MA 02215.

Symposium: The Study of Culture, Syracuse Univ., 26-27 Oct. 1979. *Address* Donald E. Morton, Humanities PhD Program, 201-203 HBC, Syracuse Univ., Syracuse, NY 13210.

Canadian Association for American Studies: "Westward Movements," 1-3 Nov. 1979, Vancouver. *Address* C.A.A.S. Program Committee, Continuing Studies, Simon Fraser Univ., Burnaby, B.C. V5A 1S6, Canada.

East-Central/American Society for Eighteenth-Century Studies, 8-10 Nov. 1979, Williamsburg. *Address* Robert P. Maccubbin, Dept. of English, Coll. of William and Mary, Williamsburg, VA 23185.

Conference on Yiddish and East European Studies, 10-13 Nov. 1979, New York. *Address* Yadja Zeltman, YIVO Institute for Jewish Research, 1048 Fifth Ave., New York, NY 10028.

Modern Language Association, 27-30 Dec. 1979, San Francisco. *Address* Ann Hull, MLA, 62 Fifth Ave., New York, NY 10011.

American Historical Association, 28-30 Dec. 1979, New York. *Address* Mack Thompson, 400 A St., S.E., Washington, DC 20003.

Music Library Association, 25 Feb.-1 March 1980, San Antonio. *Address* Music Library Association, 2017 Walnut St., Philadelphia, PA 19103.

Southeast/American Society for Eighteenth-Century Studies, 28 Feb.-1 March 1980, Biloxi, MS. *Address* Charles M. Carroll, 1701 80th St. North, St. Petersburg, FL 33710.

Medieval Academy of America / Medieval Association of the Pacific, 27-29 March 1980, Univ. of California, Los Angeles. *Address* Florence Ridley, Dept. of English, Univ. of California, Los Angeles 90024.

Midwest Victorian Studies Association, 28-29 March 1980, Indiana Univ. *Address* Lawrence Poston, Dept. of English, Univ. of Illinois, Box 4348, Chicago 60680.

American Society for Eighteenth-Century Studies, 10-12 April 1980, San Francisco. *Address* Bliss Carnochan, Dept. of English, Stanford Univ., Stanford, CA 94305.

Central Renaissance Conference, 10-12 April 1980, Univ. of Illinois, Urbana. *Address* Barbara C. Bowen, School of Humanities, Univ. of Illinois, Urbana 61801.

Multicultures of the Southwest: A Symposium of "The Rural Scene" in Texas, 17-19 April 1980, Southwest Texas State Univ. *Address* Glen E. Lich, Dept. of English, Southwest Texas State Univ., San Marcos 78666.

AMS, South-Central Chapter, 18-19 April 1980, George Peabody College, Nashville. *Address* Larry W. Peterson, School of Music, George Peabody College, Nashville, TN 37203.

Forty-Fifth Annual Meeting of the American Musicological Society

Meeting Jointly with the Society for Music Theory

November 1-4, 1979
The Biltmore, New York City

Thursday, November 1

8:30—AMS Publications Committee Breakfast

10:00—AMS Board Meeting

11:00—Open House, American Music Center (Joint AMS/SMT Event)

All afternoon and evening—AMS and SMT Registration (Petite Lounge, Conference Floor)

12:00-6:00—Book and Instrument Exhibits (Marlboro Room, Park Lounge, Oxford Room; 18th Floor)

2:00-5:00—AMS PAPERS

Beethoven Studies (Music Room, Conference Floor)

Chairman: Douglas Johnson, University of Virginia

Susan Kagan, Graduate Center, CUNY: "Beethoven as Mentor in Composition"

Myron Schwager, Hartt College of Music: "Beethoven and the First Layer of *Grasnick 11*"

John Knowles, Brandeis University: "Tonality in the Sketches for Beethoven's Seventh Symphony"

Kathryn John, New York City: "Beethoven, Six Bagatelles, Op. 126: A Source Study"

Italian Sacred Music of the Early Seicento (Vanderbilt Suite, Conference Floor)

Chairman: James H. Moore, University of Chicago

Jeffrey Kurtzman, Rice University: "The Development and Diffusion of Sacred Monody, 1600-1620: A Preliminary Study"

Christopher Wilkinson, West Virginia University: "The *Stile concertato* of Tarquinio Merula"

James Armstrong, Colby College: "The Parody Magnificat in Counter-Reformation Italy"

James H. Moore: "The 'Vespero delli Cinque Laudate' and the Place of *Salmi spezzati* in the Liturgy of St. Mark's"

Study Session: The Music of Alban Berg (Fountain Court, 19th Floor)

Chairman: Barry S. Brook, Graduate Center, CUNY

I. Brief Reports: "Berg Sources in the United States"

Mark Devoto, University of New Hampshire: "Overview"
Joan Smith, University of California, Santa Barbara: "The Hohenberg Letters"

Wayne Shirley, Library of Congress: "Holdings in the Library of Congress"

David Congdon, Princeton University: "The Adagio of the *Kammerkonzert* in Berg's Own Arrangement for Clarinet, Violin, and Piano"

Donald Harris, Hartt College of Music: "The Berg-Schoenberg Correspondence"

II. Panel Discussion: *Lulu*—Where are we now?: an appraisal of the complete *Lulu* and its place in the music of the 20th century

George Perle, Queens College, CUNY

Mark Devoto

Douglas Jarman, Royal Northern College of Music, Manchester

Italian Dance of the Renaissance (Ballroom, 19th Floor)

Chairman: Caroline Cunningham, Manhattan School of Music

Ingrid Brainard, Director, Cambridge Court Dancers:

"Compositional Procedures in 15th-Century Dance Tunes"

Caroline Cunningham: "Ensemble Dances in Early 16th-Century Italy: The Music, the Instruments, the Iconography"

Linda Moot, University of Pennsylvania: "'La Traditora': The Progeny of an Italian Dance Song"

Demonstration of Choreographies: Cambridge Court Dancers

Music Theory and Aesthetics (Georgian Room, 18th Floor)

Chairman: Edward Lippman, Columbia University

C. Andre Barbera, University of North Carolina, Chapel Hill: "Interpreting an Arithmetical Error in Boethius's *De Institutione Musica*"

David A. Sheldon, Western Michigan University: "The Influence of Marpurgh's *Handbuch*: An Unrecognized Tradition"

Dora J. Wilson, California State University: "Löhlein's *Klavierschule*: Toward an Understanding of the *Galant* Style"

Cynthia Verba, Brookline, MA: "An Unexpected Symmetry between Rousseau and Rameau and Their Thoughts on Music"

Elliott Antokoletz, University of Texas, Austin: "Rhythmic and Metric Structure in Bartók's Fourth String Quartet"

2:00-5:00—SMT PAPERS**Set Theory** (Windsor Room, 18th Floor)

Chairman: Carlton Gamer, Colorado College

Robert Morris, University of Pittsburgh: "A Similarity Index for Pitch-Class Sets"

John Clough, University of Michigan: "Diatonic Interval Sets and Transformational Structures"

David Lewin, SUNY, Stony Brook and Yale University: "Some New Constructs Involving Abstract Pitch-Class Sets, and Probabilistic Implications"

Respondent: John Rahn, University of Washington

Computational Studies (Biltmore Suite, Conference Floor)

Chairman: Stefan Kostka, University of Texas

Alexander R. Brinkman, Eastman School of Music: "Another Look at the Melodic Process in Johann Sebastian Bach's *Orgelbüchlein*"

James L. Snell, Eastman School of Music: "Design for a Formal System for Deriving Tonal Music"

Tor Sverre Lande and Arvid O. Vollnes, Oslo University: "MUSIKUS: A System for Musical Analysis by Computer"

5:30-6:30—AMS/SMT Cocktail Party (no-host)**7:30—Concert:** Alban Berg, *Lyric Suite*, the Columbia String Quartet and Bethany Beardslee with comments by George Perle (Concert Hall of the Abraham Goodman House)**8:30—A Festival of Medieval and Renaissance Music** (The Church of St. Mary the Virgin, 145 West 46th Street, New York City)

Cappella Nova

Ensemble for Early Music

New York Consort of Viols

Schola Antiqua

Friday, November 2**All day—AMS and SMT Registration** (Petite Lounge, Conference Floor)**8:00—AMS Chapter Officers Breakfast****9:00-6:00—Book and Instrument Exhibits** (Marlboro Room, Park Lounge, Oxford Room; 18th Floor)

9:00-12:00—AMS PAPERS**Music of the French Baroque** (Biltmore Suite, Conference Floor)

Chairman: Carl B. Schmidt, Philadelphia College of the Performing Arts

James R. Anthony, University of Arizona: "Lully's *Ballet des muses*: Problems of Chronology and Sources"

Herbert Schneider, Johannes Gutenberg-Universität, Mainz: "The Tradition of Lully's 'Ballets'"

John Hsu, Cornell University: "Reconstructing the French Style of Viol Playing with the Help of Marais's *Pièces de viole*"Lois Rosow, Brandeis University: "Lully's Personal Role in the Printing of His Music: The 1686 Edition of *Armide*"Neal Zaslaw, Cornell University: "A Re-evaluation of the Historical Position of Leclair's *Scylla et Glaucus*"

Respondent: Catherine Massip, Département de la Musique, Bibliothèque Nationale

Liturgy and Chant (Music Room, Conference Floor)

Chairman: Kenneth Levy, Princeton University

Charles M. Atkinson, Ohio State University: "*O amnos tu theu*: The Greek Agnus Dei in the Roman Liturgy from the 8th to the 11th Century"Edward Nowacki, Brandeis University: "The *Veterem Hominem* Cycle in Gregorian and Old-Roman Transmission: A Re-examination"Joseph M. Murphy, Philadelphia: "Cadences, *Ambitus*, Modality, and Oral Tradition: An Examination of the Old Roman Chant on the Basis of the Communion Melodies"

Theodore Karp, Northwestern University: "Gregorian Tracts of the Second Mode: A Historical and Analytical Overview"

David A. Bjork, University of Chicago: "Provenience as an Aspect of Genre in Early Repertories of Medieval Chant"

Henry Cowell and His Music (Vanderbilt Suite, Conference Floor)

Chairman: Richard Crawford, University of Michigan

Rita H. Mead, Institute for Studies in American Music, Brooklyn College, CUNY: "Cowell's New Music Society"

Bruce Saylor, Queens College, CUNY: "The Tempering of Henry Cowell's Dissonant Counterpoint"

Don C. Gillespie, C. F. Peters: "Editing Cowell's Music"

H. Wiley Hitchcock, Institute for Studies in American Music, Brooklyn College, CUNY: "Henry Cowell's *opus ultimum*: The Trio (1965)"**Romantic Topics** (Ballroom, 19th Floor)

Chairman: Robert Winter, University of California, Los Angeles

Rita K. Steblin, University of Illinois: "Key Characteristics and the *Lied*"

Jeffrey Kallberg, University of Chicago: "Textual Criticism and Compositional Process in Chopin's Nocturne in B Major, Op. 62 No. 1"

Paul Hawkshaw, Columbia University: "Anton Bruckner's Approach to the Symphony"

Victor Fell Yellin, New York University: "William Dimond and Early Romantic Musical Theatre"

Michael Collins, North Texas State University: "Felice Romani's *Giulietta e Romeo*: Its Source Discovered"**Music and Instruments** (Georgian Room, 18th Floor)

Chairman: Laurence Libin, Curator, Department of Musical Instruments, Metropolitan Museum of Art

Douglas Alton Smith, King's College, London: "On the Origin of the Chitarrone"

Rudolph Kremer, University of North Carolina, Chapel Hill: "Three Italian Organs: Zefferrini, 1566; Testa, 1703; and Paoli, 1819"

Pamela L. Poulin, SUNY, Cortland: "The Basset Clarinet of Anton Stadler"

Albert Cohen, Stanford University: "Musical Instruments and the Royal Scientific Academy in 18th-Century France"

Panel Discussion: Non-Academic Employment for Musicologists (Fountain Court, 19th Floor)

Chairman: Ruth Steiner, Catholic University

James Backas, Executive Director, American Arts Alliance
Edmund A. Bowles, Senior Program Administrator, I.B.M. Corporation

Claire Brook, Music Editor, W. W. Norton

David Hamilton, Writer

Cynthia Adams Hoover, Curator, Division of Musical Instruments, Smithsonian Institution

Jeremy Noble, SUNY, Buffalo

Michael Steinberg, San Francisco Symphony Orchestra

Teresa Sterne, Director, Nonesuch Records

9:00-12:00—SMT PAPERS**Precursors of Schenker** (Windsor Room, 18th Floor)

Chairman: Susan McClary, University of Minnesota

Floyd Grave, University of Virginia: "Abbé Vogler's System of Reduction"

William Caplin, McGill University: "Harmony and Meter in the Theories of Simon Sechter"

Robert Wason, University of Hartford: "The Notion of 'Non-Essential' Harmonies: Toward a History of the Expanded Scale-Step Theory"

Respondent: Gregory Proctor, Ohio State University

12:00—JAMS Editorial Board Luncheon**SMT Executive Board Meeting****12:15-1:00—Lecture-Recital:** Jan deGaetani and Paul O'Dette, Eastman School of Music, "The Elizabethan Lute Song" (Music Room, Conference Floor)**12:45-2:00—Workshop-Recital:** Brandeis Renaissance Wind Band, Timothy Aarset, Director, "Renaissance Instrumental Improvisation" (Vanderbilt Suite, Conference Floor)**12:45-1:15—Lecture-Demonstration:** New York New Music Ensemble, Robert Black, Director, "The Interpretation of the Experimental Vocabulary of Contemporary Notation" (Fountain Court, 19th Floor)

2:00-5:00—AMS PAPERS**Music and Drama, 17th and 18th Centuries** (Music Room, Conference Floor)

Chairman: Lowell Lindgren, Harvard University

Carolyn Gianturco, University of Pisa: "A 17th-Century Musical Comedy: Alessandro Stradella's *Il Biante*"

Margaret Murata, University of California, Irvine: "'Cloak and Sword' in Italian 17th-Century Opera"

William M. Bussey, Jr., University of Michigan: "The Polemic Surrounding Italian Influence on the Spanish Musical Stage, 1700-1750"

Daniel Hertz, University of California, Berkeley: "The 'Romance' in Early *Opéra comique*"

Music provided by Performing Arts of Montclair State College

Studies in American Music (Fountain Court, 19th Floor)

Chairman: Cynthia Adams Hoover, Smithsonian Institution

Karl Kroeger, Moravian Music Foundation: "The *New-England Psalm-Singer* and the Development of the Billings Style"

Jeannine S. Ingram, Moravian Music Foundation: "Johann Friedrich Peter's Manuscript Collection, 1765-1769; The Breitkopf Connection"

Carol Neuls-Bates, Brooklyn College, CUNY: "Amy Marcy Beach (1867-1944)"

Ruth Julius, Graduate Center, CUNY: "The Eclipse of the American Musical Avant-Garde in the 1930's"

Text and Music (Biltmore Suite, Conference Floor)

Chairman: Ronald Broude, Broude Brothers Limited

Dean Mace, Vassar College: "Tasso and Monteverdi"

Ellen S. Beebe, Broude Brothers Limited: "Text and Mode as Generators of Musical Structure in Clemens non Papa"

Elise Bickford Jorgens, Western Michigan University: "Thomas Campion's Music for Music"

Barbara A. Petersen, Serious Music Division, B.M.I.: "Strauss's Settings of Rückert's Poetry"

Panel Discussion: Translating Theory (Vanderbilt Suite, Conference Floor)

Chairman: Claude V. Palisca, Yale University

Thomas J. Mathiesen, Brigham Young University

Warren Babb, University of Washington, Seattle

Calvin Bower, University of North Carolina

Vered Cohen, Mellon Fellow, CUNY

Robert Herman, University of Nevada, Reno

David Beach, Eastman School of Music

Jurgen Thym, Eastman School of Music

Nancy K. Baker, Columbia University

Study Session: Topics in Medieval Chant (Georgian Room, 18th Floor)

Chairman: Lance W. Brunner, University of Kentucky

Charles Atkinson, Ohio State University

Ritva Jonsson, University of Stockholm

Alejandro Planchart, University of California, Santa Barbara

Niels Rasmussen, Catholic University

Ruth Steiner, Catholic University

Romantic Composers and Their Milieu (Ballroom, 19th Floor)

Chairman: Rufus Hallmark, College of the Holy Cross

Richard D. Green, Northwestern University: "Robert Schumann as Lexicographer"

Alexander Main, Ohio State University: "Liszt's *Lyon*: Music and the Social Conscience"

Respondent: Ralph P. Locke, Eastman School of Music

Kathryn L. Reichard, Lehigh University: "Music and Advertising in Goethe's Weimar: A Case Study"

2:00-5:00—SMT PAPERS**Aural Perception** (Windsor Room, 18th Floor)

Chairman: Mary Wennerstrom, Indiana University

Dorothy Payne, University of Texas: "Aural Training in Historical Perspective"

Arthur J. Komar, University of Texas: "Large-Scale Linear Connections in Tonal Music--Can You Hear Them?"

5:15—SMT Business Meeting**8:30—A Festival of Medieval and Renaissance Music** (The Church of St. Mary the Virgin, 145 West 46th Street, New York City)

Music For A While

New York Cornet and Sacbut Ensemble

New York Renaissance Band

Pomerium Musices

Saturday, November 3

9:00-6:00—Book and Instrument Exhibits (Marlboro Room, Park Lounge, Oxford Room; 18th Floor)

9:00-12:00—AMS PAPERS

Handel Session I: Opera and Cantata (Ballroom, 19th Floor)
Chairman: J. Merrill Knapp, Princeton University
Bernd Baselt, Martin-Luther University, Halle, G.D.R.:
“Handel’s Lost 1708 Hamburg Operas: Their Music Partly Rediscovered”
John Mayo, University of Toronto: “Some Handel Cantatas for Princess Anne”
Walther Siegmund-Schultze, Martin-Luther University, Halle, G.D.R.: “Handel and Viennese Classicism”
Robert D. Lynch, New York University: “Handel’s *Ottone*: Telemann’s Production for Hamburg”
Winton Dean, Godalming, Surrey, England: “Handel’s Compositional Process in the Operas of 1724-1725”

Antiquity and the Middle Ages (Vanderbilt Suite, Conference Floor)

Chairman: Margaret Bent, Brandeis University
Thomas J. Mathiesen, Brigham Young University: “New Fragments of Ancient Greek Music”
James H. Cook, Birmingham-Southern College: “The Ancestry of *ArsA* (Bibliothèque de l’Arsenal, MS 135)”
Charles E. Brewer, Graduate Center, CUNY: “Jagiellonian Library Manuscript 2464: A Source for *Ars nova* Notation in Poland”
William John Summers, Seattle University: “English Discant: New Sources and Old Questions”
Peter M. Lefferts, Columbia University: “The English Motet in the 14th Century: Refrain and ‘Double Structure’ Motets”

Music in Mozart’s Vienna (Biltmore Suite, Conference Floor)

Chairman: Joseph W. Kerman, University of California, Berkeley
David Rosen, University of Wisconsin, Madison: “The ‘Intentional Fallacy’ Fallacy and Mozart’s Revision of K. 503”
Gary W. Chapman, New York University: “The Dramatic Role of Motives in Mozart’s *Idomeneo*”
Orin Moe, Vanderbilt University: “Mozart’s *La Clemenza di Tito*: Opera Seria in Transition”
Donald G. Henderson, Converse College: “‘The Magic Flute’ of Peter Winter”
Respondent: Daniel Hertz, University of California, Berkeley

Liszt Studies (Music Room, Conference Floor)

Chairman: Sharon Winklhofer, University of California, Los Angeles
Michael Saffle, Virginia Polytechnic Institute: “Six Little-Known Liszt Manuscripts in the Bibliothèque Nationale, Paris”
Ralph P. Locke, Eastman School of Music: “Liszt’s Saint-Simonian Adventure: New Facts and Conjectures”
Sharon Winklhofer: “Editorial Censorship in Liszt’s Letters to Agnès Klindworth”
Rena Mueller, New York University: “Liszt’s *Lieder*: Problems of Source and Chronology”
Allan R. Keiler, Brandeis University: “The Paris Sketchbook of Franz Liszt”
Respondent: Charles Suttoni, American Liszt Society

Jazz and Rock (Fountain Court, 19th Floor)

Chairman: Terence J. O’Grady, University of Wisconsin, Green Bay
Paul S. Machlin, Colby College: “Thomas ‘Fats’ Waller’s Early Solo Recordings: The Quintessence of Stride”
Peter Winkler, SUNY, Stony Brook: “Pop and Jazz Harmony Since the 1960’s: A New Language or a New Fashion?”
Respondent: Jerry M. Dean, University of Texas, Austin
Terence J. O’Grady: “Jazz Improvisation in Rock Bands: The Early Attempts”
Daniel Deutsch, Stony Brook: “Miles Davis and Jazz-Rock Fusion”
Respondent: George L. Starks, Jr., University of Virginia
Panel Discussion: Jazz and Rock Improvisation

Seventeenth-Century Topics (Georgian Room, 18th Floor)

Chairman: Bruce Gustafson, Saint Mary’s College
Curtis Price, Washington University: “Music as Drama in Late 17th-Century English Plays”
Susan Parisi, University of Illinois, Urbana-Champaign: “The *Virtuosi* at the Court of Mantua, 1600-1625”
Bruce Gustafson: “Patterns in the Dissemination of the Music of Chambonnières”
Frederick Hammond, University of California, Los Angeles: “Music in the Barberini Household, 1634-1644”
Kerala J. Snyder, Yale University: “Maxton’s *Jüngste Gericht*: An *Abendmusik* of Buxtehude?”

9:00-12:00—SMT PAPERS

History of Music Theory: Source Materials (Windsor Room, 18th Floor)

Chairman: Albert Seay, Colorado College
Frank D’Accone, University of California, Los Angeles
Thomas J. Mathiesen, Brigham Young University
Benito V. Rivera, University of Richmond

11:00-12:00—Aspects of Rhythm in Webern’s Atonal Music (Windsor Room, 18th Floor)

Allen Forte, Yale University
Introduced by Wallace Berry, University of British Columbia

12:00—AMS Council Luncheon

SMT Board, 1979 Program Committee, 1980 Program Committee Joint Meeting

12:15-1:00—Lecture-Demonstration: Joshua Rifkin and Robert Winter, “Viennese Pianos and Viennese Piano Music of the Classic Era” (Fountain Court, 19th Floor)

1:00-1:45—Lecture-Recital: The Western Wynde, “Monteverdi Madrigals” (Music Room, Conference Floor)

2:00-5:00—AMS PAPERS

Handel Session II: Source Studies (Ballroom, 19th Floor)

Chairman: Alfred Mann, Rutgers University
Jens Peter Larsen, Charlottenlund, Denmark: “Character and Importance of Contemporary Handel Sources”
Howard Serwer, University of Maryland, College Park: “An Evaluation of the Sources of Handel’s *Oratorium*”
Ellen T. Harris, Columbia University: “Chrysanther’s Unpublished Article on Handel’s Cantatas”
Graydon Beeks, Jr., Vassar College: “Towards a Chronology of Handel’s *Chandos Anthems* and *Te Deum*”
Terence Best, Brentwood, Essex, England: “Handel’s Keyboard Music”

Renaissance Topics (Music Room, Conference Floor)

Chairman: Herbert Kellman, University of Illinois, Urbana-Champaign

Glenda G. Thompson, University of Georgia: "In Search of Benedictus Appenzeller: An Archival Assay"

Adrienne Fried Block, College of Staten Island, CUNY: "Timbre, Text, and Tune"

Christopher Reynolds, University of Illinois, Urbana-Champaign: "Music at the Basilica *San Pietro in Vaticano* during the Papacy of Sixtus IV"

Mitchell P. N. Brauner, Brandeis University: "An Ignored Source of Vatican Polyphony: Lucca, Biblioteca del Seminario Arcivescovile, Ms. A.8"

Marie Louise Göllner, University of California, Los Angeles: "A Newly-Discovered Manuscript of Early Keyboard Music"

Panel Discussion: Music Criticism (Biltmore Suite, Conference Floor)

Questions for discussion:

1. What is the function of the critic in today's society? How does this compare with the critic's role in the past? Would any changes be desirable for the future?
2. Why do critics disagree? Is it possible to establish a philosophical justification for criticism in the face of evidence that critical judgments may be arbitrary?
3. What are the problems for criticism presented by *avant-garde*, popular and ethnic music?

Chairman: Robert D. Schick, West Chester State College

Monroe C. Beardsley, Temple University

David Hamilton, Music Critic, *The Nation*

Robert Morgan, University of Chicago

Leon Plantinga, Yale University

Michael Steinberg, San Francisco Symphony Orchestra

Eric Salzman, Composer and Critic

Verdi Studies (Fountain Court, 19th Floor)

Chairman: Martin Chusid, Director, American Institute for Verdi Studies

James Hepokoski, Oberlin College: "The Parisian Version of Verdi's *Falstaff*"

David Lawton, SUNY, Stony Brook: "The Harmonic Language of *Aida*"

Martin Chusid: "The Don and the Duke: Parallels between *Don Giovanni* and *Rigoletto*"

Andrew Hornick, New York University: "*Stiffelio* into *Aroldo*, a Study of the Revision"

Pergolesi (Georgian Room, 18th Floor)

Chairman: Barry S. Brook, Graduate Center, CUNY

I. Reports on Pergolesi Research

Francesco Degrada, University of Milan

Helmut Hucke, Musikwissenschaftliches Institut, Frankfurt-am-Main

Dennis Libby, formerly with The New Grove Dictionary

Dale Monson, Columbia University

Marvin E. Paymer, Graduate Center, CUNY

II. A Prospectus for the Pergolesi Complete Works

Marvin E. Paymer

III. Panel Discussion: Editorial Guidelines for the New Edition

Francesco Degrada

E. Eugene Helm, University of Maryland, College Park

Hermine Williams

The "Second Viennese School" in Historical Perspective (Vanderbilt Suite, Conference Floor)

Chairman: Allen Forte, Yale University

Patricia Collins Jones, University of Wisconsin, Milwaukee: "Richard Strauss, Ferruccio Busoni, and Arnold Schoenberg—Some 'Imperfect Wagnerites'?"

Respondent: Robert Bailey, Eastman School of Music
Christopher Hailey, Yale University: "*Christophorus*, an Inquiry into Franz Schreker's Late Style"

John C. Crawford, University of California, Riverside: "The Influence of *Salome* and *Elektra* on *Wozzeck*"

Respondent: Janet Schmalfeldt, McGill University
Hans Nathan, Michigan State University: "Dallapiccola's Sketches for His Opera *Ulisse*"

2:00-5:00—SMT PAPERS

Analysis and Performance (Windsor Room, 18th Floor)

Chairman: Alexandra Pierce, University of Redlands

Joel Lester, City College, CUNY and Joan Tower, pianist, Bard College: "Analysis as an Influence on Performance Decisions in Schoenberg's *Phantasy*, Opus 47"

James K. Randall, Princeton University: "(intimacy) (a polemic)"

Hans Keller, McMaster University: "Functional Analysis: Its Theory, Its Practice, and Its Relevance to Performance"

5:15-6:30—AMS Business Meeting

9:30-1:30—AMS/SMT Dance

Sunday, November 4

8:00-9:00—AMS 1980 Board Meeting

9:00-12:00—Book and Instrument Exhibits (Marlboro Room, Park Lounge, Oxford Room; 18th Floor)

SMT New Executive Board Meeting

9:00-12:00—AMS PAPERS

BACH (Music Room, Conference Floor)

Chairman: Arthur Mendel, Emeritus Princeton University

Stuart Frankel, New York University: "Who Played Bach's Brass Parts?"

Victoria K. Horn, Columbia University: "Bach and French Music"

Gregory Butler, University of British Columbia, Vancouver: "Ordering Problems in J. S. Bach's *Art of the Fugue* Resolved"

Ursula Kirkendale, Durham, North Carolina: "The Source and Model for Bach's *Musical Offering*: The *Institutio Oratoria* of Quintilian" (Read by Warren Kirkendale)

New Frontiers of Hispanic Music Research (Ballroom, 19th Floor)

Chairman: Robert Stevenson, University of California, Los Angeles

Lester D. Brothers, North Texas State University:
"Convention and Controversy: The Hexachord Masses of Francesco Valls"

Luis Merino, Editor, *Revista Musical Chilena*: "Guerrero and the Liturgical Usage of Seville"

Julie Kautz, University of Texas, Austin: "Introductory Comments on 16th-Century Polyphonic Lamentations in Spain"

Carl G. Manns, University of Illinois, Urbana-Champaign: "Renaissance Manuscripts at the Monastery of Montserrat (Spain)"

Robert J. Snow, University of Texas, Austin: "A Lost Toledo Manuscript Rediscovered"

Italian Opera, 17th-18th Centuries (Vanderbilt Suite, Conference Floor)

Chairman: William C. Holmes, University of California, Irvine

Ellen Rosand, Rutgers University: "In Defense of the Venetian Libretto"

Piero Weiss, Columbia University: "The Rules of Tragedy, the Vagaries of Opera: A Chapter in Baroque Aesthetics"

Frederick C. Petty, Dickinson College: "Dido's Lament: Opera as Drama during the Dark Ages"

Cheryl Sprague, University of Wisconsin, Madison:
"Niccolo Jommelli's *Artaserse*"

Marita P. McClymonds, University of California, Berkeley:
"The Evolution of Jommelli's Operatic Style"

Music in France, 19th-20th Centuries (Fountain Court, 19th Floor)

Chairman: D. Kern Holoman, University of California, Davis

Leo F. Balk, University of Chicago: "Aria Forms in Gaetano Donizetti's French Operas"

Laurie Shulman, Cornell University: "Anatomy of a Failure: *Benvenuto Cellini*, 1838"

H. Robert Cohen, Université Laval, Québec: "The 'Collection de mises en scène de grands opéras et d'opéras-comiques redigées et publiées par M. L. Paliani' "

Robert Sutherland Lord, University of Pittsburgh: "New Insights into the Creative Process in Charles Tournemire's *l'Orgue Mystique*"*

*Professor Lord will play a concert commemorating the 40th anniversary of Tournemire's death Sunday, Nov. 4 at 2:30 p.m. at the Riverside Church (490 Riverside Drive); the program will consist of *Sept Chorals-Poèmes d'Orgue pour les sept paroles du Christ*, Opus 67 (1935).

Florence, Dowager Grand Duchess of Europe (Biltmore Suite, Conference Floor)

Chairman: James A. Haar, University of North Carolina

Edmond Strainchamps, SUNY, Buffalo: "Marco da Gagliano, 'Filli, mentre ti bacio,' and the End of the Madrigal in Florence"

John Hill, University of Illinois, Urbana-Champaign:
"Oratorio Production in Florentine Confraternities, ca. 1690-1785"

Helen Baker, Rutgers University: "Benedetto Marcello's Oratorio *Joaz* (1726): Music Drama 'Reformed' "

Robert L. Weaver: "Florentine Comic Entertainments of the Early 18th Century"

Aubrey S. Garlington, Jr., University of North Carolina, Greensboro: "Opera in the 19th-Century Florentine Theaters"

Folk Elements in the Fine Art Tradition of Music (Georgian Room, 18th Floor)

In Memoriam Caroli Seeger

Chairman: Bruno Nettl, University of Illinois, Urbana-Champaign

Bonnie Wade, University of California, Berkeley: "With Respect to Charles Seeger"

Gordana Lazarevich, University of Victoria, British Columbia:
"Folk Elements in 18th-Century Italian Comic Opera"

Dmitry Frishman, New York City: "Folk Music Resources in the Work of Georgii Sviridov"

Richard Taruskin, Columbia University: "Russian Folk Melodies in *The Rite of Spring*"

Malena Kuss, North Texas State University: "Type, Derivation, and Use of Folk Idioms in Ginastera's *Don Rodrigo* (1964)"

9:00-12:00—SMT PAPERS

20th-Century Compositional Techniques (Windsor Room, 18th Floor)

Chairman: David Lidov, York University

Martha M. MacLean, Yale University: "The Roots of Twelve-Tone Form in Schoenberg's Sketches"

Eleanor Cory, Yale University: "Cadences in the 20th Century: An Outgrowth of George Perle's 'Twelve-Tone Tonal System'"

PAPERS READ AT CHAPTER MEETINGS

ALLEGHENY

University of Pittsburgh
November 4, 1978

Christopher Wilkinson (West Virginia University): "The Sacred Music of a Very Early Seventeenth-Century Italian"

Douglas Himes (University of Pittsburgh): "Worcester Research: Past, Present, and Future Directions"

Bradford R. DeVos (Marshall University): "Scribal Treatment of Cantus Firmi and the Dating of the Gyffard Part Books (British Museum MSS 17802-17805)"

Jno Hunt (Carnegie Mellon University): "The Durante-Pergolesi Magnificat—A Question of Attribution"

Irving Godt (Indiana University of Pennsylvania): "C.P.E. Bach: His Mark"

Claire Brook: "Publishing Books on Music"

West Virginia University
April 7, 1979

Norris Stevens (University of Pittsburgh): "The English Organ Voluntary: From the Restoration to the Beginning of the Oxford Movement"

Timothy Corrao (The Cleveland Institute of Music): "An Unknown Clementi Piano"

Norman Sanger (University of Pittsburgh): "The Roles of Chromaticism in Tonal Music"

Robert E. Matthews (Edinboro State College): "Jean Antoine de Baïf and *Vers mesurés à l'Antique*"

Irving Godt (Indiana University of Pennsylvania): "A New Look at the *Missa Papae Marcelli*"

Theodore Albrecht (Case Western Reserve University): "Bribe, Borrow, and Steal: Johann Herbeck's Conducting Activities in Vienna, 1852-1877"

GREATER NEW YORK

Columbia University
November 4, 1978

Edward Roesner (New York University): "The Performance of Parisian Organum"

Ellen Harris (Columbia University): "The Influence of Alessandro Scarlatti on Handel's Italian Cantatas"

Columbia University
December 16, 1978

Ruth DeFord (Hunter College): "The Second Revolution in the Rhythmic Style of the Sixteenth-century Italian Madrigal"

Linda Roesner (RILM): "Schumann's Sketches for the Rhenish Symphony"

New York University
January 10, 1979

[In conjunction with the American Institute for Verdi Studies]

Andrew Porter (*The New Yorker*): "The *Don Carlos* Librettos"

John Nadas (American Institute for Verdi Studies): "Verdi's Personal Manuscript Collection"

Columbia University
March 10, 1979

Nino Pirrotta (University of Rome, Harvard University): "Willaert and the Canzona Villanesca"

Columbia University
April 7, 1979

[Graduate Student Symposium]

Peter M. Lefferts (Columbia University): "The Motet in England in the Fourteenth Century"

Robert Lynch (New York University): "Operatic Reform in Hamburg, 1700-1738"

Carol Oja (CUNY): "The Copland-Sessions Concerts"

Anthony Cummings (Princeton University): "A Florentine Sacred Repertory from the Medici Restoration"

Helen Baker (Rutgers University): "Benedetto Marcello's Oratorio *Joaz*: Music Drama 'Reformed'"

CUNY Graduate Center
May 4-5, 1979

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

Judith Kadar (American Musical Instrument Society): "Iconographic Evidence Concerning the Use of the Harp in the Performance of 15th-Century Secular Chansons"

Tilman Seebass (Duke University): "Some Remarks about 16th-Century Music Illustration"

Ian Woodfield (The Queen's University of Belfast), *Theron McClure* (Ohio State University), *William Monical* (Staten Island), *Peter Tourin* (Duxbury, VT), *Bruce Bellingham* (University of Connecticut), *Ruth Markowitz* (University of Connecticut), *Barbara Coeyman* (CUNY) [roundtable discussion]: "Iconography of the Viol as a Research Tool for the Musicologist, Builder, Restorer, Performer, and Collector"

Tilman Seebass [presentation followed by roundtable discussion]: "Organizing and Cataloging Visual Materials for Ethnomusicology, Using the RILM Master Catalogue System"

MID-ATLANTIC

November 18, 1978

[*Mannerism: An Interdisciplinary Conference*]

Malcolm Campbell (Dept. of Art History, University of Pennsylvania): "Mannerism Italian Style"

Thomas D. Kaufmann (Dept. of Art and Archaeology, Princeton University): "Northern Mannerism: A Critical Review"

James Haar (Dept. of Music, University of North Carolina): "*Maniera* in Mannerism in Italian Music of the Sixteenth Century"

Glenn E. Watkins (Dept. of Musicology, University of Michigan): "Gesualdo as Mannerist: A Reconsideration"

February 3, 1979

Joseph M. Murphy: "Dico canere aut non-illa quaestio"

Marion G. Stern (University of Pennsylvania): "Keyboard Quartets and Quintets Published in London, 1756-1775: Some Interesting Observations"

April 8, 1979

Max Rudolf (Cincinnati Symphony, Metropolitan Opera Association): "Composer and Performer: A Psychological Study of Musical Interpretation"

Otto E. Albrecht (University of Pennsylvania): "America's Early Acquaintance with Beethoven: Performances and Publications, 1807-1865"

MIDWEST

Bismarck Hotel, Chicago
November 18-19, 1978

Susan E. Erickson-Bloch (University of California, Davis): "A New Source for Domenico Zipoli's *Sonate d'Intavolatura*"

David Guion (University of Iowa): "The Pitch of Baroque Trombones"

Elizabeth L. Boos (Cincinnati): "Musical Traditions in Johann Walter's Chorale *Aus tiefer Not*"

Sister Baptist Stohrer (Rosary College): "Some Reflections on Princely Magnificence"

Bob R. Antley (St. Olaf College): "John of Garland, 13th-Century Scholastic"

Edith Borroff (SUNY, Binghamton): "Women and Secular Music in Gothic Europe"

Jann Mason (Washington University): "Variant Accidentals in Fontaine's *J'ayme bien celui qui s'en va*"

Gerald R. Hoekstra (Trinity Christian College): "An Eight-Voice Parody of Lassus's *Bon jour mon coeur*"

Theodore Albrecht (Case Western Reserve University): "Schumann, Hoffmann von Fallersleben, and the Libretto *In beiden Welten*"

Stephen Husarik (University of Iowa): "The Influence of Mussorgsky's Promenade on the *Pictures at an Exhibition*"

Andrew C. Minor (University of Missouri): "Franz Schreker and His *Kammersymphonie* of 1916"

University of Wisconsin, Milwaukee
April 28-29, 1979

Charles M. Atkinson (Ohio State University): "The *Parapteres*: A Perspective on Changes in the Western Concept of *Tonus* in the Ninth and Tenth Centuries"

Diane Touliatos-Banker (Ohio State University): "The Office of Matins in the Byzantine Cathedral Rite"

Dale Bonge (Michigan State University): "Ritardando in Medieval Polyphony"

Hans Tischler (Indiana University): "A Lai from the *Roman de Fauvel*"

Lynn Wood Martin (University of Cincinnati): "Scipione Dentice: Neapolitan Composer of the Renaissance"

J. Bunker Clark (University of Kansas): "Dr. Gyles and the Choirboys"

Michael D. Fleming (Washington University): "Michael Praetorius, Music Historian: A Look in Depth at *Syntagma Musicum I*"

Gene H. Anderson (Monmouth College): "*La Gamme du Si*: A Chapter in the History of Solmization"

John H. Minniear (University of Wisconsin, Oshkosh): "The Esterhaza Marionette Theatre"

Richard D. Green (Northwestern University): "Observations on the Origins of Robert Schumann's Toccata, Op. 7"

Susan L. Porter (Ohio State University, Lima): "*Children in the Wood*: The Odyssey on an Anglo-American Ballad"

Mara J. W. Baron (University of Wisconsin, Milwaukee): "Olga Samaroff: The Performer as Critic"

NEW ENGLAND

Tufts University
February 3, 1979

James Armstrong (Colby College): "Unknown Parody Magnificats by Orazio Colombani (1583)"

Anne Hallmark (New England Conservatory): "Ciconia's Life Reexamined"

Paul Machlin (Colby College): "Tovey's Prose"

Steven Ledbetter (Dartmouth College): "The Composition of *Trial by Jury*"

Richard Sherr (Smith College), Keith Polk (University of New Hampshire), Jeremy Noble (SUNY, Buffalo), Steven Ledbetter [panel discussion]: Italian Archival Studies

Hartt College, University of Hartford
April 28, 1979

Paul Brainard (Brandeis University): "Magnus Liber Miscellany"

Steven Hefling (Yale University): "Mahler's Compositional Process"

Amy Catlin (Brown University): "Competing Values in South Indian Art Music"

Nino Pirrotta (Harvard University): "Willaert and the Canzona Villanesca"

NEW YORK STATE

Eastman School of Music
September 16-17, 1978

Thomas A. Denny (Eastman School of Music): "15th-Century Polyphonic Settings of Kyrie Tropes: German and English Developments"

George E. Damp (Ithaca College): "Rhythmic and Melodic Articulation in the *Apparatus Musico-Organisticus* of Georg Muffat"

James D. Jones (Eastman School of Music): "The Four Versions of César Franck's *Fantaisie en ut*"

Frederick A. Hall (McMaster University): "Theoretical References to the Popularity of the Madrigal after 1638"

Deanna D. Bush (Eastman School of Music): "The Benedictus in Mannheim Masses: An Aberrant Liturgical Practice"

Vivien Lo (Cornell University): "Schumann and Bach's *Well-Tempered Clavier*"

Jeffrey L. Stokes (University of Western Ontario and SUNY, Buffalo): "*Flight Focused*: A Re-examination of a Leitmotif in Wagner's *Ring*"

SUNY, Albany
April 21-22, 1979

Peter Hardwick (University of Guelph, Ontario): "Nineteenth-Century B-A-C-H Works: A Link Between Bach and Schoenberg"

Donna K. Anderson (State University College, Cortland): "The Rise, Fall, and Rebirth of Charles T. Griffes"

Bryan Gillingham (Carleton University, Ottawa): "British Library, Egerton MS. 945: Further Evidence in Favor of a Mensural Interpretation of Sequences"

William Carragan (Hudson Valley Community College): "Notes on the Completion of Two Schubert Piano Sonatas"

Gordon K. Greene (Wilfrid Laurier University, Ontario): "Montserrat MS. 823: A New Source For Late-14th and Early-15th Century Polyphony"

David Rosen (University of Wisconsin): "The 'Intentional Fallacy' Fallacy and Mozart's Revision of K. 503"

Mary Beth Winn (SUNY, Albany): "Chansons of 'Complainte' for Marguerite of Austria"

Alan M. Gillmor (Carleton University, Ottawa): "Erik Satie and the Concept of the Avant-Garde"

NORTHERN CALIFORNIA

Stanford University
January 27, 1979

Colin Slim (UC, Irvine): "Mary Magdalene as a Musician"

Roger Hickman (UC, Berkeley): "Adalbert Gyrowetz: The String Quartet of the 1790's"

Elaine Moise (Stanford University): "*Recitar cantando* in Venetian Opera of the 1640's"

Philip Brett (UC, Berkeley): "Style and Idea in Monteverdi's Mass and Vespers of 1610"

California State University, Long Beach
May 5-6, 1979

[Joint meeting with Southern California chapter]

William Mahrt (Stanford University): "Aspects of Rhetoric in the Chansons of Guillaume Dufay"

Kristine Forney (CSU, Long Beach): "*Responce and Replicque*: A View of Musico-Poetical Relationships in the Franco-Flemish Chanson"

Howard M. Brown (University of Chicago): "A New Chansonnier from the Early Sixteenth Century"

Victoria J. Lindsay (San Francisco State University): "Modulation and the Style Shift in Soler's Keyboard Sonatas"

Robert Ford (UC, Berkeley): "Daniel Henstridge, a Restoration Musician and Copyist"

Peter Maddox (UCLA): "Schoenberg's Piano Pieces, Opp. 33a and 33b: The Twelve-Tone Method in Action"

Mark Lindley (Washington University): "Bach's Harpsichord Tuning"

Gary Tomlinson (University of Pennsylvania): "The Cultural Context of the First Operas"

Thomas Griffin (UCLA): "New Sources Dealing with Musical Life in Naples During the 1690's"

Jerome S. Kleinsasser (California State College, Bakersfield): "Music and American Cold War Propaganda"

PACIFIC NORTHWEST

University of Oregon
November 3-4, 1978

John Hamilton (University of Oregon): "The French Alexandrine and Phrase-Shape in French Keyboard Music of the Seventeenth Century"

Ed Soehnlén (Eugene): "*Il Transylvano* of Girolamo Diruta"

Evan Kreider (University of British Columbia): "Mass Ordinary Chant Formulas: 1200-1600"

David Eiseman (Oregon State University): "Lord Bateman Rides the Trail to Mexico: Towards the Genesis of a Song"

Virginia Hancock (Portland State University): "Brahms's Performance Copies of Early Choral Music in the Archive of the *Gesellschaft der Musikfreunde* and in the *Wiener Singakademie*"

Josiah Fisk (Eugene): "A Survey of Faculty Attitudes Towards Undergraduate Musical Training"

April 20-21, 1979

Vernon McCarthy (University of Regina): "Renaissance Lyric: 'The World Needs Such Music'"

George Bozarth (University of Washington): "Two *Lieder* Holographs of Johannes Brahms in the Library of Congress"

Paul Rice (University of Victoria): "Jean-Philippe Rameau--*Zoroastre*"

Zoltán Roman (University of Calgary): "Musical *Jugendstil*: Fact or Fancy?"

Wesley Berg (University of Alberta): "Music Among the Mennonites in Russia, c. 1860-1928"

ROCKY MOUNTAIN

Arizona State University
April 20-21, 1979

[Joint meeting with the Southwest chapter, Society for Ethnomusicology]

John N. Parsons (Colorado State University): "A Fifteenth-Century Treatise on Music Theory from Trier"

Harrison Powley (Brigham Young University): "Levi Lovering's 'The Drummers Assistant or the Art of Drumming Made Easy' (1818?)"

Mark Lambert (University of Colorado): "Verse and Music in Secular Monodies of Giovanni Ghizzolo"

Keith Cunningham (Northern Arizona University): "Folksong and Ballad in the University of Arizona Archive"

Genette Foster (UC, San Diego): "Music and Its Moral Message: Strange Sermons on a Set of Carved Capitals from Pontaut"

Graham H. Phipps (Colorado State University): "Simon Sechter: A Practical Nineteenth-Century Theorist"

David Day (Brigham Young University): "Self-Borrowings in Hector Berlioz's *Lélio*"

John M. Lee (University of Texas, Arlington): "Harmony in Selected Solo Piano Works of Olivier Messiaen"

Murl J. Sickbert, Jr. (University of Colorado): "'Chaconne son goût': The 18th-Century Chaconne-Rondo and the Two-Movement Symphony"

E. Fred Flindell (University of Nevada, Las Vegas): "Some Notes Concerning the Origins of Bach's Inventions"

Marjory Liu (Arizona State University): "Performance Styles in the Vocal Art of Kungu"

Joseph Moreno (Eastern New Mexico University): "Future Cooperative Interaction Between Music Therapy and Ethnomusicology"

Laura Boulton (Arizona State University): "Music and Musical Instruments of the Peoples of the Pacific"

Larry Shumway (Brigham Young University): "Music on the Arizona Frontier: A Pioneer Family Example"

Richard B. Wedgewood (University of Saskatchewan): "The Music Theories of Camille Durutte"

Greg Harwood (Brigham Young University): "Robert Schumann's Sonata in F-Sharp Minor: A Study of Compositional Process and Romantic Inspiration"

Stewart Carter (University of Arizona): "The Solo Motets of Isabella Leonarda"

James R. Anthony (University of Arizona): "A Source for Vocal Music in 18th-Century Avignon: MS. 1182 of the *Bibliothèque du Musée Calvet*"

Joann Kealiinohomoku (Northern Arizona University): "The Effect of Density of Movement on the Impressions of Tempo Changes in Hopi Dance Music"

Ron Lah (Garland, TX): "The Social Organization of Musical Resources among the Northern Arapaho"

Lynn Huenemann (Navajo Community College): "Cultural Considerations in Teaching Native American Music to Native American Students in Schools"

Maija Lutz (Northern Colorado University): "Musical Traditions of the Labrador Coast Eskimo"

SOUTH-CENTRAL

Emory University
April 6-7, 1979

Ruth M. Wilson (University of Illinois): "The Hartford Collection at Emory: A Major Hymnology Library in the Southeast"

Frank W. Hoogerwerf (Emory University): "Toward a New Catalog of Confederate Sheet Music Imprints"

Jane Clark (London): "'*La Mysterieuse*': Titles and their Significance in Couperin and Rameau"

James P. Fairleigh (Rhode Island College): "Mozart and the Genesis of the Piano Duet"

Linton Powell (University of Texas, Arlington): "Piano Music in Spain, 1800-1870: Survey of a Forgotten Literature"

Ivana Pelnar (Louisiana State University): "Regino of Prüm in a Recent Iconographical Discovery"

James V. McMahan (Emory University): "Contrafacture vs. Common Melodic Motives in Walther von der Vogelweide's *Palästinalied*"

Karl-Werner Gümpel (University of Louisville): "*Musica cum Rhetorica*: New Observations on MS. Ripoll 42"

Vivian S. Ramalingam (Atlanta): "*De arte disorganisandi*: Another View of Organum Duplum"

William A. Broom (University of Louisville): "Alessandro Melani's Oratorio, *Golio abbatuto* (1685): A Political Allegory"

Ronald Byrnside (Agnes Scott College): "John Wesley's *Charlestown Collection* (1737)"

Jeanne Marie Belfy (University of Louisville): "Some Expressive Elements of Berio's *Flute Sequenza*"

Mina Miller (University of Kentucky): "Harmonic Technique and Tonal Design in the Solo Piano Music of Carl Nielsen"

Glenn C. Wilcox (Murray, KY): "Georgian Edwin T. Pound: Musical Innovator"

John F. Garst (University of Georgia): "Poor Wayfaring Stranger—Going Over Jordan"

Richard Wexler (University of Maryland): "Prioris's *Missa Allez regrets*, an Early Example of the *Missa Parodia*"

Laura Youens (University of Georgia): "The Leipzig-Rostock Connection"

Edward Barret (University of Louisville): "Missing Teeth for a Missing Wife: A Portrait of a Cardinal in Dijon, MS. 517?"

SOUTHEAST

University of North Carolina, Chapel Hill
December 2, 1978

Robert Parkins (Duke University): "Cabezón to Cabanilles: Some Aspects of Performing Practice in Spanish Keyboard Music"

Karl Kroeger (Moravian Music Foundation): "James Hutton's Tunebook of 1744: An Early Source for Moravian Chorales"

James Haar (University of North Carolina, Chapel Hill): "Berlioz and the First Opera"

Mark Lindley (Washington University): "*Instrumenta Perfecta* and the Monochord of Ramos de Pareja"

William Gudger (The College of Charleston): "The Twenty-four-day Fallacy: Handel's Use of Pre-existent Material in *Messiah*"

Carol Marsh Rowan (University of North Carolina, Greensboro): "The Baroque Galliard"

Christopher Newport College
April 7, 1979

William Weber (California State University, Long Beach): "Lully and 18th-century French Musical Taste"

Luise E. Peake (University of South Carolina): "The Songs of Christian Gottlob Neefe"

Jane Perry-Camp (Sweetbriar College): "Geometric Balance in Mozart's Piano Sonatas: The Golden Section or Not?"

Michael Saffle (Virginia Polytechnic Institute and State University): "Réminiscences de Don Juan: Mutilation or Masterpiece?"

Elena I. Zimmerman (Clayton Junior College): "Victor Pelissier--American Musical Pioneer?"

Frederick Petty (Dickinson College): "Dido's Lament: Opera as Drama During the Dark Ages"

Dennis Herron (Park College): "Mozart's Other Don--Don Pedro Returns"

Donald Henderson (Converse College): "Peter Winter and German Opera in Transition"

SOUTHERN

University of Central Florida
March 14-16, 1979

[In conjunction with the organizational meeting of the Southern chapter, College Music Society]

John Joyce (Newcomb College, Tulane University): "Vocal Ornamentation of Sigismondo d'India"

Dwight Newton (New College, University of South Florida): "The Tromba Marina: An Historical Study of Performance Technique"

Craig Otto (University of Florida): "Aspects of the Word-Tone Relationship in Central European Church Music During the Mid-to Late Seventeenth Century"

Donald Fouse (Eckerd College): "The Late Symphonies of Haydn: An Analysis"

Harold Thompson (Mississippi State University): "An Evolutionary View of Neapolitan Formations in Beethoven's Pianoforte Sonatas"

Richard Nelson (Mercer University): "Two Early Editions of Beethoven's Fifth Symphony"

Dennis Kam (University of Miami): "Interpreting Pre-Socratic Philosophy Musically: Music Inside-Out"

Larry Green (University of Alabama): "Musical Tension: A Comparative Study"

Joseph Youngblood (University of Miami): "Making Teaching Easier and Better through Test Analysis"

Charles Carroll (St. Petersburg Junior College) and *Mary Carroll* (St. Petersburg): "Four-Hand Piano Music: An Introduction"

Robert Schmalz (University of Southwestern Louisiana): "John Tufts's Introduction to the Art of Singing Psalm Tunes: Thoughts on Playford's *Yankee Reincarnation*"

William Goldhurst (University of Florida): "The Sentimental Songs of Louis Moreau Gottschalk"

Richard Compton (East Tennessee State University): "R. Shaw, Professor of Musick, In America 1793-1811(?)"

Wallace McKenzie (Louisiana State University): "B. Carr's *Masses, Vespers, Litanies* . . . (1805)"

Ronald Riddle (New College, University of South Florida): "The Uses of Ambiguity in the Modulation Process"

Bruce A. Whisler (University of Central Florida): "French Characteristics in the Italian Ars Nova"

Dinos Constantinides (Louisiana State University): "Report on L.S.U.'s 34th Festival of Contemporary Music and the New Times Concerts"

Elias Dann (Florida State University): "The End of an Era: Recordings on Pure Gut Strings by Sarasate, Ysaÿe, von Vecsey, Elman, and Zimbalist"

John Lee (University of Texas, Arlington): "The Earliest Organ Works of Olivier Messiaen: A Microcosm of Stylistic Transition"

Robert J. Nicolosi (University of Alabama): "T.S. Eliot and Music: An Introduction"

David Kushner (University of Florida): "Soviet Aesthetics: Aram Khachaturian"

Mark Bergaas (University of Alabama): "Works for Organ and Piano by Hugo Distler"

T. Patrick Brown (Bethune-Cookman College): "Polymetrics"

Raymond Barr (University of Miami): "The Emergence of the Waltz as a Significant Musical Form"

Renee Cox (University of Tennessee, Chattanooga): "Use of Mode in the 'Death' Songs of Franz Schubert"

David Kushner: "Ernest Bloch in Academe"

Paul Powell (Mississippi College): "A Study of A.E. Blackmar & Brother, Music Publishers of New Orleans, Louisiana, and Augusta, Georgia"

SOUTHERN CALIFORNIA

California State University, Northridge
November 18, 1978

Sharon Winkhofer (UCLA): "Authenticating Liszt Autographs"

William Robinson (USC): "Schlichtegroll's Role in Shaping an Image of Mozart"

Robert Tusler (UCLA): "In Honor of Robert Nelson"

Robert Nelson (UCLA): "The 20th-Century Structural Variation"

Jaroslav Mrázek (SDSU): "Some Observations on the Manuscript Prague, Statni Knihovna XVII F 45 as a Source for the Study of Czech *Rorate Chants*"

Robert Stevenson (UCLA): "Schubert in America: First Publications and Performances"

California State University, Fullerton
February 24, 1979

Paul Pisk (Emeritus, University of Texas): "Addenda to the Biography of Alban Berg"

Olga Termini (CSULA): "Singers at San Marco in Venice: The Competition between Church and Theatre (c. 1675-1725)"

Donald Johns (UCR): "The Cadence in Contemporary Music"

Edward Clinkscale (UCR): "On the Origin and Dating of Pepys 1760"

Nors Josephson (CSUFU): "Some Notes on the Genesis of Bartók's Piano Sonata"

Robert Haag (ECC): "The Schubert Keyboard Sonatas: After the Sesquicentennial"

California State University, Long Beach
May 5-6, 1979

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

SOUTHWEST

University of Texas, San Antonio
November 18, 1978

Lester D. Brothers (North Texas State University): "Symmetry and Sense in Ned Rorem's Song Cycle, *Poems of Love and the Rain*"

Larry Wolz (Hardin-Simmons University): "Opera in Schubert's Vienna"

Michael Fink (University of Texas, San Antonio): "Chiavette in the Santa Barbara Mass Repertoire: Initial Findings"

John M. Lee (University of Texas, Arlington): "The Earliest Organ Works of Olivier Messiaen: A Microcosm of Stylistic Transition"

Elliott Antokoletz (University of Texas, Austin): "Verdi's Dramatic Use of a Pitch-Cell in *Macbeth*"

Edna Kilgore (Seabrook, TX): "Bach's Sinfonia #7: A Study in Dynamic Symmetry"

David E. Boelzner (North Texas State University): "The Symphonies of Leonard Bernstein and His Use of Tonality"

Linton Powell (University of Texas, Arlington): "Piano Music in Spain, 1800-1870: Survey of a Forgotten Literature"

North Texas State University
April 28, 1979

Bobby Cox (Arlington, TX): "English Music in the MS. Bologna, Civico Museo Bibliografico Musicale, Q 15"

Jean Knowlton (Phillips County Community College): "Liturgical Evidence for the Triple Observance of Epiphany"

Jeffrey Kurtzmann (Rice University): "*Madrigaletti & Canzonetti spirituali*, a Manuscript from 1610 (Biblioteca Queriniana in Brescia)"

David M. Carlson (North Texas State University): "A Previously Unidentified Vespers Composition--by Mozart?"

Charles A. Roeckle (University of Texas): "The Requiem Masses of Francesco Durante (1684-1755)"

Frits Noske (University of Amsterdam): "Melodic Determinants in Tonal Structures"

H.M. Lewis (The College of the Ozarks): "The Tromba da tirarsi before and after Bach: Some Newly-Discovered Sources"

Malena Kuss (North Texas State University): "From Rodrigo to Cenci: Serialism and Indeterminacy in the Operas of Alberto Ginastera"

SONNECK SOCIETY NEWS

At the Sonneck Society Conference held in New Orleans, February 9 - 11, 1979, President Irving Lowens appointed a committee comprised of Robert J. Bagdon, John W. Wagner and Henry Woodward to supervise the collection and organization of recent research for inclusion in a revised edition of Oscar Sonneck's *Early Concert-Life in America (1731-1800)* to be issued by the Society. The committee is eager to hear from those scholars who have done research on the cities covered in the original edition, have found concert dates not included and who are interested in being contributors to this edition. The only additional cities anticipated for inclusion at this time are those of the Moravians. Anyone who has such information concerning eighteenth-century concert life, either for all or part of this period, or simply single concert dates, is urged to write to the chairman of the committee, Dr. Robert J. Bagdon, 1180 S. W. 16 Street, Boca Raton, Florida, 33432.

● The eighth annual International Conference on Musical Iconography will be held at the Graduate School and University Center of the City University of New York in April of 1980. Its purpose is to encourage research using evidence found in the visual arts as primary source material in the study of music history. Musico-iconographical documentation is of great importance in the investigation of such topics as the history of musical instruments, the relationship of music-making to its social environment, historical performance practice, and the symbolism of musical instruments. Proposals for papers to be given at this meeting should be sent by 15 January 1980 to the Research Center for Musical Iconography, Graduate Center of CUNY, 33 West 42nd Street, New York NY 10036.

REPORT OF THE COUNCIL SECRETARY

In October of 1975, the Council named Rebecca Baltzer, Chair, Lawrence Gushee, Anthony Newcomb, and Bonnie Wade to a committee directed to formulate a brochure on graduate studies in musicology that would describe what musicology is, career alternatives, preparation required, and suggest guidelines for choosing a graduate school. At its October, 1978 meeting, the Council approved a final draft of the brochure to be submitted to the AMS Board of Directors for adoption.

At the same meeting, a committee was created to devise guidelines for the establishment of uniform procedures in the hiring of new faculty. Frank Tirro chairs the new committee, with Gilbert Blount and David Crawford as the other members. Finally, the Council nominated François Lesure to Corresponding Membership and Armen Carapetyan to Honorary Membership in the Society. Both categories of membership honor persons who have made outstanding or notable contributions "to furthering the stated object of the Society." Both were elected by a unanimous vote of the Board of Directors at its March, 1979 meeting.

The Council Secretary welcomes suggestions from the membership of topics or matters of concern that might profitably be explored at the next meeting of the Council, in 1979, in New York. —Ann B. Scott

AMS/MLA TRANSLATIONS CENTER

The Translations Center, established in 1968 by the American Musicological Society and the Music Library Association at Brooklyn College of the City University of New York, has recently been reactivated. The Center has resumed operations that make it possible for music scholars to share published translations of libretti, articles from journals, dictionaries and encyclopedias, research studies, and theoretical treatises. The Center, under the direction of Dee Baily, Music Librarian at Brooklyn College, serves as a clearinghouse by accepting and lending English translations, and welcomes French, German, Italian, or Spanish translations from less accessible languages.

Among the forty-seven translations are Guido d'Arezzo's *Micrologus*, translated by Warren Babb, Guido Adler's article on Gustav Mahler, translated by Edward R. Reilly, and Marin Mersenne's *Harmonie universelle*, translated by William F. Russell. The Center does not edit or secure publication for the translations; it does, however, withdraw translations when they are published. Items are loaned for two weeks at a modest fee of \$1.00 per 100 pages for each translation.

For information regarding submitting or borrowing translations and for the list of translations available, write to Dee Baily, Chairperson, AMS/MLA Translations Center, Music Department, Brooklyn College, Brooklyn, N.Y. 11210.

PUBLICATIONS COMMITTEE

The Publications Committee of the American Musicological Society has formulated the following statement of policy:

The A.M.S. wishes to encourage and will undertake to support publication of original and significant research in any recognized field of musicology. To this end, the Publications Committee particularly solicits manuscripts of books, monographs, or editions [representing the highest standards of contemporary scholarship and] accepted for publication by a reputable publisher with the proviso that supplementary support be found. Applications for such subvention should be submitted to the Publications Committee by the publisher, along with the proposed budget.

Members of the Society who have had manuscripts accepted for publication should encourage their publishers to apply to the Committee for a subvention. In the past the Society has underwritten at least a part of the expenses of editions of music by Arcadelt, Billings, Dunstable and Ockeghem, monographs on Noel Bauldewyn, Quantz, the Winchester Tropers and the English madrigal, indexes of masters' theses, doctoral dissertations and music by Sammartini, a translation of Schenker's *Der Freie Satz*, and a volume in the series *Monumenta Musicae Byzantinae*.

OSWALD JONAS MEMORIAL COLLECTION

The Library of the University of California, Riverside, announces that musicological manuscripts, letters, biographical materials, and notebooks of Heinrich Schenker are now joined in one collection with similar materials of the late Oswald Jonas, musicologist and authority on the life and work of Schenker. In addition to the correspondence and various working materials of both Schenker and Jonas, this new archive encompasses the voluminous diary of Heinrich Schenker. Written between 1896 and 1935, the approximately four thousand pages of the diary afford observations and comments upon musical, literary, theatrical, and artistic works and performances which he witnessed or experienced during his active intellectual life. Correspondence includes that between Schenker and Anthony van Hoboken, Reinhard Oppel, Moriz Violin, and Eugen d'Albert, as well as between Jonas and Wilhelm Furtwängler and, of course, between Jonas and Schenker. The collection also includes various proofs and manuscripts of published works of Schenker, various printed editions from Schenker's library with notes, marginalia, and critical annotations, Urline tables, miscellanea including Schenker portraits and a death mask, teaching materials of Jonas, and collected materials on contemporary events.