

AMS NEWSLETTER

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

THREE SOCIETIES TO MEET IN DENVER

The annual meeting of the Society will take place 6-9 November at the Denver Hilton Hotel, with the University of Colorado serving as host. The Denver Hilton is a large, modern complex that will provide ease of access to the various sessions and afford ample opportunity for leisurely discussion in the spacious Convention Lobby. Six hundred rooms are being held for the meeting at this facility, and additional space may be had at the nearby Cosmopolitan Hotel should attendance require. A continental breakfast is planned in the lobby of the Hilton Friday through Sunday to promote informal discussion and reduce expenses.

For the first time the AMS convention will be held in conjunction with the annual meetings of both the College Music Society and the now well-established Society for Music Theory. For this reason, and because fewer paper proposals were submitted for the Denver meeting than for New York (approximately 175 this year as opposed to about 205 last), the AMS will hold fewer sessions. Nonetheless, as in the two previous years, papers will commence Thursday afternoon, which will permit us to reduce the number of simultaneous sessions to four. SMT has scheduled one and occasionally two sessions at once, and CMS will present only one at a time. Only about half of the proposals submitted to the Program Committee of AMS were accepted, a figure slightly lower than the previous year, and this too contributed to a reduction in the number of sessions. We expect that a small number of carefully chosen sessions will produce a program of exceptionally high quality.

The continued interest of members of the Society in nineteenth-century music was manifested in the many excellent proposals received by the Committee, and there will be four sessions devoted to this subject. Studies in Renaissance music, after a year of relative inactivity, will again

assume the prominent position that they have traditionally occupied in American musicology. Conversely, medieval music and specialized studies in organology, iconography, and dance will be less well represented, reflecting the relatively small number of proposals received in these areas. Two sessions prearranged by members of the Society, "The Classical Period: New Directions for Research" and "The Future of Debussy Research," organized by James Webster and Arthur Wenk, respectively, promise to be especially significant.

In addition to the regular round of papers and panels, several special events have been planned for the Denver meeting. The Concert Committee, chaired by Carol Rowan, has arranged for a concert of old and new music by the Five Centuries Ensemble, one of Renaissance music by Swanne Alley, one of Baroque music by the Viola da Gamba Trio of Basel led by August Winzinger, and one of classical chamber music performed on original instruments by the Mozartian Players. In addition there will be a concert of the music of Ernest Bloch to celebrate the cen-

tennial of his birth, as well as performances both Thursday and Saturday evenings by the Denver Symphony in Boettcher Hall. Sight-seeing trips will be available to the membership both before, during, and after the meeting, and details about these will be included in the pre-convention mailing. Finally, we have been able to persuade President Howard Brown to offer a short "Presidential Address" immediately preceding the business meeting; such an address is a regular feature of the meetings of many other professional societies, and we may wish it to become an annual event for our Society as well.

May I take this opportunity to offer thanks to a number of colleagues who have labored hard to put this program in order: first, to Allan Lühring, Carol Rowan, Bonnie Wade, and R. John Wiley, members of the Program Committee, for countless hours spent evaluating proposals; to Leeman Perkins for his gracious assistance in many matters of detail and for punctiliously preserving the code of jurisprudence that has evolved for the Com-

Continued on p. 2



Colorado State Capitol Building,
downtown Denver

mittee over the past several years; to Howard Brown and Al Johnson for their wise and ready counsel in administrative and financial matters; to Dick Chrisman and Bill Reynolds, program chairmen of SMT and CMS, for their unfailing cooperation and good will; and finally to Craig Monson for skillfully editing the *Abstracts* volume. *Gratias ago vobis!*

—Craig Wright,
Chairman of the Program Committee

REPORT OF THE CHAPTER FUND COMMITTEE

The Chapter Fund Committee, operating on a modest budget, was able to fulfill all requests made between the Society's annual meeting in New York City (November, 1979) and the end of its fiscal year (30 June 1980). Eight chapters, one of them twice, were given money for four kinds of expenditures: half the travel expense of five student representatives of their respective chapters to attend the Society's meeting in New York City, partial expense for a chapter meeting planned on a large scale involving other learned disciplines, half the cost of preparing and mimeographing abstracts of papers read at a chapter meeting, and approximately half of the printing cost of the By-Laws and Directory of a chapter.

Since its inception in 1970, the Committee has followed a "matching funds" policy, but the guidelines established at that time limit the total expenditure to two hundred dollars in any one year to any one chapter. With rising costs of everything, this limit is more closely approached each year. In the view of the Committee, the partial reimbursement of travel expenses of a student representative to a national meeting is one of its major functions. Policy on this kind of expense has been consistent in the past, but depending upon demand and on the hard fact of rising transportation costs, the policy of reimbursing half of the travel expense may perforce be modified in the future.

The guidelines prepared for the Committee in 1969 state specifically that the Chapter Fund is "... not for clerical aspects of chapter management (stenographer's wages, cost of chapter announcements, mailing, etc.)" A request for funds must be submitted by a chapter officer and must include either receipts or bills as documentation of money spent, or a detailed outline of anticipated expenses. For travel aid to a student representative, a ticket stub or an invoice from the issuing transportation agent should be included. The check of remittance from the Treasurer's office will be made out in the name of the chapter.

Requests for chapter funds may be addressed to the undersigned, Committee Chairman, Conservatory of Music, University of Missouri—Kansas City, Kansas City, MO 64111.

—Paul J. Revitt



Denver's City and County Building,
near the site of AMS meeting

AMS CHAPTER OFFICERS FOR 1980-81

ALLEGHENY

Chairman: Harry Elsinga (West Virginia University). *Vice-Chairman:* Irving Godt (Indiana University of Pennsylvania). *Secretary-Treasurer:* Christopher Wilkinson (West Virginia University).

CAPITAL

President: Cyrilla Barr (The Catholic University of America). *Secretary-Treasurer:* Inga Britta Elgcrona (George Mason University).

GREATER NEW YORK

Chairman: Barbara R. Hanning (CUNY). *Secretary:* Marijo Newman (City College). *Treasurer:* Richard Stiefel.

MID-ATLANTIC

Chairman: Carl B. Schmidt (Bryn Mawr College). *Secretary-Treasurer:* Kathryn L. Reichard (Lehigh University).

MIDWEST

Chairman: Theodore Katz (Northwestern University). *Secretary-Treasurer:* Daniel T. Politoske (University of Kansas).

NEW ENGLAND

President: Louise Litterick (Mount Holyoke College). *Secretary-Treasurer:* Maria Fowler (Yale University).

NEW YORK STATE

Chairman: George Nugent (Syracuse University). *Secretary-Treasurer:* Susan Sandman (Wells College).

NORTHERN CALIFORNIA

Chairman: Sydney Charles (UC, Davis). *Secretary-Treasurer:* Sharon Girard (San Francisco State University).

PACIFIC NORTHWEST

Chairman: Tharald Borgir (Oregon State University). *Secretary:* Erich Schwandt (University of Victoria). *Archivist:* Rodney Payton (Western Washington University).

PACIFIC SOUTHWEST

President: Robert Freeman (UC, Santa Barbara). *Vice-President:* Malcolm Cole (UCLA). *Secretary-Treasurer:* Olga Termini (CSU, Los Angeles).

ROCKY MOUNTAIN

Chairman: Susan Patrick (University of New Mexico). *Secretary-Treasurer:* Milton A. Swenson (Eastern New Mexico University).

SOUTH CENTRAL

Chairman: Karl Werner Guempel (University of Louisville). *Secretary-Treasurer:* Robert L. Weaver (University of Louisville).

SOUTHEAST

Chairman: Eleanor McCrickard (University of North Carolina, Greensboro). *Secretary-Treasurer:* Jeannine S. Ingram.

SOUTHERN

Chairman: Robert J. Nicolosi (University of Alabama). *Secretary-Treasurer:* Robert Schmalz (University of Southwestern Louisiana). *Editor-Archivist:* Richard Sanchez (University of Southern Mississippi).

SOUTHWEST

Chairman: Lester D. Brothers (North Texas State University). *Secretary-Treasurer:* Philip T. Jackson (Baylor University.)

EDITOR'S NOTES

We have received word of the establishment of the Robert-Schumann-Gesellschaft in Düsseldorf, dedicated to furthering Schumann scholarship and performances of his works. Among the new society's goals are concentration on newly-discovered and seldom-played works of Schumann, promulgation of his literary works, the establishment of a Schumann Archive, and the encouragement of performances illuminated by the latest scholarship. Inquiries about the society's activities and membership information may be addressed to Bilker Strasse 6, 4000 Düsseldorf 1. In this connection, Professor Ralph Locke of the Eastman School of Music asks me to let members of the AMS know that plans for a Schumann society in the United States (announced in this *Newsletter*, January 1978) have been abandoned.

Dr. Samuel Floyd, director of the Institute for Research in Black American Music at Fisk University, has announced the appointment of Professor Eileen Southern of Harvard University to the national advisory board of the Institute. Established for the purpose of researching, documenting and preserving black American music and its history, the Institute was founded on the Fisk campus in the fall of 1978.

The Moravian Music Foundation has announced the appointment of Dr. James Boeringer, musicologist, composer, and organist, as its new Director. Dr. Boeringer will direct the completion of the Foundation's "History of Moravian Music in America" and will work closely with the organizing committee for the fourteenth Moravian Music Festival and Seminar to be held in Waukesha, Wisconsin, in June 1981. He will continue the work of editing music from the Foundation's collections and assist in its educational programs and promotional activities.

The American Society for Theatre Research, the Theatre Library Association, and the Sonneck Society are sponsoring the first national conference on American musical theatre. The subject will be treated broadly to include not only historical and critical perspectives, but also writing, composing, choreography, production, stage design and direction; also various genres such as vaudeville, opera, operetta, burlesque, minstrelsy, and dance. The conference will be held 2-5 April 1981 at C. W. Post Center of Long Island University, Greenvale, NY. Calls for papers have already been sent out. Discussions with distinguished musical theatre practitioners for their participation are under way. At this point, the planning committee would like some preliminary idea of how many people will attend the conference. If you are interested in attending the conference, please drop a

PRESIDENT'S MESSAGE

From time to time, our members have requested some statement from the Society that can answer the questions: what is musicology and what opportunities are there for students who wish to enter graduate programs in musicology? And from time to time, the Society has attempted to answer those requests for information by having a committee prepare a brief report intended either to serve as a set of guidelines, or to help students understand what we are about. This issue of the *Newsletter* includes the report of a committee organized some years ago in the Council. The report has been carefully debated at a number of Council meetings, and the Board of Directors voted to disseminate the results through the *Newsletter*.

The AMS Council also set up a committee last year to look into hiring procedures, and to establish guidelines that music departments throughout the country ought to follow in interviewing and hiring applicants for those jobs that seem to become ever scarcer each year. This report accompanies the present

Newsletter, printed separately for ease of reference by chairpersons and search committees. I am grateful to both committees for having worked so long and well to prepare these reports.

I am grateful, too, to all the members of the Program Committee, the Performance Committee and the Local Arrangements Committee who have all done yeoman service in planning the national meetings for next autumn in Denver. The program printed in this *Newsletter* looks to be unusually good, and I look forward to attending the meetings, and to seeing you all there. Since it will be my last meeting as President—and this is my last message—I should like to take this opportunity to thank all the members of the Board of Directors, and especially our hard-working Executive Director, Alvin Johnson, without whom I would have made even more mistakes than I have, and to thank all the members of the Society who have helped to make my two years in office a stimulating and interesting time for me.

—H.M.B.

brief note to that effect, addressed to Dean Julian Mates, School of the Arts, C. W. Post Center, LIU, Greenvale, NY 11548. Indicate also whether you will need a place to stay and if so whether you will prefer to stay at a hotel in Manhattan or at a motel in Manhasset near the campus.

The Mannes College of Music announces a new Early Music Institute, to begin in September 1980. Curricula offered include both a four-year professional course of study leading to the degree Bachelor of Music, and a program of study in the Extension Division; both programs offer instrumental instruction, literature and theory, and ensemble performance. For further information write The Mannes College of Music, 157 East 74th Street, New York, NY 10021.

I am grateful for the assistance of Professor Eugene K. Wolf of the University of Pennsylvania, who has agreed to take responsibility for being sure that the deaths of prominent members of the Society are appropriately recognized in the *Newsletter*. Anyone knowing of such an occurrence, or wishing to volunteer the preparation of an obituary notice, may be in touch with Professor Wolf.

The editor respectfully beseeches members of the Society to read the publication notice which appears in each issue of the *Newsletter* and to observe the deadlines which appear there. **Please note:** Henceforth, the winter issue of the *Newsletter* will be published in mid-February instead of January.

AMS MEMBERSHIP STATISTICS

The Executive Director of the Society reports that as of 1 June 1980 the tally of members and subscribers on the rolls of the Society was as follows:

Memberships	
Regular	2,396
Regular spouse	132
Student	845
Student spouse	20
Emeritus	146
Life	15
Sustaining	3
Corresponding	4
Honorary	8
Complimentary	3
	3,572
Subscriptions	
Institutional	1,181
Individual	38
Complimentary	18
	1,237
Grand total	4,809

On the same date in 1979 the total was 4,757; in 1978, 4,672.

NOAH GREENBERG AWARD

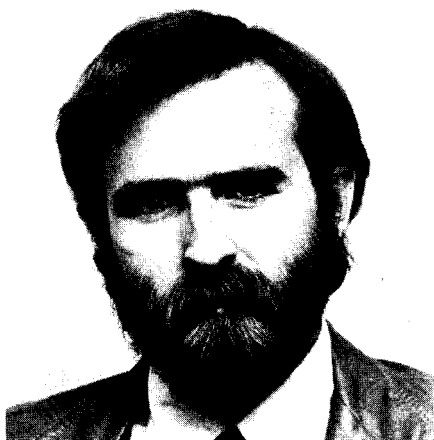
The Noah Greenberg Award Committee has announced that two awards will be given this year. Philip Brett, University of California at Berkeley, will use a part of his \$1,000 award to support the performances of Jacopo Peri's *Euridice* and Claudio Monteverdi's *Orfeo* that he gave in Berkeley in February 1980, and a part of the award to help defray the costs of a recording of portions of William Byrd's *Gradualia*, to be released by Arch Records. The Noah Greenberg Award will enable Ross W. Duffin, Case Western Reserve University, to publish forty-five chansons by Guillaume Dufay—all from MS Canonici misc. 213 in the Bodleian Library, Oxford—in their original notation and in parts as well as score. Ogni Sorte Editions will bring out Duffin's set of parts in their series devoted to offering performers sets of readable parts in fifteenth- and sixteenth-century notation.

The Noah Greenberg Award, established by the trustees of the New York Pro Musica in memory of its founder, is intended to stimulate active cooperation between scholars and performers and to encourage a high level of performance by ensembles specializing in music written before 1700. For example, awards are given to enable performers to prepare concerts they would not otherwise be able to give or, as in the case of Professor Duffin, to publish material of special interest to performers. This year's Noah Greenberg Award Committee consisted of H. Colin Slim, Chairman, Richard French, John H. Hajdu, John G. Suess, and Richard Taruskin. Members of the Society wishing to apply for the award should submit their applications, along with a proposed budget, to the President, Howard M. Brown, Department of Music, The University of Chicago, 5835 University Ave., Chicago, IL 60637, who will forward them to the chairman of next year's committee. The deadline for applications for next year's award is 1 November 1980.

BOSTON—1981

The Annual Meeting of the Society for 1981 will be held in Boston at the Park Plaza Hotel, 12-15 November (Thursday through Sunday). Abstracts of papers, proposals for panel discussions and study sessions, and other suggestions regarding the program should be sent by 1 February 1981 to Jeffrey Kurtzmann, Chairman of the Program Committee, Shepherd School of Music, Rice University, Houston, TX 77001. 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 sessions or panels may also submit his abstract independently to the Committee. 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 may 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 such sessions, and individually submitted papers rest with the Committee.

● At the instigation of Professor George Lucktenberg of the School of Music, Converse College, a group of about seventy interested persons met at Spartanburg, South Carolina the weekend of February 8-9, 1980, for the purpose of discussing the formation of a new society, **The South-eastern Historical Keyboard Society**. The weekend was also devoted to performances on the many early keyboard instruments which Professor Lucktenberg has acquired for Converse College and a number of other harpsichords provided by builders who attended the meeting. Scholarly papers and discussions of various performance problems related to keyboard playing were also part of the agenda. SEHKS is to be devoted to a broad range of interests relating to historical keyboard instruments. The society is devoted to organology, to present day construction of historic instruments, to keyboard literature, to performance and performance practices, and problems of pedagogy. The society proposes to begin a journal which will begin under the joint editorship of Professor Almonte Howell (Department of Music, University of Georgia) and Professor John R. Shannon (Department of Music, Sweet Briar College). The editors are inviting persons to submit articles and other suitable material for consideration in the first issue. The society will initiate a master file of significant antique instruments in this part of the country, and persons who know of such instruments are urged to communicate with Professor Lucktenberg. Finally the society proposes to serve as a clearing-house for the advertisement and sale of harpsichords, clavichords, and organs of historical significance. For information relative to membership, contact Professor Lucktenberg. The society is to meet annually, and the meeting for 1980-81 is set for Saturday, February 28, 1981, at the University of Georgia.



Greenberg Award recipients
Philip Brett and Ross Duffin

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 Ruth A. Solie, Editor, Department of Music, Smith College, Northampton, MA 01063. Copy of the February number must be submitted before December 1; copy of 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.

ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1979 to June 30, 1980

CURRENT OPERATIONS

RECEIPTS		
Membership dues		56,932.40
Journal	24,634.00	
	5,200.00	
	444.35	30,278.35
Annual Meeting	17,465.18	
Sale of labels	3,447.20	
Interest, demand deposits	6,590.68	
Miscellaneous	73.24	114,787.05

EXPENDITURES

Administration	President, Secretary, Treasurer	2,442.77
	Board of Directors	3,797.13
Journal	Executive Director	14,909.67
Newsletters	Vol. XXXII & XXXIII-1	21,149.57
Directory	Vol. IX-2 & X-1	72,295.78
Chapter allotments, grants		6,571.51
Dues & delegate expenses		6,559.39
Mailing labels		2,405.00
Taxes		1,881.50
MLA-AMS RISM Committee		1,600.00
Miscellaneous		1,363.84
Excess of receipts over expenditures		81.37
		87.86
		319.18
		114,315.00
		472.05

PUBLICATIONS

RECEIPTS		
Interest		8,593.81
Dividends		7,491.91
Capital gains		2,426.38
Gifts		
	Eva H. Einstein	400.00
	Members	421.00
	Studies & Documents	1,794.00
	Sammarini Catalog	749.95
	Billings, Vol. II	1,098.23
	Back issues, JAMS	4,362.50
	International Index	1,123.00
	Masters' Theses, Abstracts, Bull.	148.00
	Schenker	5,233.56
		14,509.24
		5,039.28
		38,881.62

EXPENDITURES

Transfer to Endowment Fund		2,426.38
Reprints, JAMS	XI-1, XIII, XXXI-2	8,497.66
International Index, Supplement		3,448.65
Schenker		11,679.61
Haydn Proceedings		596.00
Ockeghem, Vol. III		12.91
Billings, Vol. I		12.91
AMS Congress Proceedings		18,020.70
Awards: Einstein, Greenberg		900.00
Royalties		257.15
Administrative expenses		134.96
Excess of receipts over expenditures		51,625.79
		(12,744.17)

GRANT ACCOUNTS

Changes in Grant Balances

	IMS	RISM	
Balance July 1, 1979	13,713.23	000.00	13,713.23
Grant payments, NEH	816.16	50,420.00	50,420.00
IMS Congress Report Fund			816.16
Expenditures	(3,432.06)	(50,420.00)	(53,852.06)
Balances June 30, 1980	11,097.33	000.00	11,097.33

STATEMENT OF ASSETS

	July 1, 1979	June 30, 1980	Increase
Current operations account	73,045.41	73,517.46	472.05
Publication reserves	71,735.29	58,991.12	(12,744.17)
Grant accounts	13,713.23	11,097.33	(2,615.90)
Endowment Fund			
Greenberg supplement	10,075.40	10,075.40	
Gustave Reese Fund	14,946.15	14,946.15	
New Income Fund	30,106.89	31,738.52	1,631.63
Bonds	9,315.00	9,225.00	(90.00)
Mass. Inv. Trust	76,552.50	149,691.32	73,138.82
Totals	299,489.87	293,297.23	(6,192.64)

Respectfully submitted,

Alvin H. Johnson
Alvin H. Johnson, Treasurer

ANNUAL REPORT, FINANCE COMMITTEE

Two income items in the Current Operations accounts made it possible for us in this year of rapidly rising inflation rates to come out in the black: the surplus from the Annual Meeting in New York and the very sizable interest payments earned on our accumulated reserves. Had we not paid for four rather than three issues of the Journal - because of an adjustment in the printing schedule - we would have realized once again a substantial surplus.

The Publication accounts fared less well. We can absorb the deficit of \$12,744.17 because of the accumulated reserves remaining. The radical drop in dividends from money market investments since April, however, will adversely affect our situation in the coming year.

The Society has thus far managed to maintain a strong financial posture in the face of unprecedented inflation rates without raising dues since 1977. Each member can contribute significantly toward holding down operating costs by 1) the prompt payment of dues and 2) notification of change of address as soon as possible.

Respectfully submitted,

Howard Mayer Brown
Martin Picker
Alvin H. Johnson, Chairman

GRADUATE STUDIES IN MUSICOLOGY

Study of the history and theory of music is often considered to be part of a larger discipline called musicology, a convenient term that includes all the many aspects of scholarly studies concerning music. Musicology is a relatively young branch in the study of the arts, and one that offers the scholar the opportunity to undertake a wide variety of pioneering projects in important and unexplored areas.

Some musicologists regard themselves as primarily music historians, and their interests lie in such areas as the history of musical styles, theory, performance practice, musical criticism, patronage, and institutions and individuals, or in such areas as bibliography or the study of manuscripts. Others devote themselves mainly to aspects of music theory, such as critical analysis, aesthetics, psychology, systems of analysis, or the formulation of fundamental theories concerning the nature of musical organization and expression. Still others study music other than the art music of the West; this includes jazz, popular music, folk music, and the music of African, Near Eastern, and Oriental cultural traditions. Such scholars are usually referred to as ethnomusicologists.

Students planning a graduate career in musicology should make sure that their undergraduate studies provide intensive work in the craft of music and a broad background in history, arts, humanities, social sciences, and languages.

Professional Opportunities

The majority of persons with graduate degrees in musicology seek positions in the academic field. Academic job openings are limited and the competition for vacant positions is keen. With personal enterprise and certain kinds of specialized training, a musicologist may find job opportunities in publishing, journalism, broadcasting, the recording industry, early music performance, arts management, and music librarianship. Those interested in non-academic alternatives might consider the combination of a strong master's degree in musicology with a master's degree in another good program on the same campus, or possibly an intensive interdisciplinary degree that enables one to unite elements of both disciplines in one graduate program.

Choosing a Graduate School

To determine which schools offer programs in musicology, the student is advised to consult the Directory published biennially by the College Music Society, Regent Box 44, University of Colorado, Boulder, CO 80309.

Programs in musicology vary considerably from one university to another, not only in general course requirements, but also in the number and choice of foreign languages to be mastered, the attitude towards performance and its role in the pro-

gram, and the presence or absence of courses and degrees in ethnomusicology. A master's degree (M.M. or M.A.) may be required for admission to some doctoral programs, but in some schools the master's degree is optional or completely bypassed.

The titles of programs also vary considerably from one school to the next; one can find the Ph.D. awarded in music history, musicology, historical musicology, history and theory of music, and ethnomusicology, for example. A few institutions have musicology programs leading to the Doctor of Musical Arts rather than the Ph.D.

Faculty

The student should give careful attention to the quality, training, scholarly interests, and achievements of the faculty in musicology. No particular number of faculty is agreed to be the minimum necessary to constitute a program, but it is certainly desirable for a student to be exposed to some diversity in viewpoints and areas of specialty.

Library Facilities

The quality of the library has a direct bearing upon the work that a graduate student is able to accomplish. The excellence of the general university library should be considered, but of even greater importance is the size and strength of its holdings in music: books, scores, periodicals, microforms, sound recordings, and support facilities.

Published figures reveal a great variation in the size of university music libraries. The lesser collections may hover around 30,000 items, while the truly exceptional may exceed 300,000.

Costs of Graduate Education

Since the cost of graduate education varies greatly depending upon the school, the student should also carefully investigate not only tuition and fees, but the types and amounts of financial aid offered. If financial aid is readily available only for a few of the graduate students in a particular program, the student should do his best to determine how well he is likely to fare in the ranking, so as to be able to weigh this factor in making his choice.

PROFESSIONAL SOCIETIES

The American Musicological Society

AMS is the principal professional society for musicologists in the United States and Canada. The society holds both an annual meeting and local chapter meetings throughout the country at which members present and discuss the results of their scholarly work. The society publishes the *Journal of the American Musicological Society* and assists in the publication of monographs too long for inclusion in the *Journal*. The AMS also publishes a newsletter and an index of doctoral dissertations and musicological works in progress.

Dues for student members are \$10.00 a year; dues for regular members, \$20.00 a

year. Further information can be obtained from the American Musicological Society, Department of Music, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104.

The Society for Ethnomusicology

SEM is the principal professional society for ethnomusicologists. It publishes the journal *Ethnomusicology* as well as a newsletter and a special publications series. Further information about SEM and graduate studies in ethnomusicology can be obtained from the Society for Ethnomusicology, Room 513, 201 S. Main Street, Ann Arbor, MI 48108.

The Society for Music Theory

SMT is the principal professional society for music theorists. It publishes the journal *Music Theory Spectrum* and a newsletter. Further information about SMT and graduate studies in music theory can be obtained from Richmond Browne, Secretary, The Society for Music Theory, School of Music, University of Michigan, Ann Arbor, MI 48109.

Longman, Inc. of New York and London, in cooperation with The American Musicological Society, has published

FREE COMPOSITION
(Der Freie Satz)
Volume III of
NEW MUSICAL THEORIES
AND FANTASIES

by
Heinrich Schenker
Translated and edited
by Ernst Oster

This two-volume edition is the first official English translation of Schenker's work. Based primarily on the second German edition (ed. Oswald Jonas, Vienna, 1956), the first edition (Vienna, 1935) was also consulted.

In consideration of our cooperation with Longman, the AMS may offer this two-volume, boxed set to *individual members only* at a special price: \$22.50 postpaid. Terms of the agreement with Longman prohibit sale to institutional subscribers, agents and dealers.

Be sure to include your mailing address with your order. Delivery will be made by Longman from New York. Do not send your order to Longman; this special discount offer is available only to individual AMS members and must be processed by the AMS in Philadelphia. Please send your check, payable to the AMS, to:

American Musicological Society
201 South 34th Street
Philadelphia, PA 19104

CMS/AMS/SMT Denver Annual Meetings November 6-9, 1980 Preliminary Program

Thursday, November 6

8:00-2:30—CMS Executive Board and Council Meeting

8:30—AMS Publications Committee Breakfast

10:00—AMS Board Meeting

12:00-6:00—Registration/Exhibits

3:00-5:00—CMS SESSION

Systematic Musicology

James C. Carlsen, Univ. of Washington, Moderator

Glen White, Univ. of Washington: "Musical Acoustics"

Barbara Lundquist, Univ. of Washington: "Sociomusicology"

Jack Taylor, Florida State Univ.: "Psychomusicology"

RESPONSE: David Butler, Ohio State Univ.

3:00-6:00—SMT PAPERS

Aspects of Theory Pedagogy

Margaret Sandresky, Chair

Roger Foltz, Univ. of Nebraska-Omaha: "Sight Singing"

Marion A. Guck, Univ. of Michigan: "Musical Images as Musical Thoughts"

Bruce B. Campbell, Eastman School of Music: "Analysis and Performance"

Mary Wennerstrom, Indiana Univ.: "Perception of Musical Form"

Maury Yeston, Yale Univ.: "Teaching Counterpoint"

3:00-6:00—AMS PAPERS

Renaissance Topics

Lewis Lockwood, Harvard Univ., Chair

Tom R. Ward, Univ. of Illinois: "Central European Notational Practices of the Early Fifteenth Century"

Stephen Bonime, New York, NY: "The Music and Musicians of Anne de Bretagne (1477-1514)"

Bonnie J. Blackburn, Chicago, Ill.: "A Lost Guide to Tinctoris' Teachings Recovered"

William Prizer, Univ. of California, Santa Barbara: "The Frottola and the Unwritten Tradition: Improvisors and Frottolists at North Italian Courts"

RESPONDENT: Iain Fenlon, Cambridge Univ.

Musical Theater in 18th-Century France

Lowell Lindgren, Mass. Institute of Technology, Chair

Kent Smith, Cornell Univ.: "*Opéra-comique* in Transition: Egidio Duni's *Le Peintre Amoureux de son Modèle*"

Donald H. Foster, Univ. of Cincinnati: "Franz Beck's Melodrama *Pandore*: The Mannheim Tradition Encounters Rousseau"

James B. Kopp, Univ. of Pennsylvania: "Sedaine, Grétry, and the Composition of *Opéras-comiques*"

Sherwood Dudley, Univ. of California, Santa Cruz: "The First French Version of Mozart's *Marriage of Figaro*"

Beethoven: Mendelssohn

Elliot Forbes, Harvard Univ., Chair

William Kinderman, Univ. of California, Berkeley: "The Structure of the 'Diabelli' Variations and its Evolution"

Judith Radell, Univ. of Illinois: "Beethoven's 'Diabelli' Variations: Performance Implications in the Sketches"

R. Larry Todd, Duke Univ.: "Mendelssohn's Study of Chorale"

Douglass Seaton, Florida State Univ.: "The Romantic Mendelssohn: The Composition of *Die erste Walpurgisnacht*"

Study Session: The Future of Debussy Research

Arthur B. Wenk, Univ. of Pittsburgh, Chair

Reports:

François Lesure, Bibliothèque nationale: "Debussy in 1980"

William Peterson, Pomona College: "The Sources of *Douze Etudes*"

Arthur B. Wenk, Univ. of Pittsburgh: "Toward a Descriptive Grammar of Debussy's 'Musical Language'"

Jean-Jacques Nattiez, Université de Montréal: "Report on the Activities of the Groupe de Recherche en Semiologie Musicale"

Papers:

Marcelle Guertin, Université de Montréal: "A Stylistic Analysis of the Themes of the Piano Preludes"

Richard Langham Smith, London Univ.: "Debussy and the Pre-Raphaelites"

5:00-6:00—CMS Demonstrations and Exhibits

Barclay Brown, Emory Univ.: "Demonstration of the Noise Instruments of the Futurist, Luigi Russolo"

Artis Wodehouse, Palo Alto, California: "Music and Voices from the Past"

Greg Steinke, Linfield College: "A Demonstration of the Contemporary Oboe—for Composer and Listener"

Jon Appleton, Dartmouth College: "The Synklavier"

8:00—Concert: Denver Symphony Orchestra, Gaetano Delogu, Conductor; Lazar Berman, Pianist: Scriabin program

8:15—Concert: Lamont Symphony Orchestra (Univ. of Denver), Vincent LaGuardia, Conductor; Suzanne Bloch, Guest: Bloch program

Friday, November 7

All day—Registration/Exhibits

8:00—AMS Chapter Officers Breakfast

9:00-11:00—SMT PAPERS**Topics in Tonal Music**

Charles Burkhart, Chair

Richmond Browne, Univ. of Michigan: "Implications of the Diatonic Set"

William Benjamin, Univ. of British Columbia: "Models of Underlying Tonal Structure"

Timbre

Robert Erickson, Chair

Robert P. Morgan, Univ. of Chicago: "The Emergence of Timbre as a Primary Structural Element in Beethoven's Symphonies"

Wayne Slawson, Univ. of Pittsburgh: "The Color of Sound: A Theory of Musical Timbre"

9:00-11:00—CMS SESSION**Music for the Non-Major**

Michael Fink, Univ. of Texas-San Antonio, Moderator

Elaine Brody, New York Univ.: "Making the Met Work for You: Opera for the Non-Major"

Elliott Schwartz, Bowdoin College: "New Approaches to Music Listening/Appreciation"

Ernest Sanders, Columbia Univ.: "Attracting a Clientele for Elective Courses for Non-Majors"

9:00-12:00—AMS PAPERS**Italianate Chant**

Ruth Steiner, Catholic Univ., Chair

John Boe, Univ. of Arizona: "A New Source for Old Beneventan Chant"

Lance Brunner, Univ. of Kentucky: "A Perspective of the Southern Italian Sequence: The Second Tonal of the MS Montecassino 318"

RESPONDENT: Kenneth Levy, Princeton Univ.

Alejandro Planchart, Univ. of California, Santa Barbara: "Italian Trope Repertories"

Hendrick Vander Werf, Eastman School of Music: "The Relation between Roman, Ambrosian, and Gregorian Chant"

Renaissance Styles and Sources

James Haar, Univ. of North Carolina, Chair

Kristine K. Forney, California State Univ., Long Beach: "The Franco-Flemish Chanson: A Stylistic or Geographic Designation?"

JoAnn Taricani, Univ. of Washington: "The Music Manuscripts of the Herwart Library"

Lawrence Bernstein, Univ. of Pennsylvania: "Notes on the Origin of the 'Parisian' Chanson"

Howard M. Brown, Univ. of Chicago: "A New French Chansonnier of the Early Sixteenth Century"

RESPONDENT: Louise Litterick, Mt. Holyoke College

Italian and Spanish Keyboard Music

David Fuller, SUNY-Buffalo, Chair

Alexander Silbiger, Univ. of Wisconsin: "Michelangelo Rossi and his *Toccate e correnti*"

Etienne Darbellay, Université Laval: "New Light on the Chigi MSS through an Investigation of the *Aggiunta* (1637) to the First Book of *Toccate* by Frescobaldi"

Almonte Howell, Univ. of Georgia: "Structure, Texture, Tonality in the Keyboard Pieces of Sancta Maria"

Linton E. Powell, Univ. of Texas-Arlington: "The Earliest Music for the Pianoforte in Spain"

Romantic Topics

D. Kern Holoman, Univ. of California, Davis, Chair

M. Elizabeth B. Bartlet, Univ. of Chicago: "The Genesis of Cherubini's *Médée*"

Vivian S. Ramalingam, Decatur, Ga.: "Schubert's *Vade Mecum*"

Rufus Hallmark and Ann Clark Fehn, Cambridge, Mass.: "The Relation of Syntax to Declamation in German Lieder"

Peter Bloom, Smith College: "Hector Berlioz and the 1830 *Prix de Rome*"

11:00-12:00—SMT Invited Speaker

Wallace Berry, University of British Columbia

11:00-12:00—CMS SESSION**Intersections with Musicology I**

Michael Broyles, Univ. of Maryland-Baltimore County:
“Intersects in the Musicological Juncture: On the
Relationship between Music History, Theory, Criticism”
RESPONDENT: Robert Trotter, Univ. of Oregon

12:00—SMT Board Meeting**12:00—JAMS Editorial Board Meeting**

Concert: Viola da Gamba Trio of Basel, August Wenzinger,
Director

Lecture-Demonstration: Philip Gossett, Univ. of Chicago;
Ellen Harris, Univ. of Chicago: “Vocal Ornamentation in
Rossini”

2:00-4:00—CMS SESSION**Scholarship and Performance**

Roland Jackson, Claremont Graduate School, Moderator
Victor Rosenbaum, New England Conservatory: “Musical
Understanding Can be Taught: The Integration of Theory
and Performance in the Undergraduate Curriculum”
Richmond Browne, Univ. of Michigan: “On Learning
Beethoven’s Prosody from his Orthography”
Barbara English Maris, Univ. of Wisconsin-Parkside:
“Beethoven’s Transcriptions to and from the Piano:
Clues to Performance Practices”

2:00-5:00—SMT PAPERS**Analytic Studies of Music before 1750**

Alexander R. Brinkman, Chair
Benito V. Rivera, North Texas State Univ.: “The Modes in
Polyphonic Music according to the Theorists from the late
15th to mid-16th Centuries”
Edward R. Phillips, Univ. of Ottawa: “Pitch Structures in a
Selected Repertoire of Early German Chorale Melodies”
Ellwood S. Derr, Univ. of Michigan: “Folly and Fulfillment:
The final versions of Bach’s *Inventions*”

2:00-5:00—SMT/AMS JOINT SESSION**Late 19th- and Early 20th-Century Manuscript Studies**

Douglass M. Green, Univ. of Texas, Chair
Marie Rolf, Eastman School of Music: “Debussy’s
Compositional Procedure: Evidence from the Orchestra
Manuscripts”
Charlotte Erwin, Univ. of Southern California: “Richard
Strauss’s Pre-Sketch Plan for *Deutsche Motette*, Op. 62”
Philip Russom, Yale Univ.: “Early Influences on Schoenberg’s
Music: Seven Songs from the Schoenberg-Nachod Collection”
Martha MacLean, Yale Univ.: “Schoenberg’s Sketches and his
Compositional Methods”
Edward Murray, Cornell Univ.: “Webern’s Op. 10: An Early
Version”

2:00-5:00—AMS PAPERS**The Church: The Trope**

Richard Crocker, Univ. of California, Berkeley, Chair
James McKinnon, SUNY-Buffalo: “The Architectural Setting
of Early Christian Chant”
Ellen Reier, Univ. of California, Berkeley: “Early Introit
Tropes”
RESPONDENT: Thomas Connolly, Univ. of Pennsylvania
Thomas F. Kelly, Smith College: “Introducing the *Gloria in
excelsis*”
David Bjork, Univ. of Chicago: “*Quem quaeritis in sepulchro*
and the Melodies of the Easter Play and the Easter
Procession”

Studies in Italian Music

Maria Rika Maniates, Univ. of Toronto, Chair
Jessie Ann Owens, Villa i Tatti: “Luzzaschi’s Gift to Cardinal
Federico Borromeo of an Autograph Manuscript of
Cipriano de Rore”
RESPONDENT: Anthony Newcomb, Univ. of California,
Berkeley
Gary Tomlinson, Univ. of Pennsylvania: “The Lament of
Ariadne and Monteverdi’s *via naturale alla immitatione*”
Edmond Strainchamps, SUNY-Buffalo: “New Polyphony from
16th- and 17th-Century Italy”
Margaret Murata, Univ. of California, Irvine:
“Newly-Discovered Texts for Musical Representations in
Rome before 1632”

The Classical Period: New Directions for Research

Papers and Panel Discussion
James Webster, Cornell Univ., Chair
Eugene K. Wolf, Univ. of Pennsylvania: “The ‘Ripieno
Concerto’ (*Concerto a 4*) as the Principal Entry Form of the
Concert Symphony”
A. Peter Brown, Indiana Univ.: “Manufacturing a
Chronology: The Music of Carlo d’Ordoñez”
Daniel Hertz, Univ. of California, Berkeley: “The
Burgtheater as a Center of Viennese Operatic and Concert
Life”
Richard Kramer, SUNY-Stony Brook: “The ‘New’ Concept of
Modulation in the 1770s and 1780s: C.P.E. Bach in Theory,
Criticism, and Practice”

4:00-5:00—CMS**Intersections with Musicology II**

Edith Borroff, SUNY-Binghamton: “Versimilitude and the
Operatic Set Piece”

5:00—AMS/CMS/SMT—No-Host Cocktail Party

8:15—Concert: Lamont Symphony Orchestra (Univ. of
Denver); Vincent LaGuardia, Conductor; Suzanne Bloch,
Guest; Bloch program

8:30—Concert: The Five Centuries Ensemble of Europe,
performance at Denver Art Museum

Sight-Seeing: The Local Arrangements Committee will offer
several options; see other information

Saturday, November 8

All day—Registration/Exhibits

9:00-11:00—CMS SESSION

Approaches to Instruction for the Music Major

- Karl Kohn, Pomona College, Moderator
- Donald Harris, Hartt College of Music: "Curriculum for Composers"
- Thomas Benjamin, Univ. of Houston: "Teaching the Beginning Composer"
- Maureen Carr, Pennsylvania State Univ.: "How the GRE Music Test can Benefit Graduate Schools"
- Leo Kraft, Queens College, CUNY: "A New Approach to Species Counterpoint"
- Richard S. Parks, Wayne State Univ.: "A New Approach to Teaching 18th-century Counterpoint"
- Arthur Komar, Univ. of Texas: "Schenkerian Analysis and Classroom Harmony Pedagogy"
- Gary Kendall, Northwestern Univ.: "A Performance-based Aural Skills Curriculum for Graduate Students"
-

9:00-12:00—SMT PAPERS

New Perspectives of 20th-century Musical Structure

- Brian Fennelly, Chair
- Marianne Kielian, Indiana Univ.: "Pitch Priority and Symmetrical Collections: Stravinsky's Notation of Polar Attraction in a 'Russian' and a 'Neo-Classic' Work"
- Christopher F. Hasty, Rutgers Univ.: "Segmentation and Process in Post-tonal Music"
- Alan Chapman, Occidental College: "Some Intervallic Aspects of Pitch-Class Set Relations"

Music and Cognition

- William Poland, Ohio State Univ., Chair
- Mary Louise Serafine, Yale Univ./Univ. of Texas: "The Development of Cognition in Music"
- Group for Experimental Studies in Music and Cognition
-

9:00-12:00—AMS PAPERS

Studies in the English Renaissance

- Joseph Kerman, Univ. of California, Berkeley, Chair
- Frank Tirro, Yale Univ.: "Royal 8.G.VII: Strawberry Leaves, Single Arch, and Wrong-Way Lions"
- RESPONDENT: Herbert Kellman, Univ. of Illinois
- Margaret Bent, Brandeis Univ.: "Squares"
- Philip Brett, Univ. of California, Berkeley: "A New Discovery about Byrd's Masses"
- Craig Monson, Yale Univ.: "Conflicting Texts for Byrd's Verse Service"
-

Special Studies

- Jan LaRue, New York Univ., Chair
- Jurgen Thym and Ralph P. Locke, Eastman School of Music: "The Dickinson Collection of Clara and Robert Schumann Materials: A Report"
- Bryan Simms, Univ. of Southern California: "A Major Addition to the Schoenberg Collection at the Library of Congress"
- George R. Hill, Baruch College, CUNY: "Breitkopf's Catalogs and Manuscript Copies"
- David Crawford, Univ. of Michigan: "Data Management and Recordings of Early Music"

Musica Speculativa

- Thomas Mathiesen, Brigham Young Univ., Chair
- Joscelyn Godwin, Colgate Univ., "The Revival of Speculative Music"
- Charles W. Warren, Eisenhower College: "Song-paths in Pindar"
- Jan W. Herlinger, Duke University: "Early Alternatives to the Pythagorean Tuning System"
- Claude V. Palisca, Yale Univ.: "Franchino Gaffurio as a Musical Humanist"

Brahms: Wagner

- R. John Wiley, Univ. of Michigan, Chair
- Walter M. Frisch, Univ. of California, Berkeley: "Between Vienna and Weimar: Formal and Thematic Procedures in Early Brahms"
- George S. Bozarth, Univ. of Washington: "Sketches for *Die Schwestern*, Op. 61, no. 1"
- Robert Bailey, Eastman School of Music: "Wagner's Sketches for the *Meistersinger* Overture"
- Anthony Newcomb, Univ. of California, Berkeley: "Musical Form and Procedure in Wagner's *Ring*: On the Application of Drama to Music"
-

11:00-12:00—CMS General Session and Business Meeting

Chappell White, Kansas State Univ., President

12:00—SMT Board Meeting

12:00—AMS Council Meeting

12:00—Concert—Mozartean Players

1:00—Concert—National Association of College Wind and Percussion Instructors

2:00-5:00—SMT PAPERS

Workshop in Teaching Schenkerian Analysis

- David Beach, Chair
- David Beach, Eastman School of Music: "Prerequisites to the Study of Schenkerian Analysis"
- John Rothgeb, SUNY-Binghamton: "Schenkerian Theory in the Undergraduate Curriculum"
- Steven Gilbert, California State Univ., Fresno: "Concepts and Notational Procedures"
-

Berg and Schoenberg

Gary Wittlich, Chair

Donald Harris, Hartt College of Music: "Berg's *Chamber Concerto*"

Douglass M. Green, Univ. of Texas: "Berg and Counterpoint: Cantus Firmus Techniques in the Concertos and Operas"

Severine Neff: "Ideas of Intervallic Symmetry in Schoenberg's Song, 'Ich Darf Nicht Dankend,' Op. 14, no. 1"

2:00-5:00—CMS/AMS JOINT SESSION

Alternative Careers

Cynthia Verba, Harvard Univ., Moderator

Stephen Marcone, Syracuse Univ., "The Bachelor of Music, Music Industry Degree"

Elise K. Kirk, Dallas Opera: "Musicologist as Director of Research Project: A Case History"

James Faulconer, Univ. of Oklahoma: "Curricular Development Problems in Alternate Careers"

Gerald Warfield, New York, NY: "The Composer Outside Academia"

Cynthia Verba, Harvard Univ.: "Suggestions to the Graduate Student: Careers and Job Placement"

Panel Discussion

Byron Belt, National Public Radio

Gary Aamodt, A-R Editions, Inc.

David Cloud, Broadcasting

Robert Kay, Concert Management

Susan Feder, San Francisco Symphony

William Hynes, Regis College

Edmund Bowles, IBM

2:00-5:00—AMS PAPERS

Mozart: Haydn: Beethoven

Leon Plantinga, Yale Univ., Chair

Paula L. Sabin, Honolulu, Hawaii: "The Solo Entrance in the First Movements of Mozart's Piano Concertos"

Jane R. Stevens, Yale Univ.: "The 'Piano Climax' in Mozart's Piano Concertos: An Operatic Gesture?"

Elaine R. Sisman, Univ. of Michigan: "Tradition and Transformation in the Variations of Haydn and Beethoven"

Nicolas Temperley, Univ. of Illinois: "New Light on the English Text of *The Creation*"

Maynard Solomon, New York, NY: "On Beethoven's Creative Process: A Two-Part Invention"

Baroque Performance Practices

Michael Collins, North Texas State Univ., Chair

Sven Hansell, Univ. of Iowa: "Folk Fiddling in Sweden: Ornamentation and Irregular Rhythm and its Relation to 17th-century French Keyboard Music"

James Keller, Yale Univ.: "The Improvised Woodwind Prelude in France, 1670-1740"

Mary Cyr, McGill Univ.: "*Basses* and *Basse Continue* in the French Opera Orchestra, 1700-1760"

Robert Green, Northern Illinois Univ.: "The *Pardessus de viole* and its literature"

Laurence Dreyfus, Columbia Univ.: "The Length of Bass Notes in J.S. Bach's *Secco Recitatives*"

Ars Nova Topics

Elizabeth Keitel, Yale Univ., Chair

Maria Vedder Fowler, Univ. of Chicago: "Musical Interpolations in 13th- and 14th-Century French Narratives"

Virginia Newes, Brandeis Univ.: "Text Setting and Imitation in the *Ars nova* and *Ars subtilior*"

John Nadas, New York Univ.: "Manuscript Panciatichi 26: A Paleographical Study with Observations on the Transmission of Trecento Secular Polyphony"

Anne Hallmark, New England Conservatory: "Dating Ciconia's Secular Works"

John Graziano, City College, CUNY: "Some Compositional Aspects of Dufay's Isorhythmic Motets"

5:15—SMT BUSINESS MEETING

5:15—AMS PRESIDENTIAL ADDRESS AND BUSINESS MEETING

8:00—Concert—Denver Symphony Orchestra; Gaetano Delogu, Conductor; Lazar Berman, Pianist; Scriabin program

Concert—Swanne Alley

9:30—AMS/CMS/SMT Dance

Sunday, November 9

8:00—AMS Board Meeting (breakfast)

8:30-12:00—Registration/Exhibits

9:00-11:00—CMS SESSION

Instructional Technology

Dorothy Gross, Univ. of Minnesota, Moderator

G. David Peters, Univ. of Illinois: "Computer-based Education in Music: Courseware Selection and Evaluation"

Robert W. Placek, Univ. of Georgia: "Design and Trial of Computer-Assisted Lessons in Rhythm"

Michael Arenson, Univ. of Delaware: "The Effect of a Computerized Competency-based Education Program on Learning of Fundamental Skills in a Theory Course for Non-Majors"

Roger Foltz, Univ. of Nebraska-Omaha: "Computer Instruction in Modal Counterpoint"

John M. Eddins, Southern Illinois Univ., Carbondale: "Aural Perception of Differences in Musical Style: Strategies for Computer-Assisted Instruction"

9:00-12:00—SMT PAPERS

Alternatives in Contemporary Analysis

Steven Haflich, Chair

Symposium involving analysis of piece to be chosen

Jan LaRue, New York Univ.: Stylistic analysis

Roger Kamien, Queens College, CUNY: Schenker

Eugene Narmour, Univ. of Penn.

Mark De Voto, Dartmouth College: Roman numeral analysis

Varèse

Elaine Barkin, Chair

Sherman Van Solkema, Brooklyn College, CUNY: "The Harmonic World of Varèse's *Intégrales*"

Nathan W. Bernard, Yale Univ.: "Pitch/Register in the Music of Edgard Varèse"

9:00-12:00—AMS PAPERS

Italian Musical Institutions

John W. Hill, Univ. of Illinois, Chair

Richard Sherr, Smith College: "A Look at the Papal Chapel of the Late 15th and Early 16th Centuries"

William Summers, Seattle Univ.: "The *Compagnia dei Musici di Roma*, 1584-1604"

Jane M. Bowers, Portland State Univ.: "The Emergence of Women Composers between 1566 and 1700"

Kathleen K. Hansell, Univ. of California, Berkeley: "Theatrical Dance at Milan, 1740-1770 and the Development of Pantomime Ballet"

Ancient and Medieval Topics

Leo Treitler, SUNY-Stony Brook, Chair

Lewis Rowell, Indiana Univ.: "Form in the Ritual Theater Music of Ancient India"

Alma Colk Browne, Univ. of Illinois: "The *a-p* System of Letter Notation"

Catherine Parsonneault, North Texas State Univ.: "Music and the Elders of the Apocalypse in Medieval Art"

Bob R. Antley, St. Olaf College: "Textual Criticism and John of Garland's *De mensurabili musica*: A Question of Authorship"

Peter Jeffery, Princeton Univ.: "An Unknown Four-Voice Hocket on the *In Seculum Tenor*"

Studies in American Music

Sterling Murray, West Chester State College, Chair

Harrison Powley, Brigham Young Univ.: "The Drum Tablature Tradition in American Military Music of the Early 19th Century"

Harry D. Perison, Pennsylvania State Univ.: "Charles Wakefield Cadman's First 'Indian' Opera: *Daoma*"

Cynthia S. Richardson, Bellingham, Washington: "*Narcissa*, A Significant American Opera by Mary Carr Moore"

Robert F. Nisbett, Colorado State Univ.: "Louis Gruenberg's American Opera"

Barry Kernfeld, Cornell Univ.: "Two Coltranes: Imitative Formulaic or Creative Motivic Improvisation"

Baroque Topics

Christoph Wolff, Harvard Univ., Chair

Ellen Harris, Univ. of Chicago: "Recitative and Aria in *Dido and Aeneas*"

RESPONDENT: Curtis A. Price, Washington Univ.

James R. Anthony, Univ. of Arizona: "A Source of the 18th-century French Cantata in Provence: MS 1182 of the Bibliothèque Calvet in Avignon"

Audrey Ekdahl Davidson, Western Michigan Univ.: "The Roskilde Passion and Its Suppression"

Eric Chafe, SUNY-Stony Brook: "Key Structure and Tonal Allegory in J.S. Bach's *St. Matthew Passion*"

11:00-12:00—CMS SESSION

On Establishing a Music Culture

The Members-at-Large from the CMS Executive Board

12:30—CMS Executive Board and Council Meeting

PAPERS READ AT CHAPTER MEETINGS

ALLEGHENY

12 April 1980

Diane Selvaggio (University of Pittsburgh): "Mensural Notation in Notre Dame Organa"

Theodore Albrecht (Case Western Reserve University): "Beethoven as Wegler and Ries Knew Him"

Annaliese Callen (Moravian College): "A Traditional Favorite and a New Symphony (c. 1770)"

Thomas E. Warner (Bucknell University): "European Musical Activity in North America before 1620"

Carol Padgham Albrecht: "Donizetti's Instrumental *Suonate*"

Roger Evans (University of Pittsburgh): "The Cantor in Frankish Liturgical Music"

Irving Godt (Indiana University of Pennsylvania): "Marcello in New York"

GREATER NEW YORK

Princeton University
6 October 1979

Edward T. Cone (Princeton University): "The Criticism of Music: Its Function and Its Authorities"

Sarah Ann Fuller (SUNY, Stony Brook): "The Theoretical Foundations of Early Organum"

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

Columbia University
8 December 1979

Martin D. Smith (Rutgers University): "Operatic Illusion in Nineteenth-Century France"

Eric Chafe (SUNY, Stony Brook): "Agricola's Score of Bach's *St. Matthew Passion*"

Columbia University
26 January 1980

Harold S. Powers (Princeton University): "Is Mode Real?"

Lawrence Bennett (Upsala College): "The Bononcini Brothers and the Cantata at Vienna"

Columbia University
1 March 1980

Michael Griffel (Hunter College): "Structural Problems in Chopin's Ballads"

Leonard Meyer (University of Pennsylvania): "Archetype and Style Change: Mozart, Beethoven, Berlioz"

Columbia University
12 April 1980

Stanley Boorman (New York University): "Toward a Biography of a Manuscript—Bologna Q15"

George Stauffer (Hunter College): "The Matter of Tempo in Bach's Two- and Three-Part Inventions: *Chacun à son temps?*"

Columbia University
3 May 1980

[Graduate students symposium]

Greg Vitercik (SUNY, Stony Brook): "Structure and Transmission: Two Related Alleluias in the *Magnus liber organi*"

Don Giller (Columbia University): "The Naples *L'Homme armé* Masses and Caron: A Study in Musical Relationship"

John D. Arnn (Rutgers University): "Characterization as Drama in Keiser's *Forza della virtù*"

Linda Ferguson (Princeton University): "The *Col basso* Abbreviation in the Clavier Concertos of Mozart"

Carl Skoggard (CUNY): "Revisions in the Third Movement of Beethoven's Piano Sonata, Op. 110"

Asya Berger (NYU): "Weimar during the Age of Liszt: Peter Cornelius as Musical Observer"

MID-ATLANTIC

Moravian Archives, Bethlehem, PA
17 November 1979

Richard D. Claypool and Robert F. Steelman: "The American Moravians: Their Music and Their Non-Moravian, European Musical Heritage"

Anneliese Callen (Moravian College): Instrumental Postscript: Duos by Grenser and Schwindl in the Moravian Archives"

Sterling Murray (West Chester State College): "Antonio (Rösler) Rosetti: Corrections and Additions"

Philadelphia College of the Performing Arts
9 February 1980

Carl B. Schmidt (Bryn Mawr College): "Notes on a Collection of 137 Broad-sides Concerning Theater in Late Seventeenth-Century Italy"

Gary Tomlinson (University of Pennsylvania): "The Lament of Ariadne and Monteverdi's 'Via naturale alla immitatione'"

Barbara Elliott Bailey: "Some Observations on American Piano Music in the Second Half of the Twentieth Century, with Performances of Works by George Rochberg, Arthur Berger, and George Perle"

University of Pennsylvania
4 May 1980

Irwin Spector: "Lully: *Les Petits violons*"

JoAnn Taricani: "The Provenance of Munich, Bayerische Staatsbibliothek, Mus MS 1508"

NEW ENGLAND

Dartmouth College
29-30 September 1979

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

Karol Berger (Boston University): "Tonality and Atonality in the Prologue to Orlando di Lasso's *Prophetiae Sibyl-larum*"

Louise Litterick (Harvard University): "Notes on Italian Instrumental Ensemble Music of the Late Fifteenth Century"

Charles Hamm (Dartmouth College): "Textual Variants in the Child Ballads"

Martha Hanen (Hartt School of Music): *Musica ficta* in the Chansonier El Escorial IV.a.24"

Paul Henry Lang: "A New Hereology—Performance Practice"

Brown University
9 February 1980

Ivan Waldbauer (Brown University): "Koch and Riemann: Two Views of Periodization Tested in the Analysis of Two Compositions by Brahms"

Lowell Lindgren (MIT): "Ariosti's London Years"

Claude Palisca (Yale University): "The Theory of Recitative 1600-1630"

Craig Monson (Yale University): "Through a Glass Darkly: Byrd's Verse Service as Reflected in Manuscript Sources"

Massachusetts Institute of Technology
19 April 1980

Peter Gülke (Dresden State Opera): "New Light on Schubert's *Weg zur grossen Symphonie*: The Fragments D 615, D 708A and D 936A"

Bryan Gilliam (Harvard University): "The Symphonic-Operatic Approach of Richard Strauss: What do the Sources Show?"

Christoph Wolff (Harvard University): "Creative Exuberance Versus Critical Choice: Thoughts on Mozart's Quartet Fragments"

Richard Sherr (Smith College): "Setting of the Tract *Domine, non secundum peccata*: Some Evidence of a Roman Motet Tradition"

Martin Marks (Harvard University): "Paper Boat, Wallpaper Music: Satie's Score for *Entr'acte*"

NEW YORK STATE

University of Toronto
29-30 September 1979

M. Elizabeth B. Bartlet (University of Chicago): "*Roger et Olivier*, a 'New' *Opéra-comique* by Grétry"

Anne Baker (McMaster University): "The Role of Church Music in France toward the End of the *Ancien régime*"

Jurgen Thym and Ralph P. Locke (Eastman School of Music): "The Dickinson Collection of Clara and Robert Schumann Materials: A Report"

Stephen Blum and Henry Hadeed (York University): "Folk Hymnody among English-Speaking Canadians, 1776-1870"

Terence Bailey (University of Western Ontario): "Ambrosian Alleluias and Their Melodiae"

Patricia Myers (Hobart and William Smith Colleges): "Luca Marenzio's Seventh Book of Five-Part Madrigals: An Acadian Love Story"

Skidmore College
19-20 April 1980

John H. Dercksen (University of Toronto): "Lasso, Lechner, and the Doctrine of Imitation"

William Cowdery (Cornell University): "Similar Symmetries in J.S. Bach's *Magnificat*, Passions, and Mass"

Marilyn Ostrander (SUNY, Albany): "Truman Hastings's *Troy Review* and the Second Awakening in Music"

Jane Fulcher (Syracuse University): "Wagner as Democrat and Realist in France"

Bob Hatten (SUNY, Buffalo): "Schenker, Narmour, and Ambiguity"

Jim Patrick (SUNY, Buffalo): "Charlie Parker, *Cherokee*, and *Koko*: The Genesis of a Jazz Classic"

NORTHERN CALIFORNIA

University of California, Berkeley
2 February 1980

[In conjunction with the Ernest Bloch Symposium: "Orpheus and the Image of Early Opera"]

Leonard W. Johnson and William Nestrick (UC, Berkeley): "Orpheus in the Other World"

Howard Mayer Brown (University of Chicago): "The Geography of Florentine Monody: Caccini at Home and Abroad"

Gary Tomlinson (University of Pennsylvania): "Madrigal, Monody, and Monteverdi's 'Via naturale alla immitatione'"

Ellen Rosand (Rutgers University): "The Sartorio-Aureli *Orfeo* (1672): Metamorphosis of a Myth"

Eleanor Selfridge-Field: "Lyric and Dramatic Strains of 'Classicism' in Marcello's Mythological Cantatas"

San Francisco State University
26-27 April 1980

[Joint meeting with Pacific Southwest chapter]

Patrick Macey (UC, Berkeley): "German Theorists, 1490-1556: A Source for the Application of Chromatic Alterations in Renaissance Vocal Music"

Cheryl Lee Spencer (University of Southern California): "The Question of Rhythm in a Thirteenth-Century Lauda Manuscript"

Kent Underwood (Stanford University): "Structure and Style in Early Sixteenth-Century Lute Songs"

William Prizer (UC, Santa Barbara): "Isabella d'Este as a Patroness of Music: A Study of Courtly Patronage of the High Renaissance"

David Nutter (UC, Davis): "Accademia Filarmonica MS 223 and Mid-Sixteenth-Century Performance Practice at Verona"

Margaret Murata (UC, Irvine): "Formal Entertainment and Opera for the Aristocracy in Seventeenth-Century Rome"

Jeremy Yudkin (Stanford University): "Terminology, Scholasticism, and the Music of Notre Dame"

Allen B. Skei (CSU, Fresno): "The Fence Is Down"

Chris Lengefeld (Scripps College): "Pierre Colin of Autun (fl. 1539-1565)"

Kristine K. Forney (CSU, Long Beach): "A Musician's Life in Sixteenth-Century Antwerp: Tielman Susato, Composer, Performer, and Printer"

Douglas Alton Smith: "The Ebenthal Lute and Viol Tablatures: Thirteen New Manuscripts of Baroque Instrumental Music"

Susan Erickson (UC, Davis): "A New Look at the Italian Trill"

Ralph Swickard: "The Symphonies of Darius Milhaud"

PACIFIC SOUTHWEST

California State University, Los Angeles
17 November 1979

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

Lee Cronbach (CSU, Los Angeles): "Ockeghem—Rationalist or Structuralist?"

Nors Josephson (CSU, Fullerton): "Circle-of-fifths Progressions in Selected Developmental Sections by Classical Composers"

Robert Strassburg (CSU, Los Angeles): "Roy Harris: Cimarron Composer"

Robert Stevenson (UCLA): "Neglected Roy Harris Scholarship at UCLA"

Harry Robins: *A Documentary Interview* (filmed 1968)

Johana Harris (UCLA): "Husband, Friend, Teacher"

Dan Stehman (CSU, Los Angeles): "A Member of the Family"

Cecily Sweeney (Los Angeles City College): "Roy Harris in His 78th Year"

Robert Strassburg: "The Roy Harris Archive—A Vital Resource"

University of California, Santa Barbara
23 February 1980

William Weber (CSU, Long Beach): "When the Present Ruled the Past: Repertory of the Eighteenth-Century Paris Opera"

Alejandro Planchart (UC, Santa Barbara): "Antiphonae ante evangelium in North Italian Tropers"

Robert Stevenson (UCLA): "Cathedral Music in Colonial Cuzco"

Margo Halsted (UC, Riverside): "The De Gruyters Carillon Book, 1746"

William Holmes (UC, Irvine): "Major and Minor Surgery on *La Forza del destino*"

Frederick Gable (UC, Riverside): "The Performance of Music at St. Gertrude's Chapel, Hamburg, 1607"

ROCKY MOUNTAIN

Brigham Young University
25-26 April 1980

William Kearns (University of Colorado, Boulder): "The Ben Gray Lumpkin Collection of Colorado Folk Songs at the University of Colorado"

James B. Wright (University of New Mexico, Albuquerque): "Southwestern Folk Music in the Archives of the University of New Mexico"

Harrison Powley (Brigham Young University): "Bianca Capello and the Florentine Madrigal"

John M. Glowacki (New Mexico State University, Las Cruces): "The Higher Schools of Music in Poland—Degree Programs"

David Day (Brigham Young University): "LeDuc, Mozart, and Gossec: Late Eighteenth-Century Symphony in Paris"

Leslie Ellen Brown (Colorado State University, Fort Collins): "The First *Iphigenia* Music Drama"

Deborah Birch: "Time in New Music"

Mildred Johnson (Utah State University), William K. Kearns (University of Colorado), Edgar J. Lewis (University of Wyoming), Susan Patrick (University of New Mexico), Robert Reynolds (Arizona State University), R. Peter Wolf (University of Utah) [panel discussion]: "Teaching the Beginning Music History Survey Course"

Edgar J. Lewis (University of Wyoming): "Some Observations on the Bolognese Trumpet Sonata"

Richard Wedgwood (University of Saskatchewan): "Rhythm as a Structural Element in Selected Schumann Piano Pieces"

Janice Wiberg (Northern Montana College, Havre): "The Notation of the Spanish Middle Baroque as Seen in the Music of Sebastián Durón"

Gregory Harwood (Brigham Young University): "The Sources of Francesco Galeazzi's *Elementi*"

SOUTHEAST

Duke University
6 October 1979

Clyde W. Brockett (Christopher Newport College): "A 'Third Rhetoric': Declamation in the Chanson between 1500 and 1535"

Michael Beckerman: "Ardor, Ornament, and Magnificence—National Style in Georg Muffat's *Passacaglia*"

Ruth Steiner (Catholic University): "Inspiration and Authority, Tradition and Change in the Chants of the Divine Office"

Elizabeth A. Keitel (Yale University): "The Lais of Guillaume de Machaut: The Last Gasp of Medieval Monophonic Virtuosity"

A. Duane White (Bob Jones University): "The First Performances of Haydn's Creation in Russia in 1801"

R. Larry Todd (Duke University): "Mendelssohn's Unfinished Symphony"

The College of Charleston
19 April 1980

Roy V. Magers (Winthrop College): "Quotation in Charles Ives Revisited: The Land of the Free and the Home of the Saved"

Thomas Warburton (UNC, Chapel Hill): "Ives at Work: The Second Ragtime Piece"

Karl Kroeger (Moravian Music Foundation): "A Yankee Tunebook from the Old South: Amos Pilsbury's *The United States Sacred Harmony*"

Nancy Ping (Shaw University): "Brass Bands and Band Musicians in Antebellum Wilmington, NC"

Jerald C. Graue (Eastman School of Music): "Novel Symmetries in the Early Piano Works of Bartók"

Daniel Hertz (University of California, Berkeley): "'*Che mi sembra di morir*'—the Characterization of Donna Elvira in the Sextet from *Don Giovanni*"

Robert Kolt (Radford University): "Theodore Thomas and the Rise of Symphony Orchestras in the United States"

George W. Williams (Duke University): "Jacob Eckhard: From Hessian Mercenary to Generous American"

Frank Hurdis (College of Charleston): "Charleston and Low-Country Architecture"

SOUTHERN

University of Southern Mississippi
20-22 March 1980

Robert Schmalz (University of Southwestern Louisiana): "Music and Realism in Maximilian's *Triumphzug*"

Grace Fitzgerald (Louisiana State University): "Simon Lohet's Twenty *Fugas* from the *Nova musicae tabulatura* of Johannes Woltz"

Ila Stoltzfus (Louisiana State University): "A Manuscript (Inst. Mus. hs 4:3) for Lyra-viol Consort in Uppsala, Universitetsbiblioteket"

H.M. Lewis (College of the Ozarks): "French Trumpet Ensemble Music of the Late Seventeenth Century: A Possible Source of Bass-Clef Convention in Horn Notation"

Dorothy Drennan: "The Typecasting of the Trombone in Dramatic Music"

Richard X. Sanchez (University of Southern Mississippi): "The Operatic Roots of the Classical Style: An Aural Awareness"

Robert Nicolosi (University of Alabama): "The 'Tempo di Menuetto' Aria in Mozart's Early Operas"

Lee Orr (Georgia State University): "The Sacred Music of Franz Liszt: Towards a Reappraisal"

Mark Bergaas (University of Alabama): "Hugo Distler's Neo-Classical Style"

Glen Walden (Louisiana State University): "Historical Tradition in the Early Atonal Music of Arnold Schoenberg"

David Kushner (University of Florida): "Ernest Bloch: A Retrospective of the Centenary of His Birth"

Joseph Youngblood (University of Miami): "Why Critics Disagree"

Harold Thompson (Mississippi State University): "Liszt's *Unstern* as an Antecedent to Schoenberg's Serial Technique"

Donald Fouse (Eckerd College): "The Haydn Symphonies on First Analysis"

Daniel Boone (University of Southern Mississippi): "'The Golden Mean' in Bartók's *Divertimento for Strings*"

Lisa Dominick (Louisiana State University): "Comprehensibility in Webern's Piano Variations, Op. 27"

SOUTHWEST

San Antonio, Texas
18-21 October 1979

William McMurtry (Oklahoma State University) and *Arthur Gionet* (North Texas State University): "Three-voice Chanson Styles in London, British Library, MS Add. 35087"

Douglas Kirk (University of Texas, Austin): "The Krummhorn: A Look at the Sources"

Lucius R. Wyatt (Prairie View A&M University): "The Musical Style of Ulisses Kay"

Malena Kuss (North Texas State University): "Use of Native Idioms in Twentieth-Century Operas from Argentina, Brazil, and Mexico: Selectivity as Criterion for Acculturation"

Catherine Parsonneault (North Texas State University): "Music and the Elders of the Apocalypse in Medieval Art"

Rebecca A. Baltzer (University of Texas, Austin): "Processions and Polyphony at Notre Dame in the Thirteenth Century"

Elwyn A. Wienandt (Baylor University): "Johann Pezel's Compositions for String Ensemble"

Harry Mallard (Sam Houston State University): "Alexander Gottlieb Baumgarten, Christian Gottfried Krause, and the Aesthetics of Music"

Michael Broyles (University of Maryland, Baltimore County): "A Beethoven Challenge to the Sonata Aesthetic"

Corre Berry (Sam Houston State University): "The Secular Dialogue Duet—Music Treatments of Selected Texts"

A. Dean Palmer (West Texas State University): "Heinrich Marschner's Role in the Dresden Productions of Carl von Holtei's *Die Wiener in Berlin*"

Lester Brothers (North Texas State University): "Francisco Lopez Capillas, Prince of Colonial Mexican Chapelmasters: Reflections on the Discovery of His Will"

Baylor University
29 March 1980

Cecil Adkins and *Alis Dickinson* (North Texas State University): "A Trumpet by Any Other Name: Toward the Etymology of the Trumpet Marine"

Bobby Cox: "Tempus Perfectum Diminutum and the *Anglorum errore*"

Dyke Kiel (North Texas State University): "Claudio Merulo as Madrigalist"

Thomas McGeary (North Texas State University): "David Tannenberg and the Clavichord in Eighteenth-Century America"

Craig Lister (University of Texas of the Permian Basin): "P.C. Hartong and the First Complete Method for a Keyboard Instrument"

Linton E. Powell (University of Texas, Arlington): "The Earliest Use of the Keyboard Glissando"

FELLOWSHIPS AND GRANTS AVAILABLE

The Newberry Library announces the following fellowships available at this time: Short-Term Resident Fellowships for Individual Research may be granted in any field appropriate to the Newberry's collections. Appointments carry stipends of \$600 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 those from outside the Chicago area. Resident Fellowships for Unaffiliated Scholars are granted to scholars not employed professionally as such, who have the Ph.D. and propose to use the Newberry as a scholarly base. Appointments carry stipends of \$250 or \$500 per calendar quarter depending on need. Applicants must be working on a specific project in a field appropriate to the Newberry's collections, and must anticipate spending at least six to eight hours a week in residence and participating fully in the intellectual life of the Newberry. Stipends may be renewed quarterly up to one year; after the first year fellowship status may be renewed annually, but without stipend. Application for either of the above programs may be made by 1 November 1980 to The Newberry Library, 60 West Walton Street, Chicago, IL 60610.

The National Humanities Center, an institute for advanced study designed to foster individual research and intellectual exchange within a community of scholars, each year awards approximately forty fellowships on the basis of an open competition. For the academic year 1981-1982 fellowships are available for (1) Young Fellows, scholars three to ten years beyond the doctorate, (2) Senior Fellows, more than ten years beyond the doctorate, and (3) fellows for special seminars on "Energy and the Values of Modern Society," "The Idea of a Profession," and "The Charles Frankel Seminar on Citizenship." Most fellowships are awarded for the academic year, though some for shorter periods are available; the amount of the stipend is based on the Fellow's usual salary, and those who have full support from another source may apply for residence at the Center without stipend. Further information and application material may be obtained from the National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709. Deadline for 1981-1982 applications is 10 January 1981 for American scholars and 10 December 1980 for those from Europe, who should apply to Dr. Raymond Georis, European Cultural Foundation, 51 Rue de la Concorde, 1050 Brussels, Belgium.

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 1981-1982. Fellows newly appointed for that year must have received the Ph.D. between 1 January 1979 and 1 July 1981. The stipend is \$16,250, one half for independent research and one half for teaching in the undergraduate program in general education. Additional funds are available in support of such needs as research materials and typing. Application forms can be obtained by writing to the Director, Room 1509 International Affairs Building, 420 West 118th Street, Columbia University, New York, NY 10027. Deadline for receipt of completed applications is 1 November 1980.

In addition, the Columbia Society of Fellows in the Humanities will appoint two Senior Fellows for the academic year 1981-1982. Awards will be made to scholars of particular accomplishments and promise who have held the doctorate and who have been teaching as full-time faculty for at least five years but have not yet received tenure, and who have at least one significant publication to their credit. Preference will be given to candidates qualified for promotion to tenure but for whom a tenured position does not currently exist. The stipend is \$21,000 plus regular faculty benefits; Senior Fellows will teach half time in courses determined in consultation with the appropriate departments at Columbia. Appointments will normally be renewed for a second year, with the possibility of a third in certain cases. Candidates must be nominated by the chairman of their departments or of an appropriate interdepartmental committee at Columbia or at their present institution. *Application from individuals will not be considered.* Further information may be obtained from the Society's Director at the address given above; nominations and supporting materials must be received no later than 1 November 1980.

Andrew Mellon Fellowships in the Humanities at Stanford University are awarded to highly promising scholar-teachers in the humanities. These non-faculty one-year positions will carry department affiliation and half-time 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 \$16,000 and may be renewed for a second year. The deadline for receipt of applications is 1 December 1980, and early filing is encouraged. Application forms are available from the Dean of the School of Humanities and Sciences, Stanford University, Stanford, CA 94305.

OBITUARIES

An obituary notice for Professor Oliver Strunk will appear in the next issue of the Newsletter.

Grosvenor W. Cooper

On 12 July 1979, at the age of sixty-eight, Grosvenor W. Cooper died in Santa Cruz, California. He had been my colleague and teacher, my collaborator and friend. Time had to pass before I could bring myself to write this memorial.

Grosvenor Cooper was what all of us profess to esteem, but few of us fully honor or richly reward. He was a superb and dedicated teacher—one who was as deeply devoted to helping the humblest undergraduate non-major learn to listen with sensitivity and acumen as he was to refining the musical intelligence and stretching the intellectual purview of a graduate student in musicology.

Grosvenor was quietly, almost privately, accomplished. He was a discerning scholar-critic whose knowledge of the repertory of Western music was both wide-ranging and available—literally at his finger-tips, for he was a fine pianist who specially delighted in playing chamber music with congenial colleagues. But he was more than an admirable musician. Grosvenor was a genuine humanist whose knowledge of Western culture was deep as well as broad. Because his learning extended from Plato and Homer (he was an accomplished classicist) to Whitehead and Joyce, it is not surprising that he found the three year-long humanities courses at the University of Chicago in accord with his protean talents.

During his twenty years at Chicago, he taught in all of the general humanities courses—those concerned with literature and philosophy as well as those that involved music. Always his abundant knowledge was admired by colleagues and his superior teaching was sought by students.

On the graduate level, too, Grosvenor's teaching steadily directed attention to the music itself, as any student privileged to take his courses on "Beethoven's *Missa Solemnis*" or on "Wagner's *Tristan* and Debussy's *Pelléas*" well knows. Basically a critic-analyst in the tradition of Donald Tovey, he tended to favor intuitive insight and revealing suggestion rather than theoretical rigor and systematization. Because his intelligence was incisive, his sense of style acute, and his knowledge of the repertory extensive, Grosvenor could brilliantly illuminate historical rela-

William G. Waite

A memorial service for William Waite on February 26 filled Battell Chapel at Yale. Many of us had watched in sorrow as he struggled with a lingering illness, and we felt keenly the loss of an extraordinary teacher and a valued colleague and friend.

After having made a pioneering contribution to our understanding of the polyphonic music of Notre Dame in his *The Rhythm of Twelfth-Century Polyphony* (1954), Bill turned his attention increasingly to teaching. Many hundreds of undergraduates gained their first exposure to the study of music from him in one of Yale's most famous courses, Music 10. (*The Art of Music* by Cannon, Johnson, and Waite was an outgrowth of this course.) A few weeks before his death Bill could still be seen, pointer in hand, explaining the subtleties of an early Monteverdi madrigal to a very large class of very interested students.

When Yale's Music Department achieved independent departmental status in 1963, Bill was its first chairman. In subsequent years he worked tirelessly in its behalf. He listened sympathetically to thousands of musical prospective freshmen and provided the impetus for establishing the Yale Symphony Orchestra, an undergraduate ensemble that has gained international recognition. It was largely under his guidance that the Music Department has become the fourth or fifth largest in the university, and student musical activity of all sorts has shown a commensurate growth.

Almost to the end Bill volunteered for every task in sight: in the community as well as in the university he was an untiring advocate for the cause of good music. And in all his activities his persuasiveness was enhanced by a personal charm and an appealing self-deprecatory wit. He will be very much missed.

—Leon Plantinga

tionships through the inventive juxtaposition of different works. Much of what is best about *The Rhythmic Structure of Music*, which we wrote together, is a result of his insight and intelligence, knowledge and sensitivity.

Though steeped in the classics, both musical and literary, Grosvenor was receptive to, and thoroughly enjoyed, the arts of the twentieth century. Whether about the past or

Rita Benton

Rita Benton's untimely death in Paris on 23 March 1980 came as a shock to her many friends and colleagues, both in America and in Europe. An internationally known musicologist and music librarian, her influence in both fields of scholarly endeavor was a positive one.

Rita Benton was born in New York and attended Hunter College, receiving her B.A. in 1939. She also studied piano and theory at the Juilliard School of Music. Most of her professional life was spent at the University of Iowa, where she earned her M.A. in 1951 and her Ph.D. a decade later. After having worked in the music library at the University for several years, she was named Music Librarian in 1957. Simultaneously she held an academic appointment as Associate Professor (1966-1975) and Professor (1975-1980).

Dr. Benton was awarded many fellowships and grants for scholarly research and she spent much time in Europe, pursuing her studies in French music. In addition to her several articles appearing in learned journals, she published her master work in 1977: *Ignace Pleyel: A Thematic Catalogue of His Compositions*. She was editor of the three-volume *Directory of Music Research Libraries*, compiled under the auspices of the International Association of Music Libraries and published by the University of Iowa 1967-1972.

Dr. Benton held a number of offices in learned societies. In 1962-1963 she was President of the Music Library Association; in 1972-1978 Secretary of the American Musicological Society; and in 1964-1976 President of the Commission on Research Libraries of IAML. She resigned from the latter position in 1976 when she was appointed Editor of *Fontes Artis Musicae*, the journal of IAML. At the time of her death she was likewise Editor of RISM Series C: the *Directory of Music Research Libraries*.

—Ruth Watanabe

about the present, his aesthetic judgments were always perceptive and independent. Conventional cant was continuously called into question; not for the sake of iconoclastic shock or fashionable revisionism, but because the works of art that he loved literally forced original opinions upon him.

He cultivated music and, in return, it nourished him.

—Leonard B. Meyer

Fritz Oberdoerffer

On 8 December 1979 Fritz Oberdoerffer, musician, musicologist, and educator, died at age 84 in Austin, Texas. A native of Hamburg, Germany, he first studied composition and piano at the Leipzig conservatory (1919-1923), and then musicology at Humboldt-University in Berlin (1929-1933), where many of his teachers, such as Sachs, Schering, and Blume, and especially a younger American fellow-student, Harold Spivacke, became his friends for life.

About the years between 1933 and 1945 Fritz Oberdoerffer rarely talked, and when he did it was without bitterness. In 1933 he had to give up his teaching positions at various conservatories in Berlin and was no longer allowed to enter the university. Only through very special efforts of friends was the degree he had earned finally bestowed upon him in 1938. However, with the publication of his dissertation, *Der Generalbass in der Instrumentalmusik des ausgehenden 18. Jahrhunderts*, he instantly gained an international reputation. In 1939 he visited with E. J. Dent and other musicologists in England. From there he went to Holland in 1940, and then was forced to return to Germany. He spent the war years in anonymity, doing research and teaching music privately in Berlin until 1944, when he was conscribed to work in a labor camp.

Life began anew in 1945 and especially after immigration to the United States in 1948. In 1950 he joined the faculty of the music department at the University of Texas at Austin, where he taught as professor of musicology for 25 years, admired, respected, and loved by students and colleagues alike.

Upon retirement, Oberdoerffer remained an active musician and scholar. Retirement to him only meant giving up his office on campus. Groups of students and colleagues continued to gather in his home to learn and share with him insights into what had sustained his life: music.

The scholarly community will remember Fritz Oberdoerffer for his many splendid editions of 18th century instrumental music and for his distinguished research and publications, particularly concerning the basso continuo performance practice. All those who were privileged to know him personally will stay touched by his strong-willed musical and moral convictions, which he could convey in a most gentle manner.

—Hanns-Bertold Dietz

AWARDS AND PRIZES

The American Council of Learned Societies has announced several fellowship awards in the field of music for the 1980-1981 year. Fellowships for postdoctoral research were awarded to Ellen T. Harris (Columbia University) to study Handel's early career and stylistic development; Herbert Kellman (University of Illinois) for work on Josquin des Prez and the collegiate church of Notre-Dame in Condé-sur-l'Escaut; Jeremy Noble (SUNY, Buffalo) to study late medieval liturgies of the collegiate churches of the Low Countries and northern France; Ellen Rosand (Rutgers University) for research on opera in 17th-century Venice; and Edward V. Williams (University of Kansas) for a project on the bells of Russia: aural icons of the Old Regime.

Fellowships for recent recipients of the Ph.D. were awarded to Kim H. Kowalke (Occidental College) for research on style and structure in the music of Kurt Weill, and to James H. Moore (University of Chicago) to study Venetian sacred music during the 16th and 17th centuries.

Several members of the Society have received 1980 fellowship awards from the National Endowment for the Humanities. Fellowships for independent study and research were made to Marvin E. Paymer (CUNY Graduate Center), Norman E. Smith (University of Pennsylvania), and Richard F. Taruskin (Columbia University). Awards in the program for college teachers and young humanists were made to Thomas F. Higgins (Northeast Missouri State University), Edward F. Houghton (UC Santa Cruz), and Arthur A. Moorefield (California State College, San Bernardino). Summer stipends have been awarded to Jane F. Fulcher (Syracuse University), Aubrey S. Garlington, Jr. (University of North Carolina, Greensboro), L. Michael Griffel (Hunter College, CUNY), Richard D. Leppert (University of Minnesota), Margery M. Lowens (Johns Hopkins University), James H. Moore (University of Chicago), Thomas Owens (El Camino College), Karin A. Pendle (University of Cincinnati), Mary A. Vinquist (West Chester State College), Thomas A. Warburton (University of North Carolina), and Robert L. Weaver (Centre College of Kentucky). Grants to conduct summer seminars for college teachers were announced in the *Newsletter* of January 1980.

The Newberry Library announces a Short-Term Fellowship Award to Paul Korczak (University of North Carolina) for work on "Rhetoric as Method in German Theories of Composition, 1560-1630."

The Francis Butler Simkins Award of the Southern Historical Association and Longwood College (Farmville, Virginia) was presented to Dena J. Epstein (University of Chicago) "in recognition of dis-

tinguished writing in Southern history" for *Sinful Tunes and Spirituals: Black Folk Music to the Civil War* at the Association's annual meeting in Atlanta, 15 November 1979.

Charles M. Atkinson (Ohio State University) has been awarded a fellowship by the Alexander von Humboldt Foundation for research in the Federal Republic of Germany during the 1980-1981 academic year. He will work in the Institute for Musicology and the University of Erlangen, where he will be preparing an edition of the melodies for the Sanctus and Agnus Dei of the Roman Mass with their tropes; the edition will appear as volume 17 in the series *Monumenta Monodica Medii Aevi*.

Michael Saffle (Virginia Polytechnic Institute and State University) has received a grant from the American Philosophical Society to study Liszt manuscripts at the Goethe- and Schiller-Archiv in Weimar, and to prepare "a new study of the history of Liszt's orchestral works."

CALL FOR PAPERS

● **The Organ in Our Time**, a symposium to mark the installation of the Hellmuth Wolff French classical organ in Redpath Hall, McGill University, Montreal, will be held on 26-28 May 1981. It will feature papers of approximately twenty minutes duration plus discussion, panel discussions on "New Directions in Contemporary Organ Building" and on "The 20th Century Composer and Historic Instruments," as well as recitals on the new organ. Proposals for papers dealing with organology and other topics related to the French classical organ are invited. Abstracts of about one page should be sent before 30 September 1980 to Professor Donald Mackey, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal H3A 1E3, Canada.

● The Department of Music Theory and the Michigan Music Theory Society, in cooperation with The University of Michigan School of Music, announce **Michigan Conference on Music Theory III: Issues and Directions**, to be held 27-29 March 1981. Inquiries, program suggestions and paper proposals may be directed to John D. Vander Weg, Chairman of the Planning Committee, Department of Music Theory, School of Music, The University of Michigan, Ann Arbor, MI 48109. The projected deadline for program consideration is 15 December 1980.

● **The Liberal and Fine Arts Review**, a new periodical devoted to scholarly research and creative work in a broad spectrum of humanistic disciplines, requests submission of articles to the Editor, Milton A. Swenson, at Eastern New Mexico University, Portales, NM 88130. Those interested in submitting book reviews may write to Dr. Linda Robinson, Book Review Editor, at the same address.

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.

Southern Conference on Slavic Studies, 18-20 Sept. 1980, College Park, MD. *Address* Elizabeth B. Neatrou, Dept. of Lang. and Lit., James Madison Univ., Harrisonburg, VA 22801.

Annual Festival: American Liszt Society, 18-21 Sept. 1980, Boulder, CO. *Address* Mark Wait, College of Music, University of Colorado, Campus Box 301, Boulder, CO 80309.

AMS, Southeast Chapter, 4 Oct. 1980, Radford University. *Address* George D. Parrish, Department of Music, Radford University, Radford, VA 24142.

Yale Center for British Art Symposium: The Culture of the British Provinces in the Eighteenth Century, 4 Oct. 1980, New Haven. *Address* Shirley Johnson, Yale Center for British Art, Box 2120 Yale Sta., 1080 Chapel St., New Haven, CT 06520.

European Studies Conference, 9-11 Oct. 1980, Omaha. *Address* Patricia Kolasa, Dept. of Educational Foundations, or Bernard Kolasa, Dept. of Political Science, Univ. of Nebraska, Omaha 68182.

Saint Louis Conference on Manuscript Studies, 9-10 Oct. 1980, St. Louis Univ. *Address* Conference Committee, Pius XII Memorial Library, 3655 W. Pine, St. Louis, MO 63108.

Rocky Mountain Conference on British Studies, 10-11 Oct. 1980, Fort Lewis Coll. *Address* Larry Gasser, Dept. of English, Fort Lewis Coll., Durango, CO 81301.

Victorian Studies Association of Western Canada, 10-11 Oct. 1980, Univ. of Victoria. *Address* Lionel Adey, Dept. of English, P.O. Box 1700, Univ. of Victoria, Victoria, B.C., Canada V8W 2Y2.

American Folklore Society, 15-19 Oct. 1980, Pittsburgh. *Address* Lucille Horn, American Folklore Society, 1703 New Hampshire Ave., NW, Washington, DC 20009.

Northeast American Society for Eighteenth-Century Studies, 16-18 Oct. 1980, C. W. Post Coll. *Address* Joan Digby, Honors Program, C. W. Post Coll., Greenvale, NY 11548.

Popular Culture Association in the South (in conjunction with the American Culture Association in the South), 16-18 Oct. 1980, Winston-Salem, NC. *Address* John Scott Wilson, Dept. of History, Univ. of South Carolina, Columbia 29208.

American Society for Eighteenth-Century Studies—Midwestern Conference, 17-18 Oct. 1980, Univ. of Wisconsin, Madison. *Address* Howard D. Weinbrot, Dept. of English, Univ. of Wisconsin, Madison 53706.

Conference of the Center for Medieval and Early Renaissance Studies, 17-18 Oct. 1980, State Univ. of New York, Binghamton. *Address* Robin S. Oggins, Center for Medieval and Early Renaissance Studies, State Univ. of New York, Binghamton 13901.

Latin American Studies Association (held jointly with the Midwest Association for Latin American Studies), 17-19 Oct. 1980, Bloomington. *Address* Hernan Vidal, Institute for the Study of I & L, 4 Folwell Hall, Univ. of Minnesota, Minneapolis 55455, or Anya Peterson Royce, Dept. of Anthropology, Indiana Univ., Bloomington 47401.

AMS, Greater New York Chapter, 18 Oct. 1980. *Address* Barbara R. Hanning, Dept. of Music, City College, New York 10031.

American Society for Aesthetics, 22-25 Oct. 1980, Marquette Univ. *Address* Selma Jeanne Cohen, Dance Perspectives Foundation, 29 E. 9th St., New York, NY 10003.

Colloquium on Nineteenth-Century French Studies, 23-25 Oct. 1980, Univ. of Houston. *Address* Will L. McLendon, Dept. of French, 440 Arnold Hall, Univ. of Houston Central Campus, Houston, TX 77004.

Sixteenth-Century Studies Conference, 24-25 Oct. 1980. *Address* William Maltby, Center for Reformation Research, 6477 San Bonita Ave., St. Louis, MO 63105.

AMS, Southwest Chapter, 25 Oct. 1980, Univ. of Texas, Arlington. *Address* Lester D. Brothers, School of Music, North Texas State Univ., Denton 76203.

Association for Documentary Editing Conference, 30 Oct.-1 Nov. 1980, Williamsburg, VA. *Address* Raymond W. Smock, Dept. of History, Univ. of Maryland, College Park 20742.

YIVO Institute for Jewish Research Conference, 8-11 Nov. 1980, New York. *Address* Yadja Zeltman, YIVO Institute, 1048 Fifth Ave., New York, NY 10028.

Colloque sur le théâtre: Théâtralité écrite, et mise en scène, 14-16 Nov. 1980, Univ. of Toronto. *Address* Josette Féral, Dept. of French, Univ. of Toronto, 7 King's College Circle, Toronto, Ont., Canada M5S 1A1.

Colloquium on Critical Theory and Critical History, 20-22 Nov. 1980, Univ. of Pittsburgh. *Address* Paul Bové, Dept. of English, Cathedral of Learning, Univ. of Pittsburgh, Pittsburgh, PA 15260.

Society for Ethnomusicology, 20-23 Nov. 1980, Indiana Univ., Bloomington. *Address* Ruth M. Stone, Folklore Dept., 506 N. Fess, Indiana Univ., Bloomington 47405.

Opera and Vivaldi: Reflections of a Changing World, 28 Nov.-1 Dec. 1980, Dallas. *Address* Elise K. Kirk, Dallas Civic Opera, 3000 Turtle Creek Plaza, Dallas, TX 75219.

Annual Conference of the Association for Jewish Studies, 21-23 Dec. 1980, Boston. *Address* David Blumenthal, Dept. of Religion, Emory Univ., Atlanta, GA 30322.

Modern Language Association, 27-30 Dec. 1980, Houston. *Address* Convention Manager, MLA, 62 Fifth Ave., New York, NY 10011.

American Historical Association, 28-30 Dec. 1980, Washington, DC. *Address* Mack Thompson, 400 A St., SE, Washington, DC 20003.

Linguistic Society of America, 28-30 Dec. 1980, San Antonio. *Address* Victoria A. Fromkin, LSA, 1611 N. Kent St., Arlington, VA 22209.

Southern Humanities Conference: The Humanities in Professional, Public, and Pedagogical Systems, 5-7 Feb. 1981, Medical Univ. of South Carolina. *Address* C. E. Kaylor, Jr., Office of Research, Medical Univ. of South Carolina, Charleston 29403.

Music Library Association, 10-14 Feb. 1981, New Haven. *Address* Music Library Association, 2017 Walnut St., Philadelphia 19103.

Medieval Association of the Pacific, 19-21 Feb. 1981, Univ. of Victoria. *Address* David C. Fowler, Dept. of English, Univ. of Washington, Seattle 98195.

Humanities and Fine Arts Symposium: English and German Romanticism—Crosscurrents and Controversies, 25-28 Feb. 1981, Univ. of Houston. *Address* Theodore Gish, Dept. of German, or James Pipkin, Dept. of English, Univ. of Houston, Houston, TX 77004.

Southeastern Historical Keyboard Society, 28 Feb. 1981, Athens, GA. *Address* George Lucktenberg, School of Music, Converse College, Spartansburg, SC 29302.

Conference on Popular Culture in Latin America, 5-7 March 1981, El Paso-Juárez-Las Cruces area. *Address* Charles Tatum, Dept. of Foreign Langs., Box 3L, New Mexico State Univ., Las Cruces 88003.

Pacific Northwest Renaissance Conference, 13-14 March 1981, Simon Fraser Univ. *Address* Alan Rudrum, Pacific Northwest Renaissance Conference, c/o Niki Gamm, Continuing Studies, Simon Fraser Univ., Burnaby, B.C., Canada V5A 1S6.