

AMS NEWSLETTER

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

BOSTON MEETING

Response to the call for papers for the 1981 AMS convention in Boston was extraordinary and gratifying. At the same time, the large number of proposals made the work of the Program Committee exceptionally difficult. The Committee received some 230 abstracts plus a number of requests to participate in less formal panel discussions. Endeavoring to restrict the number of simultaneous sessions, hoping to maintain a high standard of papers and keep the convention within manageable bounds for everyone, and aided by the circumstance that we are not meeting jointly with another society this year, the Committee has planned four paper sessions and an additional panel discussion or study session for most of the three-hour session periods. Altogether, in addition to six panel discussions or study sessions, 101 papers have been scheduled in 24 paper sessions. As the figures illustrate, less than half the abstracts submitted could be accommodated on the program.

Among the proposals we received were a large number of pre-planned sessions, many of which were not accepted or preserved intact by the Program Committee. In most of these cases the proposals, while accompanied by a well-conceived prospectus for the session as a whole, were not accompanied by equally well-conceived individual abstracts. Those intending to organize sessions for submission to next year's Program Committee should see that all prospective participants take sufficient care and time with their abstracts.

The character of the program for our annual meetings is both defined and limited by the scope and character of the proposals received; this year we were fortunate in receiving promising proposals covering a broad range of musicological activity. Medieval topics were especially numerous among the abstracts, a fact reflected in no less than six different sessions devoted largely to medieval studies. Renaissance topics, on the other hand, comprise only two sessions, while the Baroque and late 18th century are the focus

of seven sessions. Nineteenth-century studies fared almost as well, with five sessions devoted mostly to this period, including the sole session on manuscript studies. Twentieth-century music is also represented by one session and American music by three. In addition to a single paper session on American topics, there will be one on "Jazz Improvisation" and a study session on "Music and Society in Boston, 1750-1850."

Sessions covering a wider historical span include one on "Musical Life in Florence," ranging from Landini to the 19th century, and one on opera in the 18th and 19th centuries.

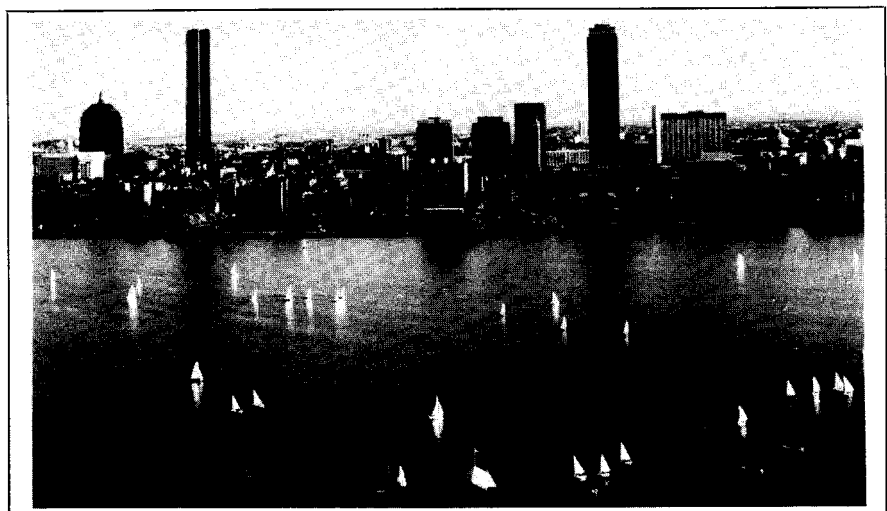
A special feature of this year's convention will be four panel discussions dedicated to an examination of various aspects of our profession. Three sessions (labelled Musicology I, II and III) will deal with current methodology, the multiple activities and roles of the musicologist in the academy, and applications of musicology outside the academy. The fourth panel will explore the changing nature of research libraries and the consequences of these changes for the scholar. It is our hope that this wide-ranging discussion of our profession and the institutions that support it will be informative and stimulating and perhaps draw us for at least a

few moments out of the confines of the specialties in which many of us work. These sessions will be of particular interest to our younger members.

Another aspect of the Boston meeting will be the large number of foreign scholars participating. Boston's ease of access from Europe has attracted an impressive group of well-known scholars from abroad, and we stand to gain substantially from their perspectives and our interchange with them.

Musical events scheduled for the November meeting include three full-length evening performances for which tickets may be ordered at the time of registration or in advance: the Cologne-based early music ensemble *Sequentia* on Thursday evening, *I Solisti di Zagreb* at Symphony Hall on Friday evening, and a specially prepared performance of Bach's B-Minor Mass on Saturday evening that attempts to recreate the precise performing forces of the original as proposed by one of the papers to be read during the meeting. In addition there will be a variety of midday and evening performances at the hotel. These will include a Renaissance dance performance celebrating the 400th anniversary of the publication of Caroso's *II Ballarino*; the Pernucio Ensemble in a re-

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Boston skyline with sailing on The Charles.

cital of 18th-century music for violin, harpsichord and fortepiano; a string quartet playing music by an 18th-century Venetian woman composer and a contemporary Bostonian; a lecture recital on Schubert's E-Flat trio on original instruments; and a program of French Renaissance music. In addition, Wellesley College will inaugurate its new 17th-century-style organ (tuned in meantone) in a program of German music for instrumental ensemble. In addition, many musical activities will be going on in the city of Boston and environs, although the Boston Symphony Orchestra will be in Europe. The Boston University School of Music has scheduled a performance of Haydn's *II Ritorno di Tobias* on Friday night. The New England Conservatory has a Stravinsky festival planned for the entire week. There are also musical activities scheduled at the Museum of Fine Arts, which will have a new concert hall in operation by November; as of this writing, they will include performances of an 18th-century ballad opera and possibly a performance by the Boston Museum Trio. The Museum's early instrument collection will also be open for viewing. All in all, a mouth-watering prospect of richly varied choices!

The main hotel for the convention is the Boston Park Plaza, a comfortable old-world hotel centrally located in the downtown area surrounded by many fine restaurants, shops and city landmarks. Overflow will be handled by the equally fine Lennox, Copley Square and Howard Johnson hotels. To save on travel expenses and for your convenience Local Arrangements has engaged the service of Rogal Boston, Inc., to handle advanced bookings, air travel, and other social events for which tickets may be ordered with your advanced mail registration. These include an old fashioned Clam and Lobster Bake, morning tours of Early Instrument Makers' Workshops, and afternoon tours of Boston and Cambridge and other historic sites. On Friday evening there will be the annual AMS Ball in the hotel's magnificent Grand Ballroom for which those who are rusty (and beginners) may attend a waltz and ballroom dancing instruction session early Thursday evening. A large and convenient room has been set aside for some 40 exhibits of books, music, early music instruments, visual aids equipment, and recordings. An innovation this year will be the identification of each paper in progress by a notice on the easel at each room entrance. For those whose flights do not leave Boston until Sunday evening there will be an afternoon sightseeing tour which will deposit passengers with their baggage at the airport in time for their flights. **FOLLOWING ARE IMPORTANT POINTS OF INFORMATION:**

* Members who have attended either of the last two national conventions have already received travel information. Those who have

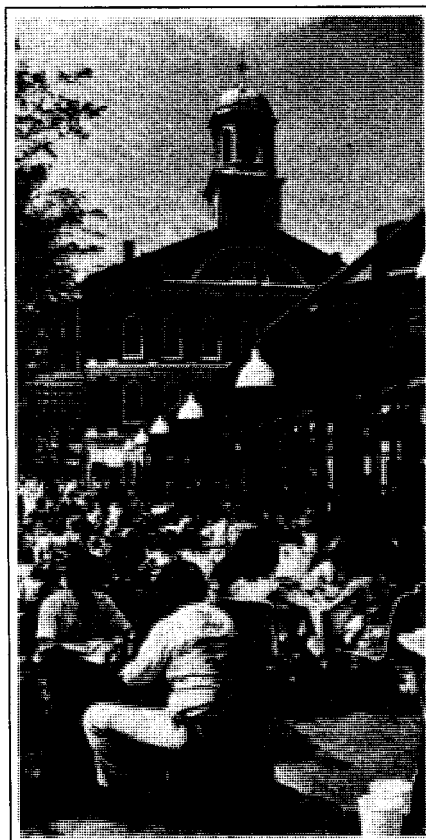
not may receive this material by contacting Rogal Boston, Inc., 70 Langley Road, Newton Centre, MA 02159. Telephone (617) 965-0700, *CABLE: ROTRAV, TELEX: 681-7058 ROGAL UW*. Please note that Rogal's air fares include cost of round-trip transfer from airport to hotel. The earlier you make your travel reservations, the cheaper your fare will be.

- * A limited number of rooms are available for students at special tour rates on a first-come first-served basis. Singles, doubles and triples are available at this cheap rate, but students must apply *by letter only* to Mr. Ray Lattino, Director of Sales, Boston Park Plaza Hotel, Arlington Street at Park Square, Boston, MA 02117. No telephone calls will be accepted.
- * Representatives of colleges and other institutions who wish to conduct job interviews or hold college or institutional reunions or receptions should reserve space immediately by writing to John Daverio, AMS Local Arrangements, School of Music, Boston University, 855 Commonwealth Avenue, Boston 02215 MA.
- * There are 16 Boston-area music libraries, with collections of great diversity and size, covering many fields of music. The music librarians ask that anyone wishing to do serious research at or near the time of the meetings write ahead to arrange for appropriate materials to be set aside and to make appointments for research visits.

—Murray Lefkowitz, *Chairman*
Local Arrangements Committee

—Jeffrey Kurtzman, *Chairman*
Program Committee

—Steve Ledbetter, *Chairman*
Concerts Committee



Boston's new Quincy Market with Faneuil Hall in the background.

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 Denver (November 1980) and the end of the fiscal year (30 June 1981). Seven chapters were given money for three kinds of expenditures: half of the transportation expense of four student representatives of their respective chapters to attend the Society's meeting in Denver, partial travel expenses of guests invited to address chapter meetings, and half the cost of printing abstracts of papers read at a chapter meeting.

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 perhaps 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 Committee Chairman, Paul J. Revitt, Conservatory of Music, University of Missouri—Kansas City, Kansas City, 64111.

—Paul J. Revitt

The *AMS Newsletter* is published twice each year by the American Musicological Society, Inc., and mailed to all members and subscribers. Requests for additional copies of current and back numbers, and changes of address, should be sent 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 the editor, R. Larry Todd, 3912 Inwood Drive, Durham, NC 27705.

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AWARDS AND PRIZES

The American Council of Learned Societies has awarded several fellowships to recent recipients of the Ph.D. for research in the humanities. Awards were made in the field of music to George S. Bozarth (University of Washington) to study the sketches and drafts of Johannes Brahms, and to James L. Ladewig (Wellesley College) to study the contrapuntal keyboard music of Girolamo Frescobaldi. In addition, the ACLS has made three awards to musicologists in its program of fellowships for postdoctoral research in the humanities: to Jane Fulcher (Syracuse University), for a project on nineteenth-century French grand opera; to Kay K. Shelemay (Columbia University), on the music of the Ethiopian Orthodox Church; and to Eugene K. Wolf (University of Pennsylvania) for a history of the symphony at Mannheim.

The American Society of Composers, Authors and Publishers announces the winners of the 14th annual ASCAP-Deems Taylor Awards for outstanding books and articles on music published in 1980. Among book authors so honored are Peter Kivy for *The Corded Shell* (Princeton University Press), George Perle for *The Operas of Alban Berg* (University of California Press), and Charles Rosen for *Sonata Forms* (W. W. Norton & Co.). Awards for newspaper and magazine articles were made to Martha MacLean Hyde, for writing in the *Musical Quarterly* and the *Journal of Music Theory*, to Nicholas Kenyon of *The New Yorker*, and to Ursula Kirkendale for work appearing in the *Journal* of the American Musicological Society.

The Accademia Monteverdiana, now celebrating its twentieth anniversary, has been awarded for the second consecutive year a grant for performance and recording of early music, by Midland Bank International. Professor Denis Stevens, President and Artistic Director of the Accademia, recently announced the release of his edition and recording of Monteverdi's *Christmas Vespers* (Novello; Nonesuch), and is now completing the second project, *A Christmas Anthology*, consisting of British music from the earliest times through the present century, much of this repertoire being unfamiliar and newly transcribed from the original sources.

The American Council of Learned Societies has made travel grants to Elliott Antokoletz, Alfred Mann, David A. Sheldon, and Piero Weiss.

PRESIDENT'S MESSAGE

Since the last issue of the *Newsletter* the future of financial support for the National Endowment for the Humanities has become increasingly questionable, as has the continuing existence of the Endowment. On February 18th, President Reagan announced plans to halve the 1982 budget request for the NEH and the NEA. In March the administration delivered a request to the Congress which would cut the NEH's program budget by 47.1 percent—a cut vastly out of proportion to those requested of other programs. In the succeeding months, hearings were conducted by appropriations subcommittees in both the House and Senate, and as of this writing it would appear that these subcommittees will recommend a somewhat higher budget for the NEH than the administration requested. Meanwhile, President Reagan has appointed a Task Force on the Arts and Humanities, which will recommend to the President ways in which private support might offset cuts in the budgets of the NEH and NEA and will study the desirability of converting the Endowments into public corporations.

By the time you read this, the main decisions will have been made, so far as the 1982 budget is concerned, but more struggles lie ahead and an essential question remains. What action can AMS members and the Society as a whole take with respect to the trend of diminishing support for our discipline? Above all, we can monitor the events in Washington that affect the humanities and write to members of Congress, particularly those on the House and Senate appropriations committees, as

many of us have been doing. Our letters help. Elected officials are sensitive to public opinion, and silence is interpreted as agreement with the policies being proposed. We can stress in our letters the significance of the humanities as a civilizing force—indeed, as an important national resource that must not be allowed to go undeveloped through lack of support.

Individually and as a Society we can participate, together with humanists from other disciplines, in organizations that keep us informed and assist us in making our voices heard in Washington. To that end, some of our members have joined the American Association for the Advancement of the Humanities, of which the AMS is an institutional member and which publishes the informative monthly *Humanities Report*. The newly formed National Humanities Alliance, which included AMS representation at its meeting on May 11th in Washington, functions in part as a lobbying organization and also helps member societies in their efforts to present a strong case for the humanities.

I urge all AMS members to keep abreast of proposed changes in funding for the humanities and to do whatever possible for the preservation of a reasonable level of support.

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The present issue of the *Newsletter* is the last to be edited by Ruth Solie, who has completed her term as editor. We are grateful for her outstanding service to the Society. Our best wishes go to her successor, Larry Todd, whose address is found elsewhere in this issue.

—H. E. S.

REPORT OF THE PUBLICATIONS COMMITTEE

The Publications Committee of the American Musicological Society would like once again to draw members' attention to its recently formulated statement of policy:

The AMS wishes to encourage and will undertake to support publication of original and significant research in any recognized field of musicology. The Publications Committee particularly solicits manuscripts of books, monographs, or editions of music representing the highest standards of contemporary scholarship. The work should have already been accepted by a reputable publisher with the stipulation that financial support be sought from

other sources. Applications for such support should be submitted to the Publications Committee directly by the publisher, along with a detailed proposed budget showing format, size of printing, and projected costs and pricing both with and without a subvention.

In the two years since this statement (now slightly revised) was originally made public, relatively few proposals have been submitted. Depending on the size and scope of projects, something like two to four new full-length monographs or the equivalent can theoretically be funded each year. The Committee actively encourages authors and publishers to take advantage of the possibility of subvention whenever it seems appropriate. Inquiries should be directed to James Webster, chairman of the Committee.

AMS CHAPTER OFFICERS, 1981

ALLEGHENY

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

CAPITAL

President: Cyrilla Barr (Hyattsville MD). *Secretary-Treasurer:* Dolores Pesce (New Carrollton MD).

GREATER NEW YORK

President: Barbara R. Hanning (City College). *Secretary:* Richard Kassel (City College). *Treasurer:* Susan Hellauer (Columbia University).

MID-ATLANTIC

Chairman: Carl B. Schmidt (Haverstown PA). *Secretary-Treasurer:* Susan G. Sandman (Wells College).

MIDWEST

Chairman: Theodore Karp (Wilmette IL). *Secretary-Treasurer:* David Rosen (University of Wisconsin).

NEW ENGLAND

No report received.

NEW YORK STATE

President: Jessie Ann Owens (Eastman School of Music). *Secretary-Treasurer:* Susan G. Sandman (Wells College).

NORTHERN CALIFORNIA

President: Edward F. Houghton (University of California at Santa Cruz). *Secretary-Treasurer:* Sharon E. Girard (San Francisco CA).

PACIFIC NORTHWEST

Chairman: Peter Bergquist (University of Oregon). *Secretary:* Erich Schwandt (University of Victoria). *Archivist:* Rodney Payton (Western Washington University).

PACIFIC SOUTHWEST

President: Robert N. Freeman (Santa Barbara CA). *Vice-President:* Malcolm Cole (Los Angeles CA). *Secretary:* Olga Termini (Los Angeles CA).

ROCKY MOUNTAIN

Chairperson: James Upton (University of Northern Colorado). *Secretary-Treasurer:* Sanford Linscome (University of Northern Colorado).

SOUTH CENTRAL

Chairperson: N. Lee Orr (Georgia State University). *Secretary-Treasurer:* Lynn Martin (Emory University).

SOUTHEAST

Chairman: Jon Finson (University of North Carolina). *Secretary-Treasurer:* Nancy Ping-Robbins (Raleigh NC).

SOUTHERN

Chairman: Robert J. Nicolosi (Tuscaloosa AL). *Secretary-Treasurer:* Robert F. Schmalz (Lafayette LA). *Archivist and Abstracts Editor:* Richard Sanchez (University of Southern Mississippi).

SOUTHWEST

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

A resolution, adopted by the Board of Directors March 6, 1981, establishes the following rates for dues and Journal subscriptions, effective January 1, 1982.

<i>Membership dues</i>	
Regular members	\$ 25.00
Student member	12.00
Spouse member	5.00
Emeritus member	6.00
Sustaining member	50.00
Patron member	125.00
Life member	500.00
<i>Journal subscription</i>	
Institutional subscriber	\$25.00
Individual subscriber	25.00

AMS MEMBERSHIP STATISTICS

The Executive Director reports that as of 8 June 1981 the tally of members and subscribers on the rolls of the Society was as follows:

Memberships	
Regular	2,401
Regular spouse	135
Student	806
Student spouse	22
Emeritus	146
Life	17
Sustaining	1
Corresponding	6
Honorary	10
Complimentary	3
	<hr/> 3,547
Subscriptions	
Institutional	1,197
Individual	34
Complimentary	18
	<hr/> 1,249
Grand total	4,796

On the same date in 1980 the total was 4,809; in 1979, 4,757; in 1978, 4,672.

ANN ARBOR—1982

Abstracts of papers to be considered for the 1982 annual meeting of the Society (4–7 November 1982, Ann Arbor) should be submitted to Professor D. Kern Holoman, Program Committee Chairman, Department of Music, University of California, Davis, CA 95616. Deadline for consideration is 1 February 1982.

Abstracts for individual papers should be typed, double-spaced, on one side of 8 1/2 x 11-inch bond paper. They should be written so that they might be incorporated directly into the publication *Abstracts of Papers*. The title should appear at the top of the page, with the author and institutional affiliation at the foot. For less formal study sessions and panels, the organizer may submit a general prospectus with summaries of the individual contributions. It should be noted that members may propose formal sessions devoted to a single topic, but that an abstract is required for each contribution and that the individual contributions will be considered separately. A contributor may elect to submit a longer, less formal description of the paper *along with* the formal abstract, to assist the Committee in reaching a decision.

The Board of Directors of the Society has asked that the membership be reminded of two procedural matters. The Program Committee receives blind abstracts for its initial review; that is, the author's name is removed from the copies to be circulated. Abstracts which do not conform to the published guidelines will be returned.

It may be helpful to the membership to know that recent Program Committees have generally been disinclined to schedule two appearances by an author at the same annual meeting, or appearances by the same author at two consecutive annual meetings.

EDITOR'S NOTES

Professors Siegmund Levarie and Ernst Levy have requested publication of the following notice:

We wish to alert the musicological community to the unauthorized publication by the Institute of Mediaeval Music, Binningen, Switzerland, of our manuscript *A Dictionary of Musical Morphology*. The publication is a corruption of our text and in no way representative of our work. Prospective buyers and reviewers are urged to wait for the printing of the proper text by a reputable American publisher.

American composer Donald Erb, who has been Composer-in-Residence at the Cleveland Institute of Music since 1966, has donated a substantial gift of manuscripts of compositions and other archival materials to the Case Western Reserve University Libraries, Cleveland, Ohio. The gift contains sketches and pencil scores that cover a thirty year period from early student pieces, now withdrawn from Erb's official works list, through the Concerto for Trumpet and Orchestra premiered by the Baltimore Symphony Orchestra in April 1981. Also included in the collection are a large number of programs, reviews, newspaper clippings, and correspondence concerning Erb's works and career. The collection will be supplemented by copies of the published scores and recorded performances on tape and disc. The materials are available to the public for research purposes on weekdays in the Department of Special Collections, and in the near future will be cataloged with the rest of the Libraries' collections.

We have received word that National Public Radio is preparing a 13-week series of Early Music programs scheduled to begin 1 October 1981. This series will include vocal and instrumental music from the Middle Ages through the early Baroque, and will use live performances by both American and European groups. NPR plans to conduct a thorough stylistic survey of the music not only through performance, but with the addition of commentary by recognized musicologists and performers in the field.

Bea Friedland sends the following communication:

I wish to call attention to an inadvertent misattribution in my book *Louise Farrenc, 1804-1875: Composer, Performer, Scholar*, published earlier this year by UMI Research Press. In a classic instance of the wish being mother to the thought, I uncritically accepted the Bibliothèque Nationale's designation of a first-rate, Chopinesque autograph score of a piano concerto, stored among Mme Farrenc's papers, as one of her own compositions, when in fact it is Hummel's opus 89 in B minor. The unsigned B. N. manuscript (10093 in the Département de

la Musique) consists of two movements and a fragment of a third. The notation is in the hand of Aristide Farrenc—Mme Farrenc's husband, colleague, advocate, publisher, and sometime copyist; a superimposed title page bears the following legend inscribed perhaps a hundred years ago by a cataloger at the Paris Conservatoire library, the original depository for Louise Farrenc manuscripts and editions: "Concerto (inachevé) / Pour le Piano / avec orchestre / par / Mme L. Farrenc / (autog. de Mr Farrenc) / Celui de l'auteur ne s'est pas / trouvé / dans ses papiers." Aristide Farrenc, an indefatigable proto-musicologist, habitually copied music which interested him for one reason or another. His manuscript copies of older music provided the foundation for the anthology he co-edited with his wife (*Le Trésor des pianistes*); the contemporary works he copied frequently included music he intended to publish under the Farrenc imprint, which doubtless explains the existence of the Hummel manuscript in Aristide's hand. Though it is naturally discomfiting to become aware of a misidentification after it has been immortalized on the printed page, the opportunity to set the record straight offers a measure of compensatory satisfaction and also a moral: *caveat lector!*

NOTA BENE: As readers are no doubt already aware, the last issue of the *Newsletter* suggested incorrectly that the 13th International Musicological Society congress would take place in April 1981. The Strasbourg congress will in fact occur in April 1982. My sincere apologies for any confusion occasioned by the error.

With the February 1982 issue of the *Newsletter*, editorship will be assumed by Professor Larry Todd of Duke University. I urge the membership to take note of this, and to use the new editorial address printed above in the publication statement. I have enjoyed my term as editor and extend best wishes to Professor Todd as he assumes the position.

The University of North Carolina at Chapel Hill and Duke University are pleased to announce a joint Mendelssohn-Schumann conference to be held in Chapel Hill and Durham, North Carolina from 1 to 3 April, 1982. The Conference will feature fifteen invited panelists from Europe, the United States and Canada, presenting new research on the life and works of Felix Mendelssohn and Robert Schumann as well as the general cultural milieu of Leipzig in the mid-nineteenth century. For further information contact Jon Finson, Department of Music, Hill Hall 020A, University of North Carolina, Chapel Hill NC 27514, or Larry Todd, Department of Music, Duke University, 6695 College Station, Durham NC 27708.

An International Conference on Music in Paris in the Eighteen-Thirties will take place at Smith College, in Northampton, Massachusetts, from April 14 to April 18, 1982. Sponsored by the National Endowment for the Humanities and by Smith College, the Conference will include formal papers (on the lyric theater, instruments and instrumental music, music education, music criticism, musical historiography) from an international panel of approximately twenty scholars, among them Joseph-Marc Bailbé, Elizabeth Bernard, David Chairns, Pierre Citron, Marcello Conati, Joel-Marie Fauquet, Philip Gossett, Malou Haine, D. Kern Holoman, Jean-Michel Nectoux, Karin Pendle, Katherine Reeve, Elvidio Surian, Robert Wangermée, Nicole Wild, and the three Co-Directors of the Conference, Peter Bloom, H. Robert Cohen, and Yves Gérard.

The Conference will open on Wednesday evening, April 14, with an address by Professor Jacques Barzun. The evenings of April 15 and 16 will be given respectively to a concert of virtuoso piano music from the period, played by Jane Coop and Eugenie Malek, and a performance by the Springfield Symphony Orchestra of Berlioz's *Symphonie fantastique* and its sequel, *Lélio ou le Retour à la vie*. The existing fragment of Berlioz's *Sardanapale* will also be heard on that program, for the first time in America.

Papers from the Conference will be edited by Professor Bloom and published by Les Presses de l'Université Laval in collaboration with Pendragon Press in the new series, *La Vie Musicale en France au XIX^e Siècle*.

For further information write to Peter Bloom, Conference/1830, Dept. of Music, Smith College, Northampton MA 01063.

The American Association for the Advancement of the Humanities announces its second annual meeting to be held at the Capital Hilton Hotel in Washington, 30 October to 1 November 1981. The theme of this year's meeting is "The Responsibilities of the Humanities," including the following tentatively scheduled sessions: the Case for Public Culture; Comparative Modes of Inquiry: The Sciences and the Humanities; the State of Scholarship in the Humanities; Specialization and Graduate Education in the Humanities; Learned Societies, Professional Associations, and Nonacademic Professions; the Humanities and Programs of General Education; Recent Developments in Libraries: Information Retrieval and Book Preservation; The Humanities in the Schools; The Humanities in the Business World; Support for the Humanities. For further information and registration materials, write AAAH Annual Meeting, 918 16th Street, NW (Suite 601), Washington DC 20006.

FELLOWSHIPS AND GRANTS AVAILABLE

The **American Antiquarian Society** has established a category of Research Associates for scholars who wish to do research in the Society's collections for an extended period of time (about four weeks or more) and who hold sabbatical leaves or fellowships underwritten by private or public funding agencies. The American Antiquarian Society, which is the oldest national historical organization in the United States, maintains a research library of printed and manuscript materials relating to all fields of American history and culture through 1876. The Research Associates will be granted the same privileges as the visiting fellows funded directly by the Society. Scholars interested in applying for the designation of Research Associate should write a letter giving particulars of the sabbatical or fellowship held or to be held, the subject of research, and the dates of proposed residence at the Society, and send it along with a current *curriculum vitae* to John B. Hench, Research and Publication Officer, American Antiquarian Society, 185 Salisbury Street, Worcester MA 01609.

The Harvard Center for Italian Renaissance Studies at **Villa I Tatti** will award upward of seven stipendiary fellowships for independent study on any aspect of the Italian Renaissance for the academic year 1982-83. I Tatti offers fellowships for scholars of any nationality, normally post-doctoral and in the earlier stages of their careers. Fellows must be free to devote full time to study. Fellowships run from 1 July 1982 to 30 June 1983; fellows are expected not to be absent for very protracted periods during the academic year. Applicants should send their *curriculum vitae* and a description of their project to the Director at Villa I Tatti, Via di Vinciagliata, 50135 Florence, Italy before 1 November 1981, and duplicates to Professor Walter Kaiser, 401 Boylston Hall, Harvard University, Cambridge MA 02138. Candidates should ask three senior scholars familiar with their work to send confidential letters of recommendation to the Director by the same date with duplicates to Professor Kaiser. I Tatti also offers a limited number of non-stipendiary fellowships for scholars working in Florence on Renaissance subjects with support from other sources. Scholars interested in these fellowships should apply as described above by 1 November 1981.

The **National Humanities Center** is an institute for advanced study in history, literature, philosophy and other fields of the humanities. It is designed to foster individual research and intellectual exchange within a community of scholars. For the academic year 1982-83 fellowships are available for (1) Young Scholars, men and women near the beginning of their careers, normally three to ten years beyond

the doctorate; (2) Senior Fellows, men and women of substantial scholarly experience, normally more than ten years beyond the doctorate; (3) Special Seminars, including the Charles Frankel Seminar on Citizenship and a seminar on Commerce and Culture. The deadline for 1982-83 fellowship applications is 10 January 1982; all interested scholars may obtain information and application material from the National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709.

Andrew W. Mellon Fellowships in the Humanities at Stanford University will be awarded to highly promising scholar teachers. These non-faculty one-year positions will carry departmental 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 \$19,000 and may be renewable for a second year. The deadline for receipt of applications is 1 December 1981, and early filing is recommended. Application forms are available from the Dean of the School of Humanities and Sciences, Stanford University, Stanford CA 94305.

Andrew W. Mellon Fellowships at Harvard University are awarded to non-tenured, experienced junior scholars who have completed, at the time of appointment, at least two years postdoctoral teaching as college or university faculty members in the humanities, usually as assistant professors. The Ph.D. is required and must have been received prior to 30 June 1980. One-year appointment, July 1982-June 1983, will carry limited teaching duties, departmental affiliation, and the opportunity to develop scholarly research. The annual salary is \$18,000. Applications are due 2 November 1981; for information write to Dr. Richard M. Hunt, Program Director, Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge MA 02138.

CALL FOR PAPERS

• The Northeast Chapter of the College Music Society will meet 16-17 April 1982 at the School of Music of Pennsylvania State University. If you wish to read a paper, present a workshop, lecture-demonstration or lecture-recital, have a panel or group discussion, or have other proposals for the program, please submit abstracts of proposals by 10 November to Professor Douglas Moore, Department of Music, Williams College, Bernhard Music Center, Williamstown MA 01267.

• The Sonneck Society, the Midcontinent American Studies Association, and the Midwest Chapter of AMS will meet at the University of Kansas in Lawrence on the first weekend of April 1982. Virgil Thomson, a native of Kansas City, has accepted an invitation to be the honored guest. He celebrates his 85th birthday on 25 November 1981; there will be an evening of his music on Thursday 1 April. Other performances will include the chamber opera *Cabildo* by Mrs. H. H. A. Beach and the 19th-century melodrama *The Drunkard*. Those with proposals for papers or presentations are encouraged to send them to one of the following program chairmen no later than the end of October 1981. If a topic might interest more than one organization, send the proposal to two of those listed below, for possible joint sessions. Complete papers are preferred, though abstracts are acceptable. Sonneck Society: Jean Geil, Music Library, University of Illinois, Urbana IL 61801; Midcontinent American Studies Association: Haskell Springer, English Department, University of Kansas, Lawrence KS 66045; AMS: Lawrence Gushee, School of Music, University of Illinois.

• A Conference on Women in Music will be held in Ann Arbor on 12-14 March 1982. Proposals for papers, performances, lecture-recitals, panel discussions, and workshops are welcomed. Other topics of interest should be submitted for consideration as well. All proposals should be accompanied by a detailed abstract, completed paper, or annotated program, as appropriate. The deadline is 1 November 1981. Please address proposals and related correspondence to Professor Marilyn Mason, Conference on Women in Music, School of Music, University of Michigan, Ann Arbor, MI 48109.

• The Southeastern American Society for Eighteenth-Century Studies invites the submission of articles for the annual SEASECS scholarly publication award. The award, a cash prize of \$150, is given for the best essay on an eighteenth-century subject published in a scholarly journal, annual, or collection of essays during the 1980-81 academic year, by a member of SEASECS or by a person living or working in the SEASECS area (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee). The interdisciplinary appeal of the essay will be considered but is not the sole determining factor in the award. Individuals may submit their own publications or those of others. An essay nominated must be submitted in triplicate, postmarked no later than 1 November 1981, and forwarded to the chairman of the 1981 award committee, Professor Jane Perry-Camp, School of Music, Florida State University, Tallahassee FL 32306.

ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1980 to June 30, 1981

CURRENT OPERATIONS

RECEIPTS					
Membership dues		24,939.00			
Journal	Subscriptions	3,667.00			
	Advertising	163.90			
	Off-print covers				
Sale of labels					
Interest, demand deposits					
Miscellaneous					
EXPENDITURES					
Administration	President, Secretary, Treasurer	1,351.87			
	Board of Directors	5,803.69			
	Executive Director	14,453.46			
	Vol. XXXIII-2, 3 & XXXIV-1				
Journal					
Annual Meetings	Vol. X-2 & XI-1				
Newsletters					
Directory					
Chapter allotments, grants					
Dues					
Mailing labels					
Taxes	ACLS, IMS, AAAH				
MLA-AMS RISM Committee					
Miscellaneous					
Excess of receipts over expenditures			100,740.43		
			(3,054.92)		

PUBLICATIONS

RECEIPTS					
Interest					
Dividends					
Capital Gains					
Gifts					
VNM subvention refund	Eva H. Einstein	400.00			
Sale of publications	Members	380.00			
	Studies & Documents	1,661.65			
	Sammartini Catalog	602.44			
	Schenker	1,037.00			
	Back issues, JAMS	4,739.00			
	International Index	873.00			
	Masters' Theses	48.00			
	Abstracts, Bulletins	241.30			
Royalties					
EXPENDITURES					
Transfer to Endowment Fund					
Reprints, JAMS	XXIX-1				
International Index					
Schenker					
Haydn Proceedings					
Billings, Vol. I					
Ockeghem, Vol. II reprint					
Charpentier Catalog					
IMS Congress Proceedings					
Awards: Einstein, Kinkeldey, Greenberg					
Royalties					
Administrative expenses					
Excess of receipts over expenditures			41,156.89		
			482.86		

STATEMENT OF ASSETS

	July 1, 1980	June 30, 1981	Increase
Current operations account	73,517.46	70,462.54	(3,054.92)
Publication reserves	58,991.12	59,473.98	482.86
IMS account	11,097.33	10,787.32	(310.01)
Endowment Fund			
Bukofzer bequest	67,961.25	73,534.68	
Kinkeldey bequest	24,970.00	27,522.00	
Hibberd bequest	9,517.20	8,106.10	
Pro Musica bequest	9,203.19	7,838.65	
Anonymous bequest	10,075.40	10,075.40	
Reese bequest	14,946.15	14,946.15	
General fund	13,018.13	17,226.93	
Totals	149,691.32	159,249.91	9,558.59
	293,297.23	299,973.75	6,676.52

Respectfully submitted,

Alvin H. Johnson
Alvin H. Johnson, Treasurer

ANNUAL REPORT, FINANCE COMMITTEE

The format for the Statement of Assets has been slightly altered from that of previous reports. Instead of combining all unrestricted publication bequests into groups designated by instruments of investment, we have elected, henceforth, to identify each bequest with the name of the donor. As the income from these bequests, year after year, sustains our publication ventures, so we wish to acknowledge each year in this report our continuing indebtedness to our generous benefactors. Except for the Pro Musica and anonymous bequests which are restricted to the support of the Greenberg Award, all others are unrestricted within the publication budget. The income from these bequests is consolidated in the publication accounts under interest, dividends, and capital gains.

For the first time since dues and subscription rates were last raised--in 1977--our operations budget has incurred a deficit. That it did not do so in previous years was due to the income generated by our reserves. Had these funds not been available--that is, had we been operating with income and expenditures precisely balanced--we would have had to increase dues at least three years ago. This year, instead of a manageable deficit of \$3,054.92 our deficit would have been almost \$12,000--a figure that would have forced us to propose dues increases considerably in excess of those voted by the Board of Directors to take effect in 1982.

Respectfully submitted,

Howard F. Smither
James Webster
Alvin H. Johnson, Chairman

Forty-Seventh Annual Meeting of the American Musicological Society

12-15 November 1981
Park Plaza Hotel, Boston

Thursday, November 12

10:00—AMS Board Meeting (Hancock Room)

12:00-6:00—Registration (Mezzanine)
Exhibits (Bay State Room)

3:00-6:00

Medieval and Early Renaissance Topics (Parlors B/C)

Andrew Hughes, University of Toronto, Chair

Andrew Tomasello, Yale University: "Music in the Papal Ceremonials of the Late Middle Ages"

Donna Mayer-Martin, Wake Forest University: "The Trouvère Chanson: A Stylistic Study by Generation"

Lawrence M. Earp, Princeton University: "Music Overlay or Text Underlay? Scribal Practice and Manuscript Production in Late Medieval France"

William Peter Mahrt, Stanford University: "*Tonus Commixtus* in the Chansons of Guillaume Dufay"

Musical Life in Florence (Georgian Room)

Edmond Strainchamps, SUNY at Buffalo, Chair

Michael P. Long, University of Wisconsin-Madison: "Francesco Landini and the Florentine Cultural Elite"

Keith Polk, University of New Hampshire: "New Trends, Traditional Practices and Florentine Patronage of Instrumental Music circa 1500"

Frank A. D'Accone, University of California at Los Angeles: "Musical Patronage and Performance Practice at Santa Maria Novella, circa 1600"

Cyrilla Barr, Catholic University of America: "The *Travestimenti spirituali* in Seicento Florence: Secular Hymns or Sacred Entertainment?"

Aubrey S. Garlington, Jr., University of North Carolina at Greensboro: "A 19th-Century Confraternity and Music in the Church of San Giovanni Evangelista, Florence"

Instrumental Music of the 17th and 18th Centuries (Grand Ballroom East)

Neal Zaslaw, Cornell University, Chair

Charles P. Coldwell, University of Chicago: "A New Source of Italian Dance Music for Lute: Angelo Gardano's *Balletti Moderni* of 1611"

RESPONDENT: Julia Sutton, New England Conservatory of Music

Carol Henry Bates, University of South Carolina:

"Elizabeth-Claude Jacquet de la Guerre: A New Source of 17th-Century French Harpsichord Music"

RESPONDENT: Bruce Gustafson, Franklin and Marshall College

Robert Bloch and Susan Erickson, University of California at Davis: "Elizabeth-Claude Jacquet de la Guerre and the Early Development of Solos for the Violin in France in the Late 17th and Early 18th Centuries"

RESPONDENT: Edith Borroff, SUNY at Binghamton

Albert Cohen, Stanford University: "A Cache of 18th-Century Strings Uncovered"

RESPONDENT: Stephen Bonta, Hamilton College

Studies in Opera (Stanbro Hall)

Lowell Lindgren, Massachusetts Institute of Technology, Chair

Piero Weiss, New York City: "Opera and the Two Verisimilitudes"

James Parakilas, Bates College: "Arias as Speeches"

Karin Pendle, University of Cincinnati: "August von Kotzebue, Librettist"

Carolyn Abbate, Princeton University: "*Tannhäuser* in Paris and the 1861 Production"

Study Session: Music and Society in Boston, 1750-1850 (Grand Ballroom West)

Anne Dhu Shapiro, Harvard University, Chair

Barbara Lambert, Museum of Fine Arts, Boston: "Musical Tradesmen of the 18th Century: Dancing and Music Masters, Performers, Makers and Dealers of Musical Instruments"

- Arthur F. Schrader, *Singing History*, Sturbridge, Mass.:
"Music for the Poorer Sort"
- Michael Ochs, Harvard University: "Popular Sheet Music
Publishing in Boston during the First Half of the 19th
Century"
- Nicholas Tawa, University of Massachusetts at Boston:
"Buckingham and Early 19th-Century Bostonian Attitudes
toward Music"
- H. Earle Johnson, The College of William and Mary: "Music
Publishing in Boston"

**6:15—Ballroom Dancing Instruction (Stage, Grand Ballroom
East)**

8:00—Concert: *Sequentia*

**8:30—Concert: Eighteenth Century Music; Carole Lieberman,
baroque violin and Mark Kroll, harpsichord and fortepiano
(Grand Ballroom East)**

Friday, November 13

All day—Registration/Exhibits

8:00—AMS Chapter Officers Breakfast Meeting (Parlor A)

**8:00—AMS Publications Committee Breakfast Meeting
(Hancock Room)**

10:00-5:00—College Receptions (Hancock Room)

9:00-12:00—Early Keyboard Instrument Makers Guided Tour

1:00-5:00—Harvard University and Cambridge Guided Tour

9:00-12:00

Monophony (Room 436)

Alejandro Planchart, University of California at Santa
Barbara, Chair

Roger Evans, University of Pittsburgh: "The Leofric Collectar
as a Musical Document"

Clyde W. Brockett, Christopher Newport College: "The
Dedication of the Gradual of Albi and Date of Origin"

Margot E. Fassler, Cornell University: "The Victorine Cross
Family"

Anne Dhu Shapiro, Harvard University: "Regional Song
Styles—the Scottish Connection"

French Renaissance Music (Georgian Room)

Lawrence Bernstein, University of Pennsylvania, Chair

Don M. Randel, Cornell University: "Could 15th-Century
Chanson Composers Read?"

Dorothy S. Packer, Washington, D.C.: "Political Propaganda
in Chansons (1547–1559)"

Thomas G. MacCracken, Chicago, Ill.: "A New Mass by
Mouton"

Louise Litterick, Mount Holyoke College: "The French Motet
Repertory of the Early 16th Century: What it Was and
What it Wasn't"

18th-Century Topics (Stanbro Hall)

Charles Sherman, University of Missouri, Chair

Jane L. Berdes, Bethesda, Maryland: "Maddalena
Lombardini-Sirmen (1745–after 1785)"

Robert D. Lynch, Mannes College of Music: "Affect in Crisis:
The Impact of Italian Operatic Style upon the Principles of
Affect in the Operas of Georg Philipp Telemann"

Leslie Ellen Brown, Cottey College: "Louise de la Coste's
Philomèle and 18th-Century Tragic Theory"

Christoph Wolff, Harvard University: "Re-evaluating
Mozart's Compositional Process"

20th-Century Topics (Parlors B/C)

Larry W. Peterson, University of Delaware, Chair

Frank Hoogerwerf, Emory University: "Willem Pijper's
'Pluritonality'"

Charles M. Joseph, Southern Methodist University: "An
Analytic Study of Stravinsky Manuscripts Held by the
Library of Congress and the Pierpont Morgan Library"

Laszlo Somfai, Budapest, Hungary: "Bartók's *Sonata for
Piano* (1926)"

Jerald C. Graue, Eastman School of Music: "Novel
Symmetrical Structures in the Music of Bartók"

Michael Beckerman, Columbia University: "Janáček and the
Herbertians: A Study in Music and Aesthetics."

Panel Discussion: Musicology I: Current

**Methodology—Opportunities and Limitations (Grand
Ballroom West)**

Claude V. Palisca, Yale University, Chair

Jeremy Noble, London, England: Regional Archival Studies
Maria Rika Maniates, University of Toronto: Applications of
the History of Ideas

Joseph Kerman, University of California at Berkeley:
Compositional Process

Leo Treitler, SUNY at Stony Brook: Critical and Structural
Analysis

James McKinnon, SUNY at Buffalo: Iconography

12:00—JAMS Editorial Board Meeting (Hancock Room)

12:00-1:00—Concert: Amadè Trio (Grand Ballroom East)

1:00-2:00—Concert: Lydian Quartet (Georgian Room)

1:00-2:00—Student Session (Stanbro Hall)

1:00-5:00—Harvard University and Cambridge Guided Tour

2:00-5:00

Ancient and Medieval Musical Thought (Stanbro Hall)

Marion Gushee, University of Illinois, Chair

André Barbera, Cornell University: "The Consonant Eleventh
and the Expansion of the Musical Tetractys"

Richard J. Wingell, University of Southern California: "The
Question of Mode in the Sequence Repertory"

Karol Berger, Boston University: "The Hand and the Art of
Memory"

Jan Herlinger, Duke University: "Prosdocimo's Revision of
his Treatise on Counterpoint"

J. S. Bach (Georgian Room)

Robert L. Marshall, University of Chicago, Chair

Gregory G. Butler, University of British Columbia:
"Mattheson's *Der vollkommene Capellmeister* and J. S.
Bach's Late Fugal Writing"

Robert M. Cammarota, New York University: "Newly
Rediscovered Anonymous Magnificats and their
Relationship to J. S. Bach"

George Stauffer, Hunter College, CUNY: "Upstairs at the
Thomasschule: Bach's Method of Keyboard Instruction as
Revealed in the Manuscripts of H. N. Gerber and
Anonymous 5" Assisted by Alys Terrien-Queen, New
England Conservatory

Joshua Rifkin, Brandeis University: "Bach's Choir"
RESPONDENT: Robert L. Marshall

19th-Century Manuscript Studies (Grand Ballroom West)

- Rufus E. Hallmark, Queens College, CUNY, Chair
Linda Correll Roesner, Brooklyn, N. Y.: "Schumann's Composition of the *Davidsbündlertänze*, Op. 6"
Jon W. Finson, University of North Carolina at Chapel Hill: "A New Source for Schumann's *First Symphony*, Op. 38"
Rena Mueller, New York University: "Liszt's Petrarch Sonnets: 45 Years of Revision"
Margit L. McCorkle, University of British Columbia: "Filling the Gaps in Brahms Source Research: Several Important Recent Manuscript Discoveries"

Music in America (Room 436)

- Charles E. Hamm, Dartmouth College, Chair
Thomas E. Warner, Bucknell University: "William Bentley's Diary (1784-1819): A Chronicle of Post-Revolutionary Musical Life in New England"
Jeannine S. Ingram, Moravian Music Foundation: "The Chamber Music of Leopold Hofmann in American Moravian Archives: A Lost Trio Identified"
Dena J. Epstein, University of Chicago: "A White Origin for the Black Spiritual? An Invalid Theory and How it Grew"
Richard Crawford, University of Michigan: "Musical Learning in 19th-Century America"

Panel Discussion: Musicology II: The Musicologist Today and in the Future (Parlors A/B/C)

- D. Kern Holoman, University of California at Davis, Chair
D. Kern Holoman: Publishing and/or Perishing
Richard Taruskin, Columbia University: The Musicologist and the Performer
Ann V. Hallmark, New England Conservatory: Teaching Music History in Different Environments
Rose Subotnik, University of Chicago: Musicology, Analysis, and Criticism

3:30—Concert: *Concerto Castello* (Wellesley College)

5:15—AMS No-Host Cocktail Party (Grand Ballroom East)

6:00—New England Clam and Lobster Bake (Horticulture Hall)

8:00—Concert: *I Solisti di Zagreb* (Symphony Hall)

8:00—Concert: *Il Ritorno di Tobias* by F. J. Haydn (Emmanuel Church)

8:00—Concert: *Stravinsky Program* (Jordan Hall)

9:30—AMS Ball (Grand Ballroom)

Saturday, November 14

All Day—Registration/Exhibits

10:00-5:00—College Receptions (Hancock Room)

9:00-12:00—Early String and Wind Instrument Makers Guided Tour

2:00-5:00—Lexington and Concord Guided Sightseeing Tour

9:00-12:00

Notre Dame Music and Theory (Georgian Room)

Rebecca Baltzer, University of Texas, Chair

Hans Tischler, Indiana University: "Apropos the Evolution of the *Magnus Liber*"

Craig Wright, Yale University: "The Origin and Enlargement of the *Magnus Liber Organi*: A Reassessment"

RESPONDENT: Janet Knapp, Vassar College

Edward Roesner, New York University: "Johannes de Garlandia on *Organum in speciali*"

Jeremy Yudkin, Stanford University: "Notre Dame Theory and the Terminology of the Trivium"

Italian Music of the Late Renaissance and the Baroque (Parlors B/C)

James F. Armstrong, Colby College, Chair

Harrison Powley, Brigham Young University: "*Il trionfo di Dori*: Genesis and Transformations"

Christopher Wilkinson, West Virginia University: "Gabriele Fattorini: Rival of Viadana"

James H. Moore, University of Chicago: "Claudio Monteverdi and the Celebration of Mass at St. Mark's"

Julia A. Griffin, University of South Carolina: "Music and Drama in the Oratorios of Giovanni Paolo Colonna (1637-1695)"

19th and Early 20th-Century Topics (Grand Ballroom West)

Elaine Brody, New York University, Chair

Marcia J. Citron, Rice University: "Felix Mendelssohn's Influence on Fanny Mendelssohn Hensel as a Professional Composer"

RESPONDENT: Carol Quinn, Lane College

Judith Tick, Brooklyn College, CUNY: "The Lieder of Josephine Lang (1815-1880)"

Stephen E. Hefling, Yale University: "The Genesis of Mahler's *Todtenfeier* and the Question of Program Music"

John C. Crawford, University of California at Riverside: "The Significance of the Schoenberg-Kandinsky Correspondence"

Jazz Improvisation (Stanbro Hall)

Paul S. Machlin, Colby College, Chair

Tim Hunt, Deep Springs College: "'If Anyone Should Ask Who . . .': Folklore and the Nature of Jazz Invention"

Barry Kernfeld, Cornell University: "Miles Davis: The Juncture of Paraphrase and Chorus-Phrase Improvisation"

Daniel Deutsch, Stony Brook, N. Y.: "Dialect and Dialectic in Eric Dolphy's Musical Language"

Lewis Porter, Brandeis University: "John Coltrane's 'A Love Supreme': Jazz Improvisation as Composition"

9:00-11:00

Panel Discussion: The Music Research Library in Post-Industrial America (Room 436)

Lenore Coral, University of Wisconsin-Madison, Chair

Lenore Coral: "Introduction"

Susan T. Sommer, New York Public Library: "Musicological Research versus Research Librarians"

Hans Lenneberg, University of Chicago: "Libraries and Scholarship: New Trends and their Effects"

Michael A. Keller, University of California at Berkeley: "The Effects of Library Networks on Scholarship in the 1980s—Some Observations, Predictions and Caveats"

RESPONDENT TO PANEL: Lawrence Gushee, University of Illinois

12:00-2:00

Panel Discussion: Musicology III: Musicology Beyond the Academy (Georgian Room)

MaryAnn Bonino, Mount St. Mary's College, The Da Camera Society, KUSC-FM, Chair

Bruce Carr, Detroit Symphony Orchestra

Bea Friedland, Da Capo Press

Ara Guzelimian, KUSC-FM, Nonesuch Records

Steven Ledbetter, Boston Symphony Orchestra

Michael Steinberg, San Francisco Symphony

Robert Winter, University of California at Los Angeles, California Radio Music Network

12:00—AMS Council Meeting (Hancock Room)

12:00-1:00—Historical Dance Performance (Grand Ballroom East)

1:00-2:00—Concert: Boston Camerata (Stanbro Hall)

2:00-5:00—Lexington and Concord Guided Sightseeing Tour

2:00-5:00

Italian Monody (Grand Ballroom West)

H. Wiley Hitchcock, Brooklyn College, CUNY, Chair

Warren Kirkendale, Duke University: "Opera before Peri: The Lost Pastorals of Laura Guidiccioni and Emilio de' Cavalieri"

Stephen Willier, Urbana, Illinois: "Rhythmic Variants in Early Manuscript Versions of Caccini's Monodies"

John W. Hill, University of Illinois: "Early Roman Monody from the Circle of Cardinal Montalto"

Susan Parisi, Urbana, Illinois: "A New Manuscript Source of Italian Monody and Canzonette"

Buxtehude: Mattheson: Handel (Georgian Room)

George J. Buelow, Indiana University, Chair

Friedhelm Krummacher, Christian-Albrechts-Universität, Kiel: "Affect and Expression in Buxtehude's Vocal and Instrumental Music"

Ellwood Derr, University of Michigan: "Additional Handel Borrowings from Telemann: Discovery of New Sources and Handel's Techniques in Composing with Them"

Hans Joachim Marx, University of Hamburg: "Unknown Compositions by Johann Mattheson from His Musical Bequest"

RESPONDENT: Beekman C. Cannon, Yale University

Gloria Flaherty, Bryn Mawr College: "Mattheson the Perpetuator and Innovator"

RESPONDENT: Beekman C. Cannon

Beethoven (Grand Ballroom East)

Lewis Lockwood, Harvard University, Chair

Martin Staehelin, Beethoven-Archiv, Bonn: "Beethoven and Handel"

Kathryn John, New York City: "Beethoven's Eighth Symphony: A New Look at its Sources and Chronology"

Jane Coppock, Dartmouth College: "Revisions of Op. 110"

William Drabkin, University of Southampton: "Before the Ninth: A Study of Beethoven's Sketching in the Early 1820s"

Fauré (Stanbro Hall)

Mimi S. Daitz, City College, CUNY, Chair

Jean-Michel Nectoux, Bibliothèque Nationale, Paris: "The Two Versions of Fauré's Requiem"

Gail Hilson, Yale University: "Fauré as Director of the Conservatoire"

Charlotte Greenspan, Cornell University: "Fauré and the Viardot Family"

Mimi S. Daitz: "The Manuscripts and Early Editions of Fauré's Songs: A Preliminary Report"

James C. Kidd, Pennsylvania Council on the Arts: "Thoughts on Fauré's Vocal Lyricism"

RESPONDENT: Norman Sanger, Pittsburgh, Pennsylvania

Study Session: Cantus—tonus: Medieval Chant and the Conception of Modality (Parlors B/C)

Lance W. Brunner, University of Kentucky, Chair

Calvin M. Bower, University of Notre Dame: "Mode and System"

Ellen Reier, University of California at Berkeley: "Are Trope Openings Good Predictors of Mode?"

Finn Egeland Hansen, Royal Danish School of Educational Studies, Copenhagen: "The Fundamental Tonality Behind the Church Mode System"

Keith A. Fleming, Washington, D.C.: "The Editing of Some Communion in Medieval Manuscripts"

5:15—AMS Presidential Address and Business Meeting (Georgian Room)

8:00—Concert: B-Minor Mass by J. S. Bach (Jordan Hall)

Sunday, November 15

8:00—AMS Board Breakfast Meeting (Hancock Room)

8:30-12:00—Registration/Exhibits

10:00-12:00—College Receptions (Hancock Room)

1:00-4:00—Historic Boston Guided Sightseeing Tour

9:00-12:00

Byzantium and its Neighbors—West and North (Stanbro Hall)

Kenneth Levy, Princeton University, Chair

Miloš Velimirović, University of Virginia: "Byzantine Chant and Early Slavic Musical Creativity"

Thomas J. Mathiesen, Brigham Young University: "Aristides Quintilianus and the *Harmonics* of Manuel Bryennius: A Study in Byzantine Music Theory"

Diane Touliatos-Banker, University of Missouri-St. Louis: "Psalm 118 in Byzantium and the West"

Ruth Steiner, Catholic University of America: "The Cantic of the Three Children in Music for Worship, East and West"

Dimitri Conomos, University of British Columbia: "Experimental Polyphony 'according to the Latins' in Late Byzantine Psalmody"

Studies in the Italian Renaissance (Grand Ballroom East)

Leeman L. Perkins, Columbia University, Chair

Allan Atlas, City University of New York: "The Foligno Fragment: Another Source from 15th-Century Naples"

Jonathan E. Glixon, Seattle, Washington: "Instrumental Ensembles in Early Renaissance Venice: Their Functions and Development"

James Haar, University of North Carolina at Chapel Hill: "The *madrigale arioso*: A Mid-Century Development in the Cinquecento Madrigal"

Harold S. Powers, Princeton University: "Modal Representation in Palestrina's Offertories"

David Nutter, University of California at Davis: "Verona, Accademia Filarmonica Ms 223: A New Source for 16th-Century Performance Practice"

Lully: Rameau (Parlors B/C)

James R. Anthony, University of Arizona, Chair

Lionel Sawkins, Roehampton Institute, London: "Lully, Perrin, and the *Sous-maitres*: A Fresh Look at the Evolution of the *Grand Motet*"

Herbert Schneider, Johannes Gutenberg-Universität, Mainz: "The Significance of the Independent Instrumental Music by J. B. Lully"

Graham Sadler, University of Hull, England: "A Re-examination of Rameau's Self-borrowings"

RESPONDENT: Mary Cyr, McGill University
R. Peter Wolf, Rutgers University: "Rameau's *Les Paladins*: Evolution from Autograph to Production"

Late 18th and Early 19th-Century Topics (Georgian Room)

Karl Geiringer, University of California at Santa Barbara, Chair

Susan Kagan, City University of New York: "The Music Catalogues of Archduke Rudolph"

Daniel M. Raessler, Randolph-Macon Woman's College: "Change in Keyboard Touch around 1800: From Nonlegato to Legato"

Alfred Mann, Eastman School of Music: "Schubert's Lesson with Sechter"

Alice M. Hanson, Rice University: "Schubert's Position in Viennese Musical Life: A Social and Economic Perspective"

1:00-4:00—Historic Boston Guided Sightseeing Tour (delivers passengers and their luggage at Logan Airport at the end of the tour)

PAPERS READ AT CHAPTER MEETINGS

ALLEGHENY

18 October 1980
West Virginia University

Irving Godt (Indiana University of Pennsylvania): "New Voices and Old Theory: A Synthesis"

Christopher Wilkinson (West Virginia University): "Richard Strauss's Visit to the *kleines Städtchen* of Morgantown"

Richard S. Parks (Wayne State University): "Debussy's Chromatic Etude: Tonal Analogues in an Atonal Piece"

Charles M. Joseph (Southern Methodist University): "Structural Coherence in Stravinsky's *Piano-Rag-Music*"

Mary Fortner (West Virginia University): "The Liturgical Function of the French Baroque Organ Mass"

11 April 1981
Duquesne University

Timothy Corrao (Cleveland Institute of Music): "The Harpsichord Concertos of Jifi Benda"

C. B. Wilson (West Virginia University): "Men's Evil Manners Live in Brass: Some Effects of Instrumental Limitations on the Music of Hector Berlioz"

Frank Ll. Harrison (University of Pittsburgh): "Mayan Music in the South of Mexico"

Irving Godt (Indiana University of Pennsylvania): "Mozart's Real Joke"

Christopher Wilkinson (West Virginia University): "George Crumb's Compositional Process: A Case Study"

CAPITAL

7 February 1981
Catholic University of America

Laura Youens: "Lutheran Liturgy and Lutheran Polyphony in the Mid-Sixteenth Century"

Katherine K. Preston (University of Maryland): "The Classic Period in the Colonies: Haydn and the American Moravians"

Roy Guenther (George Washington University): "The Mystic Chord in Perspective"

Charles O. Russell (University of Maryland): "Gluck, Angiolini, and Don Juan"

Judith Allen (University of Virginia): "The Evolving Dominant in the First Movement of Schubert's String Quintet, Opus 163"

Emily Kelley (University of Virginia): "The Fairy Tales of Nicholas Medtner"

Michele E. Prokopchak (Catholic University of America): "Bells and Carillons: A Survey from Antiquity to circa 1750"

25 April 1981
University of Maryland

Carol Clausen (University of Maryland): "Alessandro Scarlatti's *Telemaco*: The Libretto"

Wye Jamison Allanbrook (St. John's College): "On the Contredanse as Don Giovanni's Proper Music"

Wayne Shirley (Library of Congress): "Manuscript Sources of *Porgy and Bess*"

Natalia Rodriguez (Adelphi MD): "One More Time about M.K. Čiurlionis"
Hubert Beckwith (University of Mary-

land): "Fibonacci Numbers, The Golden Mean, and Music"

Jan Laurisden (University of Maryland): "The Adaptive Significance of Music"

GREATER NEW YORK

18 October 1980
Columbia University

David Bushler (The City College): "Liszt's Arrangements of Chopin's Songs: Transcription and Recomposition" [with Constantine Cassolas, tenor]

Nancy Barnes Hager (Brooklyn College): "An Episode in the Story of Vivaldi's *La Primavera* in France: Corrette's *Laudate Dominum*"

13 December 1980
Columbia University

F. W. Sternfeld (Oxford University): "Poliziano, Isaac, Festa: Rhetorical Repetition"

Elaine Brody (New York University): "Everywhere Citizens, Everywhere Strangers: The Correspondence of Ernest Bloch and Romain Rolland"

7 March 1981
New York University

[Joint meeting with American Institute for Verdi Studies]

John Nadas (New York University): "New Light on the Pre-1869 Revisions of *La Forza del Destino*"

Gary Tomlinson (University of Pennsylvania): "Lucrezia Borgia, Ernani, and Basevi's 'Liberalism'"

11 April 1981
Columbia University

Allan Atlas (Brooklyn College): "The Foligno Fragment: Another Source from Fifteenth-Century Naples"

Adrienne Fried Block (CUNY): "Mrs. Beach and the Boston Boys"

9 May 1981
Columbia University

[Graduate Students Symposium]

Michael Beckerman (Columbia University): "Theory and Practice in the Creative World of Leos Janacek"

Patricia Virga (Rutgers University): "Problems in Musical Restoration of Early American Opera"

Richard Agee (Princeton University): "Ruberto Strozzi and the Early Madrigal"

Robert Cammarota (New York University): "The Magnificat Manuscripts in the Non-Thematic Breitkopf Catalogues"

Sarah Reichart (CUNY): "'Le Bal paré' by St. Aubin and Music for Square Dancing at the French Court"

David Schulenberg (SUNY at Stony Brook): "Composition as Variation: Style and Theory in the Sonatas of C.P.E. Bach"

MID-ATLANTIC

11 October 1980
Haverford College

Ferdinand Gajewski: "New Chopiniana from the Papers of Carl Filtsch"

Ivana Pelnar-Zaiko: "Aspects of Notation in Oswald von Wolkenstein's Polyphony"

21 February 1981
University of Pennsylvania

William Ashbrook: "Donizetti's *L'Ange de Nisida*"

Otto Albrecht: "Legatum de Chica-gone ad Bodleianam—Collectio Hardingensis"

26 April 1981
Swarthmore College

Mary Anne Ballard [lecture recital]: "Reviving Elizabethan Broken Consort Music"

Martha Schleifer: "William Wallace Gilchrist: Contributions to Musical Life in Philadelphia"

James D. Freeman: "Quotation as Tonal Gesture"

NEW ENGLAND

27 September 1980
Mount Holyoke College

John Ward (Harvard University): "'The Hunt's Up' (Revised Version)"

Mark DeVoto (University of New Hampshire): "The Finale of Schubert's C-Major Symphony, D. 944"

Joshua Rifkin (Brandeis University): "Bach's Choir (A Work in Progress)"

Joseph Diamond (Harvard University): "Can't Get There from Here: The Limits of Jacques Froger's Method"

Lewis Porter (Brandeis University): "John Coltrane's 'A Love Supreme': Jazz Improvisation as Composition"

14-15 February 1981
Brandeis University

Joel Sheveloff (Boston University): "Ravel and the Muting of Mute E"

Flynn Warmington (Brandeis University): "A Picture Worth a Thousand Words: New Datings for the Malines Manuscript and Some Related Sources"

Karol Berger (Boston University): "The Hand and the Art of Memory"

Stephen Hefling (Yale University): "Notes inégales and Overdotting: A Dispassionate Review"

Tim Aarset (MIT): "Clefless Signatures in Fifteenth-Century Chansons: Interpreting Notational Traces of Musical Practice"

Miriam Whaples (University of Massachusetts, Amherst): "Written in a New and Special Way: Ockeghem's *Ma maistrresse*"

Lewis Lockwood (Harvard University): "Beethoven's Earliest Sketches for the Eroica Symphony"

2 May 1981
Harvard University

Keith Polk (University of New Hampshire): "German North, Italian South: A Reappraisal of the Formative Stages of Renaissance Instrumental Music"

Mitchell Brauner (Brandeis University): "The Manuscript Verona, Academia Filarmonica B218 and Its Political Motets"

John Daverio (Boston University): "The Problem of Form in Seventeenth Century Italian Ensemble Music: Toward a Theory of Multi-Sectional Construction"

Harris Saunders (Harvard University): "An Analysis of the Production History of *Pirro e Demetrio*"

Murray Lefkowitz (Boston University): "The Music to Matthew Locke's *Psyche*: from Masque to Dramatic Opera"

NEW YORK STATE

3-5 October 1980
Eastman School of Music

[Joint meeting with Music Theory Society of New York State]

John Hanson (SUNY at Binghamton): "Enumeration of Dissonance in the Masses of Palestrina"

David Smyth (Cornell University): "Two Dufay Masses: Tonality and Tonality"

Robert Gauldin (Eastman School of Music): "Triadic Implication in the Two-Voice Cadences of Thomas Morley"

Saul Braverman (Manhattan School of Music), *Edwin Hantz* (Eastman School of Music), *Richard Brooks* (Nassau Community College): "Analysis Symposium: Liszt, *Blume und Duft*"

Leo Kraft (Queens College), *Robert Washburn* (SUNY at Potsdam), *Marie Rolf* (Eastman School of Music): Panel discussion on teaching integrated theory/history

Judy Lockhead (SUNY at Stony Brook): "Time Sense in Recent Music"

William Earl Caplin (McGill University): "The Genesis of the Countersubjects for the *Grosse Fuge*"

Patrick McCreless (Eastman School of Music): "Wagner's *Siegfried* and the Comic Tradition"

Marcia Beach (Eastman School of Music): "Serial Techniques in a Tonal Work: An Interpretation of Arnold Schoenberg's Sketches for the Theme and Variations for Band, Op. 43A"

Timothy J. McGee (University of Toronto): "Isaac's *Alla Battaglia*"

Harry B. Lincoln (SUNY at Binghamton): "A Progress Report on a *Nuovo Vogel* with Incipits in Staff Notation"

Jeffrey Langford (Skidmore College): "The Cassandra Problem in Berlioz's *Les Troyens*"

Peter Hardwick (University of Guelph): "Malcolm Williamson: An Examination of his Stylistic Development"

28-29 March 1981
Vassar College

Margaret Fassler: "The Music of the Victorine Sequence"

Edith Borroff: "Exploitation of Tessitura in two Renaissance Masses: Josquin Despres's *L'Homme armé* (*super voces musicales*) and Jacques Arcadelt's *Noë, noë*"

Todd Crow: "Bartok's Bagatelles, Op. 6 from the Perspective of the Pianist"

Harris S. Saunders: "A Production History of Alessandro Scarlatti's *Pirro e Demetrio*"

Neal Zaslav: "How Many Symphonies Did Mozart Write?"

Alice Mitchell: "Carl Czerny's Op. 200: School of Extemporaneous Performance"

NORTHERN CALIFORNIA

21 February 1981
University of California, Berkeley

Walker Cunningham (San Francisco): "The Hexachord Fantasies of John Bull: Concrete and Speculative Aspects"

Robert Ford (Berkeley): "New Information on John Barnard and his *First Book of Selected Church Musick* (1641)"

Ellen Amsterdam (Sonoma State University): "Charles Dibdin's *Recruiting Serjeant* Reconstructed"

Alan Curtis (University of California, Berkeley) and Margaret Murata (University of California, Irvine): Comments on the Performance of Stefano Landi's *Sant' Alessio*

Mary Kay Duggan (University of California, Berkeley): "Music Publishing and Printing in San Francisco before the Earthquake and Fire of 1906"

PACIFIC NORTHWEST

17-18 October 1980
Washington State University

Sheila Marie Allen (Pullman WA): "Goethe's *Mignonlieder* in the Settings of Schubert and Wolf"

Eugene Cramer (University of Calgary): "Victoria's Second Thoughts"

Mary Dupree (University of Idaho): "American Modernism in the 20's"

Lawrence Starr (University of Washington): "The Music of Aaron Copland: Some Unities behind the Diversity"

3-4 April 1981
University of British Columbia

Margit McCorkle (Brahms Cataloguing Project, UBC): "Introducing the First Comprehensive Thematic Catalogue for Johannes Brahms"

Thomas J. Quigley (Brahms Cataloguing Project, UBC): "The Role of the Computer in the Brahms Cataloguing Project"

John Burgess (Brahms Cataloguing Project, UBC): "Brahms and his Copyists"

J. Evan Krieder (University of British Columbia): "The Role of Recension in the *Opera omnia* of Pierre de la Rue"

H. Robert Cohen (University of British Columbia): "On the Creation of a New International Repertory; *RIPMxix [Le Répertoire International de la Presse Musicale du Dix-neuvième Siècle]*"

Gordon Neal Herman (University of Idaho): "Freddie Keppard to Louis Armstrong: New Orleans Style Jazz in Los Angeles from 1912-1932"

Richard Kitson (Douglas College): "Verdi as Librettist"

Gregory G. Butler (University of British Columbia): "Borrowings in J. S. Bach's *Klavierübung III*"

Wesley Berg (University of Alberta): "Mennonite Pioneers and Gospel Songs in Saskatchewan: 1902-1922"

Jonathan B. Glixon (University of Washington): "Instrumental Ensembles in Early Renaissance Venice: Their Functions and Development"

William E. Heitrick (Hofstra University): "The Czakan, from Hungarian Hermitage to Viennese Drawing Room"

Hubert Henkel (Karl Marx University, Leipzig): "New Discoveries in Historical Instrument Research"

Ming-Yueh Liang (University of British Columbia): "Iconography of Chinese Musical Instruments from the Neolithic Age to the Second Century B.C."

Reinhard Pauly (Lewis and Clark College): "The Violin Music of M. de Tremaix"

PACIFIC SOUTHWEST

22 November 1980
San Diego State University

Thomas Griffin (UCLA): "Giovanni Battista Operti's *Avvisi di Napoli*: Sources for the History of Music in Naples during the 1690's"

Anthony Ginter (UCR): "Jan Kubelik: His American Tours"

Ralph Dudgeon (UCSD): "The Keyed Bugle: An Historical Overview"

Robert Fowells (CSULA): "Gregorian Semiology"

Thomas McGeary: "Harpichord Decoration: A Reflection of Renaissance Ideas about Music"

21 February 1981
Arnold Schoenberg Institute
University of Southern California

Clara Steuermann (Arnold Schoenberg Institute): "An Introduction to the Arnold Schoenberg Archives"

Paul W. Pearson (UCSB): "Melodic and Textural Development in Schubert's *Trout Quintet*"

Roger Chapman (UCSB): "The Modulation in Haydn's Later Piano Trios Viewed from Schoenberg's Theories"

Lee Cronbach (ELCC): "On the Structural Usage of Polytonality in Contemporary Afro-American Music"

Nors Josephson (CSUFU): "Classical and Modern Elements in Progressive Rock"

Arnold Shaw (UNLV): "The Sources of Rock 'n' Roll as a Musical Style"

25-26 April 1981
California State University, Northridge
[Joint meeting with Northern California chapter]

Richard d'A. Jensen (UCLA): "The Guitar and Italian Monody"

Stephen Parkany (UCB): "The Musical Process of Siegfried, Act I, Scene 2"

Gary Towne (UCSB): "A Neapolitan Frottola Repertory"

Edward Houghton (UCSC): "A 'New' Motet by Johannes Regis"

Robert Winter (UCLA): "The Strange Saga of the Bifocal Close"

Jaroslav Mracek (SDSU): "The American Papers of Jan Löwenbach: Czech Music Critic, Author, and Publicist"

Ronald Purcell (CSUN): "VOB Estate: Comments on Contents"

Sydney Robinson Charles (UCD): "Music in Papal Ceremonies, 1484-1506"

Gerardo V. Huseby (Stanford): "Musical Analysis and Poetic Structure in the *Cantigas de Santa Maria*"

Jeanne Winn (UCLA): "On the Meaning and Application of the Natural and Sharp in the Early Seventeenth Century"

Marcia Lebow: "On Listening to George Eliot: A Concordance of Sound and Script"

Artis Wodehouse: "Evidence of Nineteenth-Century Piano Performance Practice Found in Recordings of Chopin's Nocturne Op. 15, no. 2, Made by Pianists Born before 1900"

SOUTH-CENTRAL

9-11 April 1981
University of Louisville

Howard Mayer Brown (University of Chicago): "Embellishing Eighteenth-Century Arias: On Cadenzas"

Celia Ann Avery (University of Louisville): "Poetry and Politics: A New Look at Three Motets from *Le Roman de Fauvel*"

Wil Greckel (Indiana University Southeast): "The *Ballades notées* of Guillaume de Machaut"

Laura Youens (University of Maryland): "Canonic Conundrums: Three Motets by Pieter Maessins"

James B. Kopp (University of Pennsylvania): "Opéra-comique and Other Genres at the *Comédie Italienne*, 1762-1791"

Harold E. Briggs (Indiana University): "American Criticism of Richard Wagner"

George Buelow (Indiana University): "Johann Mattheson and the Invention of the 'Affektenlehre'"

Ernest Harriss (University of Tennessee at Martin): "The Music of Johann Mattheson"

Wesley K. Morgan (University of Kentucky): "Bach's Motets in the Twentieth Century: Confused and Abused"

Thomas Higgins (Northeast Missouri State University): "Editing Chopin's *Trois nouvelles études*"

Jeanne Holland (Eastern Kentucky University): "Carl Filtsch: One of Chopin's Most Promising Students"

N. Lee Orr (Georgia State University): "Liszt and French Romanticism"

Frank W. Hoogerwerf (Emory University): "Willem Pijper's 'Pluritonality'"

Mina Miller (University of Kentucky): "The Music of Carl Nielsen: Autograph Sources and their Implications for Performance"

Jean Christensen (University of Louisville): "Per Nørgård: New Trends in Serialism"

James C. Downey (William Carey College): "Joshua Leavitt's *The Christian Lyre* and the Origin of the Popular Religious Tradition in American Music"

Florence A. Reaves (University of Kentucky): "Golden Section, Axis Harmony, and Formal Design: Three Aspects of Bartok's *Divertimento for String Orchestra*"

Jeanne Marie Belfy (University of Louisville): "The Commissioning Project of the Louisville Orchestra: Origin and Structure"

Rey M. Longyear (University of Kentucky): "The North Italian Symphony, 1800-1850"

Mary Sue Morrow (Indiana University): "Cyclic Unification in Early Schubert"

Caròl L. Quin (Lane College, University of Kentucky): "Neglected Sounds of the Past: A Preliminary Review of the Compositions of Fanny Mendelssohn Hensel"

SOUTHEAST

4 October 1981
Radford University

Georgia Cowart (University of South Carolina): "The Quarrels between François Raguenet and Lecerf de la Vieville over French and Italian Music, 1702-1705"

William McDaniel (A&T State University): "The John Coltrane Odyssey: A Serious Look at Musical and Technical Prowess"

Lawrence Gushee (University of Illinois, Urbana): "The Recalibration of Early Jazz History"

Dika Newlin (Virginia Commonwealth University): "Schoenberg Outtakes"

Benjamin Van Wye (Old Dominion University): "Marcel Dupré's Marian Vespers and the French Alternatim Tradition"

Jon Finson (University of North Carolina—Chapel Hill): "Schumann's 'Third Symphony' in C Minor"

25 April 1981
University of North Carolina at Greensboro

John Shannon (Sweet Briar College): "The First and Second Organ Reform Movements: A Review of Their Goals"

David B. Levy (Wake Forest University): "Beethoven's Ninth Symphony in Leipzig"

Edward T. Cone (Princeton University): "Schubert's Promissory Note: An Exercise in Musical Hermeneutics"

Margaret P. Hasselman (Blacksburg VA): "Contributions of the Chace to Chanson Techniques: Imitation in the Mid-Fourteenth-Century Chanson"

Howard E. Smither (University of North Carolina, Chapel Hill): "Messiah and Progress in Victorian England"

SOUTHWEST

25 October 1981
University of Texas at Arlington

James A. Richards (Waco TX): "Aeolian: One Hundred and Two Years in American Music"

A. Dean Palmer (Northridge CA): "Radio Britain: Woman Composer from the Texas Panhandle"

Corre Berry (Sam Houston State University): "Vocal Duets by Nineteenth-Century Russian Composers"

James Parsons (North Texas State University): "Aspects of Structure in Fourteenth-Century Mass Movements"

Deanna Bush (North Texas State University): "A Reconstruction of the Mass Repertoire of the Electoral Court at Mannheim"

Hanns-Bertold Dietz (University of Texas, Austin): "Italian Composers in Eighteenth-Century Spain: New Information"

Martin D. Yaffe (North Texas State University): "Love as an Operatic Idea: Hermann Cohen on Mozart's *The Marriage of Figaro*"

11 April 1981
Rice University

Jelena Milojković-Djurić (College Station TX): "The Musical Culture of Yugoslavia after the Second World War"

Charles M. Joseph (Southern Methodist University): "The *Serenade en La*: Stravinsky's Midlife Crisis"

Herbert C. Turrentine (Southern Methodist University): "Binchois and van Eyck: the Greek Connection"

Benito V. Rivera (North Texas State University): "Interaction of Linear and Triadic Theory in Late Fifteenth- and Early Sixteenth-Century Musical Treatises"

John C. Schmidt (Southwest Texas State University): "Paine and Fiske: Partners in Music and Scholarship"

Herbert Holl (Austin TX): "The *Haymakers*: George Root's 'Home Made Opera.'"

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 December 18 for February. Information should be sent to: George R. Hill, Box 838, Madison Square Station, New York, NY 10159.

National Conference on Black Music Research, 3-6 Sept. 1981, Nashville. *Address* Samuel A. Floyd, Box 3, Fisk Univ., Nashville, TN 37203.

Musical Box Society International, 10-13 Sept. 1981, Dearborn, Michigan. *Address* Howard M. Fitch, 19 Colony Drive, Summit, NJ 07901.

Southeastern Medieval Association, 1-3 Oct. 1981, West Virginia Univ. *Address* Patricia W. Cummins, Dept. of Foreign Langs., West Virginia Univ., Morgantown 26506.

Center for Early Music, "Expanding the Horizons for Research into Performance Practice: Music in France at the Close of the Middle Ages," 2-3 Oct. 1981, New York Univ. *Address* Stanley Boorman, Dept. of Music, New York Univ., 24 Waverly Place, New York 10003.

AMS, Southeast Chapter, 3 Oct. 1981, Bob Jones Univ. *Address* A. Duane White, Dept. of Music, Bob Jones Univ., Greenville, SC 29614.

Association for Documentary Editing Conference, 8-10 Oct. 1981, Madison, WI. *Address* Raymond W. Smock, Dept. of History, Univ. of Maryland, College Park 20742.

European Studies Conference, 8-10 Oct. 1981, Omaha. *Address* Patricia Kolasa, Dept. of Educational Foundations, or Bernard Kolasa, Dept. of Political Science, Univ. of Nebraska, Omaha 68182.

Northeastern American Society for Eighteenth-Century Studies: Science, Myth, and Knowledge, 9-11 Oct. 1981, Massachusetts Inst. of Technology. *Address* Ruth Perry, Room 14N-320, Dept. of Humanities, Massachusetts Inst. of Technology, Cambridge 02139.

Western Association for German Studies, 9-10 Oct. 1981, Seattle. *Address* Roswitha Burwick, Dept. of Foreign Langs. and Lits., Scripps Coll., Claremont, CA 91711.

Victorians Institute: Aestheticism in Victorian England, 10 Oct. 1981, Catholic Univ. *Address* Joseph Sendry, Dept. of English, Catholic Univ., Washington, DC 20064.

American Council on Education, 14-16 Oct. 1981, Washington, DC. *Address* Thomas M. Stauffer, ACE, 1 Dupont Circle, NW, Washington, DC 20036.

The Organ and the Concert Hall: Perspectives on the use of the organ with other instruments, 14-17 Oct. 1981, Lincoln, Nebraska. *Address* George Ritchie, School of Music, Univ. of Nebraska, Lincoln 68588.

College Music Society, 15-18 Oct. 1981, Cincinnati. *Address* Craig Short, Regent Box 44, Univ. of Colorado, Boulder 80309.

Saint Louis Conference on Manuscript Studies, 15-16 Oct. 1981, St. Louis Univ. *Address* Conference Committee, Pius XII Memorial Library, St. Louis Univ., 3655 W. Pine, St. Louis, MO 63108.

- Society for Ethnomusicology**, 15–18 Oct. 1981, Univ. of Hawaii, Honolulu. *Address* Barbara Smith, Dept. of Music, Univ. of Hawaii, 2411 Dole St., Honolulu 96822.
- Canadian Society for Eighteenth-Century Studies**, 16–17 Oct. 1981, Univ. of Montreal. *Address* Walter Moser, Dept. of Comparative Lit., Univ. of Montreal, Montreal, Que., Canada H3S 2N5.
- Center for Medieval and Early Renaissance Studies: Social Unrest in the Later Middle Ages**, 16–17 Oct. 1981, State Univ. of New York, Binghamton. *Address* Francis X. Newman, Conference Coordinator, State Univ. of New York, Binghamton 13901.
- Centre Guillaume IX: The Early Troubadours**, 16–17 Oct. 1981, Univ. of Toronto. *Address* Robert Taylor, Dept. of French, Univ. of Toronto, Toronto, Ont., Canada M5S 1A1.
- Committee for the Advancement of Early Studies Interdisciplinary Conference**, 16–17 Oct. 1981, Muncie. *Address* Bruce W. Hozeski, Dept. of English, Ball State Univ., Muncie, IN 47306.
- AMS, Greater New York Chapter**, 17 Oct. 1981, New York Univ. *Address* Richard Kassel, Dept. of Music, City Coll., New York 10031.
- Women's Studies Association (Mid-Atlantic Region): Minority Women—Problems and Strategies**, 17 Oct. 1981, Univ. of Maryland, College Park. *Address* Jewell Parker Rhodes, Dept. of English, Univ. of Maryland, College Park 20742.
- African Studies Association: African Humanities**, 21–24 Oct. 1981, Indiana Univ., Bloomington. *Address* Ivan Karp, Program in African Studies, Woodburn Hall, Indiana Univ., Bloomington 47405.
- Interface '81 Humanities and Technology Conference**, 22–23 Oct. 1981, Marietta, GA. *Address* Amos St. Germain or Carol M. Barnum, Dept. of English and History, Southern Technical Inst., Marietta, GA 30060.
- Sixteenth Century Studies Conference**, 28–30 Oct. 1981, Univ. of Iowa. *Address* Anne Jacobson Schutte, Dept. of History, Lawrence Univ., Appleton, WI 54912.
- American Studies Association**, 29 Oct.–1 Nov. 1981, Memphis. *Address* Roberta K. Gladowski, American Studies Assn., 307 College Hall-CO, Univ. of Pennsylvania, Philadelphia 19104.
- Society for Music Theory**, 29 Oct.–1 Nov. 1981, Los Angeles. *Address* Elaine Barkin, Dept. of Music, Univ. of California, Los Angeles 90024.
- American Association for the Advancement of the Humanities**, 30 Oct.–1 Nov. 1981, Washington, DC. *Address* James M. Banner, Jr., AAAH, Suite 601, 918 16th St., NW, Washington, DC 20006.
- Rocky Mountain Conference on British Studies**, 5–7 Nov. 1981, Reno. *Address* Neal Ferguson, Continuing Education, College Inn, Univ. of Nevada, Reno 89557.
- Conference on South Asia**, 6–8 Nov. 1981, Madison. *Address* Program Committee, Outreach Office, South Asian Area Center, 1249 Van Hise Hall, Univ. of Wisconsin, Madison 53706.
- Medieval and Renaissance Studies Pedagogy Conference: Event and Image**, 7 Nov. 1981, Barnard Coll. *Address* Regina Ayre, Dept. of German, Milbank Hall, Barnard Coll., New York, NY 10027.
- Colloquium on Nineteenth-Century French Studies**, 12–14 Nov. 1981, Indiana Univ., Bloomington. *Address* Gilbert D. Chaitin, Dept. of French, Indiana Univ., Bloomington 47401.
- Conference on Lessing and the Enlightenment**, 12–14 Nov. 1981, Hofstra Univ. *Address* Natalie Datlof and Alexej Ugriinsky, University Center for Cultural and Intercultural Studies, Hofstra Univ., Hempstead, NY 11550.
- Medieval Workshop: Medieval Drama to 1550**, 20–21 Nov. 1981, Univ. of British Columbia. *Address* Derek C. Carr, Dept. of Hispanic and Italian Studies, Univ. of British Columbia, 258-1866 Main Hall, Vancouver, B.C., Canada V6T1W5.
- Brown Symposium, "Gustav Mahler and His Vienna,"** 3–5 Feb. 1982, Southwestern Univ. *Address* F. Ellsworth Peterson, Box 80, Southwestern Univ., Georgetown, TX 78626.
- Southeastern American Society for Eighteenth-Century Studies**, 4–6 March 1982, Chattanooga. *Address* John Dowling, Dean of the Graduate School, Univ. of Georgia, Athens 30602.
- AMS, Southern Chapter**, 11–13 March 1982, St. Petersburg FL. *Address* Robert Nicolosi, Dept. of Music, Univ. of Alabama, University 35486.
- Conference on Women in Music**, 12–14 March 1982, Ann Arbor. *Address* Marilyn Mason, School of Music, Univ. of Michigan, Ann Arbor 48109.
- CMS, Southern Chapter and AMS, South-Central Chapter**, 18–20 March 1982, Atlanta. *Address* Ray Barr, School of Music, Univ. of Miami, Coral Gables FL 33124 or Lee Orr, Dept. of Music, Georgia State Univ., Atlanta 30303.
- American Society for Eighteenth-Century Studies**, 25–28 March 1982, Houston. *Address* Virgil Topazio, Dean of Humanities and Social Sciences, 236 Rayzor Hall, Rice Univ., Houston, TX 77001.
- Sonneck Society**, 1–4 April 1982, University of Kansas, Lawrence. *Address* Jean Geil, Music Library, Univ. of Illinois, Urbana 61801.
- Mendelssohn-Schumann Conference**, 1–3 April 1982, Univ. of North Carolina and Duke Univ. *Address* Jon W. Finson, Dept. of Music, Univ. of North Carolina, Chapel Hill 27514.
- Music in Paris in the Eighteen-Thirties**, 14–18 April 1982, Smith College. *Address* Peter Bloom, Dept. of Music, Smith College, Northampton MA 01063.
- Latin American Studies Association**, 15–17 April 1982, Washington, DC. *Address* Paul Drake, Center for Latin American and Caribbean Studies, Room 250, 1208 W. California, Univ. of Illinois, Urbana 61801, or Anthony Maingot, International Affairs, Florida International Univ., Tamiami Trail, Miami 33144.
- College Music Society, Northeast Chapter**, 16–17 April 1982, Pennsylvania State Univ. *Address* Douglas Moore, Dept. of Music, Williams Coll., Williamstown, MA 01267.
- Southeast Nineteenth-Century Studies Association**, 7–8 May 1982, Tampa. *Address* William Scheurerle, Associate Dean of Academic Affairs, Univ. of South Florida, Tampa 33620.
- Association for the Advancement of Baltic Studies**, 17–19 June 1982, Univ. of Minnesota. *Address* J. Gaigulis, 231 Miller Road, Mahwah, NJ 07430.
- Exeter Symposium ii: The Medieval Mystical Tradition in England**, 6–9 July 1982, Devonshire. *Address* Marion Glasscoe, School of English, Queen's Bldg., Univ. of Exeter, Devon, England.