

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XIII, NUMBER II

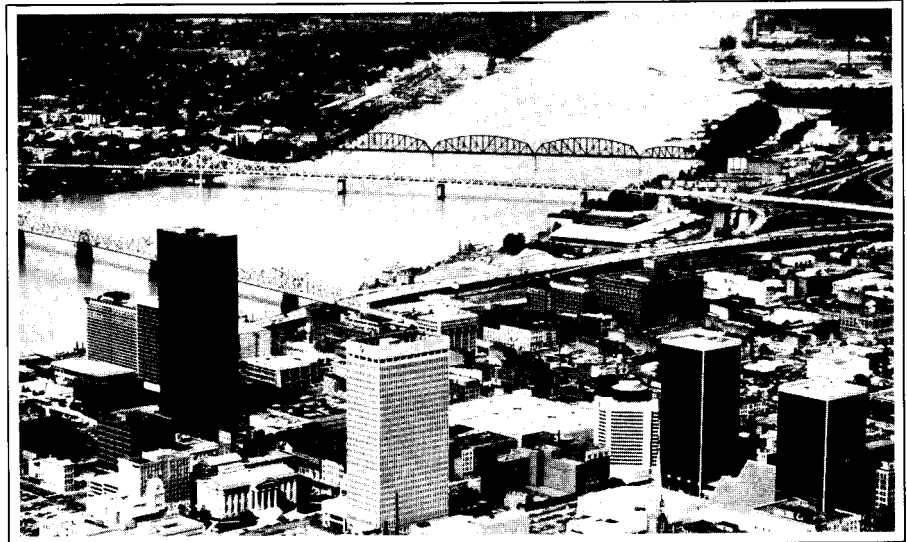
AUGUST, 1983

Louisville Meeting

The Society will assemble for its forty-ninth annual meeting in Louisville, Kentucky from Thursday, October 27 through Sunday, October 30 at the Galt House. The meeting is hosted jointly by the University of Louisville, the University of Kentucky, Centre College, the University of Cincinnati College-Conservatory of Music, Indiana University, and the Southern Baptist Theological Seminary. The Program Committee, headed by Don Franklin, has assembled a broad choice of papers: there are twenty-five sessions scheduled on topics ranging from the music of ancient Greece through the music of the twentieth century. In addition to a healthy representation of papers on chant, Medieval, Renaissance, seventeenth-century, eighteenth-century and twentieth-century topics, there will be special sessions devoted to composers (Beethoven/Brahms; Verdi/Mahler; Wagner; and Ives), as well as sessions on Iberian music, American music, Baroque opera and dance, manuscript studies, and "music and politics." On the more practical side, sessions have been organized around rhythm before 1550, *musica ficta*, performance practice, and organ music and liturgy in nineteenth-century France.

The Louisville meeting will also offer a new type of presentation, the Reports on Research in Progress. Several of these have been scheduled for Saturday. Full details will be available at the meeting.

The Performance Committee, chaired by Alexander Silbiger, has organized a varied array of concerts, with lunch-time offerings beginning on Friday at noon, when the *Ensemble Chanterelle* will perform a program of early seventeenth-century music. This group consists of Sally Sanford (soprano) and Robert Strizich and Catherine Liddell (lute, theorbo and Baroque guitar in various combinations). The ensemble recently won a Concert Artists Guild Award for 1983. On Saturday, Laurence Dreyfus will play the three sonatas for viola da gamba and harpsichord by J. S. Bach



Louisville, Kentucky, AMS Convention Site for 1983

(based on his new edition prepared for Peters, Leipzig, with important variants from the standard versions). Mr. Dreyfus will be accompanied by Norwegian harpsichordist Ketil Haugsand.

The nineteenth century is represented by two keyboard programs: a concert of piano music of Ferdinand Ries and Ignaz Moscheles played by French pianist Bruno Biot, and a program of nineteenth- and twentieth-century French organ music, which will be presented in conjunction with the paper session on organ music and liturgy. Twentieth-century music will be heard in a concert by violinist Dinos Constantinides and pianist Michael Rickman, with works by Ives, Messiaen, Cowell, Siegmeyer and others, and in a program by pianist Anthony Tommasini entitled "Portraiture in Music: The Portraits for Piano by Virgil Thomson," with some as yet unpublished compositions.

Evening performances include three special programs for the AMS. On Thursday, students of the Early Music Institute from Indiana University, directed by Thomas Binkley, will present a complete seventeenth-century Mass by Johann Kaspar Kerll. The performance by the Pro Arte Singers and an eleven-piece Baroque or-

chestra will take place in Louisville's pre-Civil War Cathedral of the Assumption. On Friday, noted Louisville pianist Lee Luvisi will present a solo concert at the University of Louisville School of Music, with works by Brahms and others. Mr. Luvisi has recently been chosen as resident pianist of the Chamber Music Society of Lincoln Center. On Saturday, members will have a chance to hear the Louisville Bach Society, conducted by Melvin Dickinson, in a performance of the Brahms *Requiem* as well as Brahms's setting of Schiller's *Nänie*, Op. 82, and the double choir motets, Op. 110. This program will also be presented at the University of Louisville, but will only be given if a sufficient number of people pre-register for it.

In addition to these concerts, members can sample other performances in Louisville during the convention weekend, including Britten's *Turn of the Screw*, presented by the Kentucky Opera Association, and an appearance of the Hilliard Ensemble, one of the finest British vocal groups specializing in early music. Ticket information for these concerts, as well as for a production at Actors Theatre of Louisville, located two blocks from the hotel,

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President's Message

The call for papers for the Philadelphia meeting in 1984, inviting "interdisciplinary" session proposals, prompts some reflections on this subject as the Society approaches its fiftieth anniversary. The word is likely to evoke a range of responses within our profession. For some, it may be a welcome summons for American musicology to broaden its purview. For others, it may seem yet another threat to scholarly rigor. Some may be daunted by the prospect of the taxing apprenticeship that a true interdisciplinary command might require from a scholar. Some might welcome a closer interchange with scholars in other fields, while others might despair of ever really communicating with non-musicians about essential musicological matters. Still others, having been led by the needs of their work beyond any boundaries that might divide musicology from other fields, might wonder why their natural scholarly inclinations need a special label.

The wide variation in response to the notion of interdisciplinary work testifies that the term is ideologically loaded. It also can be taken to mean many different things. Simply within the realm of musicology, the term might cover: the study of issues relating music to other arts (literature, architecture, painting), humanities (philosophy, art history, literary or social history), or social sciences (anthropol-

ogy, sociology, psychology), or sciences (physics, acoustics); the application of methodologies from any of these fields to musicology; the borrowing of approaches from what are today considered by many to be different subfields of musical study (music theory, ethnomusicology); or the investigation, by reading and conversation, of what scholars in other fields are interested in and how they are doing their work. It is only natural for us to be wary of a term that can be stretched so far. Yet, when the word is stripped of at least some of its ideological baggage, and when some of its complementary meanings are examined, it can clearly be seen to refer to techniques that many musicologists have long used. Few of us can claim to have practiced—or to have wanted to practice—a pure musicology that is a debtor to no other field. By definition, musicology is fundamentally an interdisciplinary discipline.

Musicology is also a discipline that has remained firmly rooted in its traditional approaches and concerns. In a 1982 review of musicological scholarship over the past decade, a distinguished colleague reports: "What impressed me were not novel methodologies but the intensified and more critical exploitation of some traditional ways of doing scholarship." The virtues of this kind of rootedness are obvious. Yet, "traditional ways of doing scholarship" may not be fully

adequate to deal with the issues engaging the energies of all musicologists today—including new questions coming to the fore in musical phenomenology, sociology, and dissemination. As musicologists consider such new questions, and as they ponder new approaches to older ones, we may find that scholars in other fields have paved the way, providing clues that will help us to solve musicological problems.

A committee formed by the AMS Council has proposed, with the endorsement of the Board of Directors, that the Society's members consider seriously how interdisciplinary study might be brought to bear constructively upon musicology. The committee, chaired by Alejandro Planchart, with Jane Bowers, Patricia Carpenter, Margot Fassler, and Gary Tomlinson as members, recommends that such discussions might be carried on effectively at meetings of local chapters. Let this be an invitation, then, for chapter meetings to include sessions devoted to the subject—perhaps with colleagues in other fields. The Society's annual meeting also seems a logical forum for interdisciplinary approaches in musicology to be discussed and demonstrated. And that is the background for the invitation appearing below in the call for papers.

—Richard Crawford

Louisville Meeting, continued

may be found with this *Newsletter*. A list of concerts occurring at the other host schools is also included.

On Friday night an informal concert of traditional music of Kentucky and the Southern mountains will be presented by the Buzzard Rock String Band, Kentucky's reigning champion old-time music ensemble. Information will be made available at the convention about area churches where gospel music may be heard on Sunday morning.

All paper sessions and most daytime concerts will be held at the Galt House, a spacious hotel located on the Ohio River in downtown Louisville. The Galt House has reserved ample space for AMS members and offers free off-street parking for those who will be driving. Some accommodations are being arranged with local townspeople at low or no cost for students attending the convention; those who wish further information should contact the Coordinator of Student Housing, AMS/83 (School of Music, University of Louisville, Louisville, KY 40292). The accommoda-

tions are extremely limited and are best suited to those who will have cars at the meetings.

Two tours have been arranged. A city tour will be offered on Friday morning and include some of Louisville's fine (and well-preserved) examples of late nineteenth-century mercantile architecture; Farmington (a refurbished early nineteenth-century home after a design by Thomas Jefferson); Churchill Downs (where racing will not, alas, be in season); and many of Louisville's fine old residential neighborhoods, including the Old Louisville and Cherokee areas. On Saturday morning, a trip to Bardstown, Kentucky, will be organized. Bardstown is the location of several beautiful and historic buildings, including St. Joseph Proto-Cathedral, the oldest cathedral west of the Alleghenies. Also in or near Bardstown are Federal Hill, the Georgian mansion which was the inspiration for Stephen Foster's "My Old Kentucky Home"; the Talbott Tavern, which has been in continuous operation since its beginnings as a stage-coach stop in 1779; and Gethsemani Abbey, the home and burial place of

Thomas Merton. (We must regretfully announce that only men are allowed inside the abbey enclosure; women on the tour can see the abbey church—or a bit more of Bardstown.) Please note that neither of these tours will be conducted unless a sufficient number of people pre-register for them.

Louisville enjoys good airline service, especially from East Coast cities; by car or bus Louisville is also quite accessible, as three interstates, I-64, I-65 and I-71, converge on the city. Members may wish to use a special travel service available this year. Travel Headquarters, Ltd., a well-established Chicago firm, is providing low round-trip air fares on any flight from any city. Our use of this service may also qualify the Society for a certain number of free tickets in the future; members are accordingly urged to investigate the prices offered by the firm. A toll-free number for THQ may be found on a flyer accompanying this *Newsletter*.

—Jack Ashworth,
Local Arrangements—1983

Philadelphia—1984

In 1984 the Annual Meeting that marks the Society's 50th Anniversary will be held in Philadelphia, the city where the founders first met. Hosted by the University of Pennsylvania, the meeting will take place at the Franklin Plaza Hotel, from Thursday afternoon, October 25, to Sunday noon, October 28. The Society for Music Theory will meet together with us.

For this landmark event in the Society's history the Program Committee of course encourages proposals for sessions and papers on the usual array of musicological topics. The Committee also invites proposals that touch on interdisciplinary approaches to the study of music, including fresh perspectives from fields outside musicology and from the place of musicology in the humanities.

Abstracts of papers to be considered for the Annual Meeting should be submitted to Anne Dhu Shapiro, Program Committee Chairman, Dept. of Music, Harvard University, Cambridge, MA 02138. Deadline for submission is February 1, 1984.

Abstracts of individual papers should be typed, double-spaced, on one side of 8 1/2 by 11-inch bond paper. They should be written so that they may be incorporated directly into the published Abstracts of Papers. The title should appear at the top of the page, with the author and institutional affiliation at the foot. For less formal study sessions and panels, the organizer may submit a general prospectus with summaries of the individual contributions. It should be noted that members may propose formal sessions devoted to a single topic, but that an abstract is required for each contribution and that each will be considered separately. A contributor may elect to submit a longer, less formal description of that paper along with the formal abstract, to assist the Committee in reaching a decision. Abstracts that do not conform to the published guidelines will be returned.

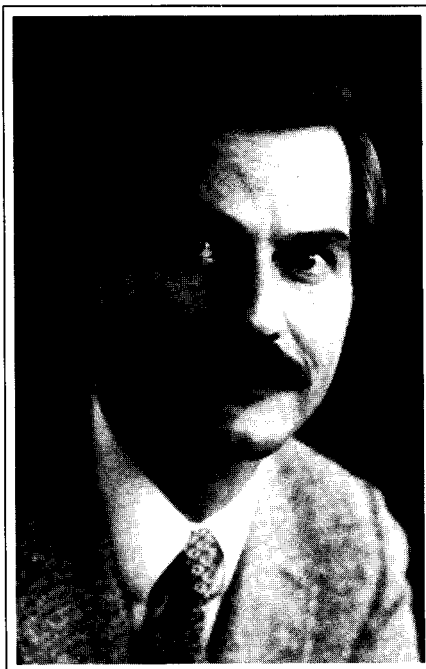
For its initial review the Program Committee circulates blind abstracts; that is, the author's name is removed from the copies read by Committee members. Recent Program Committees have generally been disinclined to schedule two appearances by an author at the same Annual Meeting, or appearances by the same author at two consecutive Annual Meetings.

Proposals for musical performances should be sent to the Chairman of the Performance Committee, Philip Brett, Dept. of Music, University of California, Berkeley, CA 94720.

John Hill New Editor of *JAMS*

As announced in the last issue of the *Newsletter*, John Hill has been appointed the new editor of *JAMS*, beginning with the first issue of 1984. Lowell Lindgren will succeed Edward Roesner as the new Review Editor.

John Walter Hill received his undergraduate education at the University of Chicago and his Ph.D. from Harvard University in 1972. His writings on music and musical life in the sixteenth, seventeenth, and eighteenth centuries have been largely based on research done in Italy during several extended stays and regular summer visits. Having taught at the University of Pennsylvania for seven years, he has been an Associate Professor of Music at the University of Illinois since 1978. Formerly a trumpet player, he now pursues violin playing as one of many activities he shares with his two sons, Matthew, 11, and Brian, 8.



John Hill

AMS Membership Statistics

As of June 6, 1983, the tally of members and subscribers on the rolls of the Society was as follows:

| Memberships | |
|----------------|-------|
| Regular | 2,342 |
| Regular spouse | 122 |
| Student | 753 |
| Student spouse | 19 |
| Emeritus | 163 |
| Life | 19 |
| Sustaining | 4 |
| Corresponding | 10 |
| Honorary | 11 |
| Complimentary | 3 |
| | 3,446 |
| Subscriptions | |
| Institutional | 1,195 |
| Individual | 25 |
| Complimentary | 17 |
| | 1,237 |
| Grand total | 4,683 |
| Grand total, | |
| 1982 | 4,763 |
| 1981 | 4,796 |
| 1980 | 4,809 |
| 1979 | 4,757 |
| 1978 | 4,672 |

CMS Vacancy List

The College Music Society has informed the AMS that its vacancy list, which formerly could be consulted by AMS members for a fee of \$8, will be available as of September 1, 1983, only to members of CMS. Membership in the College Music Society costs \$25 for Regular Members and \$15 for Student Members. The Society's address is: Regent Box 44, University of Colorado, Boulder, CO 80309.

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.

Report of the Committee on the Status of Women

The committee received thirty-eight responses to the questionnaire that appeared in the last *Newsletter*. Although this number does not constitute a statistically valid sample and may not reflect the views of the AMS as a whole, it nevertheless identifies issues interesting to the membership.

The most useful results of the survey have to do with suggestions for potential CSW action. Although no one issue emerged as an overwhelming concern, a few suggestions occurred frequently. Some people advocated the further compilation of data on women, ranging from statistics on women musicologists' salaries, ranks, degrees, to lists of the names of institutions that have consistently sought to hire qualified women and minorities. Several respondents focused on the history of women in music. Some favored the application for an NEH Summer Seminar grant, the establishment of an award for distinguished scholarship on topics concerned with women's studies, and the distribution of bibliographical information for planning courses in the history of women in music. "Networking," in the form of more effective communication among women musicologists, and between women musicologists and women in other disciplines, occupied the attention of several respon-

dents. Many people expressed concern over the issue of age and its special career implications for women. Childbearing and working to support a family during a spouse's professional education can delay a woman's professional education and consequently the production of scholarly works, with the result that she is "behind" in her career and therefore may be passed over by potential employers. One respondent noted that more women should be selected as committee chairs, where appropriate. The CSW has already taken some action by recommending to the Program Committee of the 1983 Annual Meeting that women be chosen as chairs for paper sessions in approximately the same proportion as the number of papers by women accepted for presentation. And finally, the respondents were evenly divided on the question of whether the AMS should draw up a list of women's names by specialization for the benefit of future employers.

As the CSW has not had the opportunity to meet and explore the ramifications of the many provocative issues and suggestions raised in the survey, this report serves mainly as a preliminary communication to the membership. The committee expresses its thanks to those who took the time to respond, and welcomes communications and advice on its future course of action.

—*Marcia J. Citron, Chair*

Report of the Chapter Fund Committee

Operating on a modest budget, the Chapter Fund Committee was able to fulfill all but one of the requests made between the Society's annual meeting in Ann Arbor (November, 1982) and the end of the fiscal year (June 30, 1983). Nine chapters (one twice) were given money for three kinds of expenditures: half the transportation expense of seven student representatives of their respective chapters to attend the Society's meeting in Ann Arbor, partial expense of a meeting of two chapters, and partial expense of printing abstracts of papers read in the meeting of a chapter. Almost exactly two-thirds of the money given to the chapters was for student travel.

Since its inception in 1970, the Committee has followed a "matching-funds" policy, but the guidelines established at that time limit the total expenditure to two hundred dollars in any one year to any one chapter. With rising costs, this limit is more closely approached each year. In the view of the Committee, the partial reimbursement of travel expenses of a student representative to a national meeting is one of its major functions. Policy on this kind

of expense has been consistent in the past, but depending upon demand and upon the hard fact of rising transportation costs, the policy of reimbursing half of the travel expense may perforce be modified in the future.

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

Requests for chapter funds may be addressed to: Committee Chairman, Paul J. Revitt, Conservatory of Music, University of Missouri, Kansas City, MO 64111.

—*Paul J. Revitt*

Editor's Column

We have received word of the death of Dragan Plamenac, distinguished Honorary member of the Society, in March at the age of 88. An obituary will appear in the February, 1984, issue of the *Newsletter*.

At its annual meeting in Philadelphia on March 5, the Sonneck Society announced the designation of Otto Albrecht, professor emeritus of the University of Pennsylvania, as an Honorary Member in recognition of the many contributions he has made to the study of American music. He joins the select list of those who have been similarly honored in the past: Nicolas Slonimsky (1979), Lester Levy (1980), the late Howard Hanson (1981), and Virgil Thomson (1982).

A meeting held at the Bibliothèque Nationale in Paris on August 28, 1982, marked the culmination of several years of planning among a group of musicologists from several countries hoping to launch a new edition of the complete musical works of Rameau. At this meeting agreement was reached by those involved officially to begin this vast venture. The edition will be headed by two senior editors, Neal Zaslaw (general editor) and François Lesure (managing editor); and Ronald Broude of Broude Brothers Limited (publisher). The Editorial Board will include in addition to the two senior editors these scholars: Mary Cyr, Jean Duron, Robert Fajon, Edmond Lemaître, Catherine Massip, Graham Sadler, Lionel Sawkins, and R. Peter Wolf. The first volume, it is hoped, will appear at the end of 1983, Rameau's 300th birthday. Editorial guidelines are available from Broude Brothers (170 Varick St., New York, NY 10013), and comment on them from interested parties will be welcomed. Such comment may be sent to Neal Zaslaw (Dept. of Music, Cornell University, Ithaca, NY 14853), or to any other member of the Editorial Board. Work is also proceeding on a *catalogue raisonné* of the sources of Rameau's music. Anyone knowing of copies of prints of Rameau's music in private collections or small libraries whose contents have not been reported to national bibliographies, or of manuscripts of his music other than those in the three main Parisian collections (Bibliothèque Nationale, 2 rue de Louvois, 75002-Paris), or Bibliothèque du Conservatoire) is urged to communicate that information to the general editor, Catherine Massip (Département de la musique, Bibliothèque Nationale, 2 rue de Louvois, 75002-Paris), or R. Peter Wolf (Music Dept., Douglass Campus, Rutgers University, New Brunswick, NJ 08903).

Plans have been announced recently for the formation of The American Brahms Society, a non-profit organization which will seek to foster and disseminate research on the life, music, and historical position of Brahms. To this end, the Society will issue

a series of volumes of *Brahms Studies* and will establish and maintain a Brahms Archive. Members of the AMS are cordially invited to join the Society. Dues for regular members are \$20; for student members, \$15. Further information is available from: The American Brahms Society, School of Music DN-10, University of Washington, Seattle, WA 98195.

An edition of Claude Debussy's complete works is now scheduled by the French music publishing houses Costallat and Durand. Research for the edition is in the hands of an editorial committee headed by François Lesure, whose members include P. Boulez, C. Helffer, R. Howat, and M. Rolf. Publication plans call for the issuing of three volumes yearly beginning in late 1983. An invitation is now issued to public libraries and private collections that may own original materials pertaining to this composer's works (manuscript scores, corrected proofs, annotated copies, etc.), and also to researchers who may have knowledge of such material, to inform the editorial staff (François Lesure, 2 rue de Louvois, 75002-Paris, France).

Glasgow University Library holds the collection of books, music and manuscripts which belonged to Dr. Henry George Farmer (1882-1965), who was noted particularly for his work on Arabic music theory and the history of military music. The collection includes a great deal of correspondence addressed to Dr. Farmer, but there are copies of only a few of the letters which he himself sent. The Library would be interested to learn of the existence of such letters. Individuals may write to: Sheila M. Craik, University Library, Hillhead St., Glasgow, G12 8QE, Scotland.

The Editor has received the first issue of *Noticiero alfonsí* (November 21, 1982), a newsletter serving scholars interested in the medieval legacy of Alfonso X, *el Sabio*. The inaugural issue includes a bibliography of Alfonsine subjects from 1980 through November, 1982. Subscriptions to the newsletter are invited (rates are \$3.00 for individuals and \$5.00 for institutions). Payment may be sent to Anthony J. Cárdenas, Editor, *Noticiero alfonsí*, Romance Languages, Wichita State University, Wichita, KS 67208.

In the course of preparing his dissertation on the Viennese Mass during the second half of the eighteenth century, Bruce C. MacIntyre has begun a thematic locator for Mass settings by eighteenth-century composers from Austria, Germany, Eastern Europe, and Italy. Presently only Kyrie incipits are being collected. Anyone desiring source or attribution data about a specific Mass, or wishing to contribute information to this locator is encouraged to send incipits to: Bruce C. MacIntyre, Ph.D. Program in Music, City University of New York, 33 W. 42 St., New York, NY 10036.

The Editor has received an inquiry about the music of the American-Czech composer Tomas Svoboda. Members interested in the music of Svoboda may correspond with: Thomas C. Stangland, P.O. Box 19263, Portland, OR 97219.

The Department of Music of San Diego State University announces a new scholarship for graduate students in musicology. The *Jan Loewenbach Graduate Scholarship for the Study of Czechoslovak Music* will assist students working toward a Master of Arts degree. Students applying should preferably have some linguistic background in Czech or Slovak. Consideration will also be given to students with a strong background in the history and music of Czech and Slovak composers in lieu of the language requirement. For further information, contact: Jaroslav Mráček, Dept. of Music, San Diego State University, San Diego CA 92182-0217 (619-265-6031). Jan Loewenbach (1880-1972), a distinguished attorney, music critic and publicist of Czechoslovak music, was a close friend of Leoš Janáček, Jaroslav Křička, Bohuslav Martinů and other Czechoslovak composers.

The annual list of Chapter Officers, which has in the past appeared in the August issue of the *Newsletter* and the annual *AMS Directory*, will appear henceforth only in the *Directory*.

Awards and Prizes

The following members of the Society have received 1982-1983 Fullbright awards for university lecturing and advanced research abroad: John Herschel Baron, Kristine K. Forney, Caroline S. Fruchtmann, Efrim Fruchtmann, J. Richard Haefler, Frank Anthony Retzel, and R. Peter Wolf.

Robert O. Gjerdingen (University of Pennsylvania) has received a grant from the Translations Program of NEH to support a translation of Carl Dahlhaus's *Untersuchungen über die Entstehung der harmonischen Tonalität* (1966).

The American Antiquarian Society has awarded Dale Cockrell a Fellowship to support his edition of the journals of the Hutchinson Family singers, 1842-1846. The grant is sponsored by the National Endowment for the Humanities.

William S. Newman has been appointed a Fellow at the National Humanities Center. His research project is "Authentic Performance Practices in Beethoven's Music."

The Rockefeller Foundation has awarded a grant of \$20,000 to Oral History, American Music, directed by Vivian Perlis at the Yale School of Music. The grant will be used to complete the Duke Ellington Project, an extensive oral history

documentary on this major American composer and performer. The Rockefeller Foundation inaugurated this project with an initial grant in 1979 enabling Oral History, American Music to conduct and acquire nearly 70 interviews with Ellington family members, friends, and colleagues. These tape recordings and transcripts are available for use by music scholars and historians, students, and others interested in the life and music of Duke Ellington.

Several members of the Society have recently received fellowships from the American Council of Learned Societies. They include: Laurence Dreyfus ("Bach and the Enlightenment: Musical Style and Concept"), Ralph P. Locke ("Visions of the East in Western Music from Rameau to Debussy"), James H. Moore ("The Venetian Sacred Works of Monteverdi"), Jessie Ann Owens ("Music at the Este Court in Ferrara, 1505-1559"), and Neal Zaslaw ("An Edition of the Musical Works of Jean-Philippe Rameau").

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, 1982, and August 31, 1983, 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, postmarked no later than November 1, to: Robert M. Weir, Dept. of History, University of South Carolina, Columbia, SC 29206.

The **Clara Steuermann Fund** is offering a research award of \$200 to any scholar whose investigation will benefit from the use of the archival resources of the Arnold Schoenberg Institute. The recipient of the fellowship will be expected to have a minimum residency at the Institute. The topics for consideration may be in the fields of musicology, music theory, musical performance, or librarianship. All applicants should prepare a concise proposal of their topic including a list of source material which they intend to consult at the Insti-

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Forty-Ninth Annual Meeting of the American Musicological Society

October 27–30, 1983
The Galt House, Louisville

Preliminary Program

Thursday, October 27

9:00—AMS Board Meeting (Corn Island)

12:00–6:00—Registration (Third Floor)

12:00–6:00—Exhibits (Cochran)

2:00–5:00—Papers

1883–1983: Wagner Studies 100 Years Later

John Deathridge (Cambridge University), Chair

Michael C. Tusa (University of Texas, Austin): “Richard Wagner and Weber’s *Euryanthe*”

Carolyn Abbate (Princeton University): “The *Ring* Narratives: A Case for the Defense”

Robert Bailey (Eastman School of Music): “Wagner’s Concert Excerpts from *Tristan*”

Patrick McCreless (Eastman School of Music): “A Motivic Problem in Wagner’s *Parsifal*”

Round-Table Discussion: The Ancient *Harmoniae*, *Tonoï*, and Octave *Species* in Theory and Practice

Claude V. Palisca (Yale University), Chair

Participants: Thomas J. Mathiesen (Brigham Young University), “*Harmoniae*”; Jon Solomon (University of Arizona), “*Tonoï*”; C. André Barbera (University of Notre Dame), “Octave *Species*”; and Calvin M. Bower (University of Notre Dame), “The Modes of Boethius”

Renaissance Studies

Martin Picker (Rutgers University), Chair

Rebecca Gerber (University of California, Santa Barbara): “The English Kyrie on the Continent in the Fifteenth Century”

Barbara Helen Hagg (University of Illinois, Urbana-Champaign): “Music for the Court of Charles the Bold: Another Look at Brussels, Bibliothèque Royale Albert Ier, MS. 5557”

Paula M. Higgins (Princeton University): “*In hydraulis* Revisited: New Light on the Career of Antoine Busnois”

Douglas E. Bush (Brigham Young University): “Organ Music in the Fifteenth-Century German Liturgy: A Reconstruction”

Italian Music Topics I

Alexander Silbiger (University of Wisconsin, Madison), Chair

Etienne Darbellay (Université Laval): “The Tempo Relationships in Frescobaldi’s *Primo libro di capricci*”

James Ladewig (Wellesley College): “The Origins of Frescobaldi’s Variation Canzonas Reappraised”

Victor A. Coelho (University of California, Los Angeles): “Widening Our Perspectives on Frescobaldi: The Lute and Chitarrone Toccatas of ‘Il Tedesco della tiorba’ ”

John J. Daverio (Boston University): “In Search of the *Sonata da camera* before Corelli”

5:00–7:00—No-Host Cocktail Party (Court/Dell Quay)

8:00—Complete Seventeenth-Century Mass by Johann Kaspar Kerll (Cathedral of the Assumption), *Indiana University Early Music Institute*, Thomas Binkley, Director

10:30—Program Committee Meeting (Corn Island)

Friday, October 28

All Day—Registration and Exhibits

8:00—AMS Chapter Officers’ Breakfast Meeting (Old River)

8:00—AMS Publications Committee Meeting (Corn Island)

9:00–12:00—City of Louisville Guided Tour

9:00–12:00—Papers

Organ Music and Liturgy in France

Fenner Douglass (Duke University), Chair

Larry Archbold (Carleton College): “The ‘Old French School’ of Organists and the Search for a Style for Organ Music, 1840–1870”

William Peterson (Pomona College): “Lemmens and the Spirit of Reform”

Jesse E. Eschbach (University of Northern Iowa): "Aristide Cavallé-Coll: Internationalism in Organ Building in Nineteenth-Century France"
Robert Sutherland Lord (University of Pittsburgh): "The Liturgical Function of the Organ in France after the *Motu proprio*"

Time, Tempo, and Tactus before 1550

Newman Powell (Valparaiso University), Chair
Ross W. Duffin (Case Western Reserve University): "Dufay and the Sign ϕ : Proportion and Tempo, 1420-1440"
Eunice Schroeder (Stanford University): "The Stroke Comes Full Circle: Diminution according to the Theorists, ca. 1450-1540"
Newman Powell (Valparaiso University): "The Quest for the Proportionate *Tactus*"
Dale Bonge (Michigan State University): "Tempo Flexibility and Text Expression in Pre-Baroque Music"

Baroque Opera and Dance

Margaret Murata (University of California, Irvine), Chair
James R. Anthony (University of Arizona): "Towards a Principal Source for Lully's Court Ballets: Foucault vs. Philidor"
Meredith E. Little (Tucson, Arizona): "An Unexpected Legacy from Lully: Performance Practices in French Baroque Music"
Alan Curtis (University of California, Berkeley): "Cesti's *Il Tito*"
Shirley Wynne (University of California, Santa Cruz): "Balli in Italian Baroque Opera"

Twentieth-Century Topics

Sherman Van Solkema (Brooklyn College/CUNY), Chair
Jan Herlinger (Duke University): "Webern and the Romantic Tradition"
Wallace McKenzie (Louisiana State University): "Webern's Struggle with Third Movements"
Walter B. Bailey (Houston, Texas): "Programmatic Elements in Schoenberg's String Trio"
Deborah Campana (Northwestern University): "John Cage and the Beginning of Chance"

12:00—JAMS Editorial Board Luncheon (Old River)

12:00—Concert: Seventeenth-Century Music (Water Poet),
Ensemble Chanterelle

12:45—Concert: French Organ Music, 1850-1930 (Cathedral of the Assumption)

1:00—Concert: Portraiture in Music—The Portraits for Piano by Virgil Thomson (Water Poet), Anthony Tommasini, piano

2:00-5:00—Papers

Medieval and Renaissance Topics

Anne Hallmark (New England Conservatory of Music), Chair
Thomas H. Connolly (University of Pennsylvania): "The Phoenix in the Palm Tree: A Symbol of Early Christian Chant"
Jeremy Yudkin (Boston University): "Imitatio and Originality in Thirteenth-Century Music Theory"
Glenda Goss Thompson (University of Georgia): "Mary of Hungary's Court Documents: A Neglected Source for Renaissance Musicology"

Linda Austern (University of Chicago): "Thomas Ravenscroft and the Children of Paul's"

Music Printing

D. W. Krummel (University of Illinois, Urbana-Champaign), Chair
Charles P. Coldwell (Greenwich Library): "The Printing of Lute Tablature"
Mary Kay Duggan (University of California, Berkeley): "The Second Dated Book of Printed Music, the 1477 *Gradual*"
Gregory G. Butler (University of British Columbia): "The Proof Copies of J. S. Bach's *Klavierübung III*"

Italian Music Topics II

Donna Cardamone Jackson (University of Minnesota), Chair
William F. Prizer (University of California, Santa Barbara): "Bartolomeo Tromboncino and Music at Mantua and Ferrara"
James Chater (Washington University): "Cardinal Montalto and his 'Cappella' in Rome, 1585-1623: New Documentary Evidence"
Edmond Strainchamps (State University of New York, Buffalo): "The Life and Death of Caterina Martinelli: New Light on Monteverdi's 'Arianna'"
Clara Marvin (Yale University): "Antimo Liberati's *Letter to Ovidio Persapegi* (Published, 1685): A Commentary on the *Stile alla Palestrina*"
Joyce L. Johnson (Skokie, Illinois): "Oratorio at Rome's Vallicella Oratory: New Sources"

Eighteenth-Century Topics I

Jan LaRue (New York University), Chair
John Spitzer (University of Pittsburgh): "The Generation of the Spurious Haydn Corpus"
Alan Tyson (Institute of Advanced Studies, Princeton): "Redating Mozart: Some Stylistic and Biographical Implications"
Stephen C. Fisher (University of Pennsylvania): "Haydn's Two-Movement Overtures"
Harrison Powley (Brigham Young University): "A Little-Known Repertory: Eighteenth-Century Symphonic Music Using Multiple Timpani"

Music and Politics

Rose Rosengard Subotnik (Springfield, New Jersey), Chair
William Weber (California State University, Long Beach): "Political Aspects of the 1784 Handel Commemoration"
M. Elizabeth C. Bartlet (Duke University): "Napoleon and the Opéra-Comique"
Wayne J. Schneider (Cornell University): "The Political Gershwin: *Of Thee I Sing* and *Let 'Em Eat Cake*"
Jeanne Marie Belfy (University of Louisville): "The Commissioning Project of the Louisville Orchestra, 1948-1958: Music as a Political Tool for the United States"

5:15—Student Session (Water Poet)

8:00—Opera: Britten, *The Turn of the Screw* (Macauley Theatre)

8:00—Concert: Lee Luvisi, piano (University of Louisville School of Music)

9:30—Concert: Buzzard Rock String Band (Fountain Room)

Saturday, October 29

All Day—Registration and Exhibits

8:00—AMS Publications Committee Meeting (Dorset)

8:00–12:00—Guided Tour to Bardstown

9:00–12:00—Papers

Current Research on Charles Ives

- H. Wiley Hitchcock (Brooklyn College/CUNY), Chair
- J. Peter Burkholder (University of Wisconsin, Madison): “Not Surface, but Center: The Role of Charles Ives’s Musical Models”
- Stuart Feder (New York Psychoanalytic Institute): “The Enduring Father: Psychoanalysis in Ives Studies”
- Noel B. Zahler (New York) and H. Wiley Hitchcock (Brooklyn College/CUNY): “Just What *Is* Ives’s Unanswered Question?”

Problems of *Musica Ficta*

- James Haar (University of North Carolina), Chair
- Dolores Pesce (Washington University): “B-flat: Transposition or Transformation?”
- Karl-Werner Guempel (University of Louisville): “Gregorian Chant and Accidentals: New Observations from Fifteenth-Century Spanish Sources”
- Karol Berger (Stanford University): “The Content of *Musica ficta*: The Expansion and Organization of the Gamut in Theory from 1300 to 1550
- Margaret Bent (Princeton University): “Diatonic *Ficta*”

Eighteenth-Century Topics II

- Gerhard Herz (University of Louisville), Chair
- Hans Joachim Marx (University of Hamburg): “Handel’s Italian Cantatas with Instruments: Problems of Tradition and Chronology”
- Jane R. Stevens (Yale University): “The Uses and Meanings of *Character* in the Classic Period”
- Laurence Dreyfus (Yale University): “J. S. Bach and the Status of Genre: Problems of ‘Style’ in BWV 1029”
- Dora J. Wilson (California State University, Long Beach): “Löhlein and Scheibe: *Galant* Aestheticians”

Beethoven and Brahms

- Douglas Johnson (Rutgers University), Chair
- William Kinderman (University of Victoria): “The Genesis and Structure of the Credo in Beethoven’s *Missa Solemnis*”
- John K. Knowles (Allston, Massachusetts): “Beethoven’s Compositional Process: ‘Das Ganze immer vor Augen?’”
- Donald Greenfield (Villanova University): “The Sketch and the Finished Work: Some Problems of Perspective”
- David L. Brodbeck (University of Pennsylvania): “Brahms’s Edition of Twenty Schubert Ländler: An Essay in Criticism”

9:00–12:00—Reports on Research in Progress

- James Grier (University of Toronto): “Source Studies in the Polyphonic Music Associated with the Abbey of St. Martial in Limoges”
- Cleveland Johnson (Oxford University): “Vocal Works in German Organ Tablatures, 1550–1650: A Catalog”

- Jerry E. Rife (Michigan State University): “Florent Schmitt: The Composer and Critic from 1906 to 1914”
- Paul G. Rider (University of Arkansas): “William Grant Still Studies at the University of Arkansas”
- Deborah C. Loftis (University of Louisville): “Ethnic Community: *Southern Harmony* Singers and ‘Big Singing Day’ in Benton, Kentucky”

12:00—AMS Council Meeting (Kings Head)

12:00—Concert: **Sonatas for Gamba and Harpsichord by J. S. Bach** (Water Poet), Laurence Dreyfus, gamba; Ketil Haugsand, harpsichord

1:00—Concert: **Twentieth-Century Violin Music** (Water Poet), Dinos Constantinides, violin; Michael Rickman, piano

1:00—Concert: **Piano Music of Ferdinand Ries and Ignaz Moscheles** (Court), Bruno Biot, piano

2:00–5:00—Papers

Eighteenth-Century Italian Opera

- Andrew Porter (New York), Chair
- Dale E. Monson (University of Michigan, Ann Arbor): “A New Methodology for Manuscript Filiation: The Significance of Line Changes in Eighteenth-Century *Opera seria* Manuscripts”
- Marita P. McClymonds (University of Virginia): “Jommelli’s Last Opera for Germany, the *Opera seria-comica La schiava liberata* (Ludwigsburg, 1768)”
- Daniel Hertz (University of California, Berkeley): “Farinelli and Metastasio in the Portraits Painted by Amigoni”
- John Platoff (University of Pennsylvania): “Music and Drama in the *Opera buffa* Finale: Mozart and his Contemporaries”

Manuscript Studies

- Hendrik Van der Werf (Eastman School of Music), Chair
- Elizabeth Aubrey (University of Iowa): “Investigating the Sources of Troubadour Music: Notation, Concordances, and Paths of Transmission”
- Diane Carol Beall Elder (University of Texas, Austin): “Trouvère Songs and Scribal Invention: A New Look at the Arras Chansonnier”
- Andrew Tomasello (Baruch College/CUNY): “MS. Apt 16bis: A Study in Scribal Practicality”
- Joshua Rifkin (Cambridge, Massachusetts): “The Creation of the Medici Codex”

Topics in Music Theory

- Robert Morgan (University of Chicago), Chair
- Floyd K. Grave (Rutgers University): “Metrical Displacement in Eighteenth-Century Theory and Practice”
- Ian D. Bent (University of Nottingham): “‘Compositional Process’ in Music Theory, 1780–1860”
- William A. Pastille (Cornell University): “Heinrich Schenker, Anti-Organicist: Schenker’s Musical Philosophy in an Early Source”
- Stephen Parkany (University of California, Berkeley): “Kurth’s *Bruckner* and the Vocabulary of Symphonic Formal Process in the Later Nineteenth Century”

Music in Nineteenth and Twentieth-Century America

- Cynthia Adams Hoover (Smithsonian Institution), Chair
- Karin Pendle (University of Cincinnati): “European Training for America’s Music: The Cincinnati Experience”

Pauline Norton (University of Michigan, Ann Arbor): "The March-Trio Form and the Nineteenth-Century American Brass Band"
Paul S. Machlin (Colby College): "Trivial Ditties into Witty Stride: The Alchemy of Fats Waller"

2:00-5:00—Study Session: Problems in Music Editing

5:15—AMS Business Meeting (Archibald)

8:00—Concert: Brahms, *Requiem* and Other Choral Works
(University of Louisville School of Music), *Louisville Bach Society*, Melvin Dickinson, Director

8:00—Concert: "Josquin in Italy" (Christ Church Cathedral),
Hilliard Ensemble

9:30—AMS Dance (Archibald)

Sunday, October 30

All Day—Exhibits

8:00—AMS Board Breakfast Meeting (Old River)

9:00-12:00—Papers

Problems in Performance Practice

Jane Bowers (University of Wisconsin, Milwaukee), Chair

Robert Riggs (Harvard University): "Articulation in the Works of Mozart and Beethoven: Problems of Notation and Performance"

Richard Benedum (University of Dayton): "Articulation in the Performance Parts of Bach's Cantatas"

Mark Lindley (Cambridge, Massachusetts): "The Role of the Thumb and the Wrist in Early Keyboard Techniques"

Peter M. Alexander (Indiana University, Bloomington): "Evidence of Ornamentation in Early Nineteenth-Century Instrumental Music: The Solo Clarinet Works of Carl Maria von Weber"

Late Medieval Chant: Transmission and Tonality

David G. Hughes (Harvard University), Chair

James M. Borders (University of Michigan, Ann Arbor): "The Transmission of Franco-Roman Chant in Northern Italy"
Andrew Hughes (University of Toronto): "Tonality and Mode in Late Medieval Chant"

Diane L. Droste (University of Toronto): "Methods of Chant Transmission in the Later Middle Ages"

Margot Fassler (Yale University): "Who Was Adam of St. Victor? The Evidence of the Sequence MSS."

Iberian Music

Robert J. Snow (University of Texas, Austin), Chair

Carl G. Manns (University of Illinois, Urbana-Champaign): "Spanish Renaissance Manuscripts at the Hispanic Society of America"

Rui Vieira Nery (University of Texas, Austin): "New Sources for the Study of Portuguese Seventeenth-Century Consort Music"

Andrew Budwig (University of Chicago): "Manuel de Falla's *Three-Cornered Hat* and the *Ballets russes* in Spain, 1916-1919"

Craig H. Russell (California Polytechnic State University, San Luis Obispo): "The Invasion of the French Dance in Eighteenth-Century Spain"

Verdi and Mahler

David Rosen (University of Wisconsin, Madison), Chair

Roger Parker (Cornell University): "The Influence of the Singer in Early Verdi Opera"

Susan M. Filler (Chicago, Illinois): "Mahler's Sketches for a Scherzo in C Minor and a Presto in F Major"

Stephen E. Hefling (Yale University): "*Das Lied von der Erde*: A Symphony for Voices and Orchestra, or Piano"

12:00-3:00—Joint Luncheon Meeting of the Local Arrangements Committees, 1983 and 1984 (Old River)

ACLS Travel Grants Awarded

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:

Dale Cockrell
Richard Crawford
Allen Forte
Jonathan D. Kramer
Jane Perry-Camp
Robert B. Winans

Members are reminded of the guidelines for ACLS Travel Grants published in the February, 1983, issue of the *Newsletter* (p. 4).

—Frank A. Traficante,
AMS-ACLS Liaison for Travel Grants

J. C. Bach Facsimile

Several copies of a publication distributed at the 1982 Annual Meeting, a facsimile edition of Johann Christian Bach's *Sei Canzonette a due*, Op. 4 (London, [1765]), with an introduction by Ellwood S. Derr (Ann Arbor: UMI Research Press, 1982), are available free of charge from the Society's business office through the courtesy of the publisher. Executive Director Alvin H. Johnson will be glad to fill requests on a "first-come-first-served" basis.

Awards and Prizes, continued from page 5

In addition, the application must include a resumé of the applicant's qualifications with the names of three references. Applications must be received by September 30, 1983, and will be reviewed by the Advisory Committee of the Clara Steuermann Fund. The recipient of the fellowship will be announced by January 1, 1984. Send all inquiries and applications to: Jerry McBride, Assistant Archivist, Arnold Schoenberg Institute, University Park MC 1101, University of Southern California, Los Angeles, California 90089-1101.

—Advisory Committee:
Elaine Barkin
Garrett Bowles
Paul A. Pisk

Grants and Fellowships Available

The Council for International Exchange of Scholars has announced the 1984-1985 competition for Senior Scholar Fulbright awards for university teaching and postdoctoral research. Awards are offered in all academic fields for periods of two to ten months. Interested applicants may obtain appropriate forms and information on college and university campuses in the Office of the Graduate Dean. Applicants may also write to: Council for International Exchange of Scholars, 11 Dupont Circle, Suite 300, Washington, DC 20036. The next deadline of September 15, 1983, applies to awards for research in Africa, Asia, Europe, and the Middle East.

The Woodrow Wilson International Center for Scholars, located in Washington, D.C., seeks from individuals throughout the world outstanding project proposals representing diverse scholarly interests. The Center welcomes all disciplines and is hospitable to research which falls outside one of its existing geographical or thematic categories. Scholarship undertaken at the Center transcends narrow specialties, and includes a strong humanistic component. The Center also encourages projects with theoretical, philosophical, or theological dimensions. The Center's residential fellowships are awarded in one general program—History, Culture, and Society—and five more focussed programs: American Society and Politics, the Kennan Institute for Advanced Russian Studies, the Latin American Program, the International Security Studies Program, and the East Asia Program. For academic participants, eligibility is limited to the postdoctoral level; for participants from other backgrounds, equivalent maturity and professional achievement are expected. Fellows devote their full time to research and writing. The length of a fellowship can vary from four months to a year. Within certain limits, the Center seeks to enable each fellow to meet his or her earned income during the preceding year. Deadline for receipt of applications is October 1, with decisions by mid-February. Appointments cannot begin before the following September. For information and application materials contact: The Wilson Center, Smithsonian Institution Building, Room 331, Washington, D.C. 20560 (202-357-2841).

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 1984-1985.

Fellows newly appointed for 1984-1985 must have received the Ph.D. between January 1, 1982, and July 1, 1984. The stipend is \$20,250, with one half for independent research and one half for teaching in the undergraduate program in general education. Additional funds are available in support of such needs as research materials and typing. Application forms can be obtained by writing to: Director, Society of Fellows in the Humanities, Heyman Center for the Humanities, Box 100 Central Mail Room, Columbia University, New York, NY 10027. Deadline for receipt of completed applications is November 1, 1983. The Society will also appoint two Senior Fellows in the humanities for the academic year 1984-1985. Awards will be made to scholars of particular accomplishment and promise who have held the doctorate and have been teaching as full-time faculty for at least five years but have not yet received tenure. Senior Fellows will receive a stipend of \$25,000 plus regular faculty benefits and will teach half-time in courses determined in consultation with the appropriate departments at Columbia. Candidates must be nominated by the chairmen of their departments or of an appropriate inter-departmental committee. Nominations must be accompanied by a complete *curriculum vitae*, including a list of publications, papers read, as well as work in progress, and a statement from the candidate concerning the proposed scholarly project. Nominations and supporting materials must be received no later than November 1, 1983. Further information may be obtained from the Director at the address above.

The Society for the Humanities, Cornell University, has announced the availability of Junior Postdoctoral Fellowships for the 1984-1985 academic year. The deadline for applications is November 1, 1983. Applicants should have the Ph.D. and one or more years of college teaching experience. The focal theme for the competition is: The Classical Tradition in the Humanities since the Renaissance. Further information is available from: Eric A. Blackall, Director, The Society for the Humanities, 27 East Avenue, Ithaca, NY 14853.

The National Humanities Center has announced a deadline of December 10, 1983, for applications for 1984-1985 fellowships at the National Humanities Center. Each year approximately 40 Fellows pursue their own research and participate in inter-disciplinary seminars, lectures, and conferences at the Center. Fellows have the use of private studies, conference rooms, and a dining area. The Center's librarians

deliver materials daily to Fellows from the libraries of Duke University, the University of North Carolina at Chapel Hill, and North Carolina State University, or from other institutions through inter-library loan. The Center also provides free manuscript typing for its Fellows. For the academic year 1984-1985 fellowships are available for: 1) young scholars three to ten years beyond the doctorate, 2) senior fellows more than ten years beyond the doctorate, and 3) five to seven scholars whose work illuminates the relations between the world of commerce and the pursuit of intellectual, artistic, or moral excellence. For further details, write to: The National Humanities Center, 7 Alexander Drive, Research Triangle Park, NC 27709.

Harvard University has announced the availability of **Andrew W. Mellon Faculty Fellowships in the Humanities**, with a term of appointment from July, 1984, through June, 1985. Applicants must be non-tenured, experienced junior scholars who have completed, at the time of appointment, at least two years postdoctoral teaching as college or university faculty in the humanities—usually as assistant professors. Applicants must have received the Ph.D. prior to June 30, 1982. The fellowship entails limited teaching duties and departmental affiliation, and offers the opportunity to the fellowship holder to develop scholarly research. For particulars and application procedures, write to: Richard M. Hunt, Program Director, Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge, MA 02138.

The American Society for Eighteenth-Century Studies has announced the establishment of three fellowship programs funded jointly by the Society, the Folger Shakespeare Library and the Folger Institute of Renaissance and Eighteenth-Century Studies, the Newberry Library, and the William Andrews Clark Memorial Library. Generally fellowships are for one month. To be eligible for a fellowship an applicant must be a member in good standing of the ASECS, must be a post-doctoral scholar no more than ten years from receipt of the doctorate, and must be working on a project concerning the period 1660-1815. Inquiries should be sent to the appropriate library. For the Folger Library, write to: John F. Andrews, Chairman, Folger Institute of Renaissance and Eighteenth-Century Studies, 201 East Capitol St., SE, Washington, DC 20008 (202-544-4600). For the Newberry Library, write to: Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610 (312-943-9090). For the Clark Memorial Library, write to: 2520 Cimarron St., Los Angeles, CA 90018 (213-731-8529).

In recognition of the bicentennial of the United States Constitution, the **National Endowment for the Humanities** has published a brochure describing research fellowship competitions, challenge grants, and general programs concerned with the bicentennial celebration. The booklet, entitled *The Bicentennial of the Constitution*, may be obtained by writing to: National Endowment for the Humanities, Old Post Office, 1100 Pennsylvania Ave., NW, Washington, DC 20506.

The Rockefeller Foundation announces a program of fellowship awards for writers and scholars in the humanities whose research aids the understanding of contemporary social and cultural issues. Twenty individual awards will be made for 1984-1985. In addition, eight resident fellowships in the humanities will be made available for 1984-1985 through a set of host institutions. The Fellowships will normally extend for one year. The ordinary grant will be in the range of \$15,000 to \$20,000, and will not exceed \$25,000. First stage proposals must be received by October 14, 1983. Address inquiries to: Rockefeller Foundation Humanities Fellowships, The Rockefeller Foundation, 1133 Avenue of the Americas, New York, NY 10036.

Call for Papers

The Sonneck Society is planning its meeting in Boston which will take place in the spring of 1984. The sessions will emphasize music in and around Boston during the late nineteenth and early twentieth centuries. The Program Committee particularly invites papers related to these topics, but the program will certainly not be restricted to them. The committee will look with special favor upon papers which could not make their impact in a journal, but rather need to be heard and/or seen. Send abstracts or complete papers by September 1, 1983, to: Steven Ledbetter, Program Chairman, 65 Stearns St., Newton Center, MA 02159.

A Rameau Festival, celebrating his 300th anniversary, will be held at The University of Arkansas from September 18 to 27, 1983. It will include concerts, performances of *Pygmalion* and *Io*, and other events. A session of papers on Rameau and his era will be part of the Festival. Paper proposals are invited; send abstracts to: Barbara Garvey Jackson, Dept. of Music, J. William Fulbright College of Arts and Sciences, The University of Arkansas, Fine Arts Annex 201, Fayetteville, AR 72701 (501-575-4702).

A call for papers has been issued for the **Fourteenth Annual Meeting of the East-Central/American Society for Eighteenth-Century Studies**, which

will be held from September 29 to October 1, 1983, in New Castle, Delaware. Submit proposals for papers or sessions to: Donald Mell, Dept. of English, University of Delaware, Newark, DE 19711.

The Midwest American Society for Eighteenth-Century Studies will hold its fourteenth annual meeting at Indiana University (Bloomington) from October 27 to 29, 1983. Individual papers or panels and seminars are welcome on any subject. Interested participants are urged to consider the following list of proposed areas: history of science, medicine and technology; science, philosophy and literature; England and the Continent: literary and cultural relations; popular culture; town and country; literature and the arts; courts and court life; new approaches to eighteenth-century narrative; arts, architecture and the Enlightenment; the Enlightenment: minorities and colonies; the Enlightenment and religion; education or pedagogy; music; and the Scottish national identity in the eighteenth century. Submissions and proposals should be sent as soon as possible to: Michael L. Berkvam, Dept. of French and Italian, Ballantine Hall 642, Indiana University, Bloomington, IN 47405.

A call for papers has been issued by the University of Arkansas Dept. of Music for a **William Grant Still Festival**, to be held at The University of Arkansas in Fayetteville from February 15 to 19, 1984. Topics dealing with the life and music of William Grant Still and Black American music in general are welcomed. A selection of papers and other festival events—seminars, panels, and pre-concert presentations—will be published after the festival in *William Grant Still: A 1984 Congress Report*. Proposals and abstracts for papers should be sent to: Claire Detels, Dept. of Music, University of Arkansas, Fayetteville, AR 72701.

The Tenth Annual Meeting of the Southeastern American Society for Eighteenth-Century Studies will be held from March 8 to 10, 1984, in Charleston, SC. Proposals for papers on any eighteenth-century topic are solicited. Contributors might consider the following topics: Charleston and the Colonial South, Huguenot history and literature, children's literature, utopian thought, and the bicentenaries of Diderot and Dr. Johnson. Completed papers may be submitted up to October 1, 1983. The decisions of the Program Committee will be made by December 1, 1983. Papers should be addressed to: J. Patrick Lee, President, SEASECS, Box VPAA, Barry University, Miami, FL 33161.

The Southeastern Nineteenth-Century Studies Association has announced a call for papers for its next meeting to be held from April 5 to 7, 1984, at the Virginia Military Institute in Lexington, Virginia. The

topic of the meeting is "Propriety in the Nineteenth Century"; a wide variety of papers addressing this topic is invited. Send abstracts by October 1 to: Wendy Greenberg, Dept. of Foreign Languages, Pennsylvania State University, Fogelsville, PA 18051.

The Central Institute for Mozart Research of the International Mozarteum Foundation will hold an academic conference from August 31 to September 3, 1984, entitled "Mozart 1784." Round-table discussions and open lectures will be given on the following subjects: 1) Mozart in 1784 (open lecture by Christoph Wolff); 2) The Piano Concertos (round-table discussion, chaired by Marius Flothuis); 3) Mozart's Salzburg World during the Viennese Years (round-table discussion, chaired by Otto Biba); 4) Mozart's Handwritten Catalogue (open lecture by Wolfgang Plath); 5) The Mystification Surrounding Mozart's Dramatic Works during the 19th Century (open lecture by Hans-Joachim Kreutzer); and 6) Present-Day Productions of Mozart's Dramatic Works (round-table discussion, chaired by Wolfgang Rehm). There are opportunities for individuals to present papers on subjects of their choice. The closing date for applications, which should include an abstract of the proposed topic, is January 1, 1984. Inquiries and applications should be addressed to: Conference 1984, c/o Internationale Stiftung Mozarteum, Box 34, A-5024 Salzburg, Austria.

The Fourth Conference of the International Decade of Research in Singing will be held from July 23 to 27, 1984, in Honolulu. The purpose of the conference is two-fold: 1) to promote cross-cultural understanding and appreciation of vocal music and 2) to foster interaction among ethnomusicologists, voice scientists, and other scholars. Because of the conference location, there will be events and studies relating to Asian and Pacific traditions. Session themes will include: inter-disciplinary approaches to voice research; instrumentation and methodologies for voice research; vocal pedagogy: cross-cultural approaches; aspects of vocal style: folk, commercial, art; vocal traditions of Asia and the Pacific region; and social context of singing. Those interested in participating should write to: William Feltz, Culture Learning Institute, East-West Center, Honolulu, HI 96848. Proposals must be submitted on an official form by February 29, 1984.

From April 23 to 28, 1984, Butler University will host a lecture series on the subject of the Russian Five as part of **Romantic Music Festival XVII**. Papers are now solicited on any aspect of the Five or related arts. Send abstracts by January 1, 1984, to: James R. Briscoe, Jordan College of Fine Arts, Butler University, Indianapolis, IN 46208.

ANNUAL REPORT OF THE TREASURER
Statement of Receipts and Expenditures
July 1, 1982 to June 30, 1983

| CURRENT OPERATIONS | | July 1, 1982 | June 30, 1983 | Increase |
|--|--|--------------|---------------|-----------|
| RECEIPTS | | | | |
| Membership dues | | | 3,270.91 | |
| Journal | | | 10,660.19 | |
| Annual Meeting | | | 76,071.64 | 8,249.78 |
| Interest, cash reserves | | | 49,748.45 | |
| Sale of labels | | | 8,165.33 | |
| Miscellaneous | | | 23,928.36 | 5,925.23 |
| EXPENDITURES | | | | |
| Administration | | | 7,668.75 | |
| Journal | | | 60,842.50 | |
| Newsletters | | | 16,962.44 | |
| Directory | | | 11,243.48 | 23,801.22 |
| Annual Meeting | | | 28,837.80 | |
| Dues | | | 3,285.96 | 10,293.73 |
| Chapter allotments, grants | | | 3,907.20 | |
| Mailing labels | | | 25,737.23 | |
| Miscellaneous | | | 6,120.95 | |
| Excess of receipts over expenditures | | | 7,016.00 | 2,751.83 |
| 8,249.78 | | | 829.32 | 13,966.27 |
| 112,065.17 | | | 8,436.25 | 756.97 |
| 8,249.78 | | | 10,075.40 | 18,511.65 |
| | | | 14,946.15 | 14,946.15 |
| | | | 352,017.08 | 51,778.76 |
| | | | 300,238.32 | |
| RECEIPTS | | | | |
| Endowment Fund | | | | |
| Bukofzer bequest | | | | |
| Kinkeldey bequest | | | | |
| Hibberd bequest | | | | |
| Greenberg Award bequests | | | | |
| Reese bequest | | | | |
| Interest, cash reserves | | | | |
| Gifts | | | | |
| Sale of publications | | | | |
| International Index | | | | |
| Billings, Vol. III | | | | |
| Schenker, Free Composition | | | | |
| Howard, Vedic Recitation in Varanasi | | | | |
| Autokoletz, Bartok | | | | |
| Hammond, Frescobaldi | | | | |
| Reprint, JAMS Vol. III-1 & XXVII-1 | | | | |
| Reprint, Kerman, Elizabethan Madrigal | | | | |
| Awards: Einstein, Kinkeldey, Greenberg | | | | |
| Royalties | | | | |
| Administrative expenses | | | | |
| Josquin Committee | | | | |
| Computerized bibliography | | | | |
| Transfer to Endowment Fund | | | | |
| Excess of receipts over expenditures | | | | |

STATEMENT OF ASSETS

| | July 1, 1982 | June 30, 1983 | Increase |
|----------------------------|--------------|---------------|-----------|
| Current operations account | | | |
| PMB checking account | 4,686.70 | 3,270.91 | |
| PMB savings account | 9,434.16 | 10,660.19 | |
| Prime Reserve Fund | 67,632.10 | 76,071.64 | 8,249.78 |
| Publication reserves | | | |
| PFSS money market | 36,116.34 | 49,748.45 | |
| New Income Fund | 7,432.67 | 8,165.33 | |
| Prime Reserve Fund | 32,367.90 | 23,928.36 | 5,925.23 |
| Bukofzer bequest | | | |
| public utility bonds | 6,485.37 | 7,668.75 | |
| Mass. Investors Trust | 44,074.51 | 60,842.50 | |
| New Income Fund | 15,440.42 | 16,962.44 | |
| Dreyfus Liquid Assets | 6,915.65 | 72,915.95 | 23,801.22 |
| Kinkeldey bequest | | | |
| Mass. Investors Trust | 20,890.19 | 28,837.80 | |
| New Income Fund | 2,991.12 | 3,285.96 | 10,293.73 |
| Dreyfus Liquid Assets | 1,855.92 | 25,737.23 | |
| Hibberd bequest | | | |
| Mass. Investors Trust | 4,434.05 | 6,120.95 | |
| New Income Fund | 6,386.46 | 7,016.00 | |
| Dreyfus Liquid Assets | 393.93 | 11,214.44 | 2,751.83 |
| Greenberg Award bequests | | | |
| New Income Fund | 7,679.28 | 8,436.25 | 756.97 |
| PFSS cert. of deposit | 10,075.40 | 10,075.40 | |
| PFSS cert. of deposit | 14,946.15 | 14,946.15 | |
| Totals | 300,238.32 | 352,017.08 | 51,778.76 |

Respectfully submitted,

Alvin H. Johnson
Alvin H. Johnson, Treasurer

ANNUAL REPORT, FINANCE COMMITTEE

The increase in net worth of the Society during the fiscal year 1982-83, \$51,778.76, comes from three sources: 1) the excess of receipts over expenditures in the current operations side of our affairs, \$8,249.78, and from the publication accounts, \$5,925.23, a total of \$14,175.01; 2) paid-out capital gains from Massachusetts Investors Trust stock, \$6,814.50; and 3) the appreciation of the market value of our equity investments, \$30,789.25.

The cash reserves and the income they produce play a significant role in the structure of the Society's finances. The income from the cash reserves of the operations account, \$7,586.37, represents all but \$663.41 of our surplus, without which we would be perilously close to a deficit and need once again to raise dues. For the publication side of our affairs the income from cash reserves, \$7,743.16, exceeds our surplus by \$1,817.93. Our reserves are, therefore, a necessary and integral part of our financial structure; without them our financial stability would be almost entirely dependent upon our dues schedule alone.

Respectfully submitted,

Richard Crawford
James Webster
Alvin H. Johnson, Chairman

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: *AMS Newsletter*, Music Library, Hill Hall, University of North Carolina at Chapel Hill, Chapel Hill, NC 27514.

Rameau Festival, September 18–27, 1983, The University of Arkansas. Address: Richard Brothers or Barbara Garvey Jackson, Dept. of Music, 201 Fine Arts Annex, University of Arkansas, Fayetteville, AR 72701 (501-575-4702).

Société Rameau, Colloque internationale de musicologie, September 21–24, 1983, Dijon. Address: Catherine Massip, Département de la Musique, Bibliothèque Nationale, 2 rue de LoVois, 75002-Paris.

Martin Luther Quincentennial Conference, September 26–29, 1983, Ann Arbor. Address: University of Michigan Extension Service, Dept. of Conferences and Institutes, 412 Maynard St., Ann Arbor, MI 48109 (313-764-5304).

1983 Lutherfest, September 28–October 2, 1983. Address: Thomas O. Kay, Chair, History Dept., Wheaton College, Wheaton, IL 60187.

Reappraisals in Modern Italian History and Culture, September 29–October 1, 1983. Address: Ronald S. Cunsolo, Dept. of History and Political Science, Nassau Community College, Garden City, NY 11530.

Fourteenth Annual Meeting of the East-Central/American Society for Eighteenth-Century Studies, September 29–October 1, 1983, New Castle, DE. Address: Donald Mell, Dept. of English, University of Delaware, Newark, DE 19711.

Northeast/American Society for Eighteenth-Century Studies, October 6–9, 1983, Syracuse University. Address: Steven Cohan, Dept. of English, Syracuse University, Syracuse, NY 13210 (315-423-2071).

Tenth Annual Carolinas Symposium on British Studies, October 15–16, 1983, Clemson University. Address: Charles R. Young, History Dept., Duke University, Durham, NC 27706.

Midwest Medieval Conference, October 21–22, 1983, University of Kentucky, Lexington. Address: E. Randall Daniel, History Dept., University of Kentucky, Lexington, KY 40506.

Annual Conference on Social Theory and the Arts, October 21–23, 1983, Rutgers University. Address: Judith H. Bale, Dept. of Sociology, Lucy Stone Hall, Rutgers University, New Brunswick, NJ 08903.

Midwest/American Society for Eighteenth-Century Studies, October 27–29, 1983, Indiana University, Bloomington. Address: Michael L. Berkvam, Dept. of French and Italian, Ballantine Hall 642, Indiana University, Bloomington, IN 47405.

Kurt Weill Conference, November 3–5, 1983, Music Library, Yale University. Address: Harold E. Samuel, Yale Music Library, 98 Wall St., New Haven, CT 06520 (203-436-8319).

Brahms-Kongress Wien, November 10–15, 1983, Vienna. Address: Prof. Mag. Susanne Antonicek, Blechturm-gasse 33, A-1050 Wien, Österreich.

Maryland Handel Festival, November 11–13, 1984, University of Maryland. Address: Jeannette Oliver, Maryland Handel Festival, University of Maryland, College Park, MD 20742 (301-454-5265).

Toronto Renaissance and Reformation Colloquium, "Gesture in the Renaissance", November 12–13, 1983, Toronto. Address: Philip Sohm, Dept. of Fine Art, University of Toronto, Canada M5S 1A1.

Illinois State Historical Society's Fourth Annual Symposium on Illinois History, December 2–3, 1983. Address: Roger D. Bridges, Director of Research, Illinois State Historical Library, Old State Capitol, Springfield, IL 62706.

African Studies Association 26th Annual Meeting, December 7–10, 1983, Boston. Address: Edouard Bustin, African Studies Center, Boston University, 125 Bay State Rd., Boston, MA 02215.

Reason, Music, Emotion, December 12–16, 1983, Gent. Address: Communicatie & Cognitie, Blandijnberg 2, B-9000 Gent, Belgium.

1984 Canadian Historical Association Conference, Guelph, Ontario. Address: T. A. Crowley, Dept. of History, University of Guelph, Ontario N1G 2W1 Canada.

William Grant Still Memorial Festival, February 15–18, 1984, The University of Arkansas. Address: Arthur Tollefson, Dept. of Music, 201 Fine Arts Annex, Fayetteville, AR 72701.

Southeastern/American Society for Eighteenth-Century Studies, March 8–10, 1984, Charleston, SC. Address: Charles M. Carroll, P.O. Box 13489, St. Petersburg, FL 33733.

The Smetana Centennial: An International Conference and Festival of Czechoslovak Music, March 29–April 8, 1984, San Diego State University. Address: Jaroslav Mráček, Dept. of Music, San Diego State University, San Diego, CA 92182.

Sonneck Society, Spring, 1984, Boston. Address: Steven Ledbetter, 65 Stearns St., Newton Center, MA 02159.

Southeastern Nineteenth-Century Studies Association, April 5–7, 1984, Lexington, VA. Address: N. Lee Orr, Dept. of Music, Georgia State University, University Plaza, Atlanta, GA 30303.

Romantic Music Festival XVII, "The Russian Five," April 23–28, 1984, Butler University. Address: James R. Briscoe, Jordan College of Fine Arts, Butler University, Indianapolis, IN 46208.

American Society for Eighteenth-Century Studies 1984 Annual Meeting, April 26–29, 1984, Boston. Address: Charles A. Knight, Dept. of English, University of Massachusetts in Boston, Harbor Campus, Boston, MA 02125.

Fourth Conference of the International Decade of Research in Singing, July 23–27, 1984, Honolulu. Address: William Feltz, Culture Learning Institute, East-West Center, Honolulu, HI 96848.

Mozart 1784, August 31–September 3, 1984, Salzburg. Address: Conference 1984, c/o Internationale Stiftung Mozarteum, Box 34, A-5024 Salzburg, Österreich.

Study Group on Eighteenth-Century Russia, Third International Conference, September 4–9, 1984, Indiana University, Bloomington. Address: Karen Rasmussen, Program Chair, Indiana University at South Bend, 1700 Mishawaka Ave., P.O. Box 7111, South Bend, IN 46634.

Bach-Händel-Schütz: Alte Musik als ästhetische Gegenwart, September 14–20, 1985, Stuttgart. Address: Gesellschaft für Musikforschung, Heinrich Schütz Allee 35, 3500 Kassel, Germany (BRD).

East-Central/American Society for Eighteenth-Century Studies, October 26–28, 1984, Annapolis, MD. Address: Philip K. Jason, Dept. of English, USNA, Annapolis, MD 21402.

Papers Read at Chapter Meetings

Allegheny

April 16, 1983
University of Pittsburgh
and Carnegie-Mellon University

Irving Godt (Indiana University of Pennsylvania): "Tools for the Formal Study of Word Painting"

George Creegan (University of Pittsburgh): "Archeology of Recordings—Ziegfeld and his Follies"

Bradford R. DeVos (Marshall University): "The Augustinian Roots of the Ambivalence towards Church Music in Elizabethan England"

Marilyn Taft Thomas (Carnegie-Mellon University): "The Composer and the Computer"

Colette Wilkins (Carnegie-Mellon University): "The Computer and Solfege—New Allies?"

Allyn Reilly (Ohio University): "Modulation and Key Relationship in Early Eighteenth-Century German Theory"

Capital

October 16, 1982
Mary Washington College

Hubert E. Beckwith: "A New Look at Some Early Sources of Pergolesi's Cantatas"

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

Martin Williams (Smithsonian Institution): "Ellington into the Pantheon"

Howard Serwer (University of Maryland, College Park): "Watermarks and Rastral: Problems and Possibilities"

January 15, 1983
The American University

Leslie C. Hubbell: "G. F. Anerio's *Dialogo Pastorale*: The First Christmas Oratorio?"

Lynn M. Trowbridge (The American University): "Style Change in the Fifteenth-Century Chanson: A Computer-Aided Study"

Elizabeth A. Keitel (Hood College): "Passion and Death: The Role of the Perfect Fourth in Alban Berg's *Lulu*"

Laura Youens (University of Maryland, College Park): "A Cross Canon by Pieter Maessins"

Glenda Goss Thompson (University of Georgia): "Music Patronage in the Netherlands, 1531–1556"

April 16, 1983
University of Maryland,
Baltimore County

Jan Lauridsen: "The Influence of Instrumental Harmonics on Pitch Preference: A Study Based on Australian Aboriginal Songs"

Jane L. Berdes: "The Venetian Conservatories: An Overview"

David Ming-Yueh Liang (University of Maryland, Baltimore County): "A Psycho-Aesthetic Approach to Interpretation in Chinese Music"

Nancy Sarah Theeman and Ellen Lang: "The Life and Songs of Augusta Holmès"

Laura Fry: "English Concert Life and the Recorder's Popularity in the Seventeenth Century"

Susan Weiss: "A Score Still Left Unsettled: The 'Salve nos'/'Quis dabit' Controversy Re-Examined in the Light of a 'New' Composition"

Greater New York

October 19, 1982
Metropolitan Museum of Art

Laurence Libin (Metropolitan Museum of Art): "The Museum's Role in Musicological Research"

Deborah Wythe (New York University): "The 'Geschwister Stein' Piano-Building Firm in Vienna, 1794–1802"

December 11, 1982
Columbia University

Katherine T. Rohrer (Columbia University): "Henry Purcell and Other Men's Music"

Peter Kivy (Rutgers University): "Mozart and Monotheism: An Essay in Spurious Aesthetics"; Respondent, Maynard Solomon

February 17, 1983
CUNY Graduate Center

Anthony M. Cummings (Princeton University): "The Transmission of Some Josquin Motets"

Isabelle Cazeaux (Bryn Mawr College): "Wagner's Presence in the Thought of Josephin Péladan"

March 19, 1983
New York University

Joint Meeting with the American Institute for Verdi Studies

David Lawton (SUNY, Stony Brook): "Critical Performers and Critical Editions"

Harold S. Powers (Princeton University): "Analyzing Verdi: 'La Solita forma' and 'The Uses of Convention'"

April 30, 1983
Columbia University

Walter M. Frisch (Columbia University): "The Shifting Bar Line: Metrical Displacement in Brahms"

George Stauffer (Hunter College, CUNY) and *Eugenia Earle* (Manhattan School of Music): "I have often felt both surprise and delight at the means he employed to make, little by little, the faulty good, the good better, and the better perfect. . . ."—J. S. Bach as Reviser of his Own Keyboard Works"

Richard Taruskin (Columbia University): "Stravinsky's 'Rejoicing Discovery' and What It Meant"

Mid-Atlantic

October 16, 1982
La Salle College

Thomas A. Bauman (University of Pennsylvania): "La Fenice's Early Years"

Larry W. Peterson (University of Delaware): "Messiaen and Surrealism: The Value of a Label"

February 19, 1983
Philadelphia College
of the Performing Arts

Sterling E. Murray (West Chester State College): "The *Symphonie da camera* of Sir William Herschel: Evidence of Mixed Style in the Music of Mid-Eighteenth-Century England"

Charles Price (Bucks County Community College): "Early Eighteenth-Century *Adagio* Embellishments: Personal Taste and Changing Style"

Martha Furman Schleifer (Widener University): "A Musical Perspective of Johannes Kelpius: Hermit of the Wissahickon"

April 30, 1983
West Chester State College

V. Kofi Agawu (Haverford College): "Aspects of Beethoven's Late Style: The String Quartet, Op. 132"

Jeffrey Kallberg (University of Pennsylvania): "Compatibility in Chopin's Multi-partite Publications"

Midwest

October 2–3, 1982
Bismarck Hotel, Chicago

J. Peter Burkholder (University of Wisconsin): "Johannes Martini and the *Imitatio* Mass of the Late 15th Century"

Gerald R. Hoekstra (St. Olaf College): "André Pevernage and the Madrigalistic Chanson"

Dale J. Bonge (Michigan State University): "Gaffurius on Pulse and Tempo: A Reinterpretation"

Stephen A. Hedges (University of Chicago): "Another Late-Renaissance Music Society in Nuremberg"

Richard D. Green (Northwestern University): "Anton Reicha's Theory of Orchestration"

Marcello Sorce-Keller (University of Illinois): "'Io te voglio bene assaje': The Story of a Famous Neapolitan Song Traditionally Attributed to Gaetano Donizetti"

Alexander Main (Ohio State University): "Liszt the Author, 1834-1847: An Old Question Answered Anew"

R. Nelson Franks (John Carroll University): "George Onslow (1784-1853): A Look at the French Composer on the Eve of his Bicentennial"

David Guion (University of Iowa): "From Yankee Doodle thro' to Handel's Largo: Music at the World's Columbian Exposition"

J. Scott Messing (University of Michigan): "Debussy and the French Classical Tradition"

Martha D. Minor (University of Kansas): "A Collection of Early Songs by Debussy"

Theodore J. Albrecht (Park College): "Gottfried von Einem's Bruckner Dialog: Prelude to a Premiere"

Paul W. Cherry (University of South Dakota): "Following Milhaud's 'Various Routes' in his String Quartets"

April 8-10, 1983

University of Wisconsin-Madison

Joint Meeting with the Frescobaldi Quadricentennial Celebration

Frederick Hammond (University of California, Los Angeles): "The Current State of Biographical Frescobaldi Research"

Claudio Annibaldi (Conservatorio di Musica S. Cecilia, Rome): "The 'Ritratto' of Frescobaldi: Some Problems of Biographical Methodology"

Susan Parisi (University of Illinois-Urbana): "'Licenza alla Mantovana,' Frescobaldi, and the Recruitment of Musicians for Mantua, 1612-1615"

John Harper (Oxford University): "Frescobaldi's Reworked Ensemble Canzonas"

Emilia Fadini (Conservatorio di Musica Giuseppe Verdi, Milan): "L'aspetto retorico del linguaggio frescobaldiano"

W. Richard Shindle (Kent State University): "The Vocal Compositions of Ercole Pasquini"

John W. Hill (University of Illinois-Urbana): "Frescobaldi's *Arie* and the Musical Circle around Cardinal Montalto"

Sergio Durante (Conservatorio di Musica Girolamo Frescobaldi, Ferrara): "On the *Contrapunto Artificioso* in the Time of Frescobaldi"

Friedrich Wilhelm Riedel (Johannes Gutenberg-Universität, Mainz): "Influence and Tradition of Frescobaldi's Works in the Transalpine Countries"

Lyle Anderson (University of Wisconsin-Madison): "Melodic Construction of *Récits* in French Baroque Organ Music"

Edward L. Kottick (University of Iowa): "More on the Acoustics of the Harpsichord: Air and Wood Resonances"

William V. Porter (Northwestern University): "A Central Source of Early Monody: Brussels, Conservatory 704"

Steven Plank (Oberlin College): "A Sacred Opera in Siena: Music for a Chigi Princess"

Irving Lavin (Institute for Advanced Study, Princeton): "On the Unity of the Arts and the Early Baroque Opera House"

Richard E. Spear (Allen Memorial Art Museum, Oberlin College): "*Ut pictura musica*: A Case Study in the Relationship between Art and Music in the Early *Seicento*"

Herbert Kellman (University of Illinois-Urbana): "The Magdalen of Heinrich Schütz and Georges de La Tour (and Frescobaldi)"

James H. Moore (University of Chicago): "The Liturgical Use of the Organ in Seventeenth-Century Italy: New Documents, New Hypotheses"

Margaret Murata (University of California, Irvine): "P. F. Valentini on *Tactus* and Proportion (Rome, 1643)"

Don O. Franklin (University of Pittsburgh): "The Meaning of the Time Signs in Frescobaldi's *Cento Partite*"

Etienne Darbellay (Université Laval): "The Tempo Relationships in Frescobaldi's *Primo libro di capricci*"

James M. Borders (University of Michigan): "The Adoption and Development of Franco-Roman Chant at the Cathedral of Verona"

Pamela Fox Mollard (Miami University): "From Improvisatory Freedom to Compositional Prescription: Complexity of Melodic Detail in C. P. E. Bach's Sonatas"

Chris Goertzen (University of Illinois-Urbana): "American Contest Fiddling: An Emergent Art Form"

Terence J. O'Grady (University of Wisconsin-Green Bay): "Society, Criticism, and Contemporary Music"

Victor A. Coelho (University of California, Los Angeles): "Giovanni Geronimo Tedesco, Alessandro Piccinini and the Role of the *Tiorba* in the Toccatas of Frescobaldi"

Anthony Newcomb (University of California, Berkeley): "The Anonymous Ricercari of the Bourdeny Codex"

James Ladewig (Wellesley College): "Frescobaldi's Variation Canzonas: Fruit of the Ferrarese-Neapolitan Connection"

New England

February 26, 1983
Wellesley College

Elfrieda F. Hiebert (Harvard University): "Beethoven's *Pathétique* Sonata: Should the Grave Be Repeated?"

Owen Jander (Wellesley College): "The Program of the Second Movement of Beethoven's Fourth Piano Concerto"

James Parakilas (Bates College): "Nineteenth-Century Musical Tributes to Mozart"

Jeanne Bamberger (Massachusetts Institute of Technology) and Martin Brody (Wellesley College): "Paradoxes of Repetition: When is Again?"

New York State-St. Lawrence

October 2-3, 1982
SUNY, Buffalo

Ralph Locke (Eastman School of Music): "Musical Aspects of the Early Nineteenth-Century Political Chanson"

George Nugent (Syracuse University): "Music for the Deposed House of Aragon: *Sfortuna e speranza*"

Michelle Fillion (McGill University): "Haydn and the Origins of the Viennese Keyboard Trio"

Jurgen Thym (Eastman School of Music): "Schumann in Brendel's *Neue Zeitschrift für Musik* from 1845 to 1856"

John Glogfcheskie (Mount Allison University): "The Wedge in Time, or The Two-Sided Triangle"

Andrew Stiller (Black Mountain College): "You Won't See Me: Clues to Compositional Process in the Music of the Beatles"

April 16-17, 1983

Cornell University

David Lidov (York University): "Monologue and Dialogue in Musical Discourse"

Charles Warren (Rochester Institute of Technology): "Plautus and the Pavane"

William Caplin (McGill University): "The 'Expanded Cadential Progression': A Category for the Analysis of Classical Phrase Structure"

Jane Fulcher (Syracuse University): "From a New Historiography to a New Analytic Approach to French Grand Opera"

John M. Schechter (Syracuse University): "Isorhythmic Structure as a Marker of Continuity in Northern Ecuadorian Highland *Quechua Sanjuán*"

Wayne Schneider (Cornell University): "The Political Gershwin: *Of Thee I Sing* and *Let 'Em Eat Cake*"

Karen A. Hindenlang (Eastman School of Music): "Eichendorff's 'Auf einer Burg' and Schumann's Op. 39, No. 7"

Christopher Reynolds (McGill University): "Musical Careers, Ecclesiastical Benefices, and the Example of Johannes Brunet"

Northern California

February 12, 1983
University of California, Davis

Marmee Alexandra Eddy (Stanford University): "Syntax and Vocabulary in the Music of the Rost Codex"

Robert Bloch (University of California, Davis): "Joseph Joachim and the Viola in the Nineteenth Century"

Eleanor Selfridge-Field (Sunnyvale): "*La scienza di paradiso*: Writings about Music by a Seventeenth-Century Censor"

(See also *Pacific Southwest meetings of May 7-8, 1983*)

Pacific Northwest

April 8-10, 1983
University of Washington, Seattle

Kenneth Rudolf (Walla Walla College): "Georg Mathias Monn (1717-1750) and his Symphonies"

Beth L. Glixon (Rutgers University): "The Letter as Convention in Seventeenth-Century Venetian Opera"

John S. Powell (University of Washington): "Problems of Meter and Proportion in Baroque Music"

Virginia Hancock (Portland, Oregon): "Brahms and Early Music: Evidence from his Library and his Choral Compositions"

William Summers (Seattle University): "Unknown, Undetected, and Unidentified English Polyphonic Music from the Fourteenth, Fifteenth, and Sixteenth Centuries"

JoAnn Taricani (University of Washington): "Source Transmission in the Renaissance: Augsburg as a Musical Center"

Lawrence Starr (University of Washington): "Gershwin's *Bess You Is My Woman Now*: The Sophistication and Subtlety of a Great Tune"

Mary Terey-Smith (Western Washington University): "Joseph Kämpfer, a Forgotten Eighteenth-Century Contrabass Virtuoso from Bratislava"

William Kinderman (University of Victoria): "Schubert's Tragic Perspective"

John C. Coldewey (University of Washington): "Some Nottinghamshire Waits: Their History and Habits"

Jonathan E. Glixon (University of Washington): "The Rise and Fall of a Singers' Cooperative in Sixteenth-Century Venice"

Henry Eickhoff (Central Washington University): "Bach's Three Settings of *Nun komm der Heiden Heiland* in the *Seventeen Leipzig Chorales*"

Pacific Southwest

November 20, 1982
California State University, Long Beach

Malcolm S. Cole (University of California, Los Angeles): "The *Magic Flute* and the Quatrain"

John Nádas (University of California, Santa Barbara) with Mario Fabbri (University of Florence): "A propos of a Newly-Discovered *Trecento* Fragment: Scribal Concordances for Late Medieval Florentine Manuscripts"

Robert Stevenson (University of California, Los Angeles): "The Music That George Washington Knew: Neglected Phases"

Craig H. Russell (California State University, San Luis Obispo): "Santiago de Murcia: The French Connection in Baroque Spain"

Jeffrey Evans (University of California, Santa Barbara): "Order from Ambiguity: A New Look at the Keyboard Tuning Instructions of *The Modern Musick-Master*"

Denis Stevens (Accademia Monteverdiana): "Motets in Honor of the Doges Michele Steno and Francesco Foscari: The Venetian Ceremonial Tradition"

February 19, 1983
California State University, Fullerton

Donald Johns (University of California, Riverside): "Aspects of Tonality in American Popular Music (ca. 1920-1950)"

Kathryn Reichard (University of California, Riverside): *Hausmusik* in Classical Weimar"

Marcia Lebow (Pacific Palisades): "George Eliot, Critic of Richard Wagner"

Nors Josephson (California State University, Fullerton): "The Initial Sketches for the First Movement of Charles Ives's *Three Places in New England*"

Leonard Rumery (University of California, Riverside): "Accidentals in Vihuela Transcriptions of Vocal Pieces by Francisco Guerrero"

Metche F. Alexander (Cal Poly, Pomona): "The Jazz Party—A Step Backward in the History of the Concert?"

May 7-8, 1983
University of California, Riverside

Joint meeting with the Northern California Chapter

John Rice (University of California, Berkeley): "Sarti's *Giulio Sabino* and Haydn's *Armida*: The Arrival of *Opera seria* at Esterháza"

Colleen Reardon (University of California, Los Angeles): "Two Parody Magnificats on Palestrina's *Vestiva i coeli*"

David Breckbill (University of California, Berkeley): "Singers and Singing in the Ring until World War I"

Gilbert Blount and Charlotte Crockett (University of Southern California): "*Versuch* versus *Versuch*: Patterns, Profiles, and Personalities"

Robert Stevenson (University of California, Los Angeles): "John Cage's West Coast Background"

Daniel Hertz (University of California, Berkeley): "Mozart's Tragic Muse"

Frank D'Accone (University of California, Los Angeles): "Notes on a Newly Discovered Source of *Trecento* Polyphony, the San Lorenzo Codex"

William J. Peterson (Pomona College): "Debussy's *Six épigraphes antiques*"

Lois Rosow (University of California, Los Angeles): "The Two Settings of *Silvie*: Some Aspects of Change in French Serious Opera during the Interval between Rameau and Gluck"

Nancy Wolbert and Clare Rayner (California State University, Long Beach): "A Computerized Bibliographic Search and Retrieval on Southern California Culture, 1920-1950"

Karol Berger (Stanford University): "The Content of *Musica Ficta*: the Expansion and Organization of the Gamut in Theory from 1300 to 1550"

Rocky Mountain

April 22-23, 1983
University of Utah

Harrison Powley (Brigham Young University): "A Little-Known Repertory: Eighteenth-Century Symphonic Music Using Multiple Tympani"

Christopher Guymon (Brigham Young University): "The Development and Influence of Felix Mendelssohn's Symphony No. 2 in B-flat"

Alan A. Luhning (University of Colorado): "*Schicksalslied*: Brahms, Hölderlin, and Hegel"

Susan Jackson (University of Utah): "Compositional Techniques of the German Cantata as Seen in the Works of Bach and Buxtehude"

Janet Bischoff (Brigham Young University): "Max Steiner's Employment of Character Motives in Film Scores"

Robert Espinoza (Brigham Young University): "The Conservation of the *Regimen animarum*: A Fourteenth-Century English Manuscript"

(to be continued
in the February, 1984, issue)