

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

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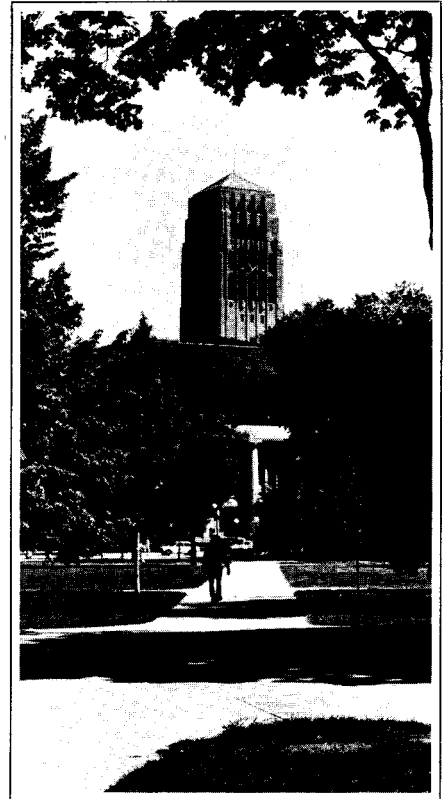
President's Message

In order to insure hotel accommodations for the annual meetings of the Society, we must plan about five years in advance. At the March meeting of the AMS Board of Directors, the Board accepted invitations from host institutions for meetings in 1986 and 1987. For those of you who may not be aware of the meeting sites that have already been determined, they are: 1982, Ann Arbor, of course, about which you will find full information in this issue of the *Newsletter*; 1983, Louisville (host, University of Louisville; see the call for papers in this issue); 1984, Philadelphia (host, University of Pennsylvania; that meeting will mark the fiftieth anniversary of the Society); 1985, Vancouver (host, University of British Columbia); 1986, Cleveland (host, Case Western Reserve University); and 1987, New Orleans (host, Tulane University). The Society has traditionally tried to distribute the annual meeting sites among various regions of the country. This is not always possible, however, since we must depend upon col-

leagues whose institutions are willing to serve as our hosts.

The National Humanities Alliance, which monitors events in Washington that affect our discipline, has informed me that during the summer the House and Senate Interior Subcommittees will probably make preliminary appropriations for the NEH, but no final bills are expected until fall. At that time, particularly, your letters to members of Congress would be useful. The NHA has also informed me that an independent organization called the Conservative Caucus has recently sent an anti-NEH mailing to its members and enclosed postcards, to be sent to members of Congress, demanding the abolition of the Endowment as a waste of the taxpayer's money. Although one might question the effectiveness of a campaign by pre-printed postcards, it serves as a reminder that such movements are under way. Those among us who wish to support the NEH must make certain that members of Congress hear our point of view.

—H. E. S.



Burton Memorial Tower and Hill Auditorium, University of Michigan, Ann Arbor

University of Michigan Information Services

Ann Arbor Meeting

The 1982 Annual Meetings of the societies will be the first held on a university campus in several years. Those members coming to the meetings will find a number of things to do and see in order to "break the routine" of the conference. These include:

The Ruthven Exhibit Museum, with displays in most fields of natural history;

The Clements Library, which contains displays of rare books, letters, newspapers and maps of Revolutionary America;

The University Graduate Library and The School of Music Rare Book Collections, which are strong in materials from the sixteenth through the eighteenth centuries;

The Museum of Art, with permanent dis-

plays of Western and Eastern art, and various special showings in collaboration with other art museums;

The Stearns Collection of Musical Instruments, with special displays of the Giusti harpsichord, the Philippine kulintang, and the new computerized catalog on Friday and Saturday afternoons;

The Kelsey Museum of Archeology, featuring remnants of the ancient civilizations of Rome, Carthage and the Middle East;

Kempf House, one of Ann Arbor's architectural and historical treasures—an example of the Greek Revival in mid-nineteenth-century architecture;

The Charles Baird Carillon, the third largest carillon in the world, located across the mall from the convention headquarters in the Michigan League; and

Kerrytown and Farmer's Market, an old-

world style of shopping area with small shops selling gourmet foods, gifts, candles, plants, antiques, unusual kitchen items, fresh fruits and vegetables from local farms, baked goods, and crafts.

The management and staff of *University Microfilms International* have generously offered to conduct a tour of their modern facilities near Ann Arbor. Those who wish to take this tour are encouraged to sign up on the pre-registration form.

Those who have never visited *Greenfield Village* and the adjacent *Henry Ford Museum* are encouraged to take advantage of the tour arranged for Saturday afternoon, November 6, 1982. Greenfield Village contains 260 acres of faithfully restored buildings illustrating America's history. The Henry Ford Museum contains an extensive collection of classic modes of transporta-

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tion, as well as a fine collection of musical instruments.

Students attending the national meetings in Boston last fall appreciated the opportunity to meet each other in an informal student session. Another student session is planned for the Ann Arbor meetings, hosted by the University of Michigan Graduate Students in Musicology. The meeting is scheduled for Friday afternoon, November 5 (5:15 P.M.), when there should be minimal conflict with other events. This should be an excellent opportunity for graduate students to meet and share ideas.

Those planning to drive to Ann Arbor in November may wish to use the two large university parking structures located on Thayer and Fletcher streets near the convention facilities. If interested, they are encouraged to apply for a parking sticker on the pre-registration form.

—Thomas F. Taylor

Travel Arrangements to Ann Arbor

The Local Arrangements Committee has discussed group travel arrangements with several travel agents. Apparently, group plans offer little or no advantage this year. Since current air fares are highly variable, members attending the Annual Meetings will likely find lower prices through their own travel agents than through group rates. Members are encouraged to make their reservations early and to inquire about supersaver fares.

Most major airlines service the Detroit Metropolitan Airport—twenty-three miles from Ann Arbor—from which limousine service is available to the convention hotels. In addition, Amtrack services Ann Arbor directly from Chicago and downtown Detroit.

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: R. Larry Todd, Editor, *AMS Newsletter*, 6695 College Station, Department of Music, Durham, NC 27708. Copy for the February issue must be submitted before December 1; copy for the August issue must be submitted before June 15.

This *AMS Newsletter* was produced by A-R Editions, Inc., 315 West Gorham Street, Madison, WI 53703.

Richard Crawford, President-Elect of the AMS

At the Annual Meeting of the Society in Ann Arbor, Richard Crawford will become the new President of the AMS. Professor Crawford received his doctorate from the University of Michigan, where he has taught since 1961. He served on the Board of Directors for the Society from 1976 to 1978; he was Vice President from 1978 to 1980. In addition, he is currently serving as First Vice-President of the Sonneck Society. Among his publications are *Andrew Law: American Psalmodist* (Northwestern, 1968) and *William Billings of Boston* (Princeton, 1975), which, co-authored with David P. McKay, won the Kinkeldey Award in 1976. Professor Crawford has contributed articles and reviews to several scholarly publications. In 1977 he was a John Simon Guggenheim Fellow.



Richard Crawford

University of Michigan Information Services

Concerts for AMS-1982 in Ann Arbor

A series of programs has been scheduled for the AMS meetings in Ann Arbor which should appeal to a large number of those attending. Amongst the mid-day concerts the viola da gamba trio, *Les filles de Sainte-Colombe* (Wendy Gillespie, Mary Springfels, Sarah Cunningham), has been slated for Friday noon, followed by a concert of less familiar chamber music of Stravinsky at 1:00 P.M. On Saturday a concert by the group *Musicke of Sundrie Kindes* (Penelope Crawford, Enid Sutherland, Catherine Folkers, Sarah Sumner), entitled "Music Heard by Charles Burney on European Travels in the 1770s," will be presented in which quotations from Burney are interspersed with music.

Evening concerts will begin on Thursday with *The Consort of Musicke*, featuring Emma Kirkby, soprano, and Anthony Rooley, lute, performing in Rackham Auditorium. The University of Michigan Gamelan, directed by Judith Becker, will perform in Hill Auditorium.

Another pair of concerts will appear on Friday evening. The *Ars Musica*, a Baroque orchestra conducted by Lyndon Lawless, will offer a program of Haydn and Baroque instrumental music at St. Andrews Episcopal Church, while a new production of Stravinsky's *Rake's Progress* will be directed by Robert Altman and conducted by Gustav Meier. Special reductions in ticket prices have been arranged for the conference.

For those who chose to hear *Ars Musica* on Friday, a second opportunity to take in the Stravinsky opera will be available on Saturday night. Mr. Altman, renowned director of numerous films including *MASH*

and *Nashville*, came to the Ann Arbor campus in early April for auditions and projections of the production, which will be filmed for later release.

James Dapogny's *Easy Street Jazz Band* will round out the offerings with the annual AMS-SMT dance on Saturday night.

—Glenn Watkins

AMS Membership Statistics

As of June 2, 1982, the tally of members and subscribers on the rolls of the Society was as follows:

| Memberships | |
|----------------|-------|
| Regular | 2,373 |
| Regular spouse | 125 |
| Student | 802 |
| Student spouse | 22 |
| Emeritus | 154 |
| Life | 18 |
| Sustaining | 2 |
| Corresponding | 9 |
| Honorary | 11 |
| Complimentary | 3 |
| | 3,519 |
| Subscriptions | |
| Institutional | 1,194 |
| Individual | 32 |
| Complimentary | 18 |
| | 1,244 |
| Grand total | 4,763 |

On the same date in 1981 the total was 4,796; in 1980, 4,809; in 1979, 4,757; and in 1978, 4,672.

Louisville—1983

The next Annual Meeting of the Society will be held at the Galt House in Louisville, Kentucky, from Thursday evening, October 27, through Sunday morning, October 30. The principal hosts will be the Universities of Louisville and Kentucky with the cooperation and assistance of the University of Cincinnati, Indiana University, Centre College, and Southern Baptist Seminary as co-hosts. The Program Committee will be chaired by Don Franklin (University of Pittsburgh); the Performance Committee by Alexander Silbiger (University of Wisconsin, Madison); and the Local Arrangements Committee jointly by Robert Lamar Weaver and Jack Ashworth (University of Louisville).

Along with the standard format of papers and discussion groups, a new sort of presentation will be offered in Louisville. Taking a cue from some of the national scientific conventions, the Local Arrangements Committee plans to devote a large room to "project displays." These displays will provide an opportunity for doctoral students to present dissertation topics for the suggestions and comments of interested scholars. Each participant who has been approved by the Program Committee will be supplied a small bulletin board and a table and chairs. On the

board essential information outlining the topic may be shown. Handouts will also be distributed, and informal, brief presentations and conversations will take place around the table. If the format proves useful, it may be possible at future meetings to include similar presentations by mature scholars of their works in progress.

Abstracts of papers, proposals for panel discussions, and any other suggestions regarding the program should be sent by February 1, 1983, to: Don Franklin, Dept. of Music, University of Pittsburgh, Pittsburgh, PA 15213. Abstracts and proposals should include the title, the name and address of the author or organizer, a clear description of the topic (including an indication of the method used and the aim pursued), the names of contributors to the panel or study session, and the time required for presentation. Abstracts should be typed, double-spaced, and about a page in length; they must not exceed 500 words. Since the project displays will be coordinated with the rest of the program, requests for these should also be addressed to the Chairman of the Program Committee.

Proposals for performances should be sent to: Alexander Silbiger, Dept. of Music, University of Wisconsin at Madison, Madison, WI 53706.

Report of the Publications Committee

As far as can be told, no comprehensive list of scholarly publications sponsored by the Society has ever been disseminated. In the belief that members may be interested, the Publications Committee provides such a list below. (Thanks are due to Alvin H. Johnson for the information on which this list and the attendant financial data are based.) It is divided into three categories:

- 1) *Studies and Documents*, which are the property of the Society (distributed by Galaxy Music Corp.);
- 2) Volumes in which the Society acts as co-publisher or in which it retains an interest; and
- 3) Volumes to which the Society has granted an outright subvention.

(Under the current policy [see the August, 1981, issue of the *Newsletter*, p. 3], support of publications takes primarily the last form.) The attached dates give the year in which the subvention was made, not the date of publication (works not yet published are indicated by an asterisk); reprints, etc., are left out of account.

In the nearly twenty-five years since the first subvention was made, for *The Works of Johannes Ockeghem*, Vol. II, ed. Dragan Pla-

menac, the Society has disbursed just under \$250,000 for publications other than the *Journal*. (Every disbursement is approved by the Executive Board, upon recommendation of the Committee.) Those in which it retains an interest have earned just under \$100,000. Hence the net outlay to date for these publications—drawn from reserve funds and from endowments—has been just under \$150,000.

—James Webster
Chairman, Publications Committee

Musicological Studies and Documents:

The Collected Works of Johannes Ockeghem,

ed. Dragan Plamenac

Vol. II (1948)

Vol. I (1959)

*Vol. III (with Richard Wexler)

(1976–80)

John Dunstable: Complete Works, ed.

Manfred Bukofzer (1954); rev.

Margaret Bent, Ian Bent, and Brian

Trowell (1970) (= *Musica*

Britannica, VIII)

Joseph Kerman, *The Elizabethan Madrigal*

(1962)

Edward R. Reilly, *Quantz and his Versuch*

(1971)

Edgar H. Sparks, *The Music of Noel*

Bauldeweyn (1972)

Other Publications in which the Society retains an interest:

Doctoral Dissertations in Musicology

[1st—4th], ed. Helen Hewitt (1952–65)

[5th], ed. Cecil Adkins (1971)

[6th] = *International Index of Dissertations and Musicological Works in Progress*, ed.

Cecil Adkins and Alis Dickinson (1977);
Supplement (1979)

*[7th]

(This enterprise has been solely the responsibility of the Society since its inception, save for an annual subvention for the "Works in Progress" aspects from the International Musicological Society.)

A Selective List of Masters' Theses in Musicology, ed. Dominique-René de Lerma (1970)

The Complete Works of William Billings

Vol. II, ed. Hans Nathan (1977)

Vol. I, ed. Karl Kroeger (1981)

*[Vols. III–IV in preparation]

(Co-published by the Colonial Society of Massachusetts)

Newell Jenkins and Bathia Churgin,
Thematic Catalogue of the Works of G. B. Sammartini (Harvard Univ. Press) (1977)

Heinrich Schenker, *Free Composition*,
trans. Ernst Oster (Longman) (1979)

*H. Wiley Hitchcock, *The Works of Marc-Antoine Charpentier: A Catalogue Raisonné* (Picard) (1980)

Report of the 12th Congress of the International Musicological Society, Berkeley, 1977, ed. Daniel Hertz and Bonnie Wade (Bärenreiter) (1981)

Subventions:

The Commonwealth of Music, ed. Gustave Reese and Rose Brandel (The Free Press) (1965)

Jacobi Arcadelt: Opera Omnia, ed. Albert Seay, 10 vols. (American Institute of Musicology) (= *Corpus Mensurabilis Musicae*, XXXI) (1966–71)

Triodion Athoum, ed. Enrica Follicri and Oliver Strunk, 2 vols. (= *Monumenta Musicae Byzantinae*, VIII) (1971)

**The Earliest Motets (to ca. 1270): A Critical Edition*, ed. Hans Tischler, 3 vols. (Yale Univ. Press) (1971–72)

Alejandro Enrique Planchart, *The Winchester Troper*, 2 vols. (Princeton Univ. Press) (1975)

Jens Peter Larsen, Howard Serwer, and James Webster, ed., *Haydn Studies: Proceedings of the International Haydn Conference, Washington, D.C., 1975* (Norton) (1981)

*Wayne Howard, *Veda Recitation in Varanasi* (Barnasidass) (1982)

RISM (1970)

Current Musicology (1970)

RILM (1975–77)

Editor's Column

Volunteers interested in writing abstracts for *RILM Abstracts* will be welcomed by a joint committee of the Music Library Association and the U.S. branch of the International Association of Music Libraries. Formed to assist RILM with its U.S. coverage, the committee is utilizing volunteers in cases in which author abstracts have not been received. Access to the principal U.S. musicological journals is necessary. Persons with an interest in, and access to, ethnomusicological materials will be especially welcome. Please respond to: Melva Peterson, 900 West End Ave., New York, NY 10025.

A new series of publications, *Studies in the Criticism and Theory of Music*, has been established at the University of Pennsylvania Press. The series will include books and monographs in the general areas of music criticism and music theory. Examples of studies contemplated are:

1) In criticism:

Studies of individual compositions which illuminate the ways in which all aspects of process and structure contribute to aesthetic significance;

Studies of a group of related works;

Studies about specific compositional procedures; and

Studies about the relationship between the structure of a composition and its genesis or performance.

2) In theory:

Studies concerned with a particular aspect of musical structure;

Studies of the relationship between musical patterns and affective/cognitive experience;

Critiques and analyses of prevalent theories;

Theories of the nature of musical style in general, or about some aspect of a specific style; and

Theories about the general nature of stylistic change.

The list is, of course, to be understood as suggestive, *not* exhaustive. Persons interested in submitting manuscripts for consideration may write to: Leonard B. Meyer, Dept. of Music, University of Pennsylvania, 201 South 34th St., Philadelphia, PA 19104.

Da Capo Press is preparing a cloth-bound edition of the proceedings of two panels from last fall's AMS meeting in Boston. Entitled *Musicology in the 1980s: Methods, Goals, Opportunities*, the volume will contain the papers read at the Musicology I and II sessions chaired, respectively, by Claude Palisca and D. Kern Holoman. Among the contributors are: Jeremy Noble, Rika Maniates, Joseph Kerman, Leo Treitler, James McKinnon, D. Kern Holoman, Richard Taruskin, Anne Hallmark,

and Rose Subotnik. The volume will also include introductions by the two chairmen, as well as an apposite article by Claude Palisca which originally appeared in a 1978 UNESCO publication (reprinted here as "Reflections on Musical Scholarship in the 1960s," a background essay for the panelists' deliberations of the 1980s). It is hoped the book will be available at the Ann Arbor meeting.

The *Institute for Renaissance Interdisciplinary Studies* is engaged in preparing a directory of individuals working in various disciplines concerned with Renaissance studies. The aim is to promote interdisciplinary exchanges. The June, 1981, issue of the *IRIS Newsletter* includes a directory covering the Northeast, Middle Atlantic, and Southeastern United States. In September, 1982, *IRIS* will publish an expanded directory for the entire country. Members of the AMS may send inquiries to: Raymond Ortali, *IRIS*, Humanities 223, State University of New York at Albany, Albany, NY 12222 (518-457-8372).

The Editor has received a communication about *Editio Veritas*, a reference work for music sources in Japan. Reference areas include Western music, Oriental music, traditional Japanese music, and musical iconography. For further information, write to: Izumi Okada, Secretary General, *Editio Veritas*, 531 Hiregasaki, Corp 202, Nagareyama, Chiba, Japan.

Reinhard Pauly has sent the following notice:

"In connection with a study of the violin music of Tremais (or De Tremais, first name unknown, fl. ca. 1740), I am anxious to locate copies of any of his works other than Livres 1, 2, and 4. Several other volumes of sonatas and one concerto were published and offered for sale in Paris but are generally considered lost (see *New Grove*, "Tremais"). I would be glad to hear from others who have concerned themselves with Tremais."

Individuals may write to Professor Pauly at: School of Music, Lewis & Clark College, Portland, OR 97219.

The Center for the Study of Southern Culture at the University of Mississippi has assumed editorial responsibilities for *Perspectives on the American South: An Annual Review of Society, Politics, and Culture*. The editors are soliciting papers from scholars in the social sciences and the humanities. The annual supports an interdisciplinary effort to produce articles that are scholarly but intelligible to a lay audience. The editors are especially interested in comparative studies of the South and other societies, examinations of southern ethnic and cultural groups, and studies of the relationship between the region's culture and its social setting. For further information, write to: Charles R. Wilson, James C. Cobb, Co-Editors, *Perspectives on the American South*,

Center for the Study of Southern Culture, The University of Mississippi, University, MS 38677.

A new organization devoted to the reed organ is now being formed. The group, initially named the *Reed Organ Society of America*, intends to publish a newsletter and eventually hopes to issue a journal containing scholarly articles concerning the instrument's music, history and construction, and technical considerations. Dues are presently \$5.00. Persons interested in joining the organization should write to: Mrs. D. A. Williams, 281 Green Terrace, Clarksboro, NJ 08020.

Ms. Fanny Feehan has written to request communications from members with knowledge about the letters or biography of the soprano Catherine Bushnell (née Hayes). Write to: Fanny Feehan, 16 Castlepark Rd., Sandycove, Dun Laoire, Co. Dublin, Ireland.

An international, interdisciplinary symposium in honor of Igor Stravinsky's centenary anniversary will be held at the University of California, San Diego, from September 10 to 14, 1982. The program includes lectures, panel discussions, film documentaries, and concerts presented by many of Stravinsky's friends and Stravinsky scholars. The project is funded by the National Endowment for the Humanities, the California Council for the Humanities, ASCAP, Boosey & Hawkes, the University of California at San Diego, and private foundations. For further information, write to: Jann Pasler, Music Dept. B-026, UCSD, La Jolla, CA 92093 (714-452-6722).

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New Josquin Edition

The Vereniging voor Nederlandse Muziekgeschiedenis, the American Musicological Society, and the International Musicological Society are pleased to announce that they have reached an agreement for the preparation of the New Josquin Edition, to be published by the VNM in association with the AMS. The edition will be supervised by an editorial board consisting of Willem Elders (Chairman), Lawrence Bernstein, Howard Mayer Brown, Martin Just, and Herbert Kellman. Details about the organization of the edition and the names of an international group of editors will be published soon, and will supersede all previous announcements.

With funds bequeathed by the will of Thurston Dart, the Royal Musical Association announces a new series of one-volume musicological studies. These will be small, bound books of about a hundred pages (approximately 40,000 words including notes). The first monographs are scheduled for publication at the end of 1984; thereafter their appearance will be approximately annual. The purpose of the series is to provide a medium for specialized investigations of a topic, concept or repertory—studies of a kind that would not normally be feasible for commercial publishers and would be too long for most periodicals. David Fallows will act as general editor. All enquiries should be directed to him at: Dept. of Music, Hill Hall, University of North Carolina, Chapel Hill, NC 27514.

NEH Research Materials Program

The Research Materials Program provides support for the preparation of editions, tools and reference works (including data bases, dictionaries, encyclopedias and descriptive catalogues) which are considered to be of primary importance for the advancement of research in the humanities and for the general dissemination of knowledge. Applications are accepted for the preparation of both textual editions relating to music and critical editions of musical notes. (Bibliographic projects should be directed to the Research Resources Program, for which the annual deadline is June 1.)

Applicants need not be affiliated to be eligible and may request up to three years of funding. The next application deadline is October 1, 1982, for projects beginning on or after July 1, 1983.

Projects currently supported by the Research Materials Program include:

1) Editions

Philip Brett (University of California, Berkeley), "The William Byrd Edition"

Hans Busch (Indiana University), "Selected Documents and Correspondence Related to Verdi's *Otello*, *Simon Boccanegra*, and *Falstaff*"

Philip Gossett (University of Chicago), "Critical Edition of the Works of Giuseppe Verdi"

John Hajdu (University of California, Santa Cruz), "Critical and Performance Editions of Two Lully Motets"

Daniel Patterson (University of North Carolina, Chapel Hill), "Comprehensive Edition of American 19th-Century Tunebook Spirituals"

Howard Serwer (University of Maryland), "Critical Edition of Handel's 'Es-ther'"

2) Tools and Reference Works

Raoul Camus (Queensborough Community College, CUNY), "National Tune Index: Band Music, 1700-1825"

Jan LaRue (New York University), "An Identifier Catalogue of the 18th-Century Symphony"

Harold Powers (Princeton University), "Tonality in 16th-Century Music: A Computer-Set Edition of Latin Motets"

Nicholas Temperley (University of Illinois), "Hymn-Tune Index"

For detailed guidelines and application materials, please write to: Research Materials Program, Division of Research Programs, National Endowment for the Humanities, Washington, DC 20506 (202-724-1672).

Awards and Prizes

Several members of the Society have been awarded fellowships from the **National Endowment for the Humanities**. Robert L. Weaver has received a substantial grant to support the compilation of a bibliography of music in the Florentine theater from 1750 to 1800. Paul S. Machlin was awarded an NEH Fellowship for College Teachers to complete his work on the jazz pianist Thomas 'Fats' Waller. Darrell Berg is a recipient of an NEH Fellowship for Independent Study and Research for her work on *Empfindsamkeit* in eighteenth-century music, while Jan Herlinger has an NEH grant to support his work on Prosdocius de Beldemandis. Several musicologists have received fellowships and grants-in-aid from the **American Council of Learned Societies**. Among them are: James M. Baker ("The Origins of Atonality in Late-Romantic Music"), Richard A. Kramer ("Beethoven's Counterpoint and Fugue Studies with Haydn and Albrechtsberger"), Leo Treitler ("From Oral Tradition to Literacy—Western European Musical Culture to the 13th Century"), James Coover ("Studies in the History of the British Music Trade"), Marie Rolf ("Debussy's Music Manuscripts"), and R. Peter Wolf ("The Musical Works of Jean-Philippe Rameau"). Finally, Peter Jeffery has been appointed as a Mellon Fellow in the Humanities at Harvard. His research project is "The Genesis of the *Graduale Romanum*."

The **Southeastern American Society for Eighteenth-Century Studies** invites submissions for its annual essay competition. An award of \$150 will be given for the best essay on an eighteenth-century subject published in a scholarly journal, annual, or collection between September 1, 1981 and August 31, 1982 by a member of SEASECS or 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 will not be the sole determinant of the award. Individuals may submit their own work or the work of others. To be considered, essays must be submitted in triplicate, post-marked no later than November 1, to: Bertram H. Davis, Department of English, Florida State University, Tallahassee, FL 32306.

The municipality of Turin has established a competition for a monograph on Piedmontese musical history. Scholars of all countries are eligible to enter. The monograph may concern a single composer, the history of a musical institution (e.g., chapel, theater, school, etc.), or about any other subject which treats the musical life of Piedmont or other relevant areas. Two copies of the text must be submitted by December 31, 1983. The monograph may be written in Italian, French, German, English, or Spanish. The winner will be awarded three million Italian liras and the prize-winning monograph will be published. Send entries to: Fondo "Carlo Felice Bona," Conservatorio Statale di Musica "G. Verdi," Via Mazzini, 11, 10125 Torino, Italia.

American Association for the Advancement of the Humanities Conference

The American Association for the Advancement of the Humanities (AAAH) will hold its third annual meeting at the Capital Hilton Hotel in Washington, D.C., on October 22-24, 1982. Session topics will include:

The Frontiers of Knowledge: 1. Archeology, 2. Semiotics;

The State of Learning: 1. Ethics, 2. History of Technology;

Design of Humanities Curricula in Schools and Community Colleges;

The Preservation of Resources: How and What to Save;

The Implications of Sociobiology for the Humanities;

The Ownership of Information and the Future of Research;

Making the Case for Corporate Support of the Humanities;

Humanities Ph.D.s in Business, the Professions, and Public Service; and

Censorship.

For further information and registration materials, please write to AAAH—Annual Meeting, 918 16th Street, N.W. (Suite 601), Washington, DC 20006 (202-293-5800).

Forty-Eighth Annual Meeting of the American Musicological Society

and the

Fifth Annual Meeting of the Society for Music Theory

November 4–7, 1982

University of Michigan, Ann Arbor

Preliminary Program

Thursday, November 4

9:00–12:00—AMS Board Meeting
(League: Kalamazoo Room)

9:30–11:30—SMT Publications Committee Meeting
(League: Henderson Room)

12:00–2:00—SMT 1981–1982 Executive Board Meeting
(Campus Inn: Room 306)

12:00–6:00—Registration
(League: Concourse)

12:00–6:00—Exhibits
(League: Michigan and Vandenburg Rooms)

2:00–5:00—AMS Papers

Fourteenth and Fifteenth-Century Topics (Rackham:
Amphitheater)

Craig Wright (Yale University), Chair

Peter M. Lefferts (University of Chicago): "Further Assessment
of Two English *Trecento* Notations"

John Nádas (University of California, Santa Barbara): "The
Codex Reina Revisited"

Charles E. Brewer (City University of New York): "Fourteenth
and Fifteenth-Century Polyphony in East-Central Europe:
New Interpretations; New Sources"

Ernest L. Trumble (University of Oklahoma, Norman):
"Guillaume Dufay and the Conciliar Movement of the Early
Fifteenth Century"

Seventeenth-Century Topics (Rackham: Auditorium)

John Hill (University of Illinois, Urbana-Champaign), Chair

John M. Ward (Harvard University): "The Relationship of Folk
and Art Music in Seventeenth-Century Spain"

Louise K. Stein (University of Chicago): "Music in the
Seventeenth-Century Spanish Theater: The Musical Sources"

Ellen Rosand (Rutgers University): "Seneca and the
Interpretation of *L'incoronazione di Poppea*"

Thomas E. Griffin (University of California, Los Angeles): "The
Avvisi di Roma in Munich: Sources for the History of Music in
Rome, 1671–1712"

Eighteenth-Century Topics I (Rackham: Assembly Hall)

E. Eugene Helm (University of Maryland, College Park), Chair

Stephen L. Clark (Princeton University): "The Passion Music of
C. P. E. Bach"

Thomas A. Bauman (University of Pennsylvania): "North
German Opera and Gluck"

Bertil H. van Boer, Jr. (Chico, California): "Joseph Martin
Kraus's *Aeneas i Cartago: A Gustavian Gesamtkunstwerk*"

Bruce Alan Brown (University of California, Berkeley):
"Gluck's *Rencontre imprévue* and Its Revisions"

Nineteenth-Century Topics I (League: Library)

Linda C. Roesner (*RILM*), Chair

Stephen E. Carlton (Carnegie-Mellon University): "Sketching
and Schubert's Working Methods"

Thomas A. Denny (Eastman School of Music): "Articulation,
Elision, and Ambiguity in the Recapitulations of Schubert's
Early Maturity"

Vivien Pui-Wen Lo (Cornell University): "Character Pieces:
Schumann's Response to Bach"

Jeffrey Kallberg (University of Pennsylvania): "Chopin's
Nocturne in C Minor, Op. Post., Redated: New Light on his
Late Period"

2:00–5:00—SMT Papers

Pitch Organization in Twentieth-Century Music (League:
Henderson Room)

Gary Wittlich (Indiana University, Bloomington), Chair

Michael L. Friedmann (Hartt School of Music): "Approaching
Debussy's *Ondine*"

Jane E. Sawyer (Eastman School of Music): "Structural
Elements in the Second Movement of Bartók's Sonata for
Piano"

Andrew W. Mead (Princeton, New Jersey): "Toward a Pitch Language in Elliott Carter's String Quartet No. 3"

Aspects of Schenker's Work (League: Hussey Room)

Bryan Simms (University of Southern California), Chair

William Rothstein (Amherst College): "Heinrich Schenker as an Interpreter of Beethoven's Piano Sonatas"

David Allen Damschroder (University of Michigan, Ann Arbor): "Schenker versus 'The Music of the Future': A Reappraisal"

Bruce B. Campbell (Eastman School of Music): "Trajectories toward a Common Goal: The Tonal Theories of Schoenberg and Schenker"

5:15–6:30—No-Host AMS–SMT Cocktail Party
(League: Ballroom)

8:30—Concert: *The Consort of Musicke* (Rackham: Auditorium),
Emma Kirkby, soprano; Anthony Rooley, lute

8:30—Concert: *The University of Michigan Gamelan* (Hill Auditorium), Judith Becker, Director

10:30—AMS Program Committee Meeting for 1983
(League: Kalamazoo Room)

Friday, November 5

8:00–9:00—AMS Publications Committee Meeting
(League: Conference Room 4)

8:00—AMS Chapter Officers Breakfast Meeting (Bell Tower Hotel: Wuerth Room)

9:00–6:00—Exhibits and Registration
(League: Concourse and Exhibit Rooms)

2:00–4:00—Tour of University Microfilms International

2:00–4:00—Open House: Stearns Collection of Musical Instruments

9:00–12:00—AMS Papers

Chant (League: Ballroom)

Charles M. Atkinson (Ohio State University), Chair

Peter Jeffery (Harvard University): "Tracing the Genesis of the *Graduale Romanum*"

Theodore C. Karp (Northwestern University): "An Alternative View of Early Chant Construction"

John Boe (University of Arizona, Tucson): "The Old-Roman *Gloria in excelsis Deo*"

Thomas Forrest Kelly (Smith College): "New Sources of Old-Beneventan Chant"

Renaissance Topics I: Scribes and Sources (League: Hussey Room)

Herbert Kellman (University of Illinois, Urbana-Champaign), Chair

Robert J. Snow (University of Texas, Austin): "Toledo Cathedral MS Res. 23: A Lost Manuscript Recovered"
RESPONDENT: Richard J. Sherr (Smith College)

Jeffrey J. Dean (University of Chicago): "The Scribes of the Sistine Chapel, 1501–1527"

Mitchell P. N. Brauner (Brandeis University): "Music from the Cappella Sistina at the Cappella Giulia"

Flynn Warmington (Brandeis University): "A Master Calligrapher in Alamire's Workshop: The Chronology of his Work"

RESPONDENT: Herbert Kellman

Stravinsky (Rackham: Auditorium)

Jann Pasler (University of California, San Diego), Chair

Jann Pasler: "From *Petrushka* to *The Rite of Spring*"

Richard Taruskin (Columbia University): "*The Rite* Revisited: The Idea and the Sources for its Scenario"

Marilyn Jean Meeker (University of Michigan, Ann Arbor): "Stravinsky's Process of Recomposition in *Pulcinella*"

Glenn E. Watkins (University of Michigan, Ann Arbor): "The Canon and Stravinsky's Late Style"

Musical Instruments (League: Henderson Room)

William P. Malm (University of Michigan, Ann Arbor), Chair

Cecil Adkins and Alis Dickinson (North Texas State University): "Miniaturization in the Positive Organ, 1550–1750"

Margaret Downie (University of South Dakota): "The Rebec in Italian Iconographic Sources from 1400 to 1540"

Elias Dann (Florida State University): "The Polish *Geige*: An Early Violin"

Gregory W. Harwood (New York University): "Problems in the Size, Balance, and Arrangement of the Orchestra in Italian Opera Houses during the Nineteenth Century"

9:00–12:00—SMT Papers

Nineteenth-Century Form and Tonality (Rackham: Amphitheater)

David Lewin (Yale University), Chair

Warren Darcy (Oberlin College Conservatory of Music): "Dramatic, Musical, and Formal Symmetry in Wagner's *Lohengrin*"

Deborah Stein (Eastman School of Music): "Hugo Wolf, Heinrich Schenker, and Third Relations"

Joseph Dubiel (Princeton University): "Contradictory Criteria in a Work of Brahms"

Time, Rhythm, and Phrase (Rackham: Assembly Hall)

Peter Westergaard (Princeton University), Chair

Lewis Rowell (Indiana University, Bloomington): "Augustine, Abhinavagupta, Time, and Music"

Anne C. Hall (Wilfrid Laurier University): "Accent, Meter, and Phrase in Beethoven's Op. 10, No. 1"

Christopher F. Hasty (Yale University): "Levels of Continuity in Post-Tonal Music"

12:00–2:00—JAMS Editorial Board Luncheon
(League: Conference Room 4)

12:00—Concert: *Les Filles de Sainte-Colombe* (League: Ballroom), Mary Springfels, Wendy Gillespie, Sarah Cunningham, viole da gamba

1:00—Concert: *Chamber Music of Igor Stravinsky* (Rackham: Auditorium), University of Michigan Chamber Ensembles

2:00–4:00—Tour of University Microfilms International
(Bus in front of Rackham)

2:00–4:00—Open House: Stearns Collection of Musical Instruments—Demonstrations of Giusti Harpsichord and Computer Catalog

2:00–5:00—AMS Papers

Baroque Topics (Rackham: Auditorium)

Don O. Franklin (University of Pittsburgh), Chair

Curtis A. Price (Washington University): "The Allegorical Designs of *Dido and Aeneas*"

RESPONDENT: Ellen T. Harris (University of Chicago)

Carolyn M. Gianturco (Università degli Studi di Pisa): "Andrea Adami's Collection of Stradella Cantatas"

Mary Ann Parker-Hale (University of Toronto): "Handel's Early Setting of *Laudate pueri dominum*: Problems of Chronology and Style"

Russell Stinson (University of Chicago): "Bach's Earliest Autograph"

Nineteenth-Century Topics II (League: Ballroom)

Leon B. Plantinga (Yale University), Chair

Ralph Locke (Eastman School of Music): "Mendelssohn's Collision with the Saint-Simonians"

Cecilia H. Porter (Chevy Chase, Maryland): "The Reign of the *Dilettanti*: Düsseldorf from Mendelssohn to Schumann"

Janet L. Johnson (University of Chicago): "The Théâtre-Italien under the Administration of the Opéra, 1818–1827"

Elaine Brody (New York University): "A Tale of Two Cities: Paris and Vienna, 1840"

The Early Twentieth Century (League: Hussey Room)

Carolyn Abbate (Princeton University), Chair

Bonny Hough (Washington University): "Schoenberg's *Herzgewächse* and the *Blaue Reiter Almanac*"

Jean Christensen (University of Louisville): "The Sources for Schoenberg's *Die Jakobsleiter*"

David A. Grayson (Amherst College): "Debussy and the 'Wagnerian Formula' in *Pelléas et Mélisande*"

Ellon D. Carpenter (University of Pennsylvania): "Important Milestones in the History of Russian and Soviet Music Theory"

Informal Study Session: Computers and Musicology
(League: Henderson Room)

David Crawford (University of Michigan, Ann Arbor), Chair

Participants: Raoul Camus (Greensborough Community College), Jan LaRue (New York University), Mary S. Lewis (Brown University), Margaret F. Lospinuso (University of North Carolina, Chapel Hill), Rebecca T. Mercuri (RCA David Sarnoff Research Center), Martin Piszczalski (University of Michigan, Ann Arbor), and William A. Kornfield (Artificial Intelligence Laboratory, Massachusetts Institute of Technology)

1:30–2:30—SMT Keynote Address

(Rackham: Amphitheater) Claude Palisca (Yale University) Introduced by Wallace Berry, President-Elect (University of British Columbia)

2:30–5:30—SMT Analysis Symposium: Brahms's Intermezzo in E Minor, Op. 119, No. 2 (Rackham: Amphitheater)

Richmond Browne (University of Michigan, Ann Arbor), Chair

Participants: Douglass Green (University of Texas, Austin), Robert P. Morgan (University of Chicago), and John Rothgeb (SUNY, Binghamton)

5:15–6:30—AMS Student Session Hosted by University of Michigan Graduate Students in Musicology (League: Hussey Room)

8:00—Opera: *The Rake's Progress*, by Igor Stravinsky (Power Center), *The University of Michigan School of Music Opera Theater*, Robert Altman, Stage Director; Gustav Meier, Conductor

8:30—Concert: *A Tribute to Haydn* (St. Andrews Episcopal Church), *Ars Musica Baroque Orchestra*, Lyndon Lawless, Director

Saturday, November 6

8:00–9:00—AMS Publications Committee Meeting
(League: Conference Room 4)

9:00–6:00—Exhibits and Registration

1:00–5:30—Tour of Greenfield Village and Henry Ford Museum (Dearborn)

2:00–4:00—Open House: Stearns Collection of Musical Instruments

8:30–11:00—SMT Papers

Stravinsky (Joint Session with AMS, 8:30; Rackham: Amphitheater)

Mary Wennerstrom (Indiana University, Bloomington), Chair

Pieter C. van den Toorn (Novato, California): "Octatonic Pitch Structure in Stravinsky"

Lisa Hanford (Yale University): "New Definitions of Pitch Centricity in Stravinsky's *Variations for Orchestra*"

Thomas Christensen (Yale University): "Stravinsky's *Zvesdoliki*: A Syntactic Anomaly?"

Analytical Studies of Fifteenth and Sixteenth-Century Music (9:00; Rackham: Assembly Hall)

Richard Parks (Wayne State University), Chair

James Bennighof (University of Iowa): "John Dunstable and *Preco preheminiencie*: Some Early Examples of Melodic Variation"

Lawrence T. Woodruff (North Texas State University): "Non-Cadential Use of Cadence Formulae in Early Sixteenth-Century Counterpoint"

11:15—SMT Business Meeting (Rackham: Amphitheater)

9:00–12:00—AMS Papers

Text and Music (League: Hussey Room)

Gary Tomlinson (University of Pennsylvania), Chair

Warwick Edwards (University of Glasgow): "Words, Music, and the Twilight of the Medieval Chanson"
RESPONDENT: Don M. Randel (Cornell University)
Ernest H. Sanders (Columbia University): "*Sine littera* and *cum littera*"
Patricia Ann Myers (Hobart and William Smith Colleges): "Humanistic Strains on Oaten Pipes: Sannazaro's Arcadian Peregrinations"
Christopher A. Reynolds (McGill University): "Madrigal Structures: Text versus Music"
RESPONDENT: Anthony Newcomb (University of California, Berkeley)

Eighteenth-Century Topics II (Rackham: Auditorium)

Daniel Hertz (University of California, Berkeley), Chair
Michael E. Broyles (University of Maryland, Baltimore County): "The Two Classical Styles, or, Did Mozart Write Any Keyboard Sonatas?"
Shelley Davis (University of Maryland, College Park): "H. C. Koch, the Classical Concerto, and the Sonata-Form Retransition"
Cheryl Sprague (Sperry-Univac): "Sonata Forms Revisited: An Alternative View of Aria"
Jean K. Wolf and Eugene K. Wolf (Ardmore, Pennsylvania, and University of Pennsylvania): "Rastrology and Its Use in Eighteenth-Century Manuscript Studies"

Nineteenth and Early Twentieth-Century Topics (League: Henderson Room)

Walter M. Frisch (Columbia University), Chair
Virginia L. Hancock (Pacific University): "Brahms as a Student, Collector, and Performer of Renaissance and Baroque Music"
Barbara Turchin (Columbia University): "The Nineteenth-Century *Wanderlieder* Cycle"
V. Kofi Agawu (Stanford University): "The Evolution of Gustav Mahler's Musical Language: A Study of 'Progressive' Elements in the Orchestral Song Cycles"
Bryan R. Gilliam (Harvard University): "Richard Strauss's Preliminary Opera Sketches: Thematic Fragments and Symphonic Continuity"

Renaissance Topics II (League: Ballroom)

William F. Prizer (University of California, Santa Barbara), Chair
Benito V. Rivera (North Texas State University): "Arcadelt's Harmonization of the Two-Voice Framework in his First Book of Madrigals"
Richard J. Agee (Colorado College): "Ruberto Strozzi and the Early Madrigal"
W. Richard Shindle (Kent State University): "*Il devoto pianto della Gloriosa Vergine*, an Italian *Stabat Mater*"
Patrick Macey (University of California, Berkeley): "Savonarola and the Sixteenth-Century Motet"

Informal Study Session: The Wind Band in America and Elsewhere (10:00–12:00; Rackham: West Conference Room)

Richard Crawford (University of Michigan, Ann Arbor), Chair

12:00—AMS Council Meeting (League: Hussey Room)

12:00–2:00—SMT 1982–1983 Executive Board Meeting (Campus Inn)

12:00—Concert: *Musicke of Sundrie Kindes: Music Heard by Charles Burney during his European Travels in the 1770s* (League: Ballroom)

1:00–5:30—Tour of Greenfield Village and Henry Ford Museum (Dearborn; Bus in front of the Rackham Building)

2:00–4:00—Open House: Stearns Collection of Musical Instruments—Demonstrations of Philippine Kulintang Ensemble and Computer Catalog

1:00–4:00—AMS Papers

Music and Liturgy (League: Ballroom)

Don M. Randel (Cornell University), Chair
George D. Sawa (University of Toronto): "Theory and Practice of Rhythmic Modes According to al-Fārābī"
Nancy van Deusen (University of North Carolina, Chapel Hill): "Style and Sequence: Early Nationalism in Monophonic Composition"
Kay Kaufman Shelemay (Columbia University): "Historical Implications of Parallels in Contemporary Ethiopian Christian and Falasha Musical Traditions"
S. Jackson Hill (Bucknell University): "Music and Liturgy in Japanese Religion: Shingon Chant"

Aesthetic and Critical Issues (Rackham: Auditorium)

Leonard B. Meyer (University of Pennsylvania), Chair
Tilden A. Russell (University of North Carolina, Chapel Hill): "Gardens into Music: An Eighteenth-Century Progress"
David B. Rosen (University of Wisconsin, Madison): "The Composer's Intentions and 'the Work Itself'"
Robin E. Wallace (Yale University): "E. T. A. Hoffmann and Amadeus Wendt as Critics of Beethoven"
Anthony Newcomb (University of California, Berkeley): "*Nochmals 'Zwischen absoluter und Programmusik'*: Form and Meaning in Schumann's C-Major and D-Minor Symphonies"

Debussy (Rackham: Assembly Hall)

Arthur Wenk (Université Laval), Chair
Claudia Maurer Zenck (Berlin): "Debussy: Prophet and Seducer"
James R. Briscoe (Butler University): "Debussy's Centenary: The Early Songs of 1882"
James A. Hepokoski (Oberlin College Conservatory of Music): "Formulaic Openings in the Music of Debussy"
Roy Howat (Jesus College, Cambridge University): "Dramatic Shape and Form in *Jeux de vagues*, and Its Relationship to *Pelléas* and Later Orchestral Scores"
RESPONDENT: James R. Briscoe

The Twentieth Century in America (Rackham: Amphitheater)

James Patrick (SUNY, Buffalo), Chair
Mark Tucker (University of Michigan, Ann Arbor): "Louis Armstrong and King Oliver, 1923–1926"
Catherine P. Smith (University of Nevada, Reno): "Musical Americanism Revisited: The Society of Native American Composers, 1939–1944"
Richard S. James (Bowling Green State University): "The ONCE Group: Community-Based Experimental Music in Ann Arbor"
Michael Meckna (University of California, Santa Barbara): "Copland, Sessions, and *Modern Music*: The Rise of the Composer-Critic in America"

2:00–5:30—SMT Papers**Studies in Classical Music** (League: Hussey Room)

Jane Stevens (Yale University), Chair

Richard Gwilt (University of Michigan, Ann Arbor):
“Sonata-Allegro Revisited”David Beach (Eastman School of Music): “A Recurring Pattern
in Mozart’s Piano Sonatas”Ellwood Derr (University of Michigan, Ann Arbor): “Haydn
Antecedents in Beethoven’s Op. 2, No. 1”**Special Topics** (League: Henderson Room)

John Clough (SUNY, Buffalo), Chair

Robert Gauldin (Eastman School of Music): “The Cycle-7
Couples: The Relation of Diatonic Set Theory to the
Evolution of Ancient Tonal Systems”Ethan Haimo (University of Notre Dame): “Secondary and
Disjunct Order-Position Relationships in Webern’s Op. 20”Edwin Hantz (Eastman School of Music): “Musical Memory
Modeling”Richard A. Kaplan (University of Michigan, Ann Arbor):
“Transpositionally Invariant Subsets: A New
Set-Subcomplex?”

4:15–4:45—AMS Presidential Address

Howard E. Smither (Rackham: Auditorium)

5:00–6:00—AMS General Meeting

(Rackham: Auditorium)

8:00—Opera: *The Rake’s Progress*, by Igor Stravinsky (Power
Center), ***The University of Michigan School of Music Opera
Theater***, Robert Altman, Stage Director; Gustav Meier,
Conductor**9:30—AMS/SMT Annual Dance** (League: Ballroom)
The Easy Street Jazz Band, James Dapogny, Director

Sunday, November 7

8:00—AMS Board Breakfast Meeting (Campus Inn: Huron
Room)**8:00—SMT 1982 and 1983 Program Committees Meeting**
(League: Conference Room 4)**9:00–12:00—Exhibits Open**

9:00–12:00—AMS Papers**Renaissance Topics III: The Franco-Flemings** (League:
Ballroom)

Bonnie J. Blackburn (Chicago, Illinois), Chair

Barton Hudson (West Virginia University): “The Rose and the
Mass: Obrecht’s *Missa Sicut spina rosam*”Kristine Forney (California State University, Long Beach):
“New Evidence on Sixteenth-Century Performance Practices
in the Antwerp Cathedral”Russell E. Murray, Jr. (North Texas State University): “The
Influence of the Cantus Firmus on Modal Structure in the
Masses of Antoine Brumel”Edward F. Houghton (University of California, Santa Cruz): “A
‘New’ Motet by Johannes Regis”**Haydn** (Rackham: Auditorium)

James Webster (Cornell University), Chair

Bruce C. MacIntyre (City University of New York): “A New
Look at the Viennese Concerted Mass in the Mid-Eighteenth
Century: Tradition and Novelty in the Early Masses of
Joseph Haydn”Elaine R. Sisman (Columbia University): “Haydn’s Baryton
Pieces and his ‘Serious’ Genres”

Mary Hunter (Bates College): “Haydn’s Sonata-Form Arias”

David P. Schroeder (Dalhousie University): “Haydn and Gellert:
Aesthetic Parallels in Eighteenth-Century Music and
Literature”**The Nineteenth Century in America** (League: Henderson
Room)

Stephen J. Ledbetter (Boston Symphony Orchestra), Chair

John M. Graziano (City College, CUNY): “The String Quartets
of William Henry Fry”John C. Schmidt (Southwest Texas State University): “Paine’s
Violin Sonata, Revised: An Indication of Stylistic Growth”Dennis R. Martin (Minnesota Bible College): “George F. Root
and *The Haymakers* (1857): An American Opera”Katherine K. Preston (City University of New York): “John
Prosperi and Friends: A Study of Professional Musicians in
Washington, D.C., 1877–1900”**Twentieth-Century Topics** (League: Hussey Room)

William Austin (Cornell University), Chair

Susan H. Borwick (Wake Forest University): “A Collaboration
of Divergences: The Dramatic Theories of Weill and Brecht”Laurel E. Fay (Ohio State University): “The Punch in
Shostakovich’s *Nose*”Thomas Warburton (University of North Carolina, Chapel
Hill): “Ives’s Modular Rags and a Skit for *Danbury Fair*”Philip Brett (University of California, Berkeley): “‘Fiery
Visions’ (and Revisions): the Making of *Peter Grimes*”

9:00–12:00—SMT Papers**Symposium: Teaching Undergraduate Theory**
(Rackham: Assembly Hall)

Dorothy Payne-Penn (University of Texas, Austin), Chair

Participants: Bruce Benward (University of Wisconsin,
Madison), Alice Mitchell (SUNY, Binghamton), and John
White (University of Florida)**History of Theory** (Rackham: Amphitheater)

W. T. Atcherson (University of Iowa), Chair

Robert W. Wason (North Texas State University): “From
Rameau’s *Supposition* to the ‘New German School’: A Line of
Development in German Harmonic Theory of the
Nineteenth Century”William Caplin (McGill University): “Tonal Function and
Metrical Accent: A Historical Perspective”Patrick McCreless (Eastman School of Music): “Ernst Kurth and
the Analysis of Chromatic Music of the Late Nineteenth
Century”

**12:00—AMS 1982 and 1983 Local Arrangements
Committees Meeting** (League: Conference Rooms 4–5)

Grants and Fellowships Available

Applications are now being accepted for **Senior Scholar Fulbright Awards** for university teaching and postdoctoral research in over one hundred countries during the 1983-84 academic year. Awards are offered for periods of two to ten months. Prospective applicants may write for additional details to: Council for International Exchange of Scholars, 11 Dupont Circle, Suite 300, Washington, D.C. 20036. The country and field of interest should be specified. The Council has announced an application deadline of September 15, 1982, for projects in Africa, Asia, Europe, and the Middle East.

The National Endowment for the Humanities has announced an application deadline of October 1, 1982, for 1983 Summer Stipends. This program provides support for college, university, junior and community college teachers, free-lance writers, and others working in the humanities to spend two consecutive months in full-time study or research. Among the Endowment's other programs are: Summer Seminars for College Teachers, Fellowships for Independent Study and Research, Fellowships for College Teachers, and Fellowships for the Professions. For further information, write to: Division of Fellowships and Seminars (MS-101), National Endowment for the Humanities, 806 15th Street, N.W., Washington, D.C. 20506.

The Woodrow Wilson International Center for Scholars in Washington, D.C., seeks outstanding project proposals representing diverse scholarly interests and approaches from individuals throughout the world. The Center's residential fellowships are awarded in two rather broad programs—History, Culture, and Society; and American Society and Politics—and in four more focused international categories: the Kennan Institute for Advanced Russian Studies, the Latin American Program, the East Asia Program, and the International Security Studies Program. Fellows devote their full time to research and writing. The length of a fellowship can vary from four months to one year. Deadline for receipt of applications is October 1. For further information, write to: The Wilson Center, Smithsonian Institution Building, Room 321, Washington, D.C. 20560 (202-357-2841).

The Rockefeller Foundation announces a program of awards for 1983-84 to support humanistic scholarship intended to illuminate and assess contemporary social and cultural issues. Forty awards will be made. The term of the fellowships is one year. First-stage proposals must be received by October 1, 1982; second-stage proposals, if requested, by January 7, 1983. Inquiries may be addressed to: Rockefeller

Foundation Humanities Fellowships, The Rockefeller Foundation, 1133 Avenue of the Americas, New York, NY 10036.

Harvard University has announced the availability of **Andrew W. Mellon Faculty Fellowships in the Humanities**. These are intended for non-tenured, experienced junior scholars who have completed, at the time of appointment, at least two years of postdoctoral teaching. Applicants must have received the Ph.D. before June 30, 1981. Applications are due November 1, 1982. For further information, write to: Dr. Richard M. Hunt, Program Director, Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge, MA 02138.

The Harvard Center for Italian Renaissance Studies at Villa I Tatti will award upward of ten stipendiary fellowships for independent study on any aspect of the Italian Renaissance for the academic year 1983-84. Fellowships are offered to scholars of any nationality, normally postdoctoral and in the earlier stages of their careers. Fellows must be free to devote full time to study. Fellowships run from July 1, 1983, to June 30, 1984. Applicants should send curricula vitae and descriptions of projects before November 1 to the Director at: Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy. Duplicate copies should be sent 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 and 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. Application deadline for these fellowships is also November 1.

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 1983-84. Applicants must have received the Ph.D. between January 1, 1981, and July 1, 1983. The fellowships are awarded for independent research and teaching in the undergraduate program in general education. Application deadline is November 5, 1982. For further information, write to: Director, Society of Fellows in the Humanities, Heyman Center for the Humanities, Columbia University, 70-74 Morningside Drive, New York, NY 10027. The Society will also appoint two Senior Fellows in the humanities for the academic year 1983-84. Awards will be made to scholars of particular accomplishment 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. Applications from

individuals will not be considered. Nominations must be made by the chairman of the department, who should send his letter and all supporting documents (vita of the candidate, list of publications, papers read, works in progress, and a statement from the candidate of scholarly goals) to the address given above.

The National Humanities Center will award fellowships for the academic year 1983-84 for young scholars, senior fellows, and special seminars. Most fellowships are awarded for the academic year, though some are available for shorter periods. The deadline for receipt of applications is December 10, 1982. For further details, write to: The National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709.

The American Council of Learned Societies has published a booklet entitled "AIDS to Individual Scholars" which describes a variety of fellowship competitions for the year 1982-83. Programs include ACLS Fellowships, Research Fellowships for Recent Recipients of the Ph.D., Fellowships for Studies in Modern Society and Values, Travel Grants for Humanists to International Meetings Abroad, Grants for Research in Chinese Studies, Mellon Program in Chinese Studies, East European Studies, and Grants-in-Aid. Application deadlines range from September 30, 1982, to February 1, 1983. General inquiries and requests for application forms should be addressed to: Office of Fellowships and Grants, ACLS, 800 Third Avenue, New York, NY 10022.

Martha Baird Rockefeller Fund for Music Dissolved

In contemplation of the termination of its activities, The Martha Baird Rockefeller Fund for Music, Inc. announced that it is no longer accepting applications for individual aid or contributions to musical organizations. Dana S. Creel, Chairman of the Board, explained that Mrs. Rockefeller's bequest of \$5 million to The Fund had not been intended to endow it in perpetuity, but rather to provide for its continuation for only a period of years using both principal and income. Now, having completed twenty years, its limited remaining assets will be applied to grants to service organizations which provide services to music and musicians within the general program interests of The Fund. Organizations to receive these grants will be selected by The Fund's Trustees, rather than by application, over the next few months. The Fund for Music was incorporated in 1962 by Mrs. John D. Rockefeller, Jr. Since 1962 The Fund has made 1,270 grants to individuals and contributed to more than 200 musical organizations.

Obituaries

Jerald C. Graue

On April 22, 1982, at the age of 40, Jerald C. Graue, Associate Professor and Chairman of Musicology at the Eastman School of Music, died of a heart attack. He had first experienced chest pains in March. On doctor's orders he did not attend the final meeting of this year's AMS Program Committee but instead entered the hospital for a week of tests and observation by specialists. Although the results were inconclusive, his physicians allowed him to return to a full schedule at the School.

When Jerry died he was completing his eleventh year as a faculty member at Eastman and his seventh as Department Chairman. (He had taught previously at the University of Illinois, where he had done his graduate work, and at San Francisco State University.) During those eleven years his special personal qualities—warmth, wit, patience, and respect for others, regardless of rank—brought him varied and extensive administrative responsibilities, official and unofficial, and made him one of the most highly regarded and trusted members of the Eastman community. He thought before speaking, and people listened.

At the time of his death, Jerry had just completed a major committee report on the evaluation of teaching. He felt strongly that evidence of good teaching should be incorporated more fully into decisions on promotion and tenure. The tasks of heading the committee and phrasing the final proposal were sensitive ones, and he carried them out with his customary persuasiveness and grace.

No doubt Jerry's proudest achievement during his seven years as Chairman was the development of a vigorous and well-balanced musicology program at Eastman. Building on an already distinguished base provided by his predecessors, he fashioned a department marked by scholarly rigor, a healthy diversity of approach, and true collegiality. Ever the department's advocate and ever a tactful diplomat, he created conditions under which musicology could both flourish on its own and advance the goals of the School as a whole.

Jerry's published work as a scholar was not large; his extraordinary service to the Department and to the School kept him far too busy. Amid all the pressures, though, he never allowed quality to slip. Sound judgment, painstakingly precise formulation, and unfailing musical sense mark all his writings. These cover an impressive range of topics. In his Master's thesis (unpublished) he advanced a hypothesis about the chronology of Josquin's Milanese motets that is widely accepted today. His dissertation and early publications dealt mainly with Clementi, J. B. Cramer, and musical life in London. In 1976 he published an edition of the American ballad op-

era *The Disappointment*. His later articles—two of which are still forthcoming—reflected his growing interest in the music of Bartók and the Classic masters, especially Haydn. He also edited *Essays on Music for Charles Warren Fox* (1979) and the A-R Editions series *Recent Researches in Music of the Nineteenth and Early Twentieth Centuries*. He was particularly looking forward to speaking this September at the International Joseph Haydn Congress in Vienna.

The memorial service at the Eastman School concluded with a performance by the Cleveland Quartet of the last of Mozart's "Haydn" Quartets (C major, K. 465). At commencement ceremonies in May, Jerry was awarded posthumously the Eisenhart Award for excellence in teaching.

Survivors include his wife, Marie Rolf, Assistant Professor of Music Theory at the Eastman School, and two daughters by a previous marriage. Contributions in his memory may be sent to the Jerald C. Graue Memorial Fund, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

—Ralph P. Locke
for the Department of Musicology,
Eastman School of Music

Rosaleen Moldenhauer

Rosaleen Moldenhauer, pianist, teacher, archivist and historian, was buried at Spokane, Washington on January 29, 1982, on the day she would have been 56. Her death, though not unexpected, brought to an untimely end a life spent in the service of family, friends and music. For those of us who were privileged to know and love her, the sense of loss is deep and lasting.

Born Rosaleen Jackman in Spokane, Washington, she spent her formative years in her native city, craving music from early childhood and enjoying the tutelage of several excellent teachers. Later on, her mentors included the pianist, Leonard Shure, and the theorists, Oswald Jonas and Alfred Mann, and she received bachelor and master degrees from Boguslawski College of Music in Chicago. On March 20, 1943, while she served on the Red Cross staff at Camp Hale, Colorado, she married Hans Moldenhauer, the eminent German-American musicologist with whom she had studied throughout her high-school years. The couple became a successful duopiano team, appearing weekly on radio for twelve years. Rosaleen also taught piano, violin, harmony and counterpoint at the Spokane Conservatory of Music and Allied Arts, founded by Dr. Moldenhauer in 1942.

When husband and wife established the Moldenhauer Archives ("Music History from Primary Sources") in 1953, Rosaleen found her most perfect niche in life. For nearly three decades thereafter, this woman of keen intellect, unquenchable thirst for knowledge and profound understanding

devoted a large share of her seemingly inexhaustible energies to the organization, study and selfless dissemination of the unique and priceless store of knowledge represented by the growing collection. Because of her husband's failing eyesight from the middle 1950s onward, Rosaleen assumed an ever-growing share of the responsibility for their numerous projects of archival acquisitions and creative scholarship. Their collaboration of many years found its crowning achievement with the publication of *Anton von Webern—A Chronicle of his Life and Work*, a monumental study based on the unequalled riches of the Webern Archive. It was Rosaleen who oversaw every detail of both the English and German language editions of the volume of over 800 pages.

A memorial to Rosaleen Moldenhauer, however brief, would be incomplete if it did not recall her personality. Although endowed with a strong will to accomplish, Rosaleen was, above all, a kind and helpful person. Her gentle smile would invariably defuse argument and dispel acrimony. As to her modest and unassuming nature, I well recall the discussions in which Hans gradually managed to convince her to allow her name to appear *somewhere* on the title page of their *opus magnum*. In the end, she did receive at least part of the public recognition which was her due: in 1980 she was a recipient of the 13th Annual ASCAP Deems Taylor Award, and on March 24, 1981, the Mayor of Vienna awarded her the silver medal of the city's Order of Merit. Her greatest monument, though, remains the example and inspiration she gave others through a life of dedication and courage.

—Zoltan Roman

Milton Sutter

Milton Sutter, Professor of Music at Temple University, died on November 7, 1981, at the age of 41, after an illness of several months. He received the B.S. from the Juilliard School of Music, the M.M. from Yale, and the D.M.A. from Stanford. Former chairman of the Music History Department at Temple, Dr. Sutter concentrated on the field of performance practice and published on 18th and early 19th-century Italian keyboard music, and on the music of Franz Liszt. He edited several volumes of 18th-century Italian organ music and recently finished part of an anthology for Ricordi in Milan. His publications appeared in *Liszt-Studien*, *L'Organo*, *The Consort*, and *The New Grove's Dictionary of Music and Musicians*. In addition Dr. Sutter gave organ and harpsichord recitals throughout the U.S. and Europe. He was the U.S. representative to the European Liszt Centre. Dr. Sutter served on the faculty of Temple for thirteen years.

—June C. Ottenberg

AMS Chapter Officers, 1982

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Forthcoming Meetings and Conferences

This column seeks to list meetings that may be of interest to AMS members. The notices are ordered chronologically. The deadlines for submission of items for inclusion are June 15 for the August issue and December 1 for the February issue. Notices of meetings should be sent to the editor.

Stravinsky, Sept. 10–14, 1982, University of California, San Diego. Address: Jann Pasler, Music Dept. B-026, UCSD, La Jolla, CA 92093.

Sir Philip Sidney: In his History and Ours, Sept. 30–Oct. 3, 1982, Wilfrid Laurier University. Address: Sidney Conference, English Dept., Wilfrid Laurier University, Waterloo, Ontario, Canada N2L 3C5.

International Conference on Musical Grammars and Computer Analysis, Oct. 4–6, 1982, Modena, Italy. Address: International Conference on Musical Grammars and Computer Analysis, Centro di Calcolo dell'Università, Via Campi 213/B, 41100 Modena, Italy.

Northeast American Society for Eighteenth-Century Studies, Oct. 7–10, 1982, Rutgers University. Address: Richard Quaintance, English Dept., Douglass College, New Brunswick, NJ 08903.

Victorian Institute, "The Profession of Authorship in the Victorian Period," Oct. 9, 1982, Virginia Polytechnic Institute and State University. Address: Virginia Fowler or Nancy Metz, Dept. of English, Virginia Polytechnic Institute and State University, Blacksburg, VA 24061.

Center for Medieval and Renaissance Studies, "History of Technology," Oct. 14–16, 1982, University of Califor-

nia, Los Angeles. Address: Fredi Chiappelli, Center for Medieval and Renaissance Studies, University of California, Los Angeles, CA 90024.

Center for Medieval and Early Renaissance Studies, "Persons in Festival: Social Behavior as Identity Formation in the Middle Ages and Renaissance," Oct. 15–16, 1982, State University of New York, Binghamton. Address: Richard C. Trexler, CEMERS, SUNY-Binghamton, Binghamton, NY 13901.

Ball State University Committee for the Advancement of Early Studies, Thirteenth Annual Interdisciplinary Conference, Oct. 15–16, 1982, Ball State University. Address: Bruce W. Hozeski, Dept. of English, Ball State University, Muncie, IN 47306.

Southeastern Medieval Association, Oct. 15–16, 1982, Southern Methodist University. Address: Jeremy Adams, SEMA Conference, Southern Methodist University, Dallas, TX 75275.

Center for Medieval and Renaissance Studies, "History of Technology," Oct. 20–23, 1982, Ann Arbor, Michigan. Address: Fredi Chiappelli, Center for Medieval and Renaissance Studies, University of California, Los Angeles, CA 90024.

American Association for the Advancement of the Humanities, Oct. 22–24, 1982, Capital Hilton Hotel, Washington, D.C. Address: AAAH-Annual Meeting, 918 16th St., N.W. (Suite 601), Washington, D.C. 20006.

Froberger and his Contemporaries, Oct. 23, 1982, University of Dayton and Historic Keyboard Society. Address: Richard Benedum, Music Division Head, University of Dayton, Dayton, OH 45469.

American Society for Aesthetics, Oct. 27–30, 1982, Banff, Alberta. Address: Wal-

ter Jamieson, c/o Apt. No. 82, Faculty of Environmental Design, University of Calgary, Calgary, Alberta, Canada T2N 1N4.

Sixteenth-Century Studies Conference, Oct. 28–30, 1982, Concordia Seminary. Address: Robert Schnucker, Dept. of History, Laughlin Building 115, Northeast Missouri State University, Kirksville, MO 63501.

Conference on Editorial Problems, "Editing Polymaths: Erasmus to Russell," Nov. 5–6, 1982, University of Toronto. Address: Sharon Butler, 14285 Roberts Library, University of Toronto, Toronto, Ontario, Canada M5S 1A5.

Society for Ethnomusicology, 27th Annual Meeting, Nov. 11–14, 1982, University of Maryland. Address: Carol Robertson, Dept. of Music, University of Maryland, College Park, MD 20742.

Maryland Handel Festival, Nov. 12–14, 1982, University of Maryland. Address: Paul Traver, Dept. of Music, University of Maryland, College Park, MD 20742.

Modern Language Association, XVIth-Century Division, French, December, 1982, Los Angeles. Address: Bodo L. O. Richter, Modern Languages & Literatures, 910 Clemens Hall, State University of New York at Buffalo, Buffalo, NY 14260.

Washington University Baroque Festival, Feb. 23–27, 1983, Washington University. Address: William Matheson, Symposium Committee, Baroque Festival, Dept. of Comparative Literature, Campus Box 1107, Washington University, Saint Louis, MO 63130.

Consortium on Revolutionary Europe, Feb. 24–26, 1983, Charleston, South Carolina. Address: Owen Connelly, Dept. of History, University of South Carolina, Columbia, SC 29208.

Call for Papers

Papers are being considered for the **Washington University Baroque Festival** (February 23–27, 1983), which will include an interdisciplinary symposium on aspects of baroque culture and a performance of Handel's *Orlando*. Abstracts of papers (twenty to thirty minutes in duration) will be considered in four areas: 1) culture and theatricality in baroque Europe, 2) baroque opera in Europe, 3) Ariosto's *Orlando furioso* and its influence, and 4) baroque performance practice and stagecraft. Abstracts should be sent by September 15, 1982, to: William Matheson, Symposium Committee, Baroque Festival, Dept. of Comparative Literature, Campus Box 1107, Washington University, Saint Louis, MO 63130.

The **Southeastern American Society for Eighteenth-Century Studies** (SEASECS) will meet in Birmingham, Alabama, on March 17 to 19, 1983, at the Hyatt Hotel, with the University of Alabama as the host institution. Proposals for papers on any eighteenth-century topic are solicited. Completed papers may be submitted up to October 1, 1982, even though the deadline of June 1, 1982, for receipt of abstracts has passed. Write to: Clara Gandy, SEASECS Program Committee, Dept. of History, Coker College, Hartsville, SC 29550.

The **Pacific Northwest Renaissance Conference** invites papers for its 1983 meeting (March 25–26) at the University of Alberta, Edmonton, Canada. Papers should be sent by January 3, 1983, to: Jean MacIntyre, Dept. of English, University of Alberta, Edmonton, Alberta, Canada T6G 2E5.

Calvin College will host an international academic conference on April 7 to 9, 1983, entitled, **Connections: A Baroque Festival Year**. The conference committee solicits papers approximately twenty minutes in duration. A two or three-page abstract should be submitted by December 1, 1982, to: Chris Stoffel Overvoorde, Director, *Connections*, Art Dept., Calvin College, Grand Rapids, MI 49506.

The twelfth annual national meeting of the **American Musical Instrument Society** will be held at the Henry Ford Museum in Dearborn, Michigan (April 14–17, 1983). Send abstracts before October 1 to: James Borders, Assistant Curator, Stearns Collection of Musical Instruments, University of Michigan, Ann Arbor, MI 48109.

From April 25 to May 1, 1983, Butler University in Indianapolis will commemorate the sesquicentenary of the birth of Johannes Brahms. Pre-concert lectures and scholarly papers will complement performances of

Brahms and composers in his Viennese environment. Internationally known performers and scholars have been invited to participate, and additional scholars will be chosen competitively. Proposals are sought for papers on any facet of Brahms or composers who relate to him directly, such as Mahler, Wolf, and Bruckner. Also of interest are papers that discuss the relationship of Brahms with those in his milieu. Scholars chosen will be reimbursed, and papers will be presented on Saturday, April 30, or on evenings of the preceding week as pre-concert lectures. Complete papers or detailed abstracts should be sent by January 1, 1983, to: James Briscoe, Jordan College of Fine Arts, Butler University, Indianapolis, IN 46208.

The World as Mirror, a conference concerned with the issue of narcissism in the fine arts and literatures, will be held at Miami University, Oxford, Ohio, on June 4 to 6, 1983. The selection committee welcomes papers approximately thirty minutes in length which treat not only the concept of narcissism in the arts and literatures but also other psychological issues raised by a text or work of art from any period or culture. Abstracts of approximately 500 words should be sent by January 1, 1983, to: Donald W. Fritz, Dept. of English, Miami University, Oxford, OH 45056.

ACLS Travel Grants

The following persons have been awarded travel grants, under the program administered by the American Council of Learned Societies, to attend meetings occurring during the period from July through October:

Béhague, Gerard H.
Crawford, David
Franklin, Don O.
Hill, John
Locke, Ralph
Moore, James H.
Narmour, Eugene
Neumann, Frederick
Pajerski, Fred M.
Perkins, Leeman L.
Plantinga, Leon B.
Seebass, Tilman
Sisman, Elaine R.
Taruskin, Richard F.
Wade, Bonnie C.

Travel grants are offered through the American Council of Learned Societies on a competitive basis to scholars in humanistic disciplines to enable them to participate in international scholarly meetings held outside North America (including Mexico, Central America, and the Caribbean). Applicants must hold a Ph.D. degree or its equivalent and must be citizens or perma-

nent residents of the United States. To be eligible, proposed meetings must be broadly international in sponsorship or participation, or both.

The program provides travel funds in the four categories listed below to:

- 1) persons who propose to read significant scholarly papers at smaller research conferences which are broadly international in participation;
- 2) persons who will present papers or fill other active scholarly roles (such as chairing a session) at regularly scheduled congresses of international scholarly organizations;
- 3) elected officers or voting members of an international organization who must take part in bureau meetings or executive sessions of the organization; and
- 4) members of international planning committees or editorial boards who must participate in meetings of these groups.

Applications from persons who have received an ACLS travel grant in the current year or in either of the two preceding calendar years cannot be considered; applicants who have received multiple grants in previous years can be given only low priority.

Financial assistance is limited to air fare between major commercial airports. Awards, not to exceed \$1,000, will be equivalent to one-half of projected economy-class fare.

Deadline for requests for travel funds to attend meetings scheduled for the period of March through June is *November 1*; deadline for requests for travel funds to attend meetings scheduled for the period of July through October is *March 1*; deadline for requests for travel funds to attend meetings scheduled for the period of November through February is *July 1*. Meetings that officially begin on the last day or two of a competition period and run several days into the next will be considered under the latter competition (e.g., March 1 will be the deadline for applications for a meeting running from June 30 through July 5).

To request application forms, persons should address an inquiry to: Travel Grant Office, American Council of Learned Societies, 800 Third Avenue (at 49th to 50th Streets), New York, NY 10022. Persons requesting application forms should provide the name, dates, place, and sponsorship of the meeting, as well as a brief description of the nature of the applicant's scholarly interests and his or her proposed role in the meeting.

—Frank Traficante,
AMS-ACLS Liaison for Travel Grants

Papers Read at Chapter Meetings

Allegheny

October 24, 1981
West Virginia University

Jean Thomas (University of Pittsburgh): "Home Sweet Home: A Forty-Year Collection of Household Music in Pittsburgh"

Barton Hudson (West Virginia University): "The Rose and the Mass: Obrecht's *Missa Sicut spina rosam*"

Irving Godt (Indiana University of Pennsylvania): "An Analytical View of Historical Periods"

March 27, 1982
University of Pittsburgh

Norman Sanger (University of Pittsburgh): "The Quantitative Analysis of Tonal Music—the Early Models"

Sarah Morgan (University of Pittsburgh): "Machaut's 'Lay de l'Ymage'—Analysis for Elements of Structure"

Don Franklin (University of Pittsburgh): "Problems of Tempo in J. S. Bach's Music"

Roxanne Rump (University of Pittsburgh): "*Les principes du clavecin* of M. de St. Lambert—a Progress Report"

Christopher Wilkinson (West Virginia University): "The Papers of George Rochberg: Mirror of an Evolving Compositional Style"

Irving Godt (Indiana University of Pennsylvania): "The Vatican Organum Treatise"

Robert Lord (University of Pittsburgh): "A Demonstration of the Helen Frick Organ"

Stephen Carlton (Carnegie-Mellon University): "Schubert's Working Method in his A-flat Mass"

Capital

October 24, 1981
St. John's College

Cyrrilla Barr (Catholic University): "*Laude spirituali* of Serafino Razzi: A Repository of Popular Tuscan Song in the Renaissance"

Jeannette Morganrath Sheerin (University of North Carolina): "Johan Agrell's Opus 1 (Nürnberg: J. U. Haffner, 1746): The Print and Its Manuscript Copies"

Thomas Mark (St. John's College): "Philosophy of Piano Playing: Reflections on the Concept of Performance"

February 6, 1982
George Washington University

Laura Youens (University of Maryland): "Polyphonic Psalm-Settings in 16th-Century Lutheran Services"

James M. Martin, II (Howard University): "The Theories of Harmony of Georg Andreas Sorge (1703–1778)"

Ellon D. Carpenter (University of Pennsylvania): "Important Milestones in the History of Russian and Soviet Music Theory"

Katherine K. Preston (University of Maryland): "John Prosperi and Friends: Professional Musicians in Washington, D. C., 1877–1890"

Barton Hudson (West Virginia University): "The Rose and the Mass: Obrecht's *Missa Sicut spina rosam*" (Assisted by the University of Maryland Collegium Musicum, Richard Wexler, Director)

Michael Broyles (University of Maryland, Baltimore County): "The Two Instrumental Styles of Classicism, or, Did Mozart Write Any Piano Sonatas?"

April 24–25, 1982
College of William and Mary

Patricia Norwood (Mary Washington College): "Performance Manuscripts from the Thirteenth Century"

Charles Wolterink (College of William and Mary): "Parody in the Music of Peter Maxwell Davies"

Alan Tyson: "How Did Mozart Compose?"

Elizabeth Aubrey (University of Maryland): "A Fresh Investigation of the Sources of the Music and Poetry of the Troubadours"

Ed Ellis (St. Aloysius Gonzaga Jesuit Community): "A Comparison of Giuseppe Verdi's *I Lombardi* and *Jerusalem*: A Defense of a Neglected Revision"

Albert Rodewald (University of Pennsylvania): "Schenker, Furtwängler, and Performance"

Greater New York

October 17, 1981
New York University

Joint meeting with the American Institute for Verdi Studies

Leonard Garrison (SUNY, Stony Brook): "Verdi's Setting of the *Te Deum*"

Harold S. Powers (Princeton University): "Modulation, *Melodramma*, and *Mise-en-scène*: Act II of *Un ballo in maschera*"

December 12, 1981
Columbia University

Anneliese Callen (Moravian College): "Popular Song as Classical Theme: *Vetter Michel* and the Symphony"

John Graziano (City College, CUNY): "Rags, Sentimental Songs, and Transformations: The Emergence of the Black Musical, 1895–1910"

February 13, 1982
Columbia University

Hans Nathan: "Music in Paris around 1910, as Judged by Contemporaries"

Charles E. Brewer: "Popular Polyphony in 15th-Century East-Central Europe"

March 20, 1982
Columbia University

Elaine R. Sisman (Columbia University): "Haydn's Creative Periods"

Tilden A. Russell: "Gardens into Music: An Eighteenth-Century Progress"

April 24, 1982
City College, CUNY

Graduate Students Symposium

Nancy Phillips (New York University): "The Dasian System and Its Relationship to the Early Chant Repertory"

Mary Wischusen (Rutgers University): "The Dramatic Music of Franz Schubert"

Dale Monson (Columbia University): "Cadenential Rhythm in the *Recitativo semplice* of Early 18th-Century Italian Opera"

Lawrence Earp (Princeton University): "Questions of Order in the Machaut Manuscripts"

Bruce C. MacIntyre (City University of New York): "A New Look at the Viennese Concerted Mass in the Mid-18th Century: Tradition and Novelty in the Early Masses of Joseph Haydn"

Mid-Atlantic

April 3, 1982
Rutgers University

Nadine Sine (Lehigh University): "The Mahlerian Moment: New Meanings for Old Forms (Emphasis on Symphony No. 2)"

Bruce Gustafson (Franklin and Marshall College): "The Bauyn Manuscript Revisited: A Fresh Look at the Largest and Most Important Source of 17th-Century French Harpsichord Music"

October 25, 1982
Bryn Mawr College

Ralph Grover: "Edmund Rubbra: 'A Scandalous Neglect'"

Kathryn L. Reichard: "Court Musicians of Classical Weimar as Earners and Spenders"

Caroline M. Cunningham: "Christopher Simpson and the Suite for Viols with Divisions"

Midwest

October 11, 1980
Bismarck Hotel, Chicago

Newman Powell (Valparaiso University): "The 'Classical' System of the Tactus—a Reconstruction"

Scott Messing (University of Michigan): "A Rediscovered Portrait of Gasparo Alberti and his Association with Three Choirbooks at Bergamo"

Howard M. Brown (University of Chicago): "Music in Italian Wedding Processions in the Middle Ages and Renaissance"

Edward L. Kottick (University of Iowa): "The Acoustics of the Harpsichord"

Judith Schwartz (Northwestern University): "Conceptions of Musical Unity in the Eighteenth Century"

Jeffrey Kallberg (University of Chicago): "Marketing Rossini: Six Letters from Troupenas to Artaria"

Alexander Main (Ohio State University): "Liszt, Lamennais, and the Year 1837"

April 25–26, 1981
Butler University

W. Richard Shindle (Kent State University): "Simone Verovio's *Canzonette spirituali* Prints of 1591 and 1592"

Perry Fine (University of Michigan): "Dramaturgy in Monteverdi's 'Ahi come a un vago sol': A Reinterpretation of his First Continuo Madrigal"

Olga Dolskaya-Ackerly (University of Kansas): "Seventeenth-Century Music Manuscripts at the Historical Museum in Moscow"

Thomas F. Taylor (University of Michigan): "Spanish High-Baroque Polychoral Styles: Motet and Villancico"

Louis F. Chenette (Butler University): "Notes on a Noble Cellist: Giorgio Antoniotto d'Adorni, 1681–1766"

David Rosen (University of Wisconsin, Madison): "The 'Inevitability' of a Formal Quirk in Mozart's K. 595"

Margaret Liggett (Chesterfield, Missouri): "Niccolò Piccini's *Tre sonate e una toccata* in New Perspective"

Morton Achter (Otterbein College): "Ambrose Thomas's *Hamlet*"

J. Bunker Clark (University of Kansas): "An American Original: Anthony Philip Heinrich's Piano Sonata *La buona mattina*"

Jann Pasler (College-Conservatory of Music, University of Cincinnati): "Timbre and the Compositional Process: Debussy's 'Brouillards'"

Susan M. Filler (Chicago, Illinois): "The Stanford Sketches: A Misjudged Mahler Source"

Enrique A. Arias (Chicago, Illinois): "The Compositional Technique of Alexander Tcherepnin, 1899–1977"

September 26–27, 1981
Bismarck Hotel, Chicago

Julian D. Woodruff (Dearborn, Michigan): "A Little-Known Chamber Work by Cherubini"

Richard Englehart (Kent State University): "More than Monody: A Closer Look at Andrea Falconieri's *Musiche . . . libro sexto* (1619)"

Vincent J. Corrigan (Bowling Green State University): "Modal Transmutation in the Three-Part Conductus Repertory"

Alexander Silbiger (University of Wisconsin, Madison): "From Madrigal to Toccata: Frescobaldi and the *Seconda prattica*"

Michael L. Norton (Ohio State University): "Structure as Symbol in Iconia Nicolai"

Kevin A. Byrnes (University of Chicago): "The Stylistic Chronology of Josquin's Motets"

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

Richard S. Parks (Wayne State University): "Debussy Autographs in the Pierpont Morgan Library"

Anne Heider (Evanston, Illinois): "Claude LeJeune's *Dodecacorde*"

Karin Pendle (College-Conservatory of Music, University of Cincinnati): "Marssollier and Dalayrac: A Working Friendship"

James Briscoe (Butler University): "Debussy's Opera Projects before *Pelléas*"

April 3–4, 1982
University of Kansas

Joint meeting with the Sonneck Society

Douglas Lee (Wichita State University): "Thurlow Licurance and the Music of the American Indian"

Ann McKinley (North Central College, Naperville, Illinois): "Echoes of a Busy Life, the Autobiography of Professor Albert Stanley (1851–1932), First Director of the School of Music in Ann Arbor"

David Rosen (University of Wisconsin, Madison): "'Gonfio di gioia ho il cor (piange)': Verdi's Treatment of Deception"

Franklin S. Miller (University of Wisconsin, Milwaukee): "'Deutsch-Athen am Michigan See': Toward a History of Music in Milwaukee"

Theodore Karp (Northwestern University): "The Alleluia *Dies sanctificatus*"

John Boe (University of Arizona): "The Beneventan Repertory of Gloria Tropes and Chants, 1050–1150"

Charles Atkinson (Ohio State University): "The *Doxa*, the *Pisteuo*, and the *Fra tres ellinici*"

Ethan Haimo (University of Notre Dame): "Parodies of Palestrina in Victoria's Motets"

Steward Carter (Miami University, Oxford, Ohio): "The Trillo and the Tremolo in Seventeenth-Century Italian Instrumental Music"

René Cox (University of Tennessee, Chattanooga): "Implication, Pointing, and Semiotics: A Comparison of Three Theories"

Brad Young (University of Illinois, Urbana-Champaign): "An *Account of Printed Musick*, ca. 1724"

William Kearns (University of Colorado): "The Ben Gray Lumpkin Collection of Colorado Folksongs: An Overview"

Sven Hansell (University of Iowa): "Late Nineteenth-Century Swedish Immigrants, as Seen against the Background of German-American Music Making in the Midwest"

Alison E. Arnold (University of Illinois, Urbana-Champaign): "Musical Culture of the Asian Indians in Chicago"

Cliff Sloane (Hmong Musicians' Co-op, Minneapolis): "Preliminary Remarks on the Americanization of Hmong Popular Music"

New England

February 20, 1982
Yale University

Richard Sherr (Smith College): "Notes from the Vatican Archive: New Information about Encina, Obrecht, and Hellinck"

Bruce Bellingham (University of Connecticut): "The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration"

Kenneth Suzuki (Yale University): "Brahms's Fourth Symphony: *In memoriam* Beethoven?"

Rheinhold Brinkmann (Hochschule der Künste, Berlin): "Music and *Jugendstil*: Some Observations"

May 1, 1982
New England Conservatory of Music

Karol Berger (Boston University): "The Expanding Universe of *Musica ficta* in Theory from 1300 to 1550"

Derrick Henry (College of the Holy Cross): "Fanfares, Harmonics, and Sociology: The Historical Significance of the Trumpet Writing in Schütz's *Symphoniae sacrae I* (1629)"

James Armstrong (Colby College): "The Lost Magnificats of Guglielmo Gonzaga Recovered?"

Eric Jensen (Roxbury, Vermont): "Liszt, Nerval, and *Faust*"

Leon Plantinga (Yale University): "Schumann's Critical Reaction to Mendelssohn"

New York—St. Lawrence

October 3–4, 1981
State University College, Potsdam

Jeremy Noble (SUNY, Buffalo): "Motetti missales: A Fresh Look at Familiar Evidence"

Richard Nelson (Eastman School of Music): "Modulation as Seen in German Figured-Bass Treatises of the Mid-Eighteenth Century"

Peter Hardwick (University of Guelph): "Medieval and Renaissance Influences in the Works of Peter Maxwell Davies"

Ellen Koskoff (Eastman School of Music): "The Music Network: A Cognitive Model for the Organization of Music Concepts"

Carolyn Rabson (State University College, Potsdam): "Merchant and Madman: North-Country Musicians of the 19th Century"

Christopher Reynolds (McGill University): "Music and Liturgy in the Roman Renaissance"

David Ossenkop (State University College, Potsdam): "Schubert and the Ballad"

Hewitt Pantaleoni (State University College, Oneonta): "On the Nature of Rhythm and Rhythmic Cycles"

Susan Borwick (Eastman School of Music): "A Collaboration of Divergences: Dramatic Theories of Weill and Brecht"

April 3–4, 1982
SUNY, Binghamton

Thomas A. Denny (Eastman School of Music): "Recapitulation in Schubert's Early Maturity: New Light from Unlikely Sources"

Patricia Ann Myers (Hobart and William Smith College): "Humanistic Strains on Oaten Pipes"

Tom Gordon (Ontario College of Art, Toronto): "Stravinsky's Ragtime Abstractions: Jazz Parody or Neo-Classical Portraiture?"

Arthur J. Ness (Daemen College): "Domenico Bianchini detto 'il Rossetto': Some Recent Findings"

Vivien Lo (Cornell University): "Fugues as Character Pieces: Schumann's Perception of Bach's Music"

Edith Borroff (SUNY, Binghamton): "A Newly Found Cantata (*O fronde care*, ca. 1690) by Rosa Giacinta"

Hewitt Pantaleoni (State University College, Oneonta): "A Plea for Appropriate Analysis"

Northern California

February 27, 1982
Stanford University

William C. Holmes (University of California, Irvine): "L'Impresario in angustie, or, Plus ça change . . ."

Brian Mann (University of California, Berkeley): "The Parody Magnificats in Praetorius's *Megalynodia Sionia*"

V. Kofi Agawu (Stanford University): "Kindertotenlieder No. 2 as a Paradigm of Mahler's Musical Language"

Stephen E. Hefling (Stanford University): "Overdotting and Notes inégales: A Dispassionate Review"

Artis Wodehouse (Stanford University): "Pianists at the Paris Conservatoire from Marmontel to Marguerite Long"

April 24–25, 1982
University of California, Santa Cruz

Joint meeting with Pacific Southwest Chapter

William J. Davila (California State University, Los Angeles): "Aspects of the Historic Development of the Spanish Renaissance and Baroque *Diferencias* Based on Ostinato Patterns for Guitar"

Bruce Alan Brown (University of California, Berkeley): "Gluck's *Rencontre imprévue* and Its Revisions"

V. Kofi Agawu (Stanford University): "'Structure' vs. 'Rhetoric' in Classic Music: A Study of Beethoven's Opus 132"

Douglas A. Smith (Menlo Park, California): "New Discoveries by the (Silvius Leopold) Weiss Squad"

Jeanne M. Winn (University of California, Los Angeles): "On the Origin and History of the *Aria del Gazzella*"

Daniel Hertz (University of California, Berkeley): "Haydn and Gluck in Vienna around 1760: *Le diable à quatre*, *Der neue krumme Teufel*, and the Symphony *Le soir*"

Robert M. Stevenson (University of California, Los Angeles): "Haydn's Iberian World Connections"

John W. Clark (University of California, Santa Barbara): "Developmental Devices in Copland's *Piano Variations* (1930)"

Gerardo V. Huseby (Stanford University): "The *Cantigas de Santa Maria* and the Medieval Theory of Mode"

Leta E. Miller (University of California, Santa Cruz): "The Chansons of Clément Jannequin: A Stylistic Comparison with Those of his Contemporaries"

Clifford Granna (San Francisco Opera): "Banchieri's Mode Transpositions: the *Chiavette* Revisited"

Isabelle Emerson (University of Nevada, Las Vegas): "Of Memories and Models: Sources of the Mozart *Requiem*"

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

Donald Johns (University of California, Riverside): "Hindemith's Schenker Connection: A Document in the History of Theory"

Pacific Northwest

October 30–31, 1981
University of Oregon, Eugene

Erich Schwandt (University of Victoria): "The Motet in New France: Seventeenth- and Eighteenth-Century Music in Québec"

Michael Coolen (Oregon State University, Corvallis): "Music Appreciation As It Mattered"

Mary DuPree (University of Idaho): "'Jazz', the Critics and American Composition in the Twenties"

Claire Detels (University of Washington): "Verdi's Prose Sketch for the First Version of *Simon Boccanegra*"

Virginia Hancock (Pacific University, Portland): "A Report on Margaret Bent's NEH Seminar, 'Medieval and Renaissance Music from Notation to Performance'"

Richard Agee (Reed College, Portland): "Ruberto Strozzi and the Early Madrigal"

April 16–17, 1982
Central Washington University, Ellensburg

Mary Anne Rees (University of Oregon): "Willamette University: A Model for Faculty Involvement on a Student Recruitment Program"

John W. Reid (Washington State University, Pullman): "The Treatment of Dissonance in the Music of Dufay"

Eugene Casjen Cramer (University of Calgary): "Two 'New' Motets by Victoria"

Kenneth DeLong (University of Calgary): "Musical Biedermeier: Notes toward a Definition"

Zoltan Roman (University of Calgary): "The Songs of Pauline Viardot"

John A. Mueter (Washington State University, Pullman): "An Unpublished Cadenza for Mozart's Piano Concerto, K. 491"

John S. Powell (University of Washington): "Charpentier's Music for Molière's *Comédies*"

Erich Schwandt (University of Victoria): "A New Source for Couperin's *Concert VIII*, among Other Things"

Lawrence Starr (University of Washington): "The Radical Composer and the Conservative Audience: Claude Debussy's Solution to the Problem of 'Modern Music'"

Pacific Southwest

November 21, 1981
University of California, Irvine

Eunice M. Schroeder (Stanford University): "Consonance and Dissonance according to the *Mensura*: Tinctoris's Rules and Their Application to the Music of Dufay"

Murray C. Bradshaw (University of California, Los Angeles): "The *Salmi passaggiati* (1601–1603) of Giovanni Luca Conforti and Early Monody"

Genette Foster (Occidental College): "The *Musikalische Neujahrs-Gedichte* of the Zürich Gesellschaft am Musiksaal, and the Emblem Tradition"

Donald C. Johns (University of California, Riverside): "Some Aspects of Evolution in the Jazz Repertory"

Arnold Shaw (University of Nevada, Las Vegas): "The 'Cover' Syndrome in Popular Recordings of the 1950s"

Robert Stevenson (University of California, Los Angeles): "Los Angeles Musical Beginnings"

February 20, 1982
University of California, Los Angeles

Marie Louise Göllner (University of California, Los Angeles): "The Transmission of French Motets in German and Italian Manuscripts of the 14th Century"

Katherine S. Walsh (University of California, Santa Barbara): "The Angel Musician in North Italian Art: 1450–1520"

Rosalie A. Schellhous (University of California, Riverside): "Bach's *St. Matthew Passion* as a Spiritual Exercise"

Jann Pasler (University of California, San Diego): "Song as a Mode of Criticism: Debussy's 'Le Balcon'"

Lee Cronbach: "Afro-American Teaching Methodology as a Source of Contemporary Popular Styles"

Philip Brett (University of California, Berkeley): "'Fiery Visions' (and Revisions): The Making of *Peter Grimes*"

Rocky Mountain

April 24–25, 1981
University of New Mexico

Joint meeting with the Society for Ethnomusicology

John Glowacki (New Mexico State University, Las Cruces): "Nationalism in Polish Opera"

Edward Murphy (University of Arizona, Tucson): "Bruckner's Phrase Numberings"

Nancy Ziglar (University of Colorado, Boulder): "Ray and Ina Patterson: Some Rhythmic Aspects of Their Music"

Harrison Powley (Brigham Young University): "The Madrigals of Lelio Bertani: Some Observations on Musical Style"

J. Richard Haefler (Arizona State University, Tempe): "Papago Conceptions of Sound and Music"

Mark Lambert (University of Colorado, Boulder): "Verse and Music in Luigi Rossi's *Il palazzo incantato*"

George Peters (University of New Mexico): "The Character of Faust"

Brian Hart (Eastern New Mexico University, Portales): "Janáček's *Sinfonietta*: An Analysis"

Graham Phipps (Colorado State University, Fort Collins): "The Tritone as an Equivalency: A Conceptual Perspective for Approaching Schoenberg's Music"

Spring, 1982
University of Northern Colorado

James Anthony (University of Arizona): "Sources for Lully's Court Ballets"

Joyce Newman (University of Utah): "Lully's 'Ballet des Saisons': A Problem of Authenticity"

Pamela S. Stuerke (University of Northern Colorado): "Sonata Procedures in the Arias of Haydn's Operas"

Judith Wright (Brigham Young University): "Character Analysis of *Rigoletto*"

Edward Murphy (University of Arizona): "Some Formal Determinants in *Die Walküre*"

Janet Bischoff (Brigham Young University): "The Max Steiner Collection of Brigham Young University: An Introduction"

Deborah Hayes (Colorado University): "New Resources for Historians"

Larry Shumway (Brigham Young University): "The Javanese Wayang"

Donald Crim (Colorado State University): "Musical and Choreographic Performances . . . Queensland, Australia"

Sugree Charoensook (University of Northern Colorado): "Music Style in Thailand"

David Hummer (Colorado University): "The Use of Non-Standard Flutes in the 18th and Early-19th Centuries"

Lawrence Vittes, Theodore Front: "The Relationship of Scholarship and Industry"

H. Smith Bennett (Colorado Observations): "Notation Systems and Contemporary Musicians"

John Parsons (Colorado State University): "Observations on the So-Called 'Gladbach Codex'"

Mark Lambert (Colorado University): "Demonstration of Musical Transcription on the Minicomputer"

Brian Hart (Eastern New Mexico University): "Stylistic Features of the Music of Carlos Seixas"

South-Central

March 18–20, 1982
Georgia State University

Joint meeting with the College Music Society, Southern Chapter

David Z. Kushner (University of Florida): "The Masonic Influence on 19th-Century Musical Education in America"

Dorothy Drennan (Miami, Florida): "Notation Systems for Sight-Singing in the United States between 1785 and 1885"

Robert F. Schmalz (University of Southern Louisiana): "The Troubadours and the N.E.H.—Gaining Interdisciplinary Insights for a New Course in the Humanities"

Raymond A. Barr (University of Miami) and *Charles M. Carroll* (St. Petersburg Junior College): "Teaching Music in General Studies—Wingspread Report"

Katherine H. Mahan (Columbus College): "Origins of Musics in the Southwestern USA and in Latin America"

Lynn Wood Martin (Emory University): "Frederick Shepherd Converse, American Romantic"

Ruth Duncan McDonald (Georgia State University): "Twentieth-Century American Piano Music: Ives and Gershwin"

Cary Lewis (Georgia State University): "Nineteenth-Century Piano Music: Louis Gottschalk"

Roger Hannay (University of North Carolina, Chapel Hill): "Contemporary Music: A Composer's Point of View"

Loryn Frey (Louisiana College): "The Dramatic Significance of E, E-flat, and F in Verdi's *Otello*"

Martha Anne Robinson (Florida State University): "*Trois poèmes de Stéphane Mallarmé* by Claude Debussy: Their Origins and Style"

Frank W. Hoogerwerf (Emory University): "Tonal and Referential Aspects of the Set in Stravinsky's Septet"

Gerald Farmer (West Georgia College): "Contemporary Clarinet and Saxophone Practices"

Glenda Thompson (University of Georgia): "Hunt the Wild Pheasant, or, the Private Life of Mary of Hungary"

Ernest Harris (University of Tennessee, Martin): "Johann Mattheson and Eighteenth-Century Music Theory"

Thomas Milligan (Carson-Newman College): "Muzio Clementi and the Piano Concerto"

Willis H. Hackmann (Austin Peay State University): "Sibelius as Symphonist: The Genesis and Progress of a Critical Model"

David Riley (University of Louisville): "Schoenberg's Sketches for *Pelleas und Melisande*"

(to be continued in the February, 1983, issue)

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